

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3008

D

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **B.A. Hons. English**

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.

PART A

1. (a) Discuss Jane Austen's representation of masculinity in *Pride and Prejudice* with regards to any one character of your choice from the text.

P.T.O.

Or

- (b) What is a participant narrator? Discuss with reference to Gerald J. Prince's analysis of the same.

2. (a) Identify and analyze the following lines. What is the impact of the poet's unusual use of syntax in this poem?

This is the Hour of Lead –
Remembered, if outlived,
As Freezing persons, recollect the Snow –
First – Chill – then Stupor – then the letting go –

Or

- (b) Do you consider rhyme to be a significant element of poetry? Explain and illustrate with examples from your syllabus.

3. (a) *Tara* is a play about a dysfunctional family. Discuss.

Or

- (b) Write a short note on the significance of the stage design in Mahesh Dattani's *Tara*.

PART B

4. (a) "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." Discuss with reference to Austen's views on issues of property, inheritance and gender in *Pride and Prejudice*.

Or

- (b) Some of the characters in *Pride and Prejudice*, such, as Elizabeth and Darcy, evolve and grow, while others, like Lydia and Wickham, remain static. Discuss Jane Austen's art of characterization with reference to the above statement.

5. (a) Form and content are intricately linked in poetry. Elaborate with reference to two poems in your course.

Or

- (b) Poetry transforms personal experiences into universally valid emotions. Elaborate with reference to any two poems in your course.

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6. (a) Discuss how feminist and disability studies can provide perspectives to understand Mahesh Dattani's *Tara*.

Or

- (b) Mahesh Dattani's *Tara* is more the story of Chandan than of his sister. Do you agree? Discuss with close reference to the text.

7. (a) The interpretation of literary texts must be rooted in an understanding of their context. Discuss with the help of any two texts from your course.

Or

- (b) Literary genres have evolved with changing times. Discuss with the help of any two texts from your course.

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[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4057

C

Unique Paper Code : 12031102

Name of the Paper : European Classical Literature
(Core)

Name of the Course : B.A (Hon) 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. Answer any 3 questions from **Part A** and any 3 Questions from **Part B**.

PART A – Answer any 3 Questions :

1. Write a short note on the epic similes used by Homer in the *Iliad*. (10)
2. Write a short note on the Chorus' lamentation in *Oedipus Rex*. (10)

P.T.O.

3. Write a short note on Peniculus in *The Brothers Menaechmus*. (10)
4. Comment on the role of Satan in the *Book of Job*. (10)
5. Discuss the Aristotelian concept of catharsis with reference to Greek tragedy. (10)

PART B - Answer any 3 Questions :

6. Discuss how Homer's *Iliad* offers a critique on the nature of war. (15)
7. Discuss the trope of blindness through the characters of Tiresias and Oedipus in *Oedipus Rex*. (15)
8. Would it be fair to say that the women characters in *The Brothers Menaechmus* are portrayed unsympathetically? Discuss. (15)
9. To what extent can the *Book of Job* be read as a tragedy? Discuss critically. (15)
10. Discuss the depiction of love, beauty and heroism in the poetry of Sappho with reference to the poems in your course. (15)

3
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4472

C

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 in **Part A** and any **three** in **Part B**.

Part A

(3×10=30)

P.T.O.

1. The death of a hero forms the central idea of "O Captain! My Captain". Does the poem effectively express the grief over this loss? Illustrate through examples.
2. Critically examine the themes of miscegenation and racial violence in William Faulkner's "Dry September".
3. "The Declaration of Independence", as well as "The Gettysberg Address" are statements on human rights. Do you agree? Give a reasoned answer.
4. "For nowadays the world is lit by lightning! Blow out your candles, Laura and so goodbye...." Comment with close reference to the text these lines are taken from.
5. Illustrate through examples from the text how *Beloved* is able to connect gendered violence with the violence of racism.

Part B

(3×15=45)

6. Langston Hughes attempts to reconceptualize "the Negro" in his poems. Do you agree? Illustrate through examples.
7. Discuss the ending of "Everything that rises must converge" with close reference to the text.
8. Based on your reading of *The Glass Menagerie*, critically comment on the use of motifs and symbolism in the play.
9. "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.

10. "While *Beloved* is evidently a politically engaged novel, it is also a novel of extraordinary psychological reach." Discuss with close reference to the text.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4494A

C

Unique Paper Code : 12031302

Name of the Paper : Popular Literature

Name of the Course : **B.A (Hon) 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 has two parts: **Part A** and **Part B**. Both parts must be attempted.

Part A (10×3=30)

Attempt any Three of the following questions as short notes:

1. The White Knight

P.T.O.

2. Role of Caroline in *The Murder of Roger Ackroyd*
3. Ecological Science Fiction
4. Motif of 'Water and Shelter' in *Bhimayana*

For VH Students only: The journey undertaken by the children in *Waiting for a Visa*

5. 'Whodunit' in Detective Fiction

Part B (15x3=45)

Attempt any Three of the following questions:

6. "Through the Looking Glass is both radical and conservative: radical in rejecting the present and conservative in holding on to the past." Do you agree?

7. Agatha Christie's *The Murder of Roger Ackroyd* is a social critique along with being a murder mystery. Comment.
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. *Bhimayana* uses the world view of the Pradhan Gond art to make visible India's 'hidden apartheid'. Elaborate with examples.

For VH Students only: Discuss the challenges faced by Ambedkar, as he details them in *Waiting for a Visa*.

10. Discuss Felicity Hughes' views on the role of fantasy in children's literature.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4516

C

Unique Paper Code : 12031303

Name of the Paper : British Poetry and Drama:
17th and 18th Centuries

Name of the Course : **B.A (Hon) 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 has two **parts**.
3. **Both parts** are compulsory.

Part A

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

P.T.O.

1. Identify and comment on:

"I wish I were that dull, that constant thing

Which thou wouldst have, and nature never
meant me.

2. Write a short note on the toilet scene in *The Rape of the Lock* as a critique of mercantile capitalism.
3. Discuss the thematic and theatrical significance of the Porter scene in *Macbeth*.
4. Briefly describe the Pandemonium scene in *Paradise Lost*.
5. Briefly explain Hobbes idea that in the absence of a social contract, "the life of man will be solitary, poore, nasty, brutish, and short".

