

10. As a member of the Psychology Department of your college you are compiling data on the mental health of students in the college. Write a report for the Principal of the college providing concrete suggestions on how it can be improved.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4910

I

Unique Paper Code : 72032801

Name of the Paper : English A

Name of the Course : AECC - English

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 question paper has two parts. Both parts are compulsory.
3. Part A - answer any 3 questions (3 x 10 = 30 marks)
4. Part B - answer any 3 questions (3 x 15=45 marks)

Part A

Read the following passage and answer any three of the questions given after the passage:

(10x3= 30)

The choices we make on a daily basis-wearing a seatbelt, lifting heavy objects correctly or purposely staying out of any dangerous situation-can either ensure our safety or bring about potentially harmful circumstances.

You and I need to make a decision that we are going to get our lives in order. Exercising self-control, self-discipline and establishing boundaries and borders in our lives are some of the most important things we can do. A life without discipline is one that's filled with carelessness.

Part B

6. Write a dialogue between a mother and daughter regarding the daughter's future plans after completing college. The mother wants the daughter to get married while she wants to study further. Write 10 turns for each.
7. As a journalist for a magazine you are putting together stories of people living alone. Write an interview with your grandmother who is living alone.
8. You are a psychological counsellor who has been invited to talk about coping with grief. Write a public speech that you would give on the topic.
9. Write a letter from from a brother to her sister encouraging her to

2. Write a summary of the passage above in 60 words.

(10)

3. Kinesics is the way our body communicates without words. It can be personal appearance, posture, gestures, facial expression, or eye contact. Locate 2 examples of Kinesics from the above passage.

(10)

4. Differentiate between formal and informal communication. Which do we use in the office and why?

(10)

5. Paralanguage is the way meaning is conveyed by how we say things while speaking. Examples of paralanguage are volume variation, pitch variation, speed of speaking, and pauses. Give 2 examples of paralanguage from the passage above.

(10)

We can think it's kind of exciting to live life on the edge. We like the image of "Yeah! That's me! Living on the edge! Woo-hoo!" It's become a popular way to look at life. But if you see, even highways have lines, which provide margins for our safety while we're driving. If we go over one side, we'll go into the ditch. If we cross over the line in the middle, we could get killed. And we like those lines because they help to keep us safe. Sometimes we don't even realize how lines help to keep us safe.

I'm not proud of this, but for the first 20 years of my life at work, I ignored my limits. I felt horrible, physically, most of the time. I used to tell myself. "I know I have limits and that I've reached them, but I'm going to ignore them and see if or how long I can get by with it." I ran to doctors. trying to make myself

feel better through pills, vitamins, natural stuff and anything I could get my hands on. Some of the doctors would tell me, "It's just stress." That just made me mad. I thought stress meant you don't like what you do or can't handle life, and I love what I do. But I kept pushing myself, travelling, doing speaking engagements and so on simply exhausting myself.

Finally, I understood I was living an unsustainable life and needed to make some changes in my outlook and lifestyle.

You and I don't have to be like everyone else or keep up with anyone else. Each of us needs to be exactly the way we are, and we don't have to apologize for it. We're not all alike, and we need to find a comfort

zone in which we can enjoy our lives instead of making ourselves sick with an overload of stress and pressure.

1. Comprehension questions:

(i) Mention two characteristics about the writer in the following context: "I know I have limits and that I've reached them, but I'm going to ignore them and see if or how long I can get by with it."? (2)

(ii) Comment on the central idea of the passage. (3)

(iii) "Each of us needs to be exactly the way we are, and we don't have to apologize for it." Elaborate on this idea with references from the text (5)

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 2108

Unique Paper Code : 2032101102

Name of the Paper : European Classical Literature

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

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. Write a note on Aeolus' bag.

Or

Write a short note on Penelope.

2. Dramatic Irony in *Antigone*.

Or

Choric 'ode to man' in *Antigone*.

3. Write a note on 'Peace' in *Lysistrata*.

Or

Write a note on 'The Oath' in *Lysistrata*.

P.T.O.

Part B

4. "All the sections of Homer's *Odyssey* have been meticulously arranged to heighten the listener's/reader's interest in Odysseus' character and his adventures." Discuss the narrative techniques of the epic in the context of the statement.

Or

Critically analyse the concept of heroism as portrayed by Homer through the character of Odysseus.

5. Creon and Antigone are representatives of two different modes of existence. Explain the differences between the two main characters in their relation to life and death.

Or

Haemon's arguments on stage present Creon and Antigone as the two poles between which he has to make a just choice. Discuss how Haemon's altercation with his father is central to the conflict in Sophocles' *Antigone* ?

6. Can *Lysistrata* be read as a gendered representation of rebellion of the body against the mind ? Give a reasoned answer.

Or

Is Aristophanes' play an anti-war comedy ? Discuss the relationship between money and war in *Lysistrata*.

7. Define the terms 'Catharsis' and 'Hamartia' in Aristotle's *Poetics*. What relation do they have to Tragedy according to the writer ?

Or

What are the differences between Tragedy and Epic in Aristotle's *Poetics* ? Enumerate and compare the elements of the two forms in relation to the epic and the tragedy in your course.

This question paper contains 8 printed pages]

Roll No.

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S. No. of Question Paper : 3590

Unique Paper Code : 2035001004

Name of the Paper : English Language Through Literature

Name of the Course : Common Programme Group (GE Language I)

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

The question paper contains 3 unseen passages and questions based on them.

The questions are in *two* parts, A and B, both which are compulsory. Students will attempt any *three* questions from each part.

Answers for Part A are to be written in **250-300** words and Part B in **450-500** words.

Passage 1

Many, many years ago, before the town devoured the village, on the top of a big hill was a big bungalow with a tiled roof. Full of rooms. And full of people. Men, women, the young and the old, and a very old Grandma. The sun, who came climbing up the other side of our hill, was a welcome visitor.

The eight-year-old grabbed Grandma's hand and said, 'Please, Grandma, let's go bathe in the river.' The pond, made to commemorate the sixtieth birthday of a departed grandfather, was at the edge of the paddy field on the southern slope of the hill. On its bank, just where the brick-paved steps began, was a twin bathroom with a mirror on the wall. A mirror that

P.T.O.

had lost its sight long ago. In the depths of the bluish water of the pond lived crocodiles and tortoises. The child was scared of the-moss-grown steps of the pond. And the stillness of the blue water that stopped running to the paddy fields in summer. This is why she pulled at Grandma's clothes in the morning. Not to the pond we'll go bathe in the river.

The river that flows leisurely on a bed of crystals. This is mine, my own, mused the girl. And not just the languid river, the sun that strains for a look from behind the cross on the church on the eastern hillock, that was hers too. Yes. She was sure of it. Only her Grandma, this river whose love never dries up, and the sun who walks with her to the bathing place were truly hers.

Dewdrops lingered on the tips of the narrow-leafed grass, quivering in the sunshine. The girl walked across the foothills, holding on to Grandma's robes. The older children, holding the soap dish and towels, followed them resentfully. Why bathe so early? It is so chilly. But cold mornings and the glowing red sun were dear to the girl. Dearer to her was the flowing water, which carried with it the warmth of the earth's heart. Here, her mind flowed with the river.

