

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3365 **D**
Unique Paper Code : 2035001002
Name of the Paper : DIGITAL COMMUNICATION-I
Name of the Course : COMMON PROG GROUP
Semester : I
Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

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

SECTION - A

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

1. What features would you keep in mind when you use the following media to communicate? Write short notes on any **two** of the following:
(a) Digital Communication - Meaning and Importance

P.T.O.

3365

2

(b) Podcast as a digital platform

(c) Intranet

2. You have been invited as a plenary speaker on the topic 'Environment Consciousness in India' under the TEDx program of the University of Delhi. Write an email declining or accepting the invitation for the same.
3. Enumerate 5 social media etiquettes that you need to follow while posting/communicating on social media.
4. Expand **any five** of the following abbreviations commonly used in text messages :
EOD, FAQ, AKA, ASAP, DIY, NP, OOO.
5. List three advantages of Instant Messaging, such as WhatsApp, over email.

SECTION - B

Attempt **ANY three** from the section.

Each question carries **twenty** marks.

6. You are working for an NGO that works for treatment and rehabilitation of underprivileged people. This year

3365

3

your NGO hopes to raise a large fund to reach out to the needy people in the interior parts of the country. You have the responsibility of this year's fundraising. Write the following messages in this regard: (Use formal and informal language appropriately).

- (a) Write an email message to *Codemagician*, a software company located in Delhi, to collaborate with your organisation by contributing from their social welfare fund towards this cause. Seek a contribution of at least three lakhs.
- (b) Frame a message for WhatsApp to your friends and family, seeking their contribution towards this cause. Inform them that the contribution can begin with an amount as small as thousand rupees.
7. You have a personal blog where you write about topics that inspire readers. You recently met someone who, despite hardships, has dedicated her life to helping others. Write about her life and the impact she had on you.
8. You are Sahil/Suhani. Creating a LinkedIn Profile that will help you to connect with people in your field'. Create the following :

P.T.O.

- (a) LinkedIn Profile summary: Define yourself in your own words by highlighting some of your biggest achievements.
- (b) Your area of expertise and skills: Highlight the skills you possess, making your profile attractive.
- (c) Interests: Talk about your interests which add value to your professional life (for e.g. languages you know/learning).
9. You visited a newly opened restaurant in your city. You have to create a vlog of your visit there on your YouTube channel. Write down the script/ narrative for the same including the details of the restaurant's ambience, food, service and your overall experience there.
10. You are the college student union president. You are organising a "Walk for Health" campaign, on the college campus. Write a persuasive Facebook post encouraging students to register themselves for the event. Give a catchy headline and enumerate the benefits of walking in your post.

(2000)

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3507 C

Unique Paper Code : 72032801

Name of the Paper : English A-AECC

Name of the Course : English

Semester : 1

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Students will attempt 3 questions from Part A and three from Part B.

Part A

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

(10×3=30)

P.T.O.

Did you know that humans aren't the only species that use language? Bees communicate by dancing. Whales talk to each other by singing. And some apes talk to humans by using American Sign Language. Meet Koko: a female gorilla born at the San Francisco Zoo on July 4th, 1971. Koko learned sign language from her trainer, Dr. Penny Patterson. Patterson began teaching sign language to Koko in 1972, when Koko was one year old. Koko must have been a good student, because two years later she moved onto the Stanford University campus with Dr. Patterson. Koko continued to learn on the campus until 1976. That's when she began living full-time with Patterson's group, the Gorilla Foundation. Patterson and Koko's relationship has blossomed ever since. Dr. Patterson says that Koko has mastered sign language. She says that Koko knows over 1,000 words, and that Koko makes up new words. For example, Koko didn't know the sign for ring, so she signed the words finger and bracelet. Dr. Patterson thinks that this shows meaningful and constructive use of language.

1. Comprehension Questions:

- (i) Other than humans, who uses language to communicate? (2)
- (ii) Who is Koko and what has she learned from Dr Patterson? (3)
- (iii) Give opposites of the following words: (5)

Female; student; blossomed; constructive; new

2. Using ideas from the above passage and your own, write 2 paragraphs on the use of language to communicate. (10)
3. Identify and explain two examples of nonverbal communication from the above passage. (10)

P.T.O.