Part B

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

6. Unnatural deeds Do breed unnatural troubles. Discuss how the destruction of the natural order becomes one of the main themes of Macbeth.
7. The ambivalence with which Satan is portrayed by Milton in Book 1 of Paradise Lost reveals him to be the true protagonist of the poem. Do you agree with this statement? Elaborate, based on your reading of the poem.
8. Discuss how, in The Rape of the Lock Pope uses a mock-epic framework to portray imaginatively, the world of feminine sensibility.
9. Critically comment on Aphra Behn's subversion and questioning of love, marriage and sex in The Rover

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.

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[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4031

C

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

PART A

(3×10=30)

1. It's time to perform an act of charity/to myself,/ bequeath the heart, like a/spare kidney - /preferably to an enemy." Explain with reference to the context
2. Gilman's "The Yellow Wallpaper" has been variously interpreted as a woman's descent into madness or a woman's reclaiming of agency. Explain.
3. Examine Harpo in Alice Walker's *The Color Purple* as both a perpetrator and victim of patriarchy.

P.T.O.

4. What is the "inexhaustible treasure" referred to by Pandita Ramabai in her autobiography?
5. How does money and a room of her own help a woman writer? Discuss with reference to Virginia Woolf's *A Room of One's Own*.

Part B

(3×15=45)

6. Women's Confessional poetry expresses an awareness of their "gendered asymmetry of their relationship to power." Elaborate with reference to Sylvia Plath and Eunice De Souza's poetry.
7. How does Walker critique the concept of a white God in *The Color Purple*? What kind of religion does she put in its place?
8. *Fefu and Friends* reveals the threat of violence underlying the lives of most women. Elaborate.
9. Rassundari's demystification of domestic labour belies accepted gender stereotypes. Comment.
10. Elaborate on Simone de Beauvoir's contention that woman is a constructed 'other' of a universal self that is always invested with male norms.

7
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4075

C

Unique Paper Code : 12031502

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

Name of the Course : BA (English Hons)

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.

PART A

Attempt any 3 questions. Each question carries 10 marks each (3×10=30)

P.T.O.

Write short notes on :

1. *Heart of Darkness* as an adventure fiction.
2. The party at the end of *Mrs Dalloway*.
3. The boy in *Waiting for Godot*.
4. Critically comment with reference to the context:

"Fish, flesh, or fowl, commend all summer long

Whatever is begotten, born and dies.

Caught in the sensual music all neglect

Monuments of unageing intellect"

5. Camus' ideation of suicide in "Absurdity and Suicide".

PART B

Attempt any 3 questions. Each question carries 15 marks (3×15=45)

6. "Conrad's *Heart of Darkness* is not about Kurtz or the brutality of the Belgian officials but about Marlow, its narrator." Do you agree? Give reasons for your answer.
7. Critically examine the binary between memory and history in Woolf's *Mrs Dalloway*.
8. "Beckett in *Waiting for Godot* posits an endless continuum of ennui and despair from which there is no escape". Discuss.
9. "T. S Eliot's poetic journey chronicling the travails of the western white male of the twentieth century gradually moves away from an exploration of the individual psyche to broad generalizations about the human condition." Do you agree? Give a reasoned answer.

10. Discuss with reference to Virginia Woolf's essay "On Being 111," the marginalization of illness in literature and the unique perspectives to the world that illness reveals.

[This question paper contains 2 printed pages.]

Your Roll No.....
C

Sr. No. of Question Paper : 4125

Unique Paper Code : 12037509

Name of the Paper : Literary Criticism and Theory-I

Name of the Course : B.A (Hon) 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. Answer any **three** questions from **Part A** and any three questions from **Part B**.

PART A (10×3=30 marks)

1. Briefly discuss any one of the five sources of sublimity in Longinus's *On Sublimity*.
2. Briefly describe Hume's idea of taste.
3. "That is beautiful which pleases universally without a concept." Discuss.

P.T.O.

4125

4. Discuss Hegel's account of the relationship between genius and talent.
5. Briefly describe the question of time in the chronotope that Bakhtin calls the 'Greek Romance'.

PART B (15×3=45 marks)

6. Writing according to Plato, "introduce[s] forgetfulness into the soul". Write an essay on the difference between speech and writing as described in Plato's *Phaedrus*.
7. Discuss Burke's account of the sublime with special reference to the ideas of terror, obscurity, and power.
8. "...it is through beauty that we arrive at freedom". Discuss Schiller's aesthetic philosophy in the light of this quote from his *Letters on the Aesthetic Education of Man*.
9. Discuss Nietzsche's concept of the ascetic ideal and its relationship with Schopenhauer's views on the effects of aesthetic contemplation?
10. For Cleanth Brooks "paradoxes spring from the nature of poetry". Discuss Brooks's theory of paradoxes and its centrality in the appreciation of poetry.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4265 **C**

Unique Paper Code : 12037509

Name of the Paper : Literary Criticism and Theory-I

Name of the Course : B.A (Hon) 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. Answer any **three** questions from **Part A** and any **three** questions from **Part B**.

PART A (10×3=30 marks)

1. "The offsprings of painting stand there as if they were alive, but if anyone asks them anything, they remain solemnly silent. The same is true of written words". Briefly discuss these lines from Plato's *Phaedrus*.
2. "The cause of a wrong Taste is a defect in judgment". Do you agree with Burke's assessment of taste? Give reasons.
3. "What individual modern will emerge to contend in single combat with the individual Athenian for the prize of humanity?" Comment on Schiller's account of the difference between the Greeks and the modern individual.

4. "What is man's need to produce works of art?" Briefly discuss Hegel's answer to this question.
5. "...the structure of a poem resembles that of a ballet or musical composition. It is a pattern of resolutions and balances and harmonisations, developed through a temporal scheme". Discuss.