The sun followed them, keeping to the ridge of the next hill. On the way, they saw jackals that lay sleeping in their dens in the deep valleys. And in the thickets, the shrubs splattered with hen's blood shone like little red chrysanthemum blooms. The village resounded with the wails of housewives who had lost their hens.

The girl realised that she got to see the world only when she stepped out of her secure room in the western quarter of the house.....

The bathing-place was deserted. It wasn't yet time for Raman, his wife, their donkey and a huge bundle of soiled clothes to arrive at the river. The river water is waiting for us, the girl imagined. She looked at the hilltop on her right. Where is the sun who was walking with us

till now ? Oh! The sun is hiding its face in the dense bamboo growth. Mustn't see. Shouldn't look. Shouldn't stand there, looking at this bathing girl. She felt a flush of respect for the sun. Another day, the girl saw a person-a man-who had not a trace of the dignity of the sun, hiding in the bushes on the other bank and peeping out at the women's bathing place. She was horrified. She did not take off her clothes or step into the water. She sat quietly on a rock at the bank, facing west.

Grandma finished her bath, offered a handful of water to the Sun-god and turned to the girl. 'Why aren't you coming down to bathe, darling ?

'Headache!'

Grandma wiped her wet hands and touched the girl's neck and forehead. 'But you don't have a fever !'

'I am feverish, Grandma, I don't feel like bathing.'

'All right.' Grandma wiped her face and neck clean.

'Don't worry, dear. You'll be alright by tomorrow. You can come for a bath then.'

Halfway up the hill, she turned and looked over the other bank. The 'demon was still there, hiding in the bushes. She saw his round, bulging eyes descending on the bathing place like two eagles. She looked with fear at the half-naked village women gleefully swimming in the deep waters. She turned away and quickened her pace over the rocky steps. She waited for Grandma at the top of the hill. Just then, her sun came out of the bamboo forest and smiled brightly at her.

Never again did the girl go down to the river for a bath. Not ever. Grandma was surprised. But for the girl, her childhood sun was lost forever. From that day, she bathed only within the confines of the four walls of her bathroom. (789 words)

Passage 2

The city has spread quietly, suddenly. Everywhere it springs up, this futile architecture, its garish forms shuffled and heaped, its grass sprouting sparse and indifferent, its women brittle with paint, its wrists young and hairless, dipped into the pool where gold reflections rise, quiver at the rims of its eyes. The old scalps are dry, each hair has lost its root, and the mouth that rehearsed its verses in these streets now is elsewhere. The monuments are black, rainblack and shoulderless, and the plains that once stretched green towards the south are grey with dust and grime. The old have nowhere to go now, in this new city they haven't built, and the impatient young are idle, and don't know where to turn. (123 words)

Passage 3

RATNA. You know how anxious I am about Lata's performance. If she does well, she will be a national figure. Then if we butter up the right ministers, we can even get foreign tours arranged. You know how we had to struggle. I just want to make sure Lata won't have to face the same difficulties. You should understand how I feel

JAIRAJ. Don't change the subject.

RATNA. I'm only explaining.

JAIRAJ. If that's how you felt about me, I must congratulate you for hiding it so well all these years. Don't feel bad about it. It was bound to spring up some time. You're only human.

RATNA. I'm human and so are you! So what if you couldn't support your family on your own ? You were interested in higher things. Something better than just working for money alone. And since your father had this house and could support us, there was no reason why we couldn't

JAIRAJ. After leaving him ? Coming back and accepting defeat ?

RATNA. That was an impulsive decision—to leave. We were both to blame.

JAIRAJ. That is very kind of you. Not to blame me alone. Or maybe it's not kindness. Something deeper than that. Like guilt ? You forgive me and I forgive you. Forgive what you did to Shankar

RATNA. Don't mention that name to me !

JAIRAJ. Oh, no! I won't. I forgive you. I will never mention Shankar again. . .

RATNA. Oh! (*Weakly*) You promised. Oh, I only wish . . .

JAIRAJ. What? That we could start again?

RATNA. Oh, I don't know. It all seems so petty now.

JAIRAJ. Not worth the . . . sacrifices.

RATNA (*looks at Jairaj*). It was too great a price to pay, Jai.

JAIRAJ. And yet you wish the same life for your daughter.

RATNA. Times have changed and things will be easier for her in some ways. Of course, she is talented and can become famous.

JAIRAJ. Will that make all we've been through worth something ?

RATNA. Yes! I wish Lata more fame than we have had. Why, she can be the best! We just have to push her a bit and, with our experience behind her, she can't fail. Yes. I'll do anything to see that she reaches the top. Even if it means being sweet to Chandra Kala.

JAIRAJ. Good. You sound normal again.

RATNA. Within ten days, you'll see. Our Lata will be the talk of the town. I've taken care of the critics already. I've promised C.V. Suri I'll make him the chief guest at the Navratri festival. And if he gives Lata a rave review, the others wouldn't dream of doing differently. Things would have been perfect if that Sreenu hadn't. . . Anyway, we'll think about that tomorrow. I'm going to sleep now. (*Makes an exit*)

JAIRAJ (*puts back the bottle and glass into the cupboard*). What do you think of Viswas ?

RATNA (*Stops*), Who ?

JAIRAJ. The boy Lata brought home tonight.

RATNA. He's all right. A bit strange. But okay. Why?

JAIRAJ. No particular reason. I've just agreed to them getting married, that's all.

RATNA. He's well off, isn't he ?

JAIRAJ. From what he told me, yes.

RATNA. And he will let her dance ?

JAIRAJ. Yes.

RATNA. In that case (*as she exits*) just make sure the wedding is after the Navratri festival (*Exits to the bedroom.*)

Jairaj yawns and is also about to exit to the bedroom when he notices the shawl. He goes and picks it up and makes to put it into the cupboard, but changes his mind.

JAIRAJ (*to himself*) Your last memory. Soon I'll be rid of you too. Then I won't see you wearing this shawl, walking about this room. (*Flute, followed by mridangam.*) I won't see you wearing this shawl. I won't see you walking about this room. (*Paces up and down while the lights dim.*) I won't see you wearing this shawl walking about this room. Walking about—wearing this shawl.

Jairaj wears the shawl. He is immediately fixed in a spotlight. The music builds up until suddenly jathis or dance syllables being recited can be heard. (718 words)

Part A

Answer any *three* of the following in **250-300** words :

3×10=30

Question Nos. 1 and 2 are based on Passage 1.

Question Nos. 3 and 4 are based on Passage 2.

Question No. 5 is based on Passage 3.

1. In passage 1, do you think that the story captures the girl's journey from innocence to maturity ? Give a reasoned answer.
2. In passage 1, suggest an alternative ending to the story.
3. In passage 2, how has the city been described in the poem ? Write in your own words.

P.T.O.

4. In passage 2, what does the poet mean when he says "The old have nowhere to go now, in this new/city they haven't built, and the impatient young/are idle, and don't know where to turn."
5. In passage 3, how is Ratna's ambition about her daughter revealed in the dramatic piece ?

