

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2443

G

Unique Paper Code : 2035001002

Name of the Paper : Digital Communication - I

Name of the Course : **Common Prog Group**

Semester : 1

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.

SECTION - A

Attempt **ANY three** from the section. Each question carries ten marks.

1. Write short notes on **any two** of the following ;
(2×5)

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- (a) Cc and Bcc in an email.
 - (b) Spam and how to deal with it.
 - (c) Significance of hashtags # on Instagram.
2. What is the difference between diary writing and blog writing?
 3. Enumerate three aspects that a vlogger should keep in mind while vlogging in a public place.
 4. Expand any five of the following abbreviations commonly used in WhatsApp messages :

DM, IDK, AMA, BRB, FOMO, GTG, IDC
 5. Group chats on WhatsApp are an important mode of communication. List five etiquettes you must keep in mind while communicating through a WhatsApp group.

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SECTION - B

Attempt **ANY three** from the section. Each question carries **twenty** marks.

6. As President of the student council, you wish to organize a picnic for the first year students. In this context, draft the following messages: (Use formal and informal language appropriately).
 - (a) Write a WhatsApp message for your student colleagues asking them to join the picnic. Include details of the picnic venue, the date and other necessary details.
 - (b) Write an email to your Principal seeking her approval to organise the picnic. Give her the details of the date, time and venue for the picnic. Also seek her approval of a certain budget that you would need, giving a rationale of how you intend to spend it.
7. Differentiate between Personal Account and Business Account on Instagram. Enumerate three advantages and three disadvantages of each kind of account.

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8. Facebook has been criticized for its role in spreading misinformation and fake news. How does fake news harm a person and a society? What are the ways in which you can counter the spread and impact of fake news?
9. LinkedIn is an important social media platform for every professional. Keeping this in mind draft the following :
 - (a) Create your LinkedIn Profile defining yourself in your own words. Include a quote that inspires you.
 - (b) Share one of your recent achievements and identify what skills/values helped you achieve it.
10. You are a vlogger with a YouTube Channel. Write the script for a vlog about what inspired you to become a vlogger.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3510

G

Unique Paper Code : 72032801

Name of the Paper : English A - AECC

Name of the Course : **English**

Semester : 1

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper has **two** parts. **Both**, parts are compulsory.
3. **Part A** - answer **any 3** questions ($3 \times 10 = 30$ marks)
4. **Part B** - answer **any 3** questions ($3 \times 15 = 45$ marks)

P.T.O.

Part A

Read the following passage and answer **any three** of the questions given after the passage: (10×3=30)

[Passage by Hannah Reyes Morales from the January 2021 issue of *National Geographic* in the series '2020: Photographs from an Unforgettable Year'. Morales uses photography to explore themes of resilience in life and tenderness amid adversity.]

Over the past few years I've been working on "Living Lullabies", my project of how caregivers create safer spaces for their children through night-time song and story. My reporting partner, Rupert Compston, and I went to the Turkish -Syrian border: for refugee and migrant families there, lullabies were a piece of home that they could take with them, almost as portable sanctuaries. We went to Liberia, where we spoke with young mothers who'd had their babies as teenagers, and saw how they were singing hope in their lullabies. Then we visited Mongolia, one of the coldest places in the world. To heat their homes, nomadic families would burn coal, which of course pollutes the air. We met a mother who sang lullabies with healing words when her children were sickened by the air.

Those were the places we had gone to, and we had a plan for the rest of the story. But we had to shift to address this experience that we're all going through, the pandemic. I got to see what making safe spaces looks like in real time, with parents helping their children navigate swiftly changing environments.

We think of lullabies as songs just for children, but they're also for the caregiver. In the context of the pandemic, we looked at how health-care and other essential workers were still using bed-time rituals and lullabies, but in ways that safely isolated them from their kids. One of the health-care workers told me it was very different from what she had always thought protection looked like. Before, it was about being physically present - but now to protect their children, she had to be physically separate, singing and telling stories to them only through mobile phone and video calls.

It was such a revelation to me, seeing this pandemic play out on a global scale and then seeing it on the granular scale in different bed spaces. I'm proud that we are able to continue a project that was very, very close to my heart and not let the pandemic derail it.

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1. Comprehension question

- (i) What does the project Living Lullabies do? What happened to the project when the pandemic started? (2)
 - (ii) Which countries did the author and her partner travel to? What are the different kinds of mothers they met? (3)
 - (iii) Why do you think the author says lullabies are not only for the children but also for the caregivers? (5)
2. Write a summary of the passage in 60 words. (10)
 3. Find one example of communication in the personal zone, and one in the social zone, in the above passage. (5×2=10)
 4. In the above passage locate one example of verbal communication and one example of non-verbal communication. (5×2=10)
 5. What different forms of communication do lullabies use? Give 2 examples from the passage above. (5×2=10)

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Part B

Read the following passage and answer **any three** of the questions given after the passage: (15×3=45)

Virginia,

Your little friends are wrong. They have been affected by the scepticism of a sceptical age. They do not believe anything except what they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours, man is a mere insect, an ant, in his intellect, as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would the world be if there were no Santa Claus! It would be as dreary as if there were no Virginias. There would be no childlike faith then, no poetry, no romance

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to make this existence tolerable. We should have no enjoyment, except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus! You might as well not believe in fairies! You might get your papa to hire men to watch in all the chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not, but that's no proof that they are not there. Nobody can conceive or imagine all the wonders there are unseen and unseeable in the world. You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith, fancy, poetry, love, romance, can push aside that curtain and view and picture the supernal beauty and glory beyond. Is it all real? Ah,

Virginia, in all this world there is nothing else real and abiding. No Santa Claus! Thank God! he lives, and he lives forever. A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood.

Mother

6. Answer the following questions :

- (i) What is the question to which the letter is an answer? (3)
- (ii) What are the three things that the author compares Santa Claus to prove his point? (3)
- (iii) What is the argument that non-believers give against the existence of Santa Claus? (4)
- (iv) What is the meaning of : (5)
 - (a) Veil
 - (b) Rattle
 - (c) Grasp
 - (d) Dreary
 - (e) Glory

7. Write a **paraphrase** of the passage. (15)
8. Rewrite this passage as a **dialogue** between Virginia and her friend, discussing whether Santa Claus exists. (15)
9. You have been invited by college students to talk about the topic "In this great universe of ours, man is a mere insect, an ant, in his intellect, as compared with the boundless world about him". Write a **public speech**, using points from the passage. (15)
10. Write a **letter of response** from Virginia to her mother. (15)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6226

G

Unique Paper Code : 62031106

Name of the Paper : English Fluency

Name of the Course : B.A. Programme

Semester : I

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll Number on the top immediately on receipt of this question paper.
2. This question paper has **two parts, A and B**. Both parts are compulsory. Answer a total of **six** questions, of which **3** are from **Part A** and **3** are from **Part B**.

PART A

Answer any **three** questions. (3×15=45)

1. Read the passage given below and answer the questions that follow :

Yes, there were giants before the Jam Sahib (the great Indian cricketer, Kumar Shree Ranjitsinghji,

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better known to the world of cricket as Ranji). And yet I think it is undeniable that as a batsman the Indian will live as the supreme exponent of the Englishman's game. The claim does not rest simply on his achievements although, judged by them, the claim could be sustained. His season's average of 87 with a total of over 3,000 runs, is easily the high-water mark of English cricket. Thrice he has totaled over 3,000 runs and no one else has equaled that record. And is not his the astonishing achievement of scoring two double centuries in a single match on a single day-not against a feeble attack, but Yorkshire, always the most resolute and resourceful of bowling teams?

But we do not judge a cricketer so much by the runs he gets as by the way he gets them. "In literature as in finance," says Washington Irving, "much paper and much poverty may co-exist." And in cricket too many runs and much dullness may be associated. If cricket is menaced with creeping paralysis, it is because it is losing the spirit of joyous adventure and becoming a mere instrument for compiling tables of averages. There are dull, mechanic fellows who turn out runs with as little emotion as a machine turns out pins. There is no colour, no enthusiasm, no character in their play. Cricket is not an adventure to them; it is a business. It was so with Shrewsbury. His technical perfection was astonishing; but the soul of the game was wanting in him. There was no sunshine in his

play, no swift surprise or splendid unselfishness. And without these things without gaiety, daring, and spirit of sacrifice cricket is a dead thing. Now, the Jam Sahib has the root of the matter in him. His play is as sunny as his face. He is not a miser hoarding up runs, but a millionaire spending them, with a splendid yet judicious prodigality. It is as though his pockets are bursting with runs that he wants to shower with his blessings upon the expectant multitude. It is not difficult to believe that in his little kingdom Nawangar, where he has power of life and death in his hands he is extremely popular for it is obvious that his pleasure is in giving pleasure.

(a) Answer the following questions in about 100 words each: (2×5=10)

- (i) Describe in your own words the secret of Jam Sahib's wizardry with the bat.
- (ii) Mention some reasons why cricket is losing its lustre.

(b) Write synonyms (similar in meaning) of the following words: (5×1=5)

astonishing, resolute, wanting, multitude, daring

2. Write a review of the movie you have recently watched. (15)

3. Write a letter to a national newspaper on the issue of poor air quality index and how it is affecting the people of Delhi. (15)
4. Write a dialogue with your parents convincing them about the new start-up that you intend to start. (15)
5. As an editor of your college magazine, write an interview with the Vice Chancellor of Delhi University discussing the centenary year celebrations. (15)

PART B

Answer any **three** questions. (3×10=30)

6. Write an RTI seeking information on why your result has not been declared despite several reminders. (10)
7. You have been awarded a full scholarship for higher studies abroad. Write a diary entry expressing your state of mind. (10)
8. You have been a victim of online fraud. Write an FIR in the prescribed format giving full details. (10)
9. Write a Facebook post describing the beauty of the place where you have gone for a tour. (10)
10. Write a blog entry on the need to create safe working spaces for women. (10)

(200)

[This question paper contains 16 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3072

G

Unique Paper Code : 52031104

Name of the Paper : English Language Through Literature

Name of the Course : **B.Com. Prog**

Semester : I

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This paper contains 3 unseen passages and questions based on them.
3. The questions are in **two** parts, **A** and **B**, **both** of which are compulsory. Students will attempt any **THREE** of the questions from each part.
4. Answers for **Part A** are to be written in **250-300** words and for **Part B** in **350-500** words.