PART B (15×3=45 marks)

6. Write an account of the five sources of sublimity in Longinus's *On Sublimity*.
7. "...though the principles of taste be universal, and nearly, if not entirely the same in all men; yet few are qualified to give judgment on any work of art, or establish their own sentiment as the standard of beauty". Write an essay on Hume's concept of a standard of taste and the various difficulties at arriving at such a standard.
8. Discuss any three characteristics that distinguish a judgment of taste as elaborated in Kant's *Critique of Judgement*.
9. For Nietzsche the ascetic ideal is "an expression of the basic fact of the human will [...] it will rather will nothingness than not will". Discuss the account of asceticism in Nietzsche's *On the Genealogy of Morals*.
10. Discuss Bakhtin's concept of the chronotope. Illustrate your answer with specific examples.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3064

D

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : DSC Core - 3 (Hons)

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 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

Answer all questions.

1. (a) Write a short note on the character of Sakuni, with special reference to his role in the game of dice.

OR

- (b) In "The Temptation of Karna," Karna's character emerges as an upholder of Dharma. Discuss.

2. (a) Once she stood before my eyes and I spurned her, now, I adore her painted in a picture.
Having passed by a full-flowing stream,
I pant after a mirage, my friend.

Based on your understanding of the above lines, elaborate on Duhşanta's lamentation.

OR

- (b) Show how in *Abhijnānaśākuntalam*, Śakuntalā finds in Priyamvadā and Anasūyā her pillars of support.

3. (a) Opposed by such a warrior,
Uttara ... Vijaya

Marched at the head of an army boundless as the sea.

They said:

“Let us see the courage

Of the southern Tamil kings.”

With reference to the above lines, discuss how Iḷaṅkō Aṭikaḷ highlights the differences between the “righteous South” and the “unruly North.”

OR

- (b) Critically comment on the notion of justice as portrayed in “The Book of Vañci.”

PART B

Answer any three.

4. (a) Draupadi’s questions during the game of dice make the reader aware of the complex interplay of *dharma*, women’s rights and the position of women in a Kshatriya dominated world. Discuss.

OR

- (b) Critically comment on the role of Dhritarashtra as a king in *The Mahabharata* with reference to the sections of the epic prescribed for you.

P.T.O.

5. (a) The ring and the curse enrich an otherwise simple story featuring Duhşanta and Śakuntalā. Do you agree? Give reasons.

OR

- (b) One comes across several sages in Kalidasa's *Abhijnānaśakuntalam*. Describe the various roles and functions they perform in the play.

6. (a) Give an account of the imperial expedition as depicted in "The Book of Vañci".

OR

- (b) Discuss ways in which "The Book of Vañci" explores questions relating to gender, especially through the deification of Kannaki.

7. (a) Indian classical literature provides a broad understanding of the significance of caste, class and gender in ancient India. Comment on the above statement focusing on any one of the prescribed texts in your course.

OR

- (b) Love in its various stages forms a major theme in Indian classical literature. Elaborate on the above statement focusing on any one of the prescribed texts in your course.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4122 **C**

Unique Paper Code : 12037501

Name of the Paper : DSE Modern Indian Writing in
English Translation

Name of the Course : **BA (English Hons)**

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.

PART A

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

1. Write a short note on the Mangaraj family.
2. Comment on the legend of the tamarind tree and its significance within *The Legends of Khasak*.
3. Write a short note on the significance of 'play within the play' in *The Fire & the Rain*.
4. Discuss the representation of caste in Premchand's 'The Shroud.'

P.T.O.

5. In his essay on nationalism, Tagore finds that 'a parallelism exists between America and India—a parallelism of welding together into one body various races.' Discuss.

PART B

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

6. Write an essay on Fakir Mohan Senapati's critique of western modernity in *Six Acres and a Third*.
7. *The Legends of Khasak* has been described as a 'portrait gallery of rustic characters.' Discuss the novel in the light of this statement.
8. 'I'll give you the knowledge Indra couldn't give you. My body—its light with speech now', exclaims Vishakha. Discuss the significations of knowledge and power in *the Fire and the Rain*.
9. Do you agree that the Brahmarakshas is a personification of modernity and its problems? Give a reasoned answer.
10. A major concern for writers in Indian languages is to represent the peculiarities of the context from which their writings emerge. Discuss with reference to at least two writers from your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4126

C

Unique Paper Code : 12037510

Name of the Paper : Literature and Caste

Name of the Course : BA English Honors, 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. This question paper contains **two** parts. Both parts are compulsory.

SECTION A

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

1. Write a short note on food as metaphor for oppression and shame in Om Prakash Valmiki's autobiography *Jhootan*. (10)

P.T.O.

2. The author of the *Grip of Change* had constructed an effigy of her father and burned him in her novel. It was the author's perspective rather than the whole truth.

a. Identify the speaker and the context. What was the author's relationship with her father? How does the author's perspective differ from "the whole truth"? (10)

3. "Hunger

There's not a single grain in our house today

Not a single clever brain in our house today

Hunger

If one sings till the last light of the innermost being

Will it turn off hunger-light?"

- (a) Identify the poet and the poem. Discuss how these lines suggest a tension between artistic expression and Dalit lived experience. (10)

4. Write a short note on the title of C Ayappan's story "Spectral Speech". (10)

5. What is the criticism of mainstream feminism that Challapalli Swaroopa Rani puts forward in her essay 'Caste Domination Male Domination'. (10)

SECTION B

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

6. Dr. B.R. Ambedkar's life and writings resonated in a life-altering way on Om Prakash Valmiki. Critically discuss. (15)
7. In the 'Author's Notes' to the novel *The Grip of Change* by P. Sivakami, the writer, deconstructs the authorial figure of the first part. Elucidate. (15)
8. Explain the salient features of Dalit aesthetics in the light of any two poems prescribed in your syllabus. (15)
9. Discuss how caste and gender inform each other in any two of the stories prescribed in your course. (15)

10. Discuss the issue of “identity as an expression of existence and protest” in Paramjit S Judge’s article in your syllabus. (15)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4262

C

Unique Paper Code : 12037501

Name of the Paper : DSE Modern Indian Writing
in English Translation

Name of the Course : BA (English Hons)

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.

PART A

Answer any **three** questions. ($3 \times 10 = 30$)

1. Write a short note on Champa.

P.T.O.

2. Write a short note on the metaphor of the journey and *sarai* in *The Legends of Khasak*.

3. Write a note on the women characters of the play *The Fire & the Rain*.

4. Identify, contextualize and analyze :

There are political rights; a government is set up in the land. Democracy functions with total success. An election is held every five years. But for the people in this land there are no names. So for the nameless citizens the nameless representatives govern the land of the half-humans. Because whether to give human names to the head or to the body—no one can decide. A land such as this is very much in the news, a land much talked about.