3507

4

4. You are Dr Patterson. Write a letter to your friend telling her/him about your experiences with the female gorilla Koko. (10)
5. Write a summary of the above passage in about 60 words. (10)

Part B

Read the following passage and answer the questions that follow: (15×3=45)

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

3507

5

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. 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

P.T.O.

3507

6

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.

During the Medieval period, the idea of Perennialism was first formulated by St. Thomas Aquinas in his work "De Magistro". Perennialism holds that one should teach those things deemed to be of everlasting importance to all people everywhere, namely principles and reasoning, not just facts (which are apt to change over time), and that one should teach first about people, not machines or techniques. During the Renaissance, the French skeptic Michel de Montaigne (1533 - 1592) was one of the first to critically look at education. Unusually for his time, Montaigne was willing to question the conventional wisdom of the period. For example, he called into question the whole edifice of the educational system, and the implicit

3507

7

assumption that university-educated philosophers were necessarily wiser than uneducated farm workers.

6. You have been invited to speak on the kind of education that is most beneficial to human beings. Write a speech on this topic.
7. You have been asked by your magazine editor to interview Plato, the philosopher. Write the interview questions you wish to ask and the responses to them too. (15)
8. Your friend and you are discussing the thoughts of different philosophers on education.

Write a dialogue about your discussion in which you favor Socrates and Montaigne and your friend favors Aristotle and Aquinas. (15)

P.T.O.

3507

8

9. Prepare a report on the higher education system, its challenges and opportunities for career growth. (15)

10. Prepare notes on the passage given above. (15)

(500)

[This question paper contains 6 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 297 C

Unique Paper Code : 52031105

Name of the Paper : English Fluency

Name of the Course : B. Com

Semester : 1

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper has **two** parts, **A** and **B**. Both parts are compulsory. Answer a total of **six** questions, of which **3** are from **Part A** and **3** are from **Part B**.

PART A

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

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

P.T.O.

The romantic life in Kashmir was drawing to its end after three glorious months. Miss Joan was leaving a week earlier than Mrs. Rhodes, and about two days before she left I took her alone to the hotel for dinner. We walked to the hotel in perfect silence, a silence so heavy that I could hardly breathe. The hotel seemed to be far away and yet not far enough. That night, as I served her at table the temptation to touch her was overpowering, and I had almost forgotten myself when I dropped her coffee cup, which made me pull myself together and realize my position and my caste. On the way home there was a bridge over the canal to be crossed. She stopped on the bridge without a word, so I stopped beside her looking on to the calm water of the canal shining between the gigantic chinar trees. In the distance a gramophone was playing and the music floated over the water. We stood for a long time without saying a word to each other. I floated over the water. I think the parting was disturbing her. There was something which she could not have explained and which she was trying to express. It might have been just a fancy of her own, or it may have been the subconscious knowledge of the secret, consuming passion of her attendant that was affecting her on this calm and beautiful night as we tarried on

the bridge. It seemed to me that we stood there for ages, as if neither of us dare break the magic spell of night and music. Our houseboat was only a few yards from the bridge, and the Goodnight was the only word that passed between us as we parted - everything that went into the darkness. The Mail lorry came up to the bridge to take her away from the romantic city of Srinagar - and away from me. After she had taken her seat I put a woolen rug over her knees to keep her warm on the journey, and she handed me a ten-rupee note as a parting gift and sweetly said Good-bye. I watched her wave her hand till the lorry was out of sight. Then I realized what I had lost, and lost forever.

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

- (i) What was the matter with the attendant as he walked with Miss Joan to the hotel? Why did they not talk to each other?
- (ii) Why did Miss Joan give the attendant a ten-rupee note? Do friends do such things?

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

consuming, fancy, attendant, explain, beautiful

2. Fill in the blanks using appropriate noun, verb, adjective or article. (15)

- (a) The sun shines _____.
- (b) The boy _____ football.
- (c) Our _____ consists of twenty pupils.
- (d) The _____ were rewarded for their bravery.
- (e) The car _____ me eight lac rupees.
- (f) You should take your _____ because it's raining.
- (g) Balu _____ a letter to his uncle.
- (h) Always speak the _____.
- (i) The boy easily _____ the heavy weight.