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PASSAGE 1 (622 words)

Prime Minister Mr. Narendra Modi, while addressing the nation on the Independence Day on August 15, 2019, warned against the population explosion in the coming years. "Untamed rise in the country's population is holding back the development of India", he cautioned. This is probably the first time the Union Government is acknowledging the impending risk of population explosion and the urgent need for checking the growth rate. Experts conclude that India is still in a phase of population growth and that the stage of population explosion has not yet reached.

Population explosion refers to the rapid increase in the size of population of any species in the natural environment. The species of animals or human beings depend on the resources for their survival. Increase in the count of the species in the environment creates a demand for the resources and critically affects its survival. Human beings are the most evolved and dominant biological species who consume the resources more than any other species living in this nature. An unchecked increase in the human population will have serious effects on the natural environment.

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The United Nations projection for rise in human population (2019) says that the continuous rise of the world's population could reach its peak around the end of this century. The growth rate is slower compared to the population growth rate in the 1950s. However, the rate of population growth is not consistent throughout the world or even in India across different regions of the country. Some countries are showing reduction in the present population growth as compared to the last decades. The report says that more than 61% of the world's population lives in the Asian and African nations. China and India are the two countries leading the population chart with more than 1 billion people. The report warns that India's growth rate is in a critical state, and with the current trend of population growth, India is projected to overtake China as the most populous nation in the world by 2027. This will become a real challenge for India since the increase in population will put strain on its natural resources and land use patterns.

The new population projection indicates that many of the Asian and African nations will make up more than half of the projected growth of the global

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population by 2050. Most of these nations are either developing or already facing socio-economic crises like poverty, inflation, hunger, etc. Furthermore, an increase in population will increase their burden to handle these socio-economic challenges. India is one among the nations projected to have twice the population with the current rate of growth by 2050. If we look at the population growth of India, there is a significant reduction in the growth rate when compared to the post-Independence period. However, this rate of population growth is not consistent across the length and breadth of the country. Still, many states like Uttar Pradesh, Bihar and Rajasthan are showing an increasing trend in the population growth index. Overall, Indian population growth seems to have stabilised. In fact, most of South India now has low, European-level birth rates.

Population explosion is a bigger challenge for India as it poses a greater barrier in providing welfare schemes to people. Social evils like illiteracy, poverty and cultural backwardness are the direct and indirect result of uncontrolled population growth. Understanding the consequences of the population explosion and its effect

on the society, the successive governments of the post-Independence era implemented various measures to control the population growth. Some of the important social measures implemented were family planning, educating people about population control, adoption and sterilisation schemes and providing economic opportunities. The family planning campaign was the most effective measure taken by the Government of India for controlling the population.

PASSAGE 2 (649 words)

Torvald Helmer.

Nora, his wife.

Doctor Rank.

Mrs Linde.

Nils Krogstad.

Helmer's three young children.

[The action takes place in Helmer's house.]

NORA. We have been married now eight years. Does it not occur to you that this is the first time we two,

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you and I, husband and wife, have had a serious conversation?

HELMER. What do you mean by serious?

NORA. In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject.

HELMER. Was it likely that I would be continually and forever telling you about worries that you could not help me to bear?

NORA. I am not speaking about business matters. I say that we have never sat down in earnest together to try and get at the bottom of anything.

HELMER. But, dearest Nora, would it have been any good to you?

NORA. That is just it; you have never understood me. I have been greatly wronged, Torvald—first by papa and then by you.

HELMER. What! By us two—by us two, who have loved you better than anyone else in the world?

NORA, [*shaking her head*]. You have never loved me. You have only thought it pleasant to be in love with me.

HELMER. Nora, what do I hear you saying?

NORA. It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him, I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you—

HELMER. What sort of an expression is that to use about our marriage?

NORA, [*undisturbed*]. I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as you—or else I pretended to, I am really not quite sure which—I think sometimes the one and sometimes the other. [...] I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a

great sin against me. It is your fault that I have made nothing of my life.

HELMER. How unreasonable and how ungrateful you are, Nora! Have you not been happy here?

NORA. No, I have never been happy. I thought I was, but it has never really been so.

HELMER. Not—not happy!

NORA. No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls [...]. That is what our marriage has been, Torvald.

HELMER. There is some truth in what you say—exaggerated and strained as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.

NORA. Whose lessons? Mine, or the children?

HELMER. Both yours and the children's, my darling Nora.

NORA. Alas, Torvald, you are not the man to educate me into being a proper wife for you.

HELMER. And you can say that!

NORA. And I—how am I fitted to bring up the children?

HELMER. Nora!

NORA. Didn't you say so yourself a little while ago—that you dare not trust me to bring them up?

HELMER. In a moment of anger! Why do you pay any heed to that?

NORA. Indeed, you were perfectly right. I am not fit for the task. There is another task I must undertake first. I must try and educate myself—you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now.

PASSAGE 3 [647 words]

After Abhay left, Tara remained lost in thought. It was odd that he had forgotten her request - her

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reasonable request - about the mint chocolate. Abhay had a good memory. But then he was always so preoccupied. And hardly ever at home.

And in between these two thoughts, sequences in a chain, suspicion pounced and bent the links in another direction. Within a matter of seconds, Tara was convinced she had found the clue to much of Abhay's behavior. Could it be, could it be that what she had read about in her college days, could it be that the Other Woman had appeared in her life as well. She made up her mind to spy on him. The results were predictable.

After she had gone through the gamut of emotions ranging from shock, confusion, despair, anger and resentment, she toyed with the idea of knocking her brains out. To help reach a conclusion she automatically went to the fridge to take out her chocolates. She needed consolation. Absent-mindedly she bit into one. It tasted like sawdust. She bit into it again and gagged. This was the only pleasure she had in her life. What was happening to it? She quickly put the chocolate back into the fridge and closed the door.

Nausea overcame her, and she barely made it to the bathroom.

She never ate another piece of chocolate again. Every time she looked at the dark shining pieces glistening invitingly at her, she saw Abhay's eyes sunk in them, tempting her to bite into a piece and get fat.

She lost weight. The feeling of nausea she had about chocolate helped put her off eating. She grew thinner, thinner than she had been in years. From saris she moved to salwar-kameez. She looked younger. She felt more alert and alive than she had for a long time. She began to think about strategies.

She must win him back, she thought. She decided to join cooking classes. The way to a man's heart was through his stomach. Abhay hardly ate at home. But now... She must cook. She would be the source of all things delectable.

Tara joined Mrs. Singhal's Cooking Classes, which guaranteed mastery of Cordon Bleu, Continental, Chinese and Indian cuisines in just a year. Tara discovered in herself a light hand, and a flair for

improvisation. Her teacher praised her too, and that helped. No one had ever praised her learning anything in her life — academics was out of the question, and even her dancing and singing teachers had felt that she needed to apply herself more.

Tara dived into the experience like a duck into water... She experienced the joys of putting before a husband — however errant — things he could not resist. He became quite greedy and demanding, entertaining small numbers of friends more often at home.

Imperceptibly Abhay began to put on weight. Tara could see for herself the fruit of her labours, and her sense of power grew. New thoughts began to enter her head. She increased the cream in her desserts and began putting more cheese in the Italian dishes. Abhay's clothes did not fit him anymore. He began to talk seriously of dieting.

At this point Tara looked him over speculatively. In her mind's eye she saw him as she herself had once been. "You waddle," he had said at the beginning of the story, and she, predictably female, had replied in pain, "I do not." Now she wanted him to waddle,

though her position might not allow her to rub his nose in the fact as he had done hers.

When Abhay's affair broke up, a certain moroseness tinged and deepened the yellow of his already saturnine complexion. For consolation he turned to serious eating. He listened to music, he drank, and he demanded hot and spicy tit-bits from Tara's ever fertile kitchen.

QUESTIONS

PART A

Answer any 3 of the following : (3×10=30)

Question 1 is based on Passage 1;

Questions 2 and 3 are based on Passage 2;

Questions 4 and 5 are based on Passage 3;

1. What is population explosion? How does it affect the desired functioning of a human society? Explain in 250-300 words with reference to your reading of Passage 1. (10)

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2. The extract from the play in Passage 2 throws light on marital discord and broken relationships. Write a short essay on your understanding of the highlighted themes in the above dialogues in not **more than 250-300 words**. (10)
3. Analyse the conversation between Nora and her husband in Passage 2. What does it reveal about Nora? Answer in **about 250-300 words**. (10)
4. Tara, who was once teased for being 'fat' by her husband, takes 'revenge' on her cheating husband through her cooking. Would you describe the narrative point-of-view as merely comic or ironic? Discuss citing examples from the passage. (10)
5. 'The way to a man's heart was through his stomach.' Do you think this holds true in Tara and Abhay's story? What role does food play in Tara's life? Give a reasoned answer quoting words or phrases from the passage that allow you to draw your conclusion. (10)

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PART B

Answer any 3 of the following : (3×15=45)

Questions 6 & 7 are based on Passage 1;

Question 8 is based on Passage 2;

Questions 9 and 10 are based on Passage 3;

6. Paraphrase the first passage in about **300-350 words** identifying its main idea. (15)
7. Write a letter to the editor of a newspaper highlighting the importance of controlling population growth and ways and methods of achieving goals related to the same in about 350-500 words. (15)
8. Rewrite the dramatic extract in Passage 2 from the point of view of Nora and Helmer's children in about 350-500 words. (15)
9. Tara writes a letter to her college friend recommending Mrs. Singhal's Cooking Classes and describing how they changed her life. Write the letter in about 300-350 words. (15)

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10. What do you think happens in Tara's and Abhay's marriage eventually? Continue the short story extract towards a fitting conclusion. (15)

[This question paper contains 12 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6225

G

Unique Paper Code : 62031105

Name of the Paper : English Language Through Literature

Name of the Course : **B.A. Programme**

Semester : 1

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper contains 3 unseen passages and questions based on them.
3. The questions are in **two** parts, **A** and **B**, both of which are compulsory. Students will attempt any **THREE** of the questions from each part.
4. Answers for **Part A** to be written in **250-300** words and for **Part B** in **350-500** words.