5. Namwar Singh in his essay *Decolonising the Indian Mind* expresses his anxiety about neo-colonialism and explores ways in which it can

be resisted. Discuss some of the problems and possible solutions he provides to counter this 'new onslaught'.

PART B

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

6. Write an essay on Fakir Mohan Senapati's critique of the zamindari system in *Six Acres and a Third*.
7. Comment on O.V. Vijayan's representation of socio-political issues in *The Legends of Khasak*.
8. Write an essay on Karnad's critique of power and patriarchy in *The Fire & the Rain*.
9. Critically comment upon Arupa Patangia Kalita's story "Doiboki's Day" as one that focuses on concerns of women, violence and insurgency.

10. 'I am not against one nation in particular, but against the general idea of all nations', writes Tagore in his essay *Nationalism in India*. Discuss Tagore's critique of the modern nation.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4266

C

Unique Paper Code : 12037510

Name of the Paper : Literature and Caste

Name of the Course : BA English Honors, 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. This question paper contains **two** parts. Both parts are compulsory.

SECTION A

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

1. Write a short note on the title *Joothan* and how it represents the Dalit person's pain and quest for a better life? (10)

P.T.O.

2. "Upper caste women commit adultery, is that addressed in the panchayat? Can we punish those women? They beat her up because we are lower caste, poor, and have no protection. That is why I have changed the whole story"

(a) Identify the speaker and the context. Why does the speaker change the "whole story"? How does the speaker's political manoeuvre affect the victim?
(10)

3. "I can swell and swallow
All the injustice of the world.
Then why am I hated?
Why am I ignored?"

(a) Identify the poet and the poem. With respect to the above-mentioned lines, how does the poem complicate the question of justice.
(10)

4. Write a short note on the intersection of caste and gender with reference to any one of the short stories in your syllabus.
(10)

5. Write a short note on the savarna response to Dalit Literature as described by Sharankumar Limbale. (10)

SECTION B

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

6. "Study and improve your caste" told his father to an adolescent Om Prakash Valmiki. Discuss *Joothan* as a critical study of emancipation through education. (15)
7. Comment on the relationship between Gauri and her father Kathamuthu in the novel *The Grip of Change* by P. Sivakami. (15)
8. Do you think poetry can serve as a provocation to rebel against the perpetrators? Elucidate with the help of any two poems prescribed in your syllabus. (15)
9. How do the stories prescribed in your course navigate the possibilities of resistance in a caste entrenched society? (15)

10. Raj Gauthaman elaborates upon the strategies of resistance and protest in the essay "Dalit Culture". Elucidate. (15)

15
[This question paper contains 12 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 329

C

Unique Paper Code : 52031903

Name of the Paper : English Proficiency

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

PART A

1. Read the passage given below and answer the questions that follow it in brief using your own words as far as possible:

P.T.O.

In recent years, there has been an increasing trend of using technology in education, known as E-learning. E-learning is the process of learning through electronic mediums such as computers and the internet. It is the use of online courses, online training and online education content.

E-Learning has a lot of advantages compared to traditional learning. First, it is more convenient because it can be done anywhere at any time. There are no set times or locations, so students can learn at their convenience. Second, E-Learning is more affordable because there is no need to travel or purchase additional materials. Third, E-Learning is more flexible because students can study at their own pace and take breaks whenever they want. Fourth, E-Learning is more accessible because it is available to anyone with an internet connection.

There are also some disadvantages to consider. First, E-Learning can be more challenging because students have to be more self-motivated and independent. Second, E-Learning can be more isolating because students can't always get help from teachers or classmates. Third, E-Learning can be less social because there is less interaction among students. Fourth, E-Learning can be distracting because of the many distractions available online.

There are a few major challenges with E-Learning. The first challenge is the perception of E-Learning as a replacement for traditional learning. Many people think that it is inferior to traditional learning, but this is not always the case. It can be just as good or even better than traditional learning. The second challenge is the lack of awareness about E-Learning. Many people don't know what E-Learning is, or how it works, so they are hesitant to try it out. Additionally there is a challenge of lack of support for E-Learning. Teachers and administrators need to be on board with E-Learning in order for it to be successful.

Despite these challenges, E-Learning is a valuable tool that should be considered by students of all ages. It has many advantages over traditional learning, and it has the potential to improve academic performance.

- (a) What is E-Learning? (2)
- (b) List two advantages of E-Learning. (2)
- (c) Are there any disadvantages of E-Learning, what are they? (2)
- (d) What are some of the stereotypes of E-Learning and how does it hamper its use? (3)
- (e) How can teachers and administrators help to improve E-Learning? (1)

P.T.O.

2. Complete the given sentences by selecting the correct word from the pair given in brackets after each blank. (10×1)

- (a) My house is _____ down the lane. (farther/
further)
- (b) The delivery is _____ anytime soon. (accepted/
expected)
- (c) I _____ to the new school in no time. (adopted/
adapted)
- (d) The shotgun sound was too _____ to break
the glass. (loud/soft)
- (e) Kindly _____ on the correct usage of this
word. (advice/advise)
- (f) The poem had multiple _____ to the poet's
place of origin. (allusions/illusions)
- (g) The road to the construction _____ is dug up.
(cite/site)
- (h) The cake was as _____ as a pillow. (soft/
hard)

- (i) Life in the village was _____ for seven-year old Hari staying with ageing grandparents. (carefree/difficult)
- (j) His _____ didn't allow him to steal from his friends. (conscience/conscious)

3. Form questions for the statements given below :
(5×2)

Example:

Statement: The student did not complete his homework.

Question: Why is the student standing outside?

- (a) Her exams will begin tomorrow.
- (b) She will be reaching Delhi by tonight.
- (c) No, I do not have a holiday tomorrow.
- (d) January and February are the best seasons for picnics.
- (e) My pet dog's name is Milo.

4. Complete the dialogue given below between two individuals X and Y by choosing words / expressions from the following box to fill in the five blanks :

P.T.O.

Laughing Hyena, Yesterday, different, Amazed,
Several (5×2)

X: I visited the zoo _____.