(j) Sanskrit is _____ difficult language.

(k) He returned after _____ hour.

(l) The world is _____ happy place.

(m) Sri Lanka is _____ island.

(n) Which is _____ longest river in India?

(o) Mumbai is _____ very expensive place to live in.

3. Write a film review of a movie of your choice. (15)

4. With reference to an advertisement for the post of a manager in a software company inviting suitable candidates, write an application along with a CV highlighting your strengths. (15)

5. Imagine that you are dissatisfied with the services of a particular company/product. Write a consumer complaint letter to the District Forum seeking redressal of your grievance. (15)

PART B

Answer any three questions. (3×10=30)

6. Imagine that your name has appeared in the list of successful applicants selected for DDA flats, but later on you discover that your name was struck off the list without assigning any reason. Write an RTI seeking details in this regard. (10)
7. You have been invited to deliver a TEDx talk. Write a diary entry expressing what you would like to address the audience. (10)
8. Imagine that your wallet has been snatched in a public area. Write an FIR to report the case to the police. (10)
9. You are the cultural secretary of your college and publicity-in-charge for an event that the students' union is organizing. Write a Facebook post with details publicizing the event. (10)
10. Imagine that as a reporter you have had the opportunity to interview an actor/ player of your choice. Write a dialogue about the above situation in mind. (10)

(2500)

Dec-2022

[This question paper contains 12 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 296 C

Unique Paper Code : 52031104

Name of the Paper : English Language Through
Literature

Name of the Course : B. Com Prog

Semester : 1

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

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

P.T.O.

Passage 1 (617 words)

We sit in the last row but one, bumped about, but free of stares. The bus rolls out of the drab grid of the city, and we are soon in open countryside, with fields of sunflowers as far as the eye can see, their heads all facing us. Where there is no water, the land reverts to desert. While still on level ground we see in the distance the tall range of the Mount Bogda, abrupt like a shining prism laid horizontally on the desert surface. It is over 5,000 metres high, and the peaks are under permanent snow, in powerful contrast to the flat desert all around. Heaven Lake lies part of the way up this range, about 2,000 metres above sea-level, at the foot of one of the higher snow-peaks.

As the bus climbs, the sky, brilliant before, grows overcast. I have brought nothing warm to wear: it is all down at the hotel in Urumqi. Rain begins to fall. The man behind me is eating overpoweringly smelly goats' cheese. The bus window leaks inhospitably but reveals a beautiful view. We have passed quickly from

desert through arable land to pasture, and the ground is now green with grass, the slopes dark with pine. A few cattle drink at a clear stream flowing past moss-covered stones; it is a Constable landscape. The stream changes into a white torrent, and as we climb higher I wish more and more that I had brought with me something warmer than the pair of shorts that have served me so well in the desert. The stream (which, we are told, rises in Heaven Lake) disappears, and we continue our slow ascent. About noon, we arrive at Heaven Lake, and look for a place to stay at the foot, which is the resort area. We get a room in a small cottage, and I am happy to note that there are thick quilts on the beds.

Standing outside the cottage we survey our surroundings. Heaven Lake is long, sardine-shaped and fed by snowmelt from a stream at its head. The lake is an intense blue, surrounded on all sides by green mountain walls, dotted with distant sheep. At the head of the lake, beyond the delta of the inflowing stream, is a massive snow-capped peak which

dominates the vista; it is part of a series of peaks that culminate, a little out of view, in Mount Bogda itself.

For those who live in the resort there is a small mess-hall by the shore. We eat here sometimes, and sometimes buy food from the vendors outside, who sell kabab and *naan* until the last buses leave. The kababs, cooked on skewers over charcoal braziers, are particularly good; highly spiced and well-done. Horses' milk is available too from the local Kazakh herdsmen, but I decline this. I am so affected by the cold that Mr. Cao, the relaxed young man who runs the mess, lends me a spare pair of trousers, several sizes too large but more than comfortable. Once I am warm again, I feel a pre-dinner spurt of energy - dinner will be long in coming - and I ask him whether the lake is good for swimming in.

"Swimming?" Mr. Cao says. "You aren't thinking of swimming, are you?"