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2

Passage 1 (628 words)

We often hear people telling people to love themselves.

Years ago when I was struggling in life someone told me, "Don't be harsh on yourself, learn to love yourself."

That piece sounded quite deep...you know kind of... It took me a couple of years to understand the implication and when that happened I haven't looked back.

It's not that you don't or didn't want to love yourself. It just may have been that thinking about it never really got you anywhere. Maybe you are already loving yourself!

Some of us try to indulge in things that make us feel special or important: electronics, cars, fancy getaways and big homes. It's kind of like telling yourself, "If I could treat myself big it would be proof enough that I am loving myself. Look at what I did for me!" In the name of self-love some indulge in great wine, food and amazing experiences and what they get is a momentary satisfaction for sure. Well, I don't deny that as life is here to be tasted.

6225

3

But then, all that indulging and staging ultimately feel so unlike real self-love - so empty. It's because what feels good isn't what fills us with love.

The truth is when we tend to do what makes us grow as men and women empowered by peace and serenity and equanimity and above all truly human, we start to feel and understand what self-love is all about. What I mean to say is that self-love is all about tending to our physical strength, mental focus, inner stillness, or a joyous heart...

In other words, we don't set out on a mission to indulge in activities that mean fun and frolic in their most ordinary essence, but, instead, we set out to develop and nurture our inner strengths and their spirits by including daily practices like physical exercises, yoga, meditation, mantra chanting, contemplation, nurturing love, practising to stay relaxed and out of that comes self-love.

Another way to define this tending to ourselves is self-discipline. Self-discipline and being righteous. Also

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learning empathy and compassion, being grateful for all that's happening in our lives, and learning to be enthusiastic. What's important is that it consistently tends to our development as physical and spiritual beings.

Focus on what discipline grows you when you tend to these consistently...whatever actions blow you open, quietens mental chatter, calm you, or drive you forward, in all the right ways. So I chant:

"Deep down in the cave of my heart peace becomes me,

Space opens enough for bliss to just settle down unseen."

Regular practice has kind of become part of me. It has worked on me and will work on anybody. It can work wonders if one starts all these early in life. That is what led me to decide me these missions for my life:

Living life inspired

Inspiring lives

Moulding young minds

Loving life a little more every day

I indulge in these with piety and I'm honest, it's not the kind of pleasurable indulgences that would display my humanness but they are something that awakens my spirit a little every passing day. Even they have helped me have consistent time to write and to create content that helps others — or other similarly spirit-evoking activities. I am growing calmer with every passing day. I can see divinity in everybody.

It's no mistake that we push ourselves to be disciplined - because we think we should for that it's good for us. But I sense we may be overlooking self-discipline as a rich and meaningful path for knowing and growing our self-love.

There are many paths to love...some people engage in selfless social welfare activities. This one strikes me as particularly sweet, in that it's not so obvious.

SO, DO LOVE YOURSELF!

P.T.O.

6225

6

Passage 2

Amalkanti was my friend,
We went to school together.
He'd be late to class every day, couldn't do his lessons
When told to decline verbs
He'd gaze at the window with such surprise that
We'd feel very sorry for him.
Some of us wanted to be teachers, some, doctors,
some, lawyers.
Amalkanti didn't want any of this.
He wanted to be the sunshine.
The elusive sunshine after the rain, filled with the
cries of crows
Which dangles like a fragile smile
From berries and berry leaves.
Some of us grew up to be teachers, some, doctors,
some, lawyers.
Amalkanti didn't grow up to be the sunshine.

6225

7

He works at a lightless press now,
Sometimes he comes to see me for a cup of tea
And a chat, and then says, 'Time to go.'
I walk him to the door, a
The one among us who teaches
Could easily have been a doctor instead
It wouldn't have mattered much if the one
Who wanted to be a doctor had been a lawyer.
Everyone got their wish, except Amalkanti.
Amalkanti couldn't become the sunshine.
The very same Amalkanti who, musing on sunbeams,
Had wanted to grow up to become the sunshine

Passage 3 (649 words)

It was a hot summer day. My dad and I were getting
ready to go out for a ride on the boat with my friend
Katie and the dog. That's when the phone call came,

P.T.O.

the call that made that bright, beautiful day a cold, dark, gloomy one.

I had just put on my suit, shorts, and tank top, and packed my bag with sunscreen and everything else I would need for the day. I ran into my parents' room to find Dad. When I saw him on the phone, he was crying. I'd never seen my dad cry before. My heart sank. What possibly could have happened?

"Max, I'm so sorry," I heard him say. That's when it hit me. I knew that Suzie had died.

Max has been my dad's best friend for years. Suzie, his daughter, had a rare disease that mainly affected her body. Her brain was OK. She knew what was going on; she knew that she had problems and was different than other kids. Once she told her Dad that she wished she could die and be born in a different body. Yet although she couldn't live a normal life, she was still happy. When Suzie and I were little, we spent quite a bit of time together. My Dad and Uncle Max used to plan family vacations together. Suzie

and I, being of the same age, had a great time in each other's company. She was always very sensitive and compassionate. During one such trip, when I had lost my Mom's phone, she took the blame on herself, knowing well enough that if the truth was revealed, the tiff between my Mom and me would spoil our moods. As we grew up, we grew apart. She lived in New York, and I lived in the Midwest. She used to send emails to me regularly. I did read those, but managed to reply to only a few of them. After her departure, I developed close bonds with my friends at school. I preferred to hang out with them. Writing to Suzie became a bit tedious for me. There was a lot going on in my life - school, friends, and archery classes.

When Suzie was ten she had to live in a hospital in Virginia. About eight months before she died, Max gave us her number at the hospital and we talked at least twice a week until the end. Suzie was always so excited to talk to us and wanted to know every detail about my life. She wanted to know everything I did

and everything I ate. In a way, she lived through me.

After we found out about her death, we made our plans to go to New York for the funeral. When she was alive, I sent her a Beanie Baby and she sent one back to me. I had bought her another one but never had the chance to send it to her, so I took it to put in her casket.

Her funeral was very different than any funeral I'd ever been to. After they lowered her casket, each one of us put a shovelful of dirt over her. I remember crying so hard, I felt weak. My cheeks burned from the tears. My whole body was shaking as I picked up the shovel, but I'm glad I did it. When Suzie and I first started calling one another, I thought it would be more of a burden on me, but I was completely wrong. I learned so much from her. She gave me more than I could ever give to her. Her zeal to live and the optimism with which she spoke about the future was endearing. I will never forget her or the talks we had. I now know that I must never take anything for granted, especially my health and the gift of life.

Part A

Answer **any 3** of the following : (3×10=30)

Question **1** is based on passage **1**

Questions **2** and **3** are based on passage **2**

Questions **4** and **5** are based on passage **3**

1. What is self-love? What forms of self-love does the writer advise? Answer with close reference to the passage in 250 to 300 words. (10)
2. How is Amalkanti's dream different from that of the other boys in the class? What does it tell us about him? Answer in 250 to 300 words. (10)
3. The poet says that "it wouldn't have made much difference to him" if the one who became a doctor had become a lawyer. What does this tell us about Amalkanti's classmates? Answer in 250 to 300 words. (10)
4. How does the narrator know Suzie? Why does she initially feel that talking to Suzie would be a burden on her? Answer in about 250 to 300 words. (10)
5. Why does the narrator drift apart from Suzie? What lesson(s) does the narrator learn from Suzie? Give reasons for your answer in 250 to 300 words. (10)

Part B

Answer **any 3** of the following: (15×3=45)

Questions 6 and 7 are based on passage 1

Questions 8 and 9 are based on passage 2

Questions 9 and 10 are based on passage 3

6. Write notes on passage 1 using headings and sub-headings as well as recognizable abbreviations wherever necessary. (15)
7. Write a personal essay on the importance of self-discipline in life in 350-500 words. (15)
8. Paraphrase the poem in 350-500 words. (15)
9. Based on your reading of the poem, write a letter to your younger brother encouraging him to believe in himself and not be afraid of his choice of career. (15)
10. Rewrite the story from the perspective of Suzie in 350-500 words. (15)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 977

G

Unique Paper Code : 2032201102

Name of the Paper : INDIAN CLASSICAL
LITERATURE

Name of the Course : Bachelor of Arts (Programme)
English (Major) DSC

Semester : 1

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

P.T.O.

977

2

Part A

1. (a) Write a short note on the role of Sakuni in the Dicing episode in the *Mahabharata*.

OR

- (b) Identify the speaker, and the context and comment critically on the following lines: "Surrounded by your five brothers, you shall surely shine forth Kama, like Brahma surrounded by the Vedas and their Branches. Endowed with virtues, the eldest and the best among relations who are the best, your title will no longer be that of a son of Suta, you shall be a heroic Partha".