Y: It was interesting to watch _____ animals of
_____ kinds there.

X: Had you seen the _____ ever before?

Y: No, and I was _____ at its appearance and
smell.

5. Use the information given below to write a paragraph
of about 100 words on the famous tourist destination
of Panaji : (10)

Location : the capital city of Goa in southwest India.

Altitude : it has an average elevation of 7 meters.

Area : 8.27 sq. Kms.

Languages : Konkani, English and Portuguese

Climate : warm and sunny between March to May,
cool frequent rains from June to August and cool with
pleasant winds from November to March.

Main attractions : Basilica of Born Jesus, Se Cathedral, Shree Mahalaxmi Temple, Aguada Fort, Miramar beach.

Famous items : Spices, cashew nuts, wine, sea food, native handicrafts.

Connectivity: It is well connected with road, railways (railway stations at Madgaon and Vasco-da-Gama) and airways (at Dabolim airport).

PART B

6. Read the passage given below and answer the questions that follow it in brief using your own words as far as possible:

Once upon a time, the jungle was home to a large, ferocious lion. He bullied every other animal because he was strong. Because of the lion, the animals could no longer dwell in harmony. As a result, they convened a conference to discuss how to stop the lion from disturbing them.

"We have to get rid of this lion!" exclaimed a hare. "I believe we need to select a champion among us to go teach him a lesson," said the group. The animals

shouted and cheered, but the tiger refused entry. the elephant whistled, and the rhino read his book. No animal would voluntarily attack a lion.

Until an owl appeared and said, "Do not be afraid, my friends!" "I'll take on the lion!" Some of the animals were pleased. Some people felt the owl was crazy. They accepted because no one else offered. The word got around that the owl would confront the lion at his den the next morning. When the lion learned of the news, he burst out laughing.

As a result, the lion was fully awake at sunrise the next day, waiting for the owl. All of the other animals were present, but the owl was not. The minutes, the hours, and the day passed with no trace of the owl! When the sun began to set and all of the animals began to return home, the owl finally appeared.

The lion shouted, "Why are you so late?" "I'm sorry, Mr. Lion!" said the owl. "However, on my way there, I came across a massive lion and was scared of him." I had to wait till he was asleep before I could come here! Oh, I'm pleased I'm fighting you instead of him!" The lion was stunned by what he was hearing. He wondered aloud, "Is there a lion stronger than me?" He demanded, "Take me to that lion right now."

As a result, the owl led him to a deep well nearby. "He went inside the last time I saw him!" said the owl. Inside the well, the lion crept in and roared as loudly as he could. Naturally, his own reflection shouted back, magnified by the echo. The roar was five times louder this time!

The stupid lion was so terrified that he ran as quickly as he could, never to be seen again. "BEING SMART IS WHAT MAKES US STRONGER!" the owl proved once more.

- (a) Why was a conference convened? Which animals seemed uninterested in the solution? (3)
 - (b) Why were other animals afraid to confront the lion? Who agreed to confront the lion finally and why? (3)
 - (c) Was the lion informed about who would take on him? What did he do the next day? (3)
 - (d) Describe how the owl managed to defeat the lion. (3)
 - (e) What does the above story teach us? (3)
7. Complete the given sentences by selecting the correct word from the pair given in brackets after each blank:

- (i) There's _____ (an/a) metro train every two minutes.
- (ii) Who _____ (should/would) accompany me to the coffee shop?
- (iii) _____ (The/an) airplane flew low over the mountains.
- (iv) Who put the water bottle _____ (over/on) the table?
- (v) The movie was _____ (censored/censured) for its violent content.
- (vi) _____ (Is it/isn't) this Sunday when you travel home?
- (vii) The city is _____ (surrounded/circled) by waterfalls.
- (viii) No one is _____ (over/above) the law to commit this crime.
- (ix) He gave multiple _____ (incite/insights) into our future as students.
- (x) There was a _____ (creak/creek) when he opened the door.

- (xi) Eyes are the window to one's _____ (sole/soul).
- (xii) The _____ (tale/tail) was too long for the children to sit (stationary/stationery).
- (xiii) The students recycled the _____ (waste/waist) and turned it into something useful.
- (xiv) They _____ (wear/where) clothes that are comfortable and affordable.
8. Frame suitable statements / responses for the following situations : (5×3)
- (a) It is raining heavily outside and you have left your umbrella at home. Frame a statement asking your friend if he can share his umbrella with you.
- (b) You are visiting the bank for the first time and you need to open a student account. What would you ask at the enquiry counter to open an account?
- (c) You want to go for a class picnic. How will you seek permission from your parents to attend the same?
- (d) The guard in your colony has approached you for some financial help. What will you say while inviting people to contribute for the guard?

- (e) It is the festive season, and you want to collect warm clothes to distribute to the needy. What would you say to try to convince people to donate for this noble cause.
9. Write a letter to a national daily, telling them about the menace of street harassment of women in your locality which you had reported to the local Police station but no steps have been taken to curb the same.
10. Write a paragraph in not more than 150 words on the use and effects of social media on school children.

[This question paper contains 16 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3420

C

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. The paper contains 3 unseen passages.
3. Students will attempt **SIX** questions in all – this will include any **THREE** out of **FIVE** questions in **Section A** and any **THREE** out of **FIVE** questions in **Section B**.
4. **Both parts A+B** have to be answered.

Passage 1 (750 words):

I was born in St. Louis, Missouri, but from the age of three I grew up in Stamps, Arkansas, with my paternal grandmother, Annie Henderson, and my father's brother, Uncle Willie, and my only sibling, my brother, Bailey...

Those are facts, but facts, to a child, are merely words to memorize, "My name is Johnny Thomas. My address is 220 Center Street." All facts, which have little to do with the child's truth.

My real growing up world, in Stamps, was a continual struggle against a condition of surrender. Surrender first to the grown up human beings who I saw every day, all black and all very, very large. Then submission to the idea that black people were inferior to white people, who I saw rarely.

Without knowing why exactly, I did not believe that I was inferior to anyone except maybe my brother. I knew I was smart, but I also knew that Bailey was smarter, maybe because he reminded me often and even suggested that maybe he was the smartest person in the world. He came to that decision when he was nine years old.