Part B

Answer any *three* of the following in **450-500** words :

3×20=60

Question No. 6 is based on Passage 1.

Question Nos. 7 and 8 are based on Passage 2.

Question Nos. 9 and 10 are based on Passage 3.

6. Imagine, years later the girl decided to confide to her Grandmother (who then stayed away from her) why she had stopped bathing in the river. Write the letter that she would wish to write to her Grandma in this regard.
7. Write a letter to the Mayor of the city expressing your concern over its depressing condition. Include a few suggestions to improve its looks.
8. Write a dialogue between two elderly citizens who are sharing their experiences of living in this city. (10 turns each)
9. Write a diary entry from Lata's perspective as a young woman who is a dancer and feels pressured by her family to earn fame and wealth through her art.
10. Write an essay reflecting on the role of parents in shaping a child's career.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 3588

Unique Paper Code : 2035001002

A

Name of the Paper : Digital Communication-I

Name of the Course : G.E. : English

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains *two* parts. Both parts are compulsory.

Candidates have to answer any *three* questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part-A

Attempt any *three* questions from the section. Each question carries 10 marks.

1. Write short notes on any *two* of the following :

2×5=10

(a) What is 2 factor authentication ?

(b) Significance of an email filter.

(c) Significance of tagging on Twitter/X.

2. What are the benefits of using digital communication for business and entrepreneurship ? Give at least *three* examples.

3. What is the role of netiquettes in digital communication ?

P.T.O.

4. Expand any *five* of the following abbreviations commonly used in WhatsApp messages :
- (i) LOL
 - (ii) TTYL
 - (iii) TBH
 - (iv) IDK
 - (v) IMHO
 - (vi) NVM
 - (vii) FYI
 - (viii) SMH.
5. What are some precautions to observe while doing a livestream in public as a Vlogger ?

Part-B

Attempt any *three* questions from the section. Each question carries 20 marks.

6. Answer the following : 2×10=20
- (i) As President of the student council, you wish to reach out to the alumni of the college for a donation to the college festival fund. In this context, draft an email to be sent from the college. 10
 - (ii) You are the social media head for a college society. Write a WhatsApp message for the orientation to be held for new students. Mention venue, date and other necessary details. 10
7. What are the ways in which we can preserve our privacy on WhatsApp ? Explain with examples of 3 security and privacy settings available on the platform and details about how to use them.

8. What is Trolling ? How does it adversely impact a person ? What are some ways in which it can be countered ?
9. You are the CEO of a start-up which deals with electronic waste recycling in India. You have worked with various e-waste management platforms in the past. Keeping this in mind draft the following :
 - (a) Create your LinkedIn Profile defining yourself in your own words. Include a quote that inspires you. 10
 - (b) Share one of your recent professional successes and identify what skills/values helped you achieve it. 10
10. You are a travel Vlogger. You have just arrived in Goa and will be starting a 7-day series about posts on Goa at New Year. Write the script of your first 3 posts of this series.

3423

4

OR

(b) Analyze the story "The Intrusion" as an Indian woman's quest/search for identity.

6. (a) Are women's possibilities in life curbed or controlled by the doings of men? Examine with close reference to the prescribed Mamang Dai poem.

OR

(b) Kolatkar's "The Bus" suggests the existence of at least two different possibilities for the journey we are on as a nation. What are these two destinations? Discuss with close reference to the poem.

7. (a) Does Indian English Literature engage with the issue of cultural alienation of the individual in the contemporary world? Elaborate with reference to any two texts.

OR

(b) How do the categories of class/ caste, religion shape identity in India? Discuss with reference to any text studied in the syllabus.

(700)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3423

I

Unique Paper Code : 2034001013

Name of the Paper : Indian English Literatures (GE)

Name of the Course : **GE Common Programme
Group : Journalism**

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.

PART – A

1. (a) Does Vikram Seth consider Haresh a suitable boy for Lata or does he portray her decision to marry him as a compromise?

OR

- (b) After the communal clash between the Ram Lila gathering and the Muharram procession Seth narrates how Firoze is rescued and saved by Maan and Veena. Analyse the significance of the narrative of the rescue of Firoze.
2. (a) “Finally it was the shock in Thapa’s eyes that raised Jago Antia from the stupor he had fallen into.” Write a note on the role played by Thapa in the life of the protagonist Jago Antia.

OR

- (b) Write a note on the title character in the story “The Courter.”
3. (a) How is the grandmother’s house a source of refuge and strength for the narrator in Kamala Das’s poem?

OR

- (b) Discuss the use of humour and Indian-English expressions in “Goodbye Party for Miss Pushpa T.S.”. How does Ezekiel use these elements to convey the personalities of the characters?

PART – B

4. (a) How does Vikram Seth use the story of Rasheed and Kaccheru to show the difficulties in implementing the Zamindari Abolition Bill in a country that was structured on feudalism and caste?

OR

- (b) Vikram Seth portrays several strong, independent women in the novel such as Begum Abida, Saeeda Bai, Malati, and to some extent, Lata. Using some of these women as an example, write an essay on the significance of the portrayal of these strong women in the newly independent India of the 1950s.
5. (a) Mistry explores the theme of migration in his story “Swimming Lessons” with sensitivity and compassion. Do you agree? Discuss with textual examples.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 3421

Unique Paper Code : 2034001011

A

Name of the Paper : Literature and Human Rights

Name of the Course : G.E. : English

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in **Part A** and any *three* questions in **Part B**.

Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

Part-A

1. (A) Explain with reference to context the following line :

“War is peace. Freedom is slavery. Ignorance is strength.”

Or

- (B) *1984* is full of images and ideas that do not directly affect the plot but attain thematic importance. What are some of these symbols and motifs, and how does Orwell use them ?

P.T.O.

2. (A) Write a short note on Boo Radley.

Or

- (B) What does the mockingbird symbolise in the novel ? Why does Atticus tell his children that "it's a sin to kill a mockingbird" ?

3. (A) Write a short note on Foday's attempt to reconcile his identity as a child soldier, refugee and a student.

Or

- (B) Explain with reference to context :

'I'm here so that one day our people will have the things they need, land, food, the end of ignorance. There was something else—I could just read the word "power" the prison had blacked out. All his letters were not just for me; the prison officer read them before I could.'

Part-B

4. (A) What role does Big Brother play within the novel ? What effect does he have on Winston ? Is Winston's obsession with Big Brother fundamentally similar to or different from his obsession with O'Brien ?

Or

- (B) In 1984, George Orwell presents a chilling vision of a totalitarian regime that employs various forms of psychological manipulation to maintain control over its citizens. Discuss the methods used by the Party to achieve this control. How do these mechanisms affect the characters' perception of reality and their ability to form independent thoughts ?

5. (A) Examine the representation of racial injustice to *To Kill a Mockingbird*. How does the author depict the social and economic realities faced by African Americans in the South during the 1930s ?

Or

- (B) Discuss how *To Kill a Mockingbird* critiques the patriarchal structures of southern society through its representation of female characters.

6. (A) Critically comment on the symbolism of the 'free bird' in Maya Angelou's 'Caged Bird'.