2. (a) Write a short note on the motif of the curse in the play *Abhijnanasakuntalam*.

OR

- (b) Identify the speaker, and the context and comment critically on the following lines:

"How then can I accept her suspecting myself to be an adulterer as she bears manifests signs of being with child?"

977

3

3. (a) Write a short note on the women characters in the *Book of Vanci*.

OR

- (b) Identify the speaker, and the context and comment critically on the following lines :

"Praised by the gods, she ascended To heaven."

Part B

4. (a) Critically comment on the role of Dhritarashtra as king in the *Mahabharata*.

OR

- (b) In the Dicing episode of the *Mahabharata* there is a complex interplay between Dharma and women's position in the world. Critically comment.

5. (a) Offer a critical commentary on the portrayal of Sakuntala's character in the play *Abhijnanasakuntalam*.

OR

P.T.O.

- (b) Comment on the significance of Kanva's and Marica's hermitage in the life and career of the King in Kalidasa's play.

6. (a) Critically comment on the apotheosis of Kannagi to Pattini in the "Book of Vanci."

OR

- (b) Critically comment on the expedition of Cenkuttuvan to the north in the Book of Vanci.

7. (a) Discuss the concept of Karma and Dharma (action and justice) as central themes with special reference to any one of the prescribed texts.

OR

- (b) The characters of Shakuntala and Draupadi offer unique insights into the position and role of women in the contemporary social order of their times. Discuss.

DEC-2023

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 538A

G

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **BACHELOR OF ARTS
(HONOURS COURSE)
ENGLISH**

Semester : 1

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in Part A carry **10 marks** each and questions in Part B carry **20 marks** each.

P.T.O.

538A

2

Part A

1. (a) Critically comment on the description of Pemberley estate and the way it impacts Elizabeth's perception of Darcy, in Austen's *Pride and Prejudice*.

OR

- (b) How does Gerald J. Prince group the collection of signs that constitute a narrative? Describe briefly.

2. (a) This City now doth, like a garment, wear

The beauty of the morning; silent, bare,
Ships, towers, domes, theatre, temples lie
Open unto the fields, and to the sky...

Identify the above lines, and comment on the poet's use of meter and rhyme, in the poem, in accordance with its form.

OR

- (b) What is the significance of historical/political context in the process of interpreting a poem? Discuss with reference to Tagore's poem, "Where the mind is without fear"

3. (a) Write a short note on Watson's "The Nature of Drama".

538A

3

OR

- (b) Discuss the way societal lack of empathy is represented in the character of Roopa in Mahesh Dattani's *Tara*.

Part B

4. (a) In what ways does the novel function as the space for the delineation of an 'accomplished' woman in *Pride and Prejudice*? Discuss with reference to any three women characters.

OR

- (b) The ironic representation of some of the characters does not distract from the force of Austen's social critique. Discuss with reference to the text.

5. (a) To what extent, in your opinion, can poems yield a singular or fixed meaning? Discuss, through a critical analysis of the poem by Emily Dickinson, in your syllabus.

OR

- (b) With reference to any two poems in your syllabus, discuss the importance of poetic technique through an analysis of W.H. Auden's statement, "All my life, I have been more interested in technique than anything else."

P.T.O.

6. (a) The stage is optimally used in Dattani's *Tara*. Discuss the stylistics and design of the stage in the play.

OR

- (b) Tanvir's travels in Europe influenced his writing and his form of street theatre. Discuss.

7. (a) To what extent is it possible to argue that good literature articulates universal human values? Discuss with reference to the social political/philosophical debates within any two texts in your syllabus.

OR

- (b) The writer's engagement with a specific form of writing often involves a dialogue with the works of other writers in that genre. Do you agree? Illustrate with the help of any one text.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 889

G

Unique Paper Code : 2032201101

**Name of the Paper : Introduction to Literary
Studies**

**Name of the Course : Bachelor of Arts
(Programme) with English
DSC**

Semester : I

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. Both parts are Compulsory.
3. Candidates have to answer **ALL** the questions in **Part A.** and **ANY THREE** questions in **Part B.**
4. Questions in **Part A** carry **10** marks each, and Questions in **Part B** carry **20** marks each.

P.T.O.

889

2

Part A

1. Write a short note on :

- (a) Elizabeth Bennet's rejection of Collin's proposal.

OR

- (b) Parent figures in *Pride and Prejudice*.

2. Write a short note on :

- (a) The sonnet form

OR

- (b) Poetic devices in 'After great pain, a formal feeling comes'.

3. Write a short note on :

- (a) Dan

OR

- (b) The representation of the street in *Tara*

889

3

Part B

4. (a) In *Pride and Prejudice* Jane Austen depicts the connections between class and gender, particularly in the lives and choices of the female characters. Discuss with reference to the text.

OR

- (b) Critically comment on the use of irony as a narrative mode in *Pride and Prejudice*.

5. (a) Critically discuss Wordsworth's transformation of ordinary experiences into the extraordinary in 'Lines Composed upon Westminster Bridge'.

OR

- (b) Seventeenth century societal views on disability and the prevailing religious beliefs of the time influence Milton's perspective in his poem, 'On His Blindness'. Critically examine the poem in the light of this statement.

6. (a) Mahesh Dattani's *Tara* depicts the complex interplay between gender identity and disability. Discuss.

P.T.O.

OR

(b) Discuss the impact of folklore on theatre with reference to Habib Tanvir.

7. (a) Literature is a criticism of life. Discuss with reference to the texts in the course.

OR

(b) Critically discuss the relationship between form and content with reference to at least two texts in the course.

909

2

Part A

1. Write a short note on :

(a) Lady Catherine de Bourgh

OR

(b) The Gardiners

2. Write a short note on :

(a) The Blank Verse

OR

(b) Milton's notion of service

3. Write a short note on :

(a) Bharti

OR

(b) The use of music in *Tara*

909

3

Part B

4. (a) Elaborate on the view that land ownership and inheritance are closely interlinked with courtship and marriage in *Pride and Prejudice*.

OR

(b) Critically comment on the portrayal of different female characters in *Pride and Prejudice*.

5. (a) Critically engage with Tagore's vision of a future in 'Where the mind is without fear'.

OR

(b) What is poetic syntax? Elaborate on its relevance in versification.

6. (a) Mahesh Dattani's *Tara* is a stinging critique of patriarchy. Discuss.

OR

(b) Mahesh Dattani's play is the story of Chandan rather than that of Tara. Do you agree?

P.T.O.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 909

G

Unique Paper Code : 2032201101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **Bachelor of Arts**
(Programme) with English
-DSC

Semester : 1

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

P.T.O.

7. (a) Literature reflects the individual, social and political conflicts of the time in which it is written. Critically discuss with relation to any two texts in your syllabus.

OR

- (b) Discuss the idea of "self" in any two texts in the course.

(1500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2304

G

Unique Paper Code : 2034001011

Name of the Paper : Literature and Human Rights

Name of the Course : GE Common Prog group

Semester : I

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

P.T.O.

2304

2

PART A

1. (a) Write a short note on the role of Newspeak in the novel *1984*?

Or

- (b) Explain with reference to context the following lines,

"War is peace. Freedom is slavery. Ignorance is strength."

2. (a) Write a short note on the theme of racial injustice in the novel *To Kill a Mockingbird*.

Or

- (b) Explain with reference to context the following lines:

"Shoot all the blue jays you want, if you can hit 'em, but remember, it's a sin to kill a Mockingbird."

3. (a) Write a short note on the significance of freedom of expression as depicted in 'In the Prison of Repose' by Paulo Coelho.

Or

2304

3

- (b) Explain with reference to context the following lines:

"But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing."

PART - B

4. (a) Analyze the theme of surveillance in the novel *1984* and its impact on individual freedom.

Or

- (b) Explore the role and symbolism of the Ministry of Love in the novel *1984*.

5. (a) Discuss how the town of Maycomb reflects the racial and social tensions of the American South during the 1930s?

P.T.O.

Or

(b) Explore the role of Boo Radley as a symbolic figure in the novel *To Kill a Mockingbird*.

6. (a) Discuss how Nadine Gordimer intertwines personal narratives with political history in the story 'Amnesty'.

Or

(b) Discuss the significance of the title of the story 'ABC Antidote' by Ishmael Beah.

7. (a) How does literature serve as a powerful tool for advocating human rights? Discuss with reference to two texts prescribed in your syllabus.

Or

(b) Discuss the ethical responsibilities that authors have when addressing human rights issues in their works?

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5232

G

Unique Paper Code : 12031301

Name of the Paper : American Literature

Name of the Course : B.A. (Hons) English CBCS

Semester : III

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts**. Both parts are compulsory.

PART A

Answer any **THREE** questions : (10×3=30)

Write short notes on any **three** of the following :

1. Tom as the narrator figure in *The Glass Menagerie*.
2. The character of Shrug in *Beloved*.
3. The title of the story 'Dry September'.

P.T.O.

4. "O Captain! My Captain! by Walt Whitman is more than just an elegy." Comment.
5. The "American Dream."

PART B

Answer any **THREE** questions : (15×3=45)

6. "Freeing yourself was one thing, claiming ownership of that freed self was another." Examine the relationship between Sethe and Paul D in *Beloved* with reference to this sentence.
7. Discuss the concept of "America" as it emerges in connection to any two prescribed texts in your syllabus.
8. Langston Hughes attempts to reconceptualize "the Negro" in his poems. Do you agree? Illustrate through examples.
9. Discuss how *The Glass Menagerie* connects issues of disability with patriarchy.
10. "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines", noted Ralph Waldo Emerson. Comment with close reference to the prescribed essay.