"I thought I might," I confess. "What's the water like?"

He doesn't answer me immediately, turning instead to examine some receipts with exaggerated interests.

I look at the water again, inviting and smooth, just begging a body to slice through it, to luxuriate in its clear depths. I untie my shoelaces. This little mess will serve as a changing room; after all, I have just changed into a pair of trousers here.

2. **Passage 2**

It takes much time to kill a tree.

Not a simple jab of the knife

Will do it. It has grown

Slowly consuming the earth,

Rising out of it, feeding

Upon its crust, absorbing

Years of sunlight, air, water,

And out of its leprous hide

Sprouting leaves.

So hack and chop
 But this alone won't do it
 Not so much pain will do it,
 The bleeding bark will heal
 And from close to the ground
 Will rise curled green twigs,
 Miniature boughs
 Which if unchecked will expand again
 To former size.
 No,
 The root is to be pulled out —
 Out of the anchoring earth;
 It is to be roped, tied,
 And pulled out — snapped out
 Or pulled out entirely, Out from the earth-cave

3. Passage 3 (644 words)

Outside, a mare neighed. Guleri recognised the neighing and ran out of the house. The mare was from her parents' village. She put her head against its neck as if it were the door of her father's house.

Guleri's parents lived in Chamba. A few miles from her husband's village which was on high ground, the road curved and descended steeply down-hill. From this point one could see Chamba lying a long way away at one's feet. Whenever Guleri was homesick she would take her husband, Manek and go up to this point. She would see the homes of Chamba twinkling in the sunlight and would come back with her heart aglow with pride.

Once every year, after the harvest had been gathered in, Guleri was allowed to spend a few days with her parents. They sent a man to bring her back to Chamba. Two of her friends too, who were also married to boys outside Chamba, came home at the same time of the year. The girls looked forward to this annual

meeting, when they spent many hours every day talking about their experiences, their joys and sorrows. They went about the streets together. Then there was the harvest festival. The girls would have new dresses made for occasion. They would have their duppattas dyed, starched and sprinkled with mica. They would buy glass bangles and silver ear-rings.

Guleri always counted the days to the harvest. When autumn breezes cleared the skies of the monsoon clouds she thought of little besides her home in Chamba. She went about her daily chores—fed the cattle, cooked food for her husband's parents and then sat back to work out how long it would be before someone would come for her from her parent's village.

And now, once again, it was time for her annual visit. She caressed the mare joyfully, greeted her father's servant Natu, and made ready to leave next day.

Guleri did not have to put her excitement into words, the expression on her face was enough. Her husband, Manak, pulled at his hookah and closed his eyes. It

seemed like either as if he did not like the tobacco, or that he could not bear to face his wife.

"You will come to the fair at Chamba, won't you? Come even if it is only for the day", she pleaded.

Manak put aside his *chillum* but did not reply.

"Why don't you answer me?" asked Guleri in little temper. "Shall I tell you something?"

"I know what you are going to say: 'I only go to my parents once a year!' well, you have never been stopped before."

"Then why do you want to stop me this year?" she demanded. "Just this time", pleaded Manak. "Your mother has not said anything. Why do you stand in my way?" Guleri was childishly stubborn.

"My mother..." Manak did not finish his sentence.

On the long-awaited morning, Guleri was ready long before dawn. She had no children and therefore no problem of either having to leave them with her husband's parents or taking them with her. Natu

saddled the mare as she took leave of Manak's parents. They patted her head and blessed her.

"I will come with you for a part of the way", said Manak.

Guleri was happy as they set out. Under her dupatta she hid Manak's flute.

After the village of Khajjar, the road descended steeply to Chamba. There Guleri took out the flute from beneath her dupatta and gave it to Manak. She took Manak's hand in hers and said, "Come now, play your flute!" But Manak, lost in his thoughts, paid no heed. "Why don't you play your flute?" asked Guleri, coaxingly. Manak looked at her sadly. Then, putting the flute to his lips, he blew a strange anguished wail of sound.