Or

- (B) 'Poem About My Rights' by June Millicent Jordan is a vehement protest against gender and racial violence. Discuss.

7. (A) Discuss how literature aids in creating human rights awareness and dispensation of justice, freedom and equality. Give a reasoned answer using examples from at least *two* texts in the syllabus.

Or

- (B) Do you think women's rights are human rights ? Give a reasoned answer using at least *two* prescribed texts.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 2125

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

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

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts : Part A & Part B. Both parts are compulsory.

Candidates have to answer *all* questions in part A and any *three* questions in part B.

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 character and role of Vidura in *The Mahābhārata*.

Or

- (B) Discuss the significance of Vikarna's protest during the disrobing of Draupadi.

2. (A) "Well then, I shall leave; but I must travel in a manner befitting the younger brother of the King."

Based on your understanding of the above lines, elaborate on the role of its speaker in *Abhijñānaśākuntalam*.

Or

- (B) Briefly discuss the context and the text of the love letter written by Śakuntalā in *Abhijñānaśākuntalam*.

P.T.O.

3. (A) He said :

“The image of Pattini was installed

In it, engraved by skilled hands on the stone

Brought from the slopes of the Himalayas, the home

Of the gods, after prayers to Siva who resides there.”

Explain the above lines with reference to context.

Or

- (B) Write a short note on the idea of kingship as it is presented in “The Book of Vañci.”

PART-B

4. (A) Discuss the character and ethical fortitude of Karna in the episode of his temptation by Krishna in *The Mahābhārata*.

Or

- (B) Critically comment upon the significance of Draupadi's questions in the game of dicing episode in *The Mahābhārata*.

5. (A) “From love to separation to reunion, the two ashrams of Kanva and Mārīca are spaces of introspection and recognition in *Abhijñānaśākuntalam*.” Discuss.

Or

- (B) With special emphasis on Duṣṇanta's character, discuss how he turned the “penance-grove into a pleasure garden ?”

6. (A) “The Book of Vañci” explores the themes of justice, morality and righteousness in society.

Or

- (B) Write an essay comparing the cities and forests/hills as sites of culture, religion and identity in *The Cilappatikāram*.

7. (A) The centrality of love as a dominant sentiment is integral to the understanding of Indian classical literature. In this context, discuss any *two* texts from the paper which focus on the idea of love.

Or

- (B) “The questions posed by women protagonists form the basis of complex debates on *dharma* (duty) and *karma* (action) in Indian narrative tradition.” Discuss this statement in the context of any *two* characters from the texts prescribed in this paper.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 2071

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

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

Semester : I

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

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 elopement of Lydia and Wickham.

Or

- (b) What, in A.N. Kaul's view is 'a new province of writing'. How does he distinguish it from older forms of writing ?

2. (a) Write a short note on any *two* poetic devices from the essay "Versification and Poetic Syntax."

P.T.O.

Or

- (b) Read the given lines and answer the following questions :

After great pain, a formal feeling comes—

The Nerves sit ceremonious, like Tombs—

The stiff Heart questions ‘was it He that bore,’

And ‘Yesterday, or Centuries before’ ?

(i) Identify the poem and the poet. 2

(ii) Describe the poetic devices used in these lines. 4

(iii) What does the poet mean by “a formal feeling” ? 4

3. (a) Write a short note on the relationship between Tara and Chandan.

Or

- (b) What, according to G.J. Watson, is the general formula for dramatic plot and action ?
How do variations of the formula contribute to the satisfaction of the audience ?

Part B

4. (a) Critically compare the marriage proposals that Elizabeth receives from Mr. Collins and Mr. Darcy. What does such a comparison reveal about the idea of marriage in the novel ?

Or

- (b) Does *Pride and Prejudice* critique the notions of masculinity in early nineteenth-century England ? Illustrate with the help of *three* male characters from the novel.

5. (a) In the poem 'Where the Mind is Without Fear', discuss Tagore's vision of "freedom" and its significance at the time when he was writing the poem.

Or

- (b) Compare and contrast the use of the sonnet form by Milton and Wordsworth in the poems in your course.
6. (a) Describe the multi-level set of the play *Tara*. What function do the different levels serve in the performance ?

Or

- (b) In what ways does the play *Tara* reflect on the lives of the urban middle classes of its contemporary India ?
7. (a) What is gender and how does it get reflected in any *two* texts in your syllabus ?

Or

- (b) How are form and content related in literature ? Illustrate with the help of any *two* texts in your syllabus.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6632

I

Unique Paper Code : 12031301

Name of the Paper : American Literature (Core)

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. **Attempt any three questions from Part A and any three from Part B.**

PART A

(3×10=30)

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

1. Dupin's character in 'The Purloined Letter.'
2. The "Negro" in Hughes poetry.

P.T.O.

3. The significance of the Gettysburg Address.
4. Amanda in *The Glass Menagerie*.
5. The character of Denver in Toni Morrison's *Beloved*.

PART B**(3×15=45)**

6. Discuss Alan Ginsberg's poem "A Supermarket in California" as a critique of the consumer culture in America.
7. Discuss how Faulkner's story specifically exemplifies the ways in which whites used violence to maintain their own social dominance over blacks in the South.
8. With reference to any two texts, discuss how they are representative of the indigenous beliefs and mores of Native American culture and whether these are narratives of hope.
9. Critically analyse the depiction of slavery in *Beloved*.
10. Discuss the symbol of the glass menagerie and its significance in the play.

(2000)

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7441

I

Unique Paper Code : 62031902

Name of the Paper : English Fluency

Name of the Course : **BA Programme**

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 consists of **two** parts. **Both** parts are to be attempted.

Part A

Answer any **THREE** questions.

(3×15=45)

1. Read the passage given below and answer the questions that follow: (15)

Positivity is all about being optimistic in your thoughts, attitude and actions. It means maintaining your calmness, composure, hopefulness, enthusiasm, energy and love for life. When you have positive attitude, you look at things differently. It helps you to feel more positive. You become a “Good Watcher”. You watch only the good in things, circumstances, events and even accidents. Positivity influences your success too. The secret of success is focus and positivity helps you to stay focused on whatever you do in life. Positivity helps you to stay motivated during hard times. For example, the Indian cricket team showed positivity after their defeat in the first test match in a test series against Australia in January 2021. They defeated Australia in the second test, drew the third test match and then defeated them in the fourth test. This was possible because team members remained positive even after their defeat and never gave up.

The journey of success begins with a positive mindset. Positive thinking helps you to develop a growth mindset. You develop a ‘can do’ attitude only when you have positive thoughts, but only positive thoughts are not enough. You must take action in the right direction with discipline. Positive thinking supports you to move ahead. It also gives you resilience. It empowers you to keep going even if it means taking small steps. Giving up is not an option for a positive person. Positivity affects your determination never to give up till you achieve success. It also helps you keep in good health. Optimism can improve your immunity and give you a better psychological and physical well-being. Sound health – physical, mental and emotional – is particularly important to achieve success in life. Being healthier will help you succeed.

P.T.O.