(3000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6266

G

Unique Paper Code : 62034303

Name of the Paper : British Literature: Poetry and a
Play, Selections from Living
Literatures: An Anthology of
Prose and Poetry

Name of the Course : B.A. (Prog.) DSC English

Semester : III

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt any six questions : **three** from **Part A** and **three** from **Part B**.
3. All questions in **Part A** carry equal marks (10×3=30)
4. All questions in **Part B** carry equal marks. (15×3=45)

P.T.O.

Part A

Attempt any **three** of the following : (10×3=30)

1. Read the passage given below, and answer the questions that follow :

The bashful Muse will never bear

In such a scene to interfere.

Corinna in the morning dizen'd

Who sees will spew; who smells, be poison'd.

- (i) Identify the poem and the poet of the above lines. (2)
- (ii) Discuss the phrase 'bashful Muse.' (3)
- (iii) Who is Corinna in the above lines? Why does she spew? (5)

2. Read the passage given below, and answer the questions that follow :

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips red:

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

- (i) Identify the poem and the poet of the above lines. (2)
 - (ii) How does Shakespeare describe the lady he loves in the above lines? (3)
 - (iii) Explain 'My mistress' eyes are nothing like the sun' with reference to context. (5)
3. Keats is a poet of sensuousness. Explain with reference to his poem, 'To Autumn.'
 4. Discuss Iago's first conversation with Desdemona and Emilia. How does it reflect on him?
 5. Discuss the role of Emilia in the play *Othello*.

Part B

Attempt any **three** of the following : (15×3=45)

6. Discuss 'A Beautiful young Nymph going to Bed' as a mock-epic poem.

7. Comment on the treatment of the Sun in Donne's poem.
8. Elaborate on the depiction of the city with reference to any two poems in your course.
9. Is Shakespeare's *Othello* a play about race? Justify your answer with reference to the text.
10. Shakespeare's play *Othello* powerfully portrays a world dominated by jealousy and revenge. Discuss.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6329 G

Unique Paper Code : 62034303

**Name of the Paper : British Literature: Poetry
and a Play, Selections from
Living Literatures: An
Anthology of Prose and
Poetry**

Name of the Course : BA (Prog) DSC English

Semester : III

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt any six questions: **three from Part A and three from Part B**
3. All questions in Part A carry equal marks. (10×3=30)
4. All questions in Part B carry equal marks; (15×3=45)

P.T.O.

6329

2

Part A:Attempt **any three** of the following: (10×3=30)

1. Read the passage given below, and answer the questions that follow:

Earth has not anything to show more fair;
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This City now doth, like a garment, wear
 The beauty of the morning; silent, bare

- (i) Identify the poem and the poet of the above lines. (2)
 (ii) Why does the poet call the earth "fair"? (3)
 (iii) Explain the last two lines of the passage. (5)
2. Read the passage given below, and answer the questions that follow:

6329

3

...who best

Bear his mild yoke, they serve him best. His state
 Is kingly; thousands at his bidding speed
 And post o'er land and ocean without rest;
 They also serve who only stand and wait.

- (i) Identify the poem and the poet of the above lines. (2)
 (ii) Who is being talked of in the above lines? Why is his state kingly? (3)
 (iii) Explain the last line and its autobiographical intent. (5)
3. Bring out Wordsworth's feelings toward his daughter in 'It is a Beauteous Evening.'
4. Write a short note on the character of Desdemona in *Othello*.
5. Write a short note on Brabantio in the play *Othello*.

P.T.O.

Part B:

Attempt any **three** of the following: (15x3=45)

6. Discuss Jonathan Swift's poem, 'A Beautiful Young Nymph Going to Bed' as a poem about appearances and deception.
7. Illustrate the salient features of metaphysical poetry with reference to the poems prescribed in your syllabus.
8. Comment on the role of nature and imagination in Romantic poetry referring to any two poems in the course.
9. Critically analyze Othello's last speech.
10. Comment on race as a factor in the development of events in *Othello*.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5461 G

Unique Paper Code : 12031303

Name of the Paper : BRITISH POETRY AND
DRAMA: 17TH AND 18TH
CENTURIES

Name of the Course : B.A. (H) ENGLISH

Semester : III

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts**. Both parts are compulsory.

PART A

Answer any **THREE** questions : (10×3=30)

Write short notes on **ANY THREE** of the following :

1. The title of the play *The Rover*
2. The murder of Banquo in *Macbeth*

P.T.O.

3. Use of epic similes in *Paradise Lost*.
4. The toilet scene in *Rape of the Lock*.
5. Depiction of women in any two texts in the course.

PART B

Answer any **THREE** questions: (15×3=45)

6. Satan's rebellion disturbs the universal relations of power." Critically evaluate the statement with reference to Book 1 of *Paradise Lost*.
7. Blunt in *The Rover* is not simply a stock country fool of Restoration Comedy. Do you agree? Give reasons for your answer.
8. Critically comment on the character of Lady Macbeth.
9. Commodification is at the core of the world imagined by Pope in his mock-heroic poem *Rape of the Lock*. Give a reasoned answer.
10. Bacon's essay "Of Deformity" begins by quoting negative assumptions about disability in his time, yet eventually his essay seeks to establish the idea that the 'deformed' can be useful and excellent. Discuss.

(500)

[The question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2272

G

Unique Paper Code : 2035002002

Name of the Paper : Digital Communication - II

Name of the Course : Common Prog Group

Semester : III

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.

SECTION - A

Attempt **ANY three** from the section. Each question carries **ten** marks.

1. Write short notes on any **two** of the following :
(2×5)
- (a) Difference between Blog and Podcast.
 - (b) Advantages of videoconferencing.
 - (c) Significance of being clear, concise, and courteous in digital communication.

P.T.O.

2. As the content manager of the website of a leading electronics brand you are responsible for dealing with feedback. A client has received a washing machine that is not working. He has written a strongly worded email to express his dissatisfaction. Draft an appropriate response as an email to satisfy the customer.
3. Define a podcast. Pick a podcast of your choice and summarize its creative content, style of conversation and target audience.
4. Critically analyse the following message and make at least two comments on the message from the perspective of tone and principles of communication. Also rewrite/reword the message with the appropriate changes in tone.

Dear Parents,

It has come to my attention that you have not paid tuition fees for the past three months. I condemn this irresponsible attitude. You should be careful with the deadlines. If you do not pay the fees immediately your ward will be suspended without further notice.

Principal, ABC School

5. Enumerate two ways to make digital platforms inclusive. Discuss with reference to any one social networking site of your choice.

SECTION - B

Attempt **ANY three** from the section. Each question carries twenty marks.

6. As the founder of a Montessori based learning play school, design an institutional website for your school, sharing with the audience your story, your vision, and other relevant information pertaining to admission, fee structure, etc.
7. Blogs are popular channels to voice one's opinions about various issues. Write a blog entry expressing your opinion on how the pollution levels in Delhi have impacted the health and productivity of the citizens of Delhi. Also share how the hazardous levels of AQI have made you reconsider your plans of staying in Delhi.
8. What are the steps involved in the creation of a podcast? Produce a podcast in which students chat about anything that they are interested in: sports, food, music or gaming.

P.T.O.

9. 'Web accessibility enables people with disabilities to perceive, understand, navigate, interact with, and contribute to the web'. Keeping this in mind enumerate at least three ways in which equal accessibility is denied to differently-abled web users. Discuss with examples.
10. You are the President of the organising committee of inter-class Debate event at your college. You are inviting registrations and hope to create a buzz around it. For this, you need to draft the following :
- (a) Write a brief of not more than 70 words to fit a twitter post (X) announcing the event and asking for enthusiastic participation from all students.
 - (b) Write a press release for your college news bulletin announcing the details of the event, rules of participation, eligibility, prizes and the process of registration along with important dates (Not more than 400-500 words).
- (2000)

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5130 G

Unique Paper Code : 12033915

Name of the Paper : Film Studies

Name of the Course : English LOCF, Skill Enhancement Course (SEC)

Semester: : III/V

Duration : 3 Hours **Maximum Marks : 75**

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts. Both parts are to be attempted.
3. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

PART A

Attempt any 3 Questions. (3×10=30)

1. Write a short note on Andrew Dix's discussion of editing in films.

P.T.O.

2. Discuss Jill Nelmes' view of genre as taxonomy.
3. Write a brief note on how Ravi Vasudevan analyses the city in films as an important site for depiction of socio-political transformations.
4. What are the important aspects that Timothy Corrigan advises his readers to keep in mind while analysing a film?
5. Critically examine the depiction of crime in Hindi cinema.

PART B

Attempt any 3 Questions.

(3×15=45)

6. The building block of studying cinema is the mise-en-scene. Explain in relation to Andrew Dix's prescribed text.
7. Why does Jill Nelmes believe that the generic classification of films is important? Discuss.
8. Do you think there is an "urban anxiety about women's sexuality" in Hindi films? Discuss with reference to the prescribed text of Ranjani Mazumdar.
9. Write a review of any film that you have seen recently.
10. Discuss how film studies have been instrumental in enhancing our understanding of films.

(1500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5838

G

Unique Paper Code : 12033915

Name of the Paper : Film Studies

Name of the Course : **English LOCF, Skill
Enhancement Course (SEC)**

Semester : III/V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. Both parts are to be attempted.
3. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

P.T.O.

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2

PART A

Attempt any 3 Questions. Total marks. (3×10=30)

1. With close reference to the prescribed text of Andrew Dix, write a short note on cinematography.
2. Write a brief note on Jill Nelmes' discussion of genre as economic strategy.
3. In relation to Ranjani Mazumdar's prescribed text, discuss how Bombay cinema depicted female sexuality.
4. Discuss in brief Timothy Corrigan's approaches to writing about films.
5. Critically examine the depiction of terrorism in Hindi cinema.