QUESTIONS PART A

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

Question 1 is based on Passage 1;

Question 2 and 3 are based on Passage 2;

Question 4 and 5 are based on Passage 3;

1. Discuss the narrative technique of Passage 1. What is the perspective from which it is written? (10)
2. Do you think that the poet is describing the tree as a living organism? Give reasons for your answer. (10)
3. Do you think that the poet is using an optimistic or pessimistic tone in Passage 2? Give reasons for your answer. (10)
4. What kind of relationship do you think Manek and Guleri have as shown in Passage 3? Give reasons for your answer. (10)
5. Based on the conversation between Manek and Guleri write a detailed character sketch of Manek in about 250-300 words. (10)

PART B

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

Questions 6 & 7 are based on Passage 1;

P.T.O.

Question 8 is based on Passage 2;

Questions 9 and 10 are based on Passage 3;

6. Write notes on Passage 1 using headings and sub-headings as well as recognizable abbreviations wherever necessary. (15)
7. Imagine you are the narrator of passage 1. Write a letter to your friend sharing your experiences in the mountains in about 350 - 500 words. (15)
8. Paraphrase the full poem from Passage 2 in 350-500 words. (15)
9. Imagine you are Guleri in Passage 3. Write a diary entry, in 350 - 500 words, penning your thoughts on Manck's behaviour while you were leaving for your parents' home. (15)
10. Continue the plot (in 350 - 500 words) in Passage 3 by writing 10 turns of dialogue between the two lovers. (15)

(6000)

(S) (D)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3038

D

Unique Paper Code : 2032101102

Name of the Paper : DSC-2 European Classical
Literature

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 2 parts. Both parts are compulsory.
3. Candidates have to answer ALL questions in Part A, and ANY 3 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.

3038

2

PART A

1. (a) Remember we are women, we're not born to contend with men. Then too, we're underlings, ruled by much stronger hands, so we must submit in this, and things still worse.

(i) Identify both the speaker of these lines, and the person being addressed. (2)

(ii) What do these lines tell us about the speaker? (4)

(iii) What is it that the speaker is submitting to? (4)

OR

(b) Write a short note on Haemon.

2. (a) Describe the role of the Chorus in *Lysistrata*.

OR

(b) Write a short note on the oath taking in *Lysistrata*.

3. (a) Discuss the role of Scylla and Charybdis in the *Odyssey*.

3038

3

OR

(b) Comment on the significance of what happens to Odysseus on Circe's island in Homer's *Odyssey*.

PART B

4. (a) Discuss how Antigone and Creon represent opposite political views regarding where a citizen of a city should place his or her loyalties, and the tragedy that ensues from this.

OR

(b) Why does Antigone believe that it is her duty to give Polynices a proper burial? Describe the events which take place due to this act of hers.

5. (a) Discuss how revelry and sexual excess become instruments of subversion in *Lysistrata*.

OR

(b) How does Aristophanes' *Lysistrata* challenge the binary of Oikos and Polis in Athenian society?

P.T.O.

3038

4

6. (a) Comment on the representation and significance of the themes of homecoming and journey in Homer's *Odyssey*.

OR

- (b) On the basis of your reading of Homer's *Odyssey*, analyse the aspects of grief and memory.

7. (a) How does Aristotle distinguish between tragedy and epic? Critically discuss at least three points of difference from your reading of *The Poetics*.

OR

- (b) Discuss Aristophanes' *Lysistrata*, and Sophocles' *Antigone* in terms of their respective forms, as tragedy and comedy.

(8000)

(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 : 1

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

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

3064

2

PART A

Answer all questions.

1. (a) Write a short note on the character of Śakuni, 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 Duṣanta's lamentation.

OR

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

3. (a) Opposed by such a warrior,

Uttara ... Vijaya

3064

3

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 Ilaṅkō 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.

3064

4

5. (a) The ring and the curse enrich an otherwise simple story featuring Duṣanta 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.

(8000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3125 **D**

Unique Paper Code : 2032201102

Name of the Paper : Indian Classical Literature

Name of the Course : B.A. (Programme) with
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 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.

3125

2

PART A

1. (a) Write a short note on the significance of Krishna's peace proposal with reference to the Udyog Parva of the *Mahabharata*.

OR

- (b) Write a short note on Karna's character based on the prescribed sections in *The Mahabharata*.

2. (a) Critically examine Duhsanta's first encounter with Śakuntalā in *Abhijnānaśākuntalam*.