- A. Write short answers to the following questions in 100 words: (5×3=15)
- What is the meaning of positivity?
 - How does a positive attitude help in difficult times?
 - What is the relationship between positivity and success in life?
2. Write a debate (Favouring or Against the motion) on the given topic as per the points that follow :
- Global warming is the cause of environmental pollution.**
- Write an overview of the topic and opening sentence. (5)
 - Give two facts/anecdotes in support of your opinion. (5)
 - Write two questions which you think your opponents might ask you on the basis of your presentation. (5)
3. A media house is looking for a content writer in English. Fluency in spoken and written English are the requirements. Write an application for the post highlighting your suitability for the position. Enclose a brief resume to support your application. (15)
4. Write a dialogue between a mother and a daughter, in at least 10 turns, where the daughter is persuading her mother to allow her to go on vacation with friends. (15)
5. Write a paragraph on the topic: Sports Culture in India. (15)

Part B

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

- Write a summary of the comprehension passage given in Section A Q 1. (10)
- Write a letter to your brother or sister telling him/her how your positive attitude towards life helped you in overcoming difficult situations. Give personal examples of difficult situations you might have faced. (10)
- Write a letter to your grandparents fondly remembering an incident from your childhood. (10)
- Prepare an interview, in at least ten turns, between a reporter and an athlete about her training regimen and her experiences in her sport. (10)
- Edit and rewrite the following using appropriate spellings and punctuation marks : (10)
 - the (1) following are the primery(2) colours (3) red (4) blue and yellow(5)
 - He used the phrase "you know(6) so often that I finally said (7) No(8) I dont(9) know(10)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7440

I

Unique Paper Code : 62031901

Name of the Paper : English Language Through Literature

Name of the Course : **B.A. Programme (LOCF)**

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. Students will attempt any **THREE** out of **FIVE** questions in **Part A** and **THREE** out of **FIVE** questions in **Part B**. Both parts A+B have to be answered.

Passage 1 (750 words)

Every night, Caroline had dinner with her mom, dad, and older brother Graham. When they sat at the table, they each told a story about their day at work or school. Then they each told about something new they had learned that day. Sometimes the stories were serious, and other times they were fun. One night, Caroline was about to tell a joke she had learned from her teacher. She put her fork down on her plate so she could use her hands to make the same silly motions her teacher did when he got to the best part. When Caroline set her fork down on the plate, it made a rattling sound. But then something strange happened. The fork didn't stop rattling. It shook and clinked against the plate, all by itself. Caroline looked up. All the glasses on the table were shaking, too. The milk inside was rippling, just like it did at the lake when Graham threw pebbles into the water. Then Caroline felt like her chair was rattling, too. "Mom?" she asked. She felt scared. But as quickly as it began, all the strange sounds and feelings ended. It was suddenly very quiet in the house. Graham burst into tears. "What was that?" he cried. He ran over to sit in Dad's lap. Mom looked at Dad. "I think it was an earthquake," she said. Caroline had read about earthquakes at school. Once there was a very big earthquake in San Francisco, and many houses fell down. Would their house fall down, too? Dad took his phone out of his pocket and began scrolling. "Looks like everyone in town felt the same thing," he said. "It really was an earthquake." "Is our house going to be okay?" Caroline asked. Instead of telling her joke, she told everyone about the book she read about earthquakes. They sounded very scary. "Everything is fine," said Mom. "Earthquakes happen all the time, and most are so small you don't even notice. Nothing even fell off a shelf, so the house is stronger than that little earthquake." Once Caroline heard that, she began to relax. She wouldn't like to have an earthquake every day, but it was exciting to feel one in real life. She was glad that everyone in her house and her town were safe. And she was definitely excited to talk about it with her friends at school the next day. Later in the night Caroline read up about earthquakes to know how they occur.

She read that the word earthquake is derived from the Greek words, 'earth' meaning ground and 'quake' meaning shaking or trembling. An earthquake, therefore, is a shaking or trembling of the earth. Earthquake occurs due to disturbance in the tectonic plates that lie under the surface of Earth. Earthquakes may be brief and mild or big and destructive. Our planet has suffered several severe and mild earthquakes since centuries. Earthquakes are mostly brief but can cause mass

P.T.O.

destruction within seconds. People around the world have suffered immensely due to earthquakes in the past. An earthquake is what happens when two blocks of the earth suddenly slip past one another. The surface where they slip is called the fault or fault plane. The location below the earth's surface where the earthquake starts is called the hypocenter, and the location directly above it on the surface of the earth is called the epicenter.

Sometimes an earthquake has foreshocks. These are smaller earthquakes that happen in the same place as the larger earthquake that follows. Scientists can't tell that an earthquake is a foreshock until the larger earthquake happens. The largest, main earthquake is called the mainshock. Mainshocks always have aftershocks that follow. These are smaller earthquakes that occur afterwards in the same place as the mainshock. Depending on the size of the mainshock, aftershocks can continue for weeks, months, and even years after the mainshocks.

The earth has four major layers: the inner core, outer core, mantle and crust. The crust and the top of the mantle make up a thin skin on the surface of our planet. But this skin is not all in one piece—it is made up of many pieces like a puzzle covering the surface of the earth. Not only that, but these puzzle pieces keep slowly moving around, sliding past one another and bumping into each other. We call these puzzle

pieces tectonic plates, and the edges of the plates are called the plate boundaries. The plate boundaries are made up of many faults, and most of the earthquakes around the world occur on these faults. Since the edges of the plates are rough, they get stuck while the rest of the plate keeps moving. Finally, when the plate has moved far enough, the edges unstick on one of the faults and there is an earthquake.

Who knew dinner would be such an adventure?

Passage 2 (444 words)

SARITA: I'm planning something.

KAKASAHEB: What? A party?

SARITA: A Press Conference.

KAKASAHEB: A Press Conference? What, you've caught the infection, too, have you?

SARITA: A Press Conference at the Press Club. Every last journalist in Delhi must come to it.

KAKASAHEB: And what will this Press Conference of yours be about?

SARITA: I am going to present a man who in the year 1982 still keeps a slave, right here in Delhi. Jaisingh Jadhav. I'm going to say: this man's a great advocate of freedom. And he brings home a slave and exploits her. He doesn't consider a slave a human being—just a useful object. One you can use and throw away. He gets people to call him a sworn enemy of tyranny. But he tyrannizes his own slave as much as he likes, and doesn't think anything of it—nothing at all. Listen to the story of how he bought the slave Kamala and made use of her. The other slave he got free—not just free—the slave's father shelled out the money—a big sum. Ask him what he did with it. [An uncontrollable sob bursts from her. She controls it.] Sorry.

KAKASAHEB [Worried]: Sarita, what's all this you're thinking?

SARITA: I said, I'm sorry.

KAKASAHEB: Do you really think this way about Jaisingh?

SARITA: This is very little, what you've heard so far. There is much more.

KAKASAHEB: Anyone would think Jaisingh is a slave-driver.

SARITA: Not just anyone. I do.

KAKASAHEB: What on earth happened between you two?

SARITA: Marriage.

KAKASAHEB: That's been going on for the last ten years. Why did you think of all this only today?