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3

PART B

Attempt any 3 Questions. Total marks. (3×15=45)

6. Editing has the potential to make or break a particular film. Critically discuss in relation to Andrew Dix's arguments on film editing.
7. With close reference to the prescribed text of Jill Nelmes, discuss any two approaches to studying genre in Hollywood cinema.
8. The gangster-oriented Hindi films often tend to present the socio-political tensions of the country. Discuss in light of Ravi Vasudevan's prescribed text.
9. Write a review of any film that you have seen recently.

P.T.O.

10. Discuss the depiction of gender and sexuality in any two films of your choice.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 615

G

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : Bachelor of Arts (Honours
Course) English - DSC

Semester : I

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts: **Part A & Part B**. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions from **Part A** and **ANY THREE** questions from **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

P.T.O.

Part A

1. (a) Write a short note on the role of Vikarna who opposes Draupadi's humiliation in the presence of elders in the assembly.

OR

Briefly discuss Duryodhana's response to Krishna's peace proposal.

2. (a) If you are what the King says you are,
what will your father have to do with you -
a stain on his family? But, as you know
your own conduct to be pure, even servitude
in your husband's house will be welcome to you.
Based on your understanding of the above lines,
elaborate how Śakuntalā was treated at the King's
palace.

OR

- (b) Comment on the evocativeness of the Vanajyotsni
vine and the mango tree in the context of *śṛṅgāra*
rasa in *Abhijñāna Śākuntalam*.

3. (a) In her rage, Pattini lit

A fire from one of her breasts and burned down

The ancient city of Maturai

Explain the above lines from "The Book of Vañci"
with reference to context.

OR

- (b) Comment on the valorisation of the king in "The
Book of Vañci."

Part B

4. (a) "From the birth of Draupadi through the sacred
fire to her worship as a *panchakanyā* in the Indian
tradition, she exemplifies the qualities of purity
and strength." Discuss.

OR

- (b) Write an essay on the role of Lord Krishna as the
maker, doer and destroyer of *karma* in *The*
Mahābhārata.

5. (a) In the context of the curse of Durvāsā and the
awakening of Duṣṇanta to truth, write an essay
on the significance of the title *Abhijñāna Śākuntalam*.
[The Recognition of Śakuntalā].

OR

- (b) "The writing of the love letter, repeated glances and other gestures are the subtle ways in which Śakuntalā's expressive and assertive personality is portrayed in the play." Discuss.
6. (a) "The Book of Vanci" is more about 'masculine' enterprise of war and imperial expansion than 'feminine' values of self-effacement, forgiveness and chastity? Do you agree? Write a reasoned answer.

OR

- (b) Critically comment on the anklet as a symbol of justice and vengeance in *The Cilappatikāram*.
7. (a) Discuss the narrative and poetic principles used by Indian classical writers with reference to any two texts prescribed in the course.

OR

- (b) Discuss with reference to any two prescribed texts how Indian classical literature lays emphasis on the principles of truth, justice and love.

(10,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 643

G

Unique Paper Code : 2032102303

Name of the Paper : Literary Criticism

**Name of the Course : Bachelor of Arts (Honours
Course) English - DSC**

Semester : III

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are Compulsory.
3. Candidates have to answer **ALL** questions in **Part A**. and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each, and Questions in **Part B** carry 20 marks each.

P.T.O.

Part A

1. (a) Discuss the role of sentiment in Hume's "Of the Standard of Taste".

OR

- (b) "The passion caused by the great and sublime in nature, when those causes operate most powerfully, is Astonishment." Explain with reference to context. (10)

2. (a) "Their masterpieces certainly have a strange air of simplicity... It is doubtful whether in the course of the centuries, though we have learnt much about making machines, we have learnt anything about making literature." Identify and discuss the given statement.

OR

- (b) "The historical sense involves a perception, not only of the pastness of the past, but of its presence." Identify and discuss the given statement. (10)

3. (a) Write a short note on the "the phantom aesthetic state" as described by I.A. Richards.

OR

- (b) How does Brooks describe the relationship between the form and content of a poem? (10)

Part B

4. (a) "Strong sense, united to delicate sentiment, improved by practice, perfected by comparison, and cleared of all prejudice, can alone entitle critics to this valuable character; and the joint verdict of such, wherever they are to be found, is the true standard of taste and beauty." With reference to the above, critically comment on Hume's conceptualization of a standard of taste.

OR

- (b) "Indeed terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime." Discuss Burke's notions of "terror" and "sublime" with reference to at least one literary text. (20)

5. (a) Virginia Woolf proposes a new model for fiction writing for the twentieth century through her ideas on "modern fiction". Comment.

OR

- (b) T. S. Eliot writes that "the progress of an artist is a continual self-sacrifice, a continual extinction of personality". Discuss. (20)

P.T.O.

6. (a) How does Richards answer his central question, "What is the value of the arts, why are they worth the devotion of the keenest hours of the best minds, and what is their place in the system of human endeavours?" Discuss L.A. Richards' assessment of the value of arts with reference to the above statement in *Principles of Literary Criticism*.

OR

- (b) For Cleanth Brooks "paradoxes spring from the nature of poetry". Discuss Brooks' theory of paradoxes and its centrality in his appreciation of poetry. (20)

7. (a) Formalist criticism emphasizes upon the autonomy of the literary text. Comment critically with reference to at least two essays you have read in the syllabus.

OR

- (b) Literary criticism is the act of evaluating and re-evaluating the meaning and value of art using varied methods of interpretation. Discuss using examples of two literary critics from your course. (20)

(10,000)

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5741

G

Unique Paper Code : 12033914

Name of the Paper : Modes of Creative Writing:
Poetry, Fiction and Drama

Name of the Course : **B.A (Prog.)**

Semester : III/V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **2** parts. Both parts are compulsory.
3. Candidates have to answer ANY **THREE** questions in **Part A** and ANY **THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

P.T.O.

5741

2

PART A

(3×10)

1. Identify any 5 literary devices given below, explain them and then give some other examples of the same :
(2×5=10)
 - (i) Is the tear in your eye, because of the tear in your shirt?
 - (ii) The sunlight danced on the water.
 - (iii) Boom!
 - (iv) She worked hard to feed the many mouths in her family.
 - (v) Please respond ASAP to this message.
 - (vi) Now, sir, a war is won!
 - (vii) This is the beginning of the end.
2. Explain any 2 of the following with examples :
 - (i) Rhyme
 - (ii) Syllable
 - (iii) Epic
 - (iv) Couplet
 - (v) Dramatic Poetry

(2×5=10)

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3

3. Explain any 2 of the following with examples :
 - (i) Plot in Fiction
 - (ii) Fictional characters
 - (iii) Bildungsroman
 - (iv) The narrator of a story
 - (v) The setting of a story
4. Write Short Notes on any 2 of the following with examples :
(2×5=10)
 - (i) Tragedy
 - (ii) Non-verbal elements in Drama
 - (iii) Scripting plays for children
 - (iv) Writing stories for young readers
 - (v) Comedy
5. What do you think is the importance of editing and proofreading in creative writing? List all the steps involved in getting your poem/story/play ready for sharing in the public domain, either in print or electronically. Illustrate your answer with examples.
(10)

P.T.O.

5741

4

PART B (3×15)

6. Read the following poem and analyse it in terms of its use of figurative language, theme, tone, and imagery. Discuss the kind of response, emotional and intellectual, it is likely to invoke in the reader.

You start dying slowly
if you do not travel,
if you do not read,
If you do not listen to the sounds of life,
If you do not appreciate yourself.

You start dying slowly
When you kill your self-esteem;
When you do not let others help you.

You start dying slowly
If you become a slave of your habits,
Walking every day on the same paths...
If you do not change your routine,
If you do not wear different colours
Or you do not speak to those you don't know.

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5

You start dying slowly
If you avoid to feel passion
And their turbulent emotions;
Those which make your eyes glisten
And your heart beat fast.

You start dying slowly
If you do not change your life when you are not
satisfied with your job, or with your love,
If you do not risk what is safe for the uncertain,
If you do not go after a dream,
If you do not allow yourself,
At least once in your lifetime,
To run away from sensible advice...

7. You have an idea for a novel, which is a love story based in Delhi in the early twentieth century. What is the kind of research that you would need to do for the characters and setting before you start? Write out the opening paragraph of your novel in about 100 words and give your novel an interesting title.

P.T.O.

8. You are the script writer in the dramatics society of your college and this year, you all have chosen mental health as the theme of your play. This short play will be performed at the inauguration of your college festival. Write a short dramatic script of any particular scene highlighting the key elements of drama such as character, setting and dialogue.
9. You have applied to work in a publishing house that specialises in children's fiction. You have been asked to submit a manuscript of a modern adaptation of your favourite fairy tale, as part of the selection process. Choose a fairy tale and write an outline of how you will adapt it for contemporary readers: what are the changes in plot, character, and action that you will make and whose point of view will the story be told from?

10. The paragraph given below requires proofreading and editing before it can be put out in the public domain. Proofread and edit it and then write out the final corrected paragraph.

The popularity of cakes and pastries have as much to do with their deliciousness as it does with the symbolic value that they provides. Cakes and pastries advertisement themselves through their taste, aroma and colour. There is something exotic and compelling about their form. The overlays of icing, chocolate, frosting and create a spectacle that speaks to us at a visceral level. There is a lushness about cakes that we want to fall in, consume and get consumed by. Their is a sense of artistry and creation in baking. The popularity of cakes has a lot to do with the instituton of birthdays. Technology makes it easy to greeting people on this day, and it is not usual to receive hundreds of messages for well-wishers on

the day. The highlight of a birthday is the cutting of the cake, a symbolic inauguration of the next phase of one's life. Candles representing one's age are blown out to mark the extinguishing of the past. In a modern twist, many people smear the face of the birthday celebrant with the cake, which illustrates perhaps better than anything else that the cake is much more than just food. Cakes communicate not just through their forms but also through their shape, which can be customised, and more directly through the messages that are spelled out in the icing. On birthdays, no one really eats the cake, not in the way we consume other food. It is about the act in participation, a distribution of shared good feelings rather than savouring a delicacy. The cake is wolfed down and attention turns to the another food available.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5298

G

Unique Paper Code : 12031302

Name of the Paper : Popular Literature

Name of the Course : B.A. (Hons) English

Semester : III

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts**. Both parts are compulsory.