The South, in general, and Stamps, Arkansas, in particular had had hundreds of years' experience in demoting even large adult blacks to psychological dwarfs. Poor white children had the license to address lauded and older blacks by their first names or by any names they could create...

My paternal grandmother who raised me had a remarkable influence on how I saw the world and how I reckoned my place in it. She was the picture of dignity. She spoke softly and walked slowly, with her hands behind her back, fingers laced together. I imitated her so successfully that neighbors called me her shadow...

When I was thirteen, my grandmother took me back to California to join my mother, and she returned immediately to Arkansas. The California house was a world away from that little home in which I grew up in Arkansas. My mother wore her straight hair in a severe stylish bob. My grandmother didn't believe in hot curling women's hair, so I had grown up with a braided natural. Grandmother turned our radio on to listen to the news, religious music, Gang Busters, and The Lone Ranger. In California my mother wore lipstick and rouge and played loud blues music and jazz on a record player. Her house was full of people who laughed a lot and talked loudly. I definitely did

not belong. I walked around in that worldly atmosphere, with my hands clasped behind my back, my hair pulled back in a tight braid, humming a Christian song.

My mother watched me for about two weeks. Then we had what was to become familiar as, "a sit down talk to."

She said, "Maya, you disapprove of me because I am not like your grandmother. That's true. I am not. But I am your mother and I am working some part of my anatomy off to buy you good clothes and give you well-prepared food and keep this roof over your head. When you go to school, the teacher will smile at you and you will smile back. Other students you don't even know will smile and you will smile. But on the other hand, I am your mother. I tell you what I want you to do. If you can force one smile on your face for strangers, do it for me. I promise you I will appreciate it"

She put her hand on my cheek and smiled. "Come on baby, smile for mother. Come on."

She made a funny face and against my wishes, I smiled. She kissed me on the lips and started to cry.

"That's the first time I have seen you smile. It is a

beautiful smile, Mother's beautiful daughter can smile."

I had never been called beautiful and no one in my memory had ever called me daughter.

That day, I learned that I could be a giver by simply bringing a smile to another person. The ensuing years have taught me that a kind word, a vote of support is a charitable gift. I can move over and make another place for someone. I can turn my music up if it pleases, or down if it is annoying.

I may never be known as a philanthropist, but I certainly am a lover of mankind, and I will give freely of my resources.

I am happy to describe myself as charitable.

Passage 2 (750 words):

(The same living room. A high-school satchel lies open on a teapoy; with half the books spilt out. On the sofa there a few old journals, a pair of scissors and some magazine cuttings. A pair of pyjamas swings from the back of one chair. There is a tea-tray on the dining table.

The WOMAN enters, laden with parcels. She looks young for her years and though her cotton sari

and choli are simple, they look attractive on her. Tired and slightly irritable, she dumps the parcels on a chair and looks around the room.)

THE WOMAN: Phew-e-ew...! No one's ever at home! Kinni! Out I suppose. (goes towards books) This child is impossible. Another torn book! (goes to sofa) And Ashok's been...! Elizabeth Taylor...Audrey Hepburn...Shirley Maclaine...! That's right, just live for these pictures! (is about to sit down when she sees the pyjamas) The Bara Sahib...! (picks up the pyjamas with distaste, is about to throw them into a corner but then starts folding them). Idle all day but he can't look after his clothes ... or even clear the table! Everything's left for me to do. (puts down the pyjamas, picks up the tray and goes towards courtyard door. THE FIRST MAN enters. He is wearing a cotton shirt and trousers.)

THE FIRST MAN: It looks as if you caught a bus earlier than usual today!

THE WOMAN: This is a fine way to behave! No one's ever at home. What were you doing?

THE FIRST MAN: Nothing. I was just outside. In the market.

THE WOMAN: (picks up the pyjamas again)

Whenever I come back, the house is in a mess.

THE FIRST MAN: Here, give that to me.

THE WOMAN: What's the point? Couldn't you have thought of it earlier ? (*opens the cupboard angrily and thrusts the pyjamas in. THE FIRST MAN idly looks here and there and then places his hand on the back of a chair*) Who was here for tea?

THE FIRST MAN : (*guiltily*) I was.

THE WOMAN: A whole pot of tea for just one person? Did you give Kinni her glass of milk?

THE FIRST MAN: I haven't seen her yet.

THE WOMAN: If you bothered to stay at home... (*picks up tray and exits by courtyard door*)

THE FIRST MAN: Hmm-mm (*starts rocking a chair. THE WOMAN returns.*) I only went out for a short while.

THE WOMAN: (*starts tidying the room*) How should I know for how long you went out? He will be coming over soon. .

THE FIRST MAN: Who will be coming over? (*stops rocking the chair*) Singhania?

THE WOMAN: He's dining in the neighbourhood today. Said he'd drop in.

THE FIRST MAN: Hmm (*starts rocking the chair again*)

THE WOMAN: I can't stand that.

THE FIRST MAN: (*stops rocking the chair*) You told him to come, I suppose?

THE WOMAN: Well, he is my boss.

THE FIRST MAN: Being your boss doesn't mean...

THE WOMAN: Who works for him, you or I?

THE FIRST MAN: When is he coming?

THE WOMAN: I don't know. Whenever he passes this way.

THE FIRST MAN: Very convenient.

THE WOMAN: People envy me. He has been here twice. This will be the third time. (*picks up the scissors, magazine cuttings and journals and puts them into the drawer of the writing-desk; puts the books into the satchel and places the satchel upright on one side*)

THE FIRST MAN: So, people also know that he comes here?

THE WOMAN: Why? Is there something wrong with that?

THE FIRST MAN: Did I say so?

THE WOMAN: Didn't you imply it?

THE FIRST MAN: I suppose I shouldn't say anything at all. But if I remain silent...

THE WOMAN: You remain silent! You of all people!
(*picks up her parcels from the chair and tidies them away*)

THE FIRST MAN: I never said a word on his earlier visits!

THE WOMAN: How could you? You weren't at home either time.

THE FIRST MAN: So? I had some work...

THE WOMAN: That I am sure you will have again today!

THE FIRST MAN: Actually... I do have to go out ... but if you want me for...

THE WOMAN: I don't want you for anything. Would you like another cup of tea? I'm making one for myself.