OR

- (b) Write a note on the role of Priyamvadā in *Abhijnānaśākuntalam*.

3. (a) Comment on the role of the tribals in telling the story of Kannaki in the "The Book of Vañci".

OR

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

3125

3

PART B

4. (a) Draupadi is often seen as "Nathabati Anathabath" or "Five Lords", Yet None a "Protector". Discuss.

OR

- (b) In what ways does the dicing episode provide a critique of the heroic ideal in the *Mahabharata*?

5. (a) Discuss the significance of the ring and the curse in Kalidasa's *Abhijnānaśākuntalam*.

OR

- (b) Discuss the attributes of the ideal king as emerges from *Abhijnānaśākuntalam*.

6. (a) Examine the significance of the imperial expeditions as described in "The Book of Vañci".

OR

- (b) Comment on *Cilappatikaram* as an epic poem, referring to "The Book of Vañci".

P.T.O.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3125 **D**

Unique Paper Code : 2032201102

Name of the Paper : Indian Classical Literature

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

Semester : 1

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

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

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3093 **D**

Unique Paper Code : 2032201101

Name of the Paper : Introduction to Literary Studies

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

Semester : 1

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

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

3093

2

Part A

1. (a) "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife". Based on the opening line from Jane Austen's *Pride and Prejudice*, write a short note on the use of irony as a narrative device.

OR

- (b) Comment on the significance of Charlotte Lucas and her attitude to marriage. How does it differ from that of Elizabeth?

2. (a) Write a short note on the use of metaphor and personification in Milton's "On His Blindness".

OR

- (b) "Where the world has not been broken up into fragments By narrow domestic walls".

What is the significance of 'fragments' and 'narrow domestic walls'? Discuss in relation to the broader themes of the poem.

3093

3

3. (a) "Not at all. The men in the house were deciding on whether they were going to go hunting while the women looked after the cave." Identify the speaker of these lines and discuss the representation of gender in the play.

OR

- (b) Write a note on the title of the play *Tara*.

Part-B

4. (a) In *Pride and Prejudice*, Austen places the institution of marriage at the heart of class dynamics in society. Discuss.

OR

- (b) "It was an union that must have been to the advantage of both; by her ease and liveliness, his mind might have been softened, his manners improved, and from his judgement, information, and knowledge of the world, she must have received benefit of greater importance".

Discuss how the "union" being described here is different from several other unions represented in Jane Austen's *Pride and Prejudice*.

P.T.O.

3093

4

5. (a) Discuss the portrayal of London and the speaker's attitude towards the city in Wordsworth's 'Composed upon Westminster Bridge.'

OR

- (b) Write a critical analysis of John Milton's sonnet, 'On his Blindness'.
6. (a) Mahesh Dattani's *Tara* exposes the collusion between the destructive force of science and patriarchal authority. Discuss.

OR

- (b) Write a short note on the portrayal of familial relationships in Mahesh Dattani's play *Tara*.
7. (a) Basing your answer on any one of the units in this paper show how the meanings of a literary text is closely bound up with the question of literary form.

OR

- (b) Does literature influence and/or project social change? Use one or two examples from the syllabus to illustrate your response.

(5000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3107 **D**

Unique Paper Code : 2032201101

Name of the Paper : Introduction to Literary Studies

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

3107

2

Part A

1. (a) In Volume II of *Pride and Prejudice*, Elizabeth declares, "... I felt you were the last man in the world whom I could ever be prevailed on to marry". Who is Elizabeth addressing here? Briefly discuss her reasons for making such a statement.

OR

- (b) Write a short note on Mr. Collins and the significance of his character in *Pride and Prejudice*.

2. (a) Read the lines given below, and answer the questions that follow :

...who best

Bear his mild yoke, they serve him best. His state

Is kingly; thousands at his bidding speed

And post o'er land and ocean without rest;

They also serve who only stand and wait.

- (i) Identify the poem and the poet of the above lines. (2)

- (ii) Who is being talked of in the above lines? Why is his state kingly? (3)

- (iii) Explain the significance of the last line. (5)

3107

3

OR

- (b) Discuss the representation of London in Wordsworth's poem, 'Composed Upon the Westminster