SARITA: Why did I, you ask? I was asleep. I was unconscious even when I was awake. Kamala woke me up. With a shock. Kamala showed me everything. Because of her, I suddenly saw things clearly. I saw that the man I thought my partner was the master of a slave. I have no rights at all in this house. Because I'm a slave. Slaves don't have rights, do they, Kakasaheb? They must only slave away. Dance to their master's whim. Laugh, when he says, laugh. Cry, when he says, cry. When he says pick up the phone, they must pick it up. When he says, come to a party, they must go. When he says, lie on the bed—they [She is twisted in pain]

KAKASAHEB: Sarita, something's really gone wrong.

SARITA: And it will never get better, Kakasaheb. After this, I'll never think that this is my home.

KAKASAHEB: Look Sarita, Jaisingh is no different from other men. He's not unusual. You're wrong to think that he's a bad man

Passage 3 (525 words)

Bholi dragged his left foot along the ground and forced me to stop. He lit a beedi and said. 'Sir, I can't conduct this inquiry. I'm scared of witches. If someone tells me there's a witch in some village, I skirt past it. To tell you the truth, I'm scared to go to my own village, Nadeigarh, east of Sahdevpur. People make fun of the name. Until a year ago there was a witch in this village. She's since been neutralized, unmasked. Fisherman Madhua's daughter-in-law, she came to our village when she was sixteen, maybe seventeen. She had two miscarriages in the first two years of marriage. That was when an ugly rumour raised its head that this beautiful young thing—Nitei was her name—was sucking her father-in-law's blood. Madhua was around fifty-five, broad as a sal tree from casting the fishing net, his arms thick as maces and as hard, his skin light, with a shock of curly black hair hanging down over his eyes. When Madhua began shriveling up, with a malady of an unknown kind, naturally people started talking. His son was a peon at the government printing press in Cuttack, and over and above his regular salary he made a fair amount on the side by selling stolen paper and ink. Plus he had free meals at his boss's place, where he doubled up as a cook. He didn't have to spend a rupee on himself and was rolling in money, as you can imagine. He took his father to the town hospital and showed him to the best doctors. Madhua returned to the village with a big bundle of medicines, but his health continued to deteriorate. He began to avoid company, took to hiding from everybody. By day he didn't stir out. He would only go out on need after nightfall. That bull of a man shrank to a twig in just a few months. Some said he came face to face with a water goddess, others said his hopeless condition was brought on by eating the liver of some poisonous fish. When medicines failed, quacks and witch doctors were called in. He was treated for the evil eye. Nothing worked. One day a person claiming to possess knowledge of the world arrived in the village. The villagers

P.T.O.

came to him with their problems. In the end they mentioned Madhua's plight. The visitor asked them several questions and finally wanted to see the man. As soon as he reached Madhua's house he began to bellow: "This is the den of a blood-sucking witch!" The villagers couldn't believe their ears. The news crackled around the village that a witch was sucking Madhua's blood and that she was none other than his own daughter-in-law, his own son's wife. So she was called out with threats and promises of violence. Nobody would ever have suspected she was a witch—just didn't look like one, you know. Not to ordinary eyes, not to yours or mine... Madhua sat in a stupor throughout all this... even when the daughter-in-law, frightened out of her wits, beaten up and with tears streaming down her cheeks admitted to her culpability.'

Questions:

Part A : — Attempt any three questions in 200-250 words each. (3x10=30 marks)

1. What does **Passage 1** tell you about family life in Caroline's home?
2. From the given dramatic extract in **Passage 2**, what can you infer about the marital relations between Sarita and Jaisingh. Why is Sarita feeling so anguished? What kind of picture of Jaisingh emerges from Sarita's dialogues?
3. "Look Sarita, Jaisingh is no different from other men. He's not unusual." Discuss the significance of the representative nature of Jaisingh's character as it emerges in **Passage 2**.
4. What in your opinion could have driven the villagers to believe that Madhua's daughter-in-law was responsible for his ill health? Substantiate with reference to the extract in **Passage 3**.
5. Why does Nitei "admit her culpability"? Do you think she is really a witch? Discuss with reference to **Passage 3**.

Part B — Attempt any three questions in 300-350 words each. (3x15=45 marks)

6. Imagine you are the narrator of **Passage 1**. Write a diary entry, in about 300-350 words, describing your feelings during the earthquake.
7. Write a dramatic extract, in about 300-350 words, describing a conversation between the narrator of **Passage 1** and one of her friends, in which she describes her experience when the earthquake took place.
8. Re-imagine the exchange depicted in **Passage 2** between Sarita and Kakasaheb, modifying it to show Kakasaheb as understanding the issues Kamala raises about the problem of male dominance in the institution of marriage. You may represent the exchange in the form of a dialogue or a narrative or an essay.
9. Imagine you are a media person interviewing an eminent social worker on the issue of lack of agency for women in our society as shown in **Passage 3**. Include in the interview those factors that you think must change so that the status and treatment of women improves.
10. Suppose you are a witness to this scene in which Madhua's daughter-in-law was "unmasked and neutralized". Write a letter to an NGO that works on women's issues and cases, such as the one given in **Passage 3**, seeking action and intervention.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7442

I

Unique Paper Code : 62031903

Name of the Paper : English Proficiency

Name of the Course : B.A. Programme

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 **three** questions from **Part A**, and any **three** questions from **Part B** of this paper. **Both** parts are compulsory.

Part A : Answer any **three** questions.

(10×3=30)

1. Read the passage given below carefully and answer the questions that follow in brief. Use your own words as far as possible. (5×2)

Mount Everest, standing tall at 8,848 meters above sea level, is the highest peak in the world. Located in the Himalayas, on the border between Nepal and Tibet, it has been a fascination for adventurers and climbers since its first summit in 1953 by Sir Edmund Hillary and Tenzing Norgay. The mountain is known as "Chomolungma" in Tibetan, meaning "Goddess Mother of the World," reflecting its awe-inspiring presence and spiritual significance to the local Sherpa people.

Despite its allure, conquering Everest is an extreme challenge. The treacherous conditions, including freezing temperatures, thin air, and unpredictable weather, have claimed many lives over the years. Climbers face not only physical but also mental challenges as they ascend through different climate zones, battling altitude sickness and exhaustion.

The allure of Everest extends beyond climbers. It serves as a crucial source of income for Nepal, with thousands of tourists visiting the region annually to trek to base camp or simply to catch a glimpse of the awe-inspiring peak. However, this influx of visitors also poses environmental challenges, with concerns about litter, waste disposal, and the impact of human presence on the delicate ecosystem of the Himalayas.

- (i) What is the local Tibetan name for Mount Everest, and what does it mean?
- (ii) Who were the first climbers to summit Mount Everest?

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- (iii) What are some challenges that climbers face while attempting to climb Everest?
- (iv) How does Mount Everest contribute to the economy of Nepal?
- (v) What are some environmental concerns related to tourism around Mount Everest?

2. Complete the following dialogue using suitable words to fill in the blanks: (10)

Student: Good morning, Sudha Ma'am! We heard you _____ hospitalised. How are you now?