THE FIRST MAN: All right...make one for me too.
(*THE WOMAN goes towards the courtyard door*)
Listen! What happened about... I mean the strike anticipated in your office?

THE WOMAN: You'll hear about it when it takes place.

Passage 3:

The panchayat sat down. The old aunt appealed to them.

'Members of the panchayat! Three years ago I transferred all my property to the name of my nephew. All of you know this. In return for this, Jumman had agreed to feed and clothe me. Somehow, for a year, I managed to suffer through, but now I cannot bear their ill-treatment. I neither got enough food nor adequate clothes. I am a poor helpless widow, unable to fight in a court or durbar. Except for you all, who else will listen to my grief? I am willing to accept whatever you decide. If you think I am at fault, you can punish me. If you find Jumman guilty, explain matters to him. Why does he want to suffer a helpless

widow's curse? I will be happy to abide by your decision.'

Ramdhan Mishra, whose many clients had been given shelter by Jumman in the village, said, 'Jumman Mian, better settle with the old woman now. Otherwise whatever the panch decide, you will have to accept. Or name your own panch.'

Jumman noticed that most of the panch members were people who were obliged to him in one way or another. He said, 'I will accept the panch's decision as the decision of God. Let my aunt select them. I have no objection.'

The aunt shouted, 'You creature of God! Why don't you come out with the names so that I should also know.'

Jumman replied angrily, 'Don't force me to open my mouth. It's your problem. Name whoever you want.'

The aunt realized that Jumman was trying to put all the blame on her. She said, 'Son, you should fear God! The panch is nobody's friend or enemy. What kind of talk is this? If you can't trust anybody, then let it go. I am sure at least you trust Algu Chowdhari. I will propose his name as the head panch.'

Jumman Sheikh was overjoyed, but he hid his feelings. In a calm voice he said, 'Whether you select Algu or Ramdhan it makes no difference to me.'

Algu did not want to get involved in their quarrel. He tried to back out. 'Aunt,' he said, 'Jumman and I share a deep friendship.'

The aunt replied in a sober voice, 'No one will turn his back to justice for the sake of a friendship. God resides in the heart of a panch. They speak in God's voice.'

Algu Chowdhari's nomination was accepted. Unhappy with her selection, the opponents of Ramdhan Mishra and Jumman silently cursed the old woman.

Algu Chowdhari said, 'Sheikh Jumman! You and I are old friends. Whenever the need arose, we helped each other. But at this moment, you and your old aunt are both equal in my eyes. Now you can make your statement to the panch.'

Jumman was confident that he had won the round and that Algu was talking for effect. So he said peacefully, 'Dear members! Three years ago my aunt transferred her property to me. In return I had agreed to look after her needs, and as God is my witness, I have caused her no trouble till today. I treat her as my

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own mother, as it is my duty to look after her. But there is always friction between the women in a household. How can I be blamed for that? My aunt wants a separate monthly allowance from me. You all know how much property there was. There is not enough income from it to pay her a monthly allowance. Apart from this, there is no mention of any monthly allowance in our agreement, otherwise I wouldn't have taken on this unnecessary headache. That is all that I have to say. The panch is welcome to decide as it wishes.'

Algu Chowdhari used to visit the courts frequently. So he knew a great deal about law. He began to cross-examine Jumman. Each question hit Jumman like a blow to the heart. Ramdhan was amazed at the skillful questioning. Jumman was wondering what had happened to Algu. Only a little while ago he was talking so differently. Was their old friendship going to prove of no use? Jumman Sheikh was lost in such thoughts when Algu announced the decision: 'Jumman Sheikh! The panches have considered the matter. It seems to them that the old aunt should be paid a monthly allowance. It is our opinion that there is enough income from her property to pay her such an allowance. This is our decision. If Jumman is unwilling to pay her the allowance, the agreement should be cancelled.'

P.T.O.

QUESTIONS

PART A

All questions carry **10** marks each. Attempt any **3** out of **5** Questions. Answers for **all** questions in **Section A** to be written in **250-300** words.

1. Who are the people that the narrator of Passage 1 admires, and why? Give a reasoned answer with reference to the given extract.
2. If you could give a title to Passage 1, what would it be, and why? Justify the appropriateness of the title by referring closely to the given extract.
3. What does the setting of the interiors reveal about the household and its residents in Passage 2?
4. Discuss the nature of the relationship between the first man and the woman as it emerges in Passage 2.
5. Do you think Algu Chowdhari is a good head panch? Give a reasoned answer with reference to Passage 3.

PART B

All questions carry **15** marks each. Attempt any **3** out of **5** Questions. Answers for **all** questions in **Section B** to be written in **350-500** words.

6. Imagine you are the narrator of Passage 1, and have only recently been dropped to your mother's house by your grandmother. Write a diary entry describing how you feel in the new environment.
7. Imagine you are the narrator of Passage 1, and you have been asked by your teacher to give a speech on the importance of kindness and charity, during the morning assembly. Draw on your personal experiences to present your views on the given topic.
8. Are the characters in Passage 2 able to communicate easily with each other? Write a dramatic extract of a conversation between any one of the characters in Passage 2 and yourself, focussing on what they would actually have liked to say to the other person present in the extract. Use dialogues and descriptions of non-verbal cues/stage directions to draft the conversation.

9. Imagine you are a journalist who wants to publish an article on how the panchayat functions in villages. Conduct an interview of one of the panches, on the issue mentioned in passage 3, to highlight the significance of the panchayat as the indigenous system of governance.
10. Suppose you are a witness to a similar scene as given in Passage 3, in one of the Panchayat rulings in your state. Write a letter to a friend providing details about the event and resolution offered by the members to the problem.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3421

C

Unique Paper Code : 62031902

Name of the Paper : English Fluency

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. This question paper has **two parts, A and B. Both parts are compulsory.**
3. 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)

P.T.O.

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

Passage A

Philosophy of Education is a label applied to the study of the purpose, process, nature, and ideals of education. It can be considered a branch of both philosophy and education. Education can be defined as the teaching and learning of specific skills, and the imparting of knowledge, judgment, and wisdom, and is something broader than the societal institution of education we often speak of. Many educationalists consider it a weak and woolly field, too far removed from the practical applications of the real world to be useful. But philosophers dating back to Plato and the Ancient Greeks have given the area much thought and emphasis, and there is little doubt that their work has helped shape the practice of education over the millennia.