PART A

Answer any **THREE** questions : (10×3=30)

Write short notes on **ANY THREE** of the following :

1. The first person narrator in *The Murder of Roger Ackroyd*.
2. The White Knight.
3. Technology in Science Fiction.

P.T.O.

4. *Bhimayana* as a political graphic novel.

OR Caste in *Waiting for a Visa* (only for VI students)

5. The concept of the 'popular'.

PART B

Answer any **THREE** questions: (15×3=45)

6. Discuss how women characters across the social spectrum are represented in *Murder of Roger Ackroyd*.
7. Comment on Carroll's *Through the Looking Glass* as a satire on children's education.
8. "Philip K Dick's *Minority Report* is not just a story about an individual, but a critique of social and justice systems as well". Do you agree? Give your views.
9. Discuss the significance of the Mahad Satyagraha in *Bhimayana*.

OR Discuss two instances where B.R Ambedkar as a member of the Dalit community witnessed caste-based discrimination. (Only for VI students)

10. Christopher Pawling argues that 'popular literature' should be subjected to the same academic rigour as 'canonical literature'. Discuss.

(3000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 508

G

Unique Paper Code : 2032102301

Name of the Paper : Romantic Literature

Name of the Course : Bachelor of Arts with
English - DSC

Semester : III

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

P.T.O.

Part A

1. (a) Write a short note on the "Lamb" from Blake's *Songs of Innocence*.

OR

- (b) Answer the following lines with Reference to Context:

"Five years have passed; five summers, with the length

Of five long winters! And again I hear

These waters. Rolling from their mountain-springs..."

2. (a) Answer the following lines with Reference to Context:

"O wild West wind, though breath of Autumn's being..."

OR

- (b) "Darkling. I listen: and, for many a time

I have been half in love with easeful Death,"

3. (a) Write a short note on Elizabeth in *Frankenstein*.

OR

- (b) Frankenstein's "Bride".

Part B

4. (a) How does Blake's understanding of "innocence" differ from that of "experience"? Explain with reference to the texts in your course and in your own words.

OR

- (b) Explain the passage of time with reference to Wordsworth's "Tintern Abbey", showing how time is integral to the poem's structure and the poet's imagination.

5. (a) Keat's "Ode to A Nightingale" hinges on two contrary states - pain and transcendence. Explain with reference to the text and in your own words.

OR

- (b) As a work of art, the Grecian Urn typifies perfection. How is the urn connected to human life and yet apart from it. Explain with reference to Keats "Ode to a Grecian Urn".
6. (a) Is society responsible for the creation of "Frankenstein" or is Victor Frankenstein solely responsible for creating this monster? Provide a reasoned answer in your own words.

OR

- (b) What does Mary Shelly's *Frankenstein* tell us about ideas or standards of beauty? Provide a reasonable answer using instances from the text.
7. (a) Was the imagination integral for the poetry of the romantic poets? Elucidate with reference to the texts in your course.

OR

- (a) Explain the reverence of Nature in Romantic Poetry with reference to the texts in your course.

(10,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 824

G

Unique Paper Code : 2032102301

Name of the Paper : Romantic Literature

Name of the Course : **B.A. (Prog.) English-DSC**

Semester : III

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **2** parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

Part A

1. (a) Write a short note on the River Wye in "Tintern Abbey"

P.T.O.

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2

OR

- (b) Answer the following lines with Reference to Context :

"In Xanadu did Kubla Khan
A Stately Pleasure-dome decree..."

2. (a) Answer the following lines with Reference to Context :

"Oh! Lift me as a wave, a leaf, a cloud!

I fall upon the thorns of life! I bleed..."

OR

- (b) Answer the following lines with Reference to Context :

" 'Tis not through envy of your happy lot,
But being too happy in thine happiness -
That thou, light-winged Dryad of the trees."

3. (a) Write a Short note on Justine Moritz

Or

824

3

(b) Henry Clerval

Part B

4. (a) Explain Blake's understanding of "innocence" and of "experience", as states, stages or both.

OR

- (b) How does Coleridge's idea of nature differ from Wordsworth's idea of nature? Explain in your own words.

5. (a) Explain Shelly's analogy of the West Wind as a regenerative force in "Ode to the West Wind".

OR

- (b) How does Keats "Ode to a Grecian Urn" typify his idea of beauty and the perfection of art as opposed to life.

6. (a) Does Mary Shelly's *Frankenstein* show the debate between nature and nurture? Provide a reasoned answer in your own words.

OR

P.T.O.

(b) Is the Frankenstein monster born evil? Provide a reasonable answer using instances from the text.

7. (a) What are the different ideas of "nature" that in your perception appear in this paper? Elucidate.

OR

(b) Explain the reverence of the imagination for the Romantic poets and writers.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5924

G

Unique Paper Code : 62035918

Name of the Paper : Academic Writing and
Composition

Name of the Course : B.A. Programme

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper has **two** parts, **A** and **B**. **Three** questions have to be attempted from each part.

PART A

Answer any **THREE** of the following questions. Give suitable examples to illustrate your answers. Each question carries **10** marks, (3×10=30)

P.T.O.

5924

2

1. What are the stages of the writing process? Exemplify with examples.
2. What are conventions in academic writing? Elaborate your answer with an example.
3. (a) What is the need of summary and paraphrase in academic writing?
(b) What is plagiarism? How can plagiarism be avoided while writing a research paper?
4. Is critical thinking a scholarly activity? What arrangements need to be taken care of while thinking critically?
5. What is a Working Bibliography? How do we arrange citations while making a Bibliography? Illustrate your answer with an example following any convention, which has been taught to you.

5924

3

PART B

Answer any **THREE** of the following questions. Each question carries **15** marks. (3×15=45)

6. Read the passage given below and answer the following :
(a) Summarize the passage with an appropriate title. (7)
(b) Paraphrase the passage. (8)

Many years ago, just as Richard Attenborough was making his film, *Gandhi*, Satyajit Ray spoke at the National Film Theatre at London's South Bank. He was asked whether he had ever considered making a film about Gandhi. He neatly ducked the question; the impression created was that he did not want to handle such an explosive subject. It has always intrigued me

P.T.O.

that India's greatest film director did not want to make a film about India's greatest son. It suggested that Indian filmmakers, however eminent, felt such subjects were far too controversial to tackle.

This is where Shyam Benegal breaks new ground and deserves to be congratulated for becoming the first Indian film director to have the courage to make a film about a major Indian political figure. Whatever else Benegal's Bose film achieves, it has made India's mainstream cinema part of a world culture where it is not forbidden to show political life on the big screen and Indians, like the rest of world, can deal with their history through film.

7. The following is the introduction to an essay. Read it carefully and continue the essay, writing two body paragraphs and a suitable conclusion. (15)

Learning is a highly complex activity influenced by a large variety of factors and conditions. Language learning is even more complex, and while we do not understand the process wholly we know that theoretical instruction is not enough to teach us a language. It is use alone, however imperfect and hesitant, which determines language acquisition. Theorists of language learning now agree that fluency precedes accuracy, that is, the right and proper use of language does not come simply from knowledge of the grammar. It is equally important to know when to say what and to whom. Language is a social activity and so it must be taught within a social context.

8. Edit and proof read the following passage and then rewrite it, underlining all the corrections :

When the mother told to her daughter: 'You're seventeen already' mother is not telling the daughter her age- that is something the daughter is already yet

to knows. What she meant is: Don't behave like a child. Language is often very used in this oblique way: the words said one thing and means another. When we enter the room and say: 'It's so hot in here' what we mean is: 'Can I open the window or switch on the fan?' This question form is often used in this way. In everyday speech, we don't used the question form only to ask for information. It is the polite ways to give an order, to make a requests or to refuse or decline.

9. Write an essay on the following Thesis Statement.

(15)

"High school students should take a year off to pursue community service."

10. Create a bibliography using the following resources.

First use a citation convention to rewrite the details of each source and then arrange the five sources in the correct sequence. (10+5=15)

- (a) A Book by a Single Author

The Hand : How Its Use Shapes the Brain, Language, and Human Culture. Written by Frank R Wilson. Published by Pantheon in the year 1998 in New York .

- (b) A Work in an Anthology

British Women Poets of the Romantic Era edited by Paula R Feldman in the year 1997. Published by John Hopkins UP in Baltimore.

- (c) An Introduction in a Book.

Introduction from Sister Carrie by Theodore Dreiser. New York, Bantam, 1982, pages v-xi. Written by E. L. Doctorow.

- (d) A Translation

The Odyssey by Homer. Translated by Robert Fagles in the year 1996 by Viking, New York.

(e) A Multivolume Work The American Revolution, 1775-1783 : An Encyclopedia, 2 vols. Published by Garland at Hamden in the year 1993. Edited by Richard L. Blanco.

26/12
E

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5733

G

Unique Paper Code : 12033902

Name of the Paper : English Language Teaching

Name of the Course : B.A. (Prog.) English- SEC

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **2 parts**. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

P.T.O.