Teacher: Good morning! My blood _____ was high for which I was _____ to a hospital. Medication _____ it down and I was discharged after a few hours.

Student: _____ is a great relief.

Teacher: Thank you _____ showing your concern. And, what _____ you? I heard you directed a street play recently which won the second prize in an inter-college contest.

Student: I'm fine. Thank you. Yes, it's true that the play you mention _____ under my direction. The prize money will be divided equally _____ members of the team.

Teacher: What a wonderful gesture!

Student: Your praise means _____ to me, Ma'am.

3. Given below are five statements. Identify which are formal and which are informal. Provide a suitable response. (10)

- (i) Would you please step out of the car?
- (ii) Yaar, when will you accompany me on the trek to Jalori Pass?
- (iii) You okay?
- (iv) Can you please be quiet while I take the roll call?
- (v) Bro, can I have the car keys for this evening?

4. Match the words in Column A with the words given in Column B to make meaningful word/ words. (10)

Column A	Column B
<i>Example: Plastic</i>	<i>Spoon</i>
i. Stainless	a. School
ii. Metro	b. Party
iii. Farewell	c. Cheese
iv. Cottage	d. Station
v. Smart	e. Spoon
vi. Paint	f. Board
vii. White	g. Phone
viii. Break	h. Brush
ix. Show	i. Dance
x. Plastic	j. Room
xi. High	k. Steel

5. Fill in the blanks in the following sentences adding the correct ending '-ing' or '-ed' to the verbs underlined (You may need to make changes in the spelling in some cases):

Example: intrigue + ing is intriguing

intrigue + ed is intrigued.

- (i) She found the music very *sooth* _____.
- (ii) The web series, 'A Suitable Boy' was *inspire* _____ by Vikram Seth's novel by the same name.
- (iii) The infant was *thrill* _____ to hear the sound of a rattle.
- (iv) Some of the questions in the exam were quite *confuse* _____.
- (v) The children found the story *fascinate* _____.
- (vi) After *wait* _____ for the bus for an hour, we took a taxi home.
- (vii) The police removed the protesters as they were *cause* _____ a traffic jam.
- (viii) Mountaineers are *dare* _____ in spirit.
- (ix) *Translate* _____ books written in Bengali into other Indian languages, allows many others to read them.
- (x) They have been *marry* _____ for twenty years.

Part B — Answer any three questions.

(15×3=45)

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

(5×3)

Rainforests, dense and lush with diverse flora and fauna, play a crucial role in maintaining the ecological balance of our planet. Covering only about 6% of the Earth's surface, they are home to over half of the world's plant and animal species. Located primarily near the equator, rainforests are found in South America, Africa, Southeast Asia, and Oceania.

The biodiversity of rainforests supports a myriad of life forms. Trees in rainforests can grow up to 50 meters tall and create a complex canopy that regulates temperature and humidity levels below. This unique environment supports countless species of insects, birds, mammals, and amphibians, many of which are not found anywhere else on Earth.

Apart from their biological significance, rainforests also provide invaluable ecosystem services. They help regulate the global climate by absorbing carbon dioxide and producing oxygen through photosynthesis. Rainforests act as carbon sinks, storing vast amounts of carbon that would otherwise contribute to climate change if released into the atmosphere.

However, rainforests face severe threats from deforestation, primarily driven by agriculture, logging, and urbanization. Clearing land for farming, mining, and infrastructure projects leads to habitat loss and fragmentation, endangering countless species and disrupting vital ecological processes.

Efforts are underway to conserve and protect rainforests through initiatives like sustainable forestry practices, national parks, and wildlife reserves. Conservation efforts not only aim to preserve biodiversity but also recognize the cultural and economic importance of rainforests to indigenous communities and local economies.

P.T.O.

- (i) What is the significance of rainforests in terms of biodiversity?
- (ii) How do rainforests contribute to regulating the global climate?
- (iii) What are the main threats to rainforests?
- (iv) What efforts are being made to conserve rainforests?
- (v) Besides biodiversity, why are rainforests important?

7. Fill in the blanks with *can*, *can't*, *could*, *couldn't* and *would*: (15)

- (i) _____ you close the window, please?
- (ii) When I am rich I _____ buy and ride a horse.
- (iii) Before I went to Spain I _____ understand much Spanish.
- (iv) The car hit a tree as the driver _____ see it.
- (v) Who _____ like to dance with me?
- (vi) Driving after drinking alcohol _____ cause an accident.
- (vii) I _____ love to participate in the TV show, *Masterchef*.
- (viii) If Rati gets sufficient votes, she _____ win the elections.
- (ix) The NCC cadet _____ visit home due to the training camp.
- (x) When I am not hungry I _____ eat much food at a buffet.
- (xi) No, I _____ not like to work in this showroom.
- (xii) A thin, tall person _____ be suitable for the role of Santa Claus.
- (xiii) After taking lessons in tabla playing, I _____ accompany any singer.
- (xiv) What time _____ you like to have dinner tonight?
- (xv) Yes, I am free this weekend and _____ attend your party.

8. Match the questions given in Column A with appropriate responses selected from Column B : (15)

i. So, what do you do, presently?	a. Hello, I'm fine! It's nice to meet you.
ii. Where do you see yourself five years from now?	b. I work as a tourist guide.
iii. Which work are you currently engaged in?	c. Yes. The team's performance was brilliant.
iv. Hi! How are you?	d. As a successful stage actor.
v. Is it true that you directed a play for your college drama society?	e. Right now, I am working as an intern in a law firm.

- 9. Write a paragraph (125-150 words) on the benefits of teaching basic first aid to all students. (15)
- 10. Write a letter to your local police station, requesting them for extra PCR vans at night due to instances of theft recently. (15)

(2000)

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 1658

Unique Paper Code : 2032102301

A

Name of the Paper : Romantic Literature

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

Semester : III

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. Identify, contextualise and critically comment :

(a) And because I am happy & dance & sing,
They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery.

Or

(b) Though I should gaze for ever
On that green light that lingers in the west :
I may not hope from outward forms to win
The passion and the life, who fountains are within.

P.T.O.

2. Identify, contextualise and critically comment :

- (a) Scatter, as from an unextinguish'd hearth
 Ashes and sparks, my words among mankind!
 Be through my lips to unawaken'd earth
 The trumpet of a prophecy! O Wind,
 If Winter comes, can Spring be far behind ?

Or

- (b) Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eves run;

3. Identify, contextualise and critically comment :

- (a) "The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."

Or

- (b) "I bore a hell within me, which nothing could extinguish."

Part B

4. (a) Coleridge's "Dejection : An Ode" explores the romantic dialogue between hope and despair. Discuss.

Or

- (b) The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Discuss.

5. (a) The Odes of Keats can be read as "an investigation of the imagination's ability to cope with time and change." Do you agree ? Discuss.

Or

- (b) Attempt a short essay on Shelley's engagement with power, tyranny and mutability in his poetics.

6. (a) In *Frankenstein*, Mary Shelley interrogates the very idea of monstrosity. Discuss.