Plato is the earliest important educational thinker, and education is an essential element in "The Republic" (his most important work on philosophy and political theory, written around 360 B.C.). He believed that education should be holistic, including facts, skills, physical discipline, music, and art. Plato believed that talent and intelligence is not distributed genetically and thus is to be found in children born to all classes, although his proposed system of selective public education for an educated minority of the population does not really follow a democratic model.

Aristotle considered human nature, habit, and reason to be equally important forces to be cultivated in education, the ultimate aim of which should be to produce good and virtuous citizens. He proposed that teachers lead their students systematically, and that repetition be used as a key tool to develop good habits, unlike Socrates' emphasis on questioning his listeners

to bring out their own ideas. He emphasized the balancing of the theoretical and practical aspects of subjects taught, among which he explicitly mentions reading, writing, mathematics, music, physical education, literature, history, and a wide range of sciences, as well as play, which he also considered important.

- (a) Describe the central idea of the passage in your own words. (5)
 - (b) Discuss Plato's and Aristotle's views on education. (5)
 - (c) Was Plato's idea of education democratic? Give a reasoned answer. (5)
2. Write a debate on the topic, 'Technology is a boon to the modern world'. (15)
- (a) Write an overview of the topic and opening sentence. (5)

(b) Give two facts/anecdotes in support of your opinion. (5)

(c) Write two questions which you think your opponents might ask you on the basis of your presentation. (5)

3. Write a job application letter in response to the following advertisement. (15)

Speaking Tiger Publishers, New Delhi, are looking for a Copy Editor for books pertaining to Children's Literature. An undergraduate degree in English literature is a mandatory minimum qualification. Good command over English language, grammar, and familiarity with Microsoft Office is needed. Interested candidates may apply to HR Manager, Speaking Tiger Publishers, New Delhi.

4. You are a student of class 12. Write a letter to your mother explaining to her your day's routine at the boarding school and the problems you are facing. (15)
5. Write a paragraph (200 words) on 'Importance of Cultural Diversity'. (15)

PART B

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

6. Write a summary of the passage given in Section A Q1. (10)
7. You are the student editor of your college magazine. Your canteen has been renovated recently. Conduct an interview with your college principal about the changes that have taken place. (10)

8. Use appropriate punctuation marks and rewrite the following paragraph. (10)

She told her friend give me back my book where is yours lease dont forget to return my book I need it for my English exam tomorrow ie 24 march

9. Proofread and rewrite the passage given below. (10)

with the invention of the personal computer and the internet, a new ages in communications begins. now people could communicating faster and more easier than ever before. Write, editing, and storing information became quick and easy. It was no longest necessary to write draft after draft when changing could be made easily using a word Processor program. Messages could now be sent in no time to nowhere in the world, without addressing envelopes or licker stamps.

10. If you were made the Chief Minister for a day, what changes would you like to make in society and why?

Write your answer in 200 words.

(10)

[This question paper contains 2 printed pages.]

Your Roll No.

C

Sr. No. of Question Paper : 4130

Unique Paper Code : 12037514

Name of the Paper : Interrogating Queerness
(DSE)

Name of the Course : 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. **Part A** and **Part B** are both compulsory. Attempt any **Three** questions each from **Parts A** and **B** respectively.

PART A

Attempt any 3 questions ($3 \times 10 = 30$ marks)

1. Discuss the space of Guillaume's bar in *Giovanni's Room*.
2. Analyse the role of the androids in Namjoshi's *Mothers of Maya Diip*.
3. Discuss the concept of Eros as it emerges in the prescribed portions of the *Symposium*.

P.T.O.

4. Discuss how the boundary between the divine and the erotic is blurred with textual examples from the prescribed poems of Shah Hussain.
5. Discuss Jack Halberstam's conception of female masculinity with close reference to the prescribed essay.

PART B

Attempt any 3 questions (3×15=45 marks)

6. Discuss with reference to the prescribed poems by Shakespeare and Sappho how romantic tropes in poetry are queered.
7. Discuss the significance of Shikhandin's story in relation to heteropatriarchal normativity.
8. Discuss the significance of point of view in Baldwin's *Giovanni's Room*. What is the significance of the story being told through a closeted, white, male narrator? Examine with close reference to the text.
9. Why does Suniti Namjoshi show three "utopias" in *Mothers of Maya Diip*? What kinds of structures of normativity does she try to critique through each? Examine with close reference to the text.
10. What does it mean to be "critically queer", as Judith Butler puts it? How do the ideas as outlined in the prescribed essay help you understand texts in this course? Discuss with examples from the course.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4270

C

Unique Paper Code : 12037514

Name of the Paper : Interrogating Queerness
(DSE)

Name of the Course : **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. **Part A** and **Part B** are both compulsory. Attempt any Three questions each from **Parts A** and **B** respectively.

PART A

Attempt any 3 questions (3×10=.30 marks)

1. Discuss the role of Jacques in *Giovanni 's Room*.
2. Analyse the role of the “guild of therapists” in Namjoshi's *Mothers of Maya Diip*.
3. Discuss the significance of the phrase “ the master mistress of my passion” in Shakespeare's Sonnet 20.

P.T.O.

4. Discuss how rekhti queers the language of intimacy with the help of any one prescribed poem.
5. Why does Audre Lorde ask women to examine the ways in which their worlds can be radically different through the power of the erotic? Discuss with close reference to the prescribed essay.

PART B

Attempt any 3 questions (3×15=45 marks)

6. Sappho's intensity of desire is queer in that it brooks no limits in its ability to suffer. Comment with reference to at least two lyric fragments prescribed in your syllabus.
7. With reference to at least two texts from your syllabus, comment on how queerness interrogates commonsensical ideas about love, longing, friendship and family.
8. In *Giovanni's Room* David faces a crisis of belonging that upsets binaries of private and public, home and exile, and even that of man and woman. Discuss with close reference to the prescribed text.
9. For Shikhandin, gender is only a functional necessity for his larger purpose of revenge against Bhishma. Do you agree? Give a reasoned answer.
10. Critically analyse the role of a lesbian-poet in Suniti Namjoshi's *Mothers of Maya Diip*.