5733

2

Part A

Answer any three questions: (10×3=30)

1. Write a brief note on Indian classrooms of ESL
2. Critically comment on Krashen's Comprehensible Input theory
3. Differentiate between formal and informal assessment.
4. What is the Dogme Approach? Briefly explain.
5. Write a short note on the Sub-skills of Speaking

Part B

Answer any three questions from this part: (15×3=45)

6. What is a learner-centred approach to teaching? Discuss two activities which will help in this approach.

5733

3

7. Briefly explain *any three* of the following terms/ concepts. (5×3=15)

- (a) Free and Bound morpheme
- (b) English as Secondary language
- (c) Dialect
- (d) Active vocabulary
- (e) Phoneme
- (f) Language is a system of symbols
- (g) Paraphrase

8. Prepare a lesson plan on teaching speaking skills to class 7 learners.
9. What do you mean by the phonetic features of connected speech - accent, rhythm and intonation - in English? How would you teach any two of these to intermediate students of class 5?

P.T.O.

10. What are the factors you need to keep in mind while designing a good test? Explain in detail.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5928

G

Unique Paper Code : 62035923

Name of the Paper : Language, Literature and Culture

Name of the Course : **B.A. Program : GE**

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt **SIX** questions in All.
3. Short Answer Questions.

Part A

Answer any **Three**.

(3×10=30)

1. Write short notes on :
 - (a) Pictograms and Ideograms
 - (b) slang

P.T.O.

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2. Write a short note on the development of Indian literature under colonial rule (1800 to 1947 AD).
3. Discuss some of the effects that the social reform movements had on Indian culture and literature. Did these reforms lead to the emergence of a more egalitarian society in terms of gender, caste and class?
4. Is Masti Venkatesha Iyengar's story *Venkatashami's Love Affair* an example of how the oral tradition is also a means of perpetuating class and cast prejudices? Give arguments in favor of or against the statement.
5. What is mass culture? How is mass culture different from high culture? How is 'popular culture' different from mass culture?

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Part B

Answer any **three**.

(3×15=45)

6. What words of Arjuna made Drona's hair stand on end with delight in the Adi Parva of the Mahabharata? What does it reflect of Arjuna's character when compared with other pupils?
7. Discuss Faiz Ahmad Faiz's *Do not Ask* as a poem that uses a classical tone to talk about modern issues. Which traditional symbols does he use in his poem?
8. Discuss *The Cabuliwallah* as a story that highlights Tagore's belief in the universality of human emotion, responses and desires as well as showing his hatred for the social and religious barriers that exist in the society.
9. Ismat Chughtai's *Touch me not* is a story about the confined spaces within which women's destinies are charted out in a male-dominated society. Comment.

P.T.O.

10. Indian Literature took up the challenge to address the evils of the society like caste, class, gender discrimination and inequality. Illustrate with reference to any two authors from your course.

Helmer; I want to rise in the world; and your husband will help me. For a year and a half I've been guilty of nothing dishonest; I have, in all that time, battled in the most straitened circumstances; I was content to work my way up step by step. Now I've been chased out and I refuse to be content with merely being taken back into the fold. I want to rise in the world, I tell you. I want to be back in the Bank - in a higher position; your husband will create a position for me -

2. Identify and critically comment with reference to context :

HEMA. Leave him and come back if you feel like it. You are timid. We don't want you to suffer in silence for fear of what people here will say. Or what we will feel. We are with you on anything you decide. (Pause)

ROHIT. We live in a modern world. A divorce is okay. It's no shame.

3. Write a short note on Brecht's Epic theatre with reference to the play in your course.

4. Critically comment on Smita's character in the play *Final Solutions*.

5. "I can see why they call you Mother Courage." Write a note on the significance of the name 'Mother Courage' by which the character is known.

Part B

Attempt any **three** questions. Each question carries **15** marks

6. Discuss *Mother Courage* as a powerful anti-war play.
7. With reference to *A Doll's House* discuss the technique used by Ibsen to highlight important social issues of the time.
8. Comment on the title *Final Solutions*. What kind of solutions would you say are being offered in the play?

9. Critically evaluate the development of the Daksha/Hardika character comparing the two time-periods in which the play is set.
10. How does the wedding become a way of critiquing the norms and mores of a society in *Wedding Album*? Explain with examples.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6150

G

Unique Paper Code : 62037515

Name of the Paper : Modern Drama (DSE)

Name of the Course : B.A. (Programme) English
- DSE

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt ANY 3 questions each from Part A & B.

Part A

Attempt any 3 questions. Each question carries 10 marks

1. "Torvald could never bear to think of owing anything to me! It would hurt his self- respect—wound his pride. It would ruin everything between us." Comment on what Nora's statement reveals of the Helmer marriage in *A Doll's House*.

P.T.O.

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2

2. Write a note on the character of Krogstad in *A Doll's House*.
3. Write a critical note on how *Wedding Album* shows the impact of global technology on contemporary Indian marriages.
4. Identify and critically comment with reference to the context :

[...] talk of the king, it cost the king dear trying to give freedom to Germany, what with giving Sweden the salt tax, what cost the poor folk a bit, so I've heard, on top of which he had to have the Germans locked up and drawn and quartered 'cause they wanted to carry on slaving for the emperor. Course the king took a serious view when anybody didn't want to be free. He set out by just trying to project Poland against the bad people, particularly the emperor, then it started to become a habit till he ended up protecting the whole of Germany. They didn't half kick. So the poor old king's had nowt but trouble for all his kindness and expenses, and that's something he had to make up for by taxes of course, which caused bad blood, not that he's let a little matter like that depress him. One thing he had on his side, God's word, that was a help. Because otherwise folk would of been saying he done

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3

it all for himself and to make a bit on the side. So he's always had a good conscience, which was the main point.

5. Identify and critically comment with reference to the context

Ramaik (angrily): Now you are provoking me! How dare you blame your violence on other people? It is in you! You have violence in your mind. Your life is based on violence. Your faith is based...(Stops, but it is too late)

Part B

Attempt any **three** questions. Each question carries **15** marks

6. The play *A Doll's House* explores the question of women's capacity for rational thinking and their role within the family. Discuss.
7. In the first two acts of the play, Nora Helmer is a striking example of feminine compliance, while in the last act she rebels against her doll-like role and asserts her claim to full humanity. Discuss in detail Nora's journey through the play.

P.T.O.

8. Brecht's *Mother Courage* focuses in detail on ordinary people - soldiers, peasants, tradesmen, prostitutes, cooks - finding ways to survive the insanity of the war which surrounds them. Would you agree? Give a detailed answer.
9. Would you agree that one of the important themes of the play *Wedding Album* is exploring the manner in which transnational marriages are "arranged"?
10. Discuss the effects of communal prejudice in Indian society with reference to Mahesh Dattani's play *Final Solutions*.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5513

G

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in
English Translation

Name of the Course : B.A. (Hons) English

Semester : V

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Please write your Roll Number on the top immediately on receipt of this question paper.
2. This Question Paper contains **two parts**. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

P.T.O.

5513

2

PART A

ANSWER ANY THREE QUESTIONS (3×10=30)

1. Write a short note on the narrative voice in *Six Acres and a Third*.
2. Critically analyse the ending of *The Legends of Khasak*.
3. Write a note on Yavakri.
4. Identify, contextualise and analyse:

"What had she done" She had smeared the great naamghar with her stench of fish, the great naamghar where even those women with skin as fair and sweet-smelling as jasmine flowers were not allowed in."

5. With reference to Namvar Singh's essay included in your syllabus, explain briefly the workings of neo-colonialism.

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3

PART B

ANSWER ANY THREE QUESTIONS : (3×15=45)

1. *Six Acres and a Third* launches a scathing attack on the ironies of western modernity. Explain.
2. O.V. Vijayan's *The Legends of Khasak* can be seen as a satire of the political situation and the systems of governance in place in Kerala. Do you agree? Give a well-reasoned answer.
3. Karnad employs a mythological framework in *The Fire and the Rain* to uncoil the complexities of fraternal love, jealousy and power play. Critically comment.
4. G.M. Muktibodh uses the Brahmarakshas as a symbol of the dualities and contradictions present with modernity. Do you agree? Give a well-reasoned answer.

P.T.O.

5. Write an essay reflecting on Tagore's assessment of the trajectories of nationalism in America and Japan.

(1000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5206

G

Unique Paper Code : 12031501

Name of the Paper : Women's Writing (Core)

Name of the Course : B.A. (H) English LOCF

Semester : V

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY **THREE** questions in **Part A** and ANY **THREE** in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

P.T.O.

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2

PART A

Answer any **three** questions. (3×10=30)

1. Comment on Nettie's letters to Celie in *The Color Purple*.
2. "Sultana's Dream" constantly reminds the reader of the social and religious customs plaguing women's emancipation. Discuss with close reference to the short story.
3. Explain with reference to context:
 "My heart is greener than green,
 flowers sprout from the mud and water of my being.
 Don't let me stand if you are the enemies of Spring."
 Analyse Rassundari Debi's statement "I was like a bird in a cage, like an oil-presser's bullock".

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3

5. What are the main phases that Elaine Showalter divides Women's Writing into in her Introduction to *A Literature of their Own*?

PART B

Answer any **three** questions. (3×15=45)

6. Gender and race intersect with each other to heighten women's oppression in Alice Walker's *The Color Purple*.
7. *Fefu and her Friends* throws light on the debates surrounding the feminist movement around the time of its publication. Discuss.
8. Women's confessional poetry expresses an awareness of their "gendered asymmetry of their relationship to power." Elaborate with reference to the prescribed poems from Sylvia Plath and Eunice De Souza.

P.T.O.

9. Conversion is pivotal to Pandita Ramabai's autobiographical narrative "My Testimony." Discuss.
10. Discuss Rosemarie Garland-Thomson's interpretation of disability in the sociopolitical sphere.