Or

- (b) Nature's capacity for triggering calm introspection is positioned as an antidote to human ambition and scientific hubris in *Frankenstein*. Discuss.

7. (a) Nature is incidental in Romantic poetry, functioning merely as a site of representation, or the passive trigger for a predominantly male poetic imagination. Do you agree ? Discuss.

Or

- (b) Trace the evolution of imagination as a central concern in the poetics of the first and second generation Romantic poets. Give examples from the poems in your course.

6654

4

10. How has the character of metropolis changed in modernist literature according to Raymond Williams? Explain with examples.

(2500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6654

I

Unique Paper Code : 12031502

Name of the Paper : British Literature: Early 20th Century

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

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.

6654

2

PART A

Attempt any 3 questions.

(3 x 10 = 30)

1. "The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical...and to him the meaning of an episode was not inside like a kernel but outside.." Comment on the layers of meaning in Marlowe's narrative in *Heart of Darkness*.
2. Write the importance of the car and skywriting episodes in Virginia Woolf's *Mrs Dalloway*.
3. Identify and explain the significance of meta-theatrical elements in *Waiting for Godot*.
4. Explain with reference to the context the following extract:

A shudder in the loins engenders there

The broken wall, the burning roof and tower

And Agamemnon dead.

6654

3

5. Describe the Id, the Ego and the Superego with reference to Freud's structure of the Unconscious.

Part B

Answer any THREE questions

(3 x 15 = 45)

6. "The narrative of *Heart of Darkness* excludes women from the colonial enterprise as well as its critique." Discuss the representation of women in Conrad's novel in the light of the aforesaid statement.
7. "Virginia Woolf's *Mrs Dalloway* subverts its own unitary narrative authority through multiple voices and discourses." Do you agree? Give a reasoned answer.
8. Critically examine *Waiting for Godot* belonging to the tradition of 'The Theatre of the Absurd'.
9. How does T.S. Eliot's poem "The Hollow Men" express the fragmentation and spiritual emptiness at the core of post-World War I European civilisation.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 1989

Unique Paper Code : 2033100015

Name of the Paper : Indian Partition Literature

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. Urvashi Butalia's *The Other Side of Silence* is a significant social history as it articulated many previously unheard voices in the context of the Partition of India. Comment.

Or

"However, there is also the other journey Indians do not like to talk about." Which journeys is Nandy referring to ? Why do Indians not like to talk about "the other journey" ?

2. Manto's 'Toba Tek Singh' is a profound critique of the Partition of the Indian subcontinent. Comment.

P.T.O.

Or

Comment on the significance of the title of the short story, 'The Peshawar Express'.

3. Comment on the element of nostalgia in Arjun's reminiscences of his childhood in East Pakistan.

Or

"Let's go back home. Don't you know, India and Pakistan have become one country again."

Discuss this extract with reference to the context.

Part B

4. Critically assess the ideas expressed by Ashis Nandy in 'The Invisible Holocaust and the Journey as an Exodus'.

Or

Discuss how Butalia and Nandy explore the concept of identity amidst conflict. How do personal and collective identities transform in response to Partition ?

5. The existential crisis of losing their 'home' significantly impacts the behaviour of the characters in 'Toba Tek Singh' and 'The Tale of a Tulsi Plant'. Discuss.

Or

'The Peshawar Express' is a haunting and humanist narrative that captures the brutality and chaos of the partition of India in 1947. Comment.

6. Gangopadhyay's novel *Arjun* analyses Partition induced trauma from the perspective of Arjun as a child narrator in East Pakistan as well as a refugee in Deshpriya Colony.

Or

Discuss the pangs of being un-homed in the context of displacement and relocation in Sunil Gangopadhyay's *Arjun*.

7. Through critical exegesis of two prescribed texts explore the aspects of refugee trauma and rehabilitation.

Or

In what ways do various writers use symbols and metaphors to convey the trauma of Partition in their narratives ? With reference to two texts in your course, discuss how these literary devices enhance the readers' understanding of loss and resilience.

This question paper contains 2 printed pages]

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S. No. of Question Paper : 2264

Unique Paper Code : 2032203501

Name of the Paper : Twentieth Century Novel

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. (a) The White Fog incident in *Heart of Darkness*.

Or

(b) Comment on the significance of frame narrator in *Heart of Darkness*.

2. (a) Analyse the role of Rezia in *Mrs. Dalloway*.

Or

(b) Critically analyse the title *Mrs Dalloway*

3. (a) Comment on the depiction of the Miners in *Sons and Lovers*.

Or

(b) Analyse the role of the working women in *Sons and Lovers*.

P.T.O.

Part B

4. (a) *Heart of Darkness* exposes the dark side of European Imperialism. Elaborate.

Or

- (b) How far do you agree with Chinua Achebe's statement that the *Heart of Darkness* projects the image of Africa as "the other world", the antithesis of Europe and therefore of Civilization.

5. (a) Discuss the depiction of Post-War London in *Mrs. Dalloway*. Do you think the City is one of the characters in the Novel ? Analyse.

Or

- (b) *Mrs Dalloway* is a "brilliant exploration of the functioning of the memory as a form of repetition". Critically analyse the statement in the light of the text.

6. (a) Discuss *Sons and Lovers* as an autobiographical Novel

Or

- (b) *Sons and Lovers* is a Novel about Paul's attachment to his mother and his inability to give love to another woman. Discuss.

7. (a) Discuss the portrayal of women in *Sons and Lovers* OR *Mrs. Dalloway*.

Or

- (b) Discuss the Urban Landscape in *Mrs. Dalloway*.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 1688

Unique Paper Code : 2032103501

A

Name of the Paper : Twentieth Century Poetry & Drama

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

Write a short note on :

1. (A) The significance of eyes in Eliot's "The Hollow Men".

Or

- (B) Explain the line with reference to context : "Things fall apart; the centre cannot hold".

2. (A) Comment on the significance of the repetition of the title "Still Falls the Rain" in Sitwell's poem.

Or

- (B) Comment on the irony embedded in the title of the poem "Church Going" by Larkin.

P.T.O.

3. (A) The role of the boy at the end of Act I and Act II.

Or

- (B) The significance of Estragon's boots not fitting him.

Part B

4. (A) Discuss and explain the role of literary allusions in the two poems by T.S. Eliot prescribed in your course.

Or

- (B) Discuss Yeats' use of mythology in the poems in your syllabus.

5. (A) Comment on Ted Hughes' use of metaphor in the two poems prescribed in your course.

Or

- (B) How do you think Anne Michaels' "Memorial" articulates the challenges faced by second generation Jewish writers in the western world ?

6. (A) What are the hallmarks of postmodern literature that Beckett's *Waiting for Godot* anticipates ? Comment on the themes, structure and language of the play in the light of this question.

Or

- (B) What according to you does the figure of Godot represent in the play *Waiting for Godot* by Beckett.

7. (A) Discuss some of the modernist elements in twentieth century literature with special reference to at least two texts (one poem and one play) which you have studied in this paper.

Or

- (B) Do you think a sense of alienation is one of the predominant themes of modern poetry and drama ? Discuss this thematic preoccupation citing examples from some of the texts you have studied as part of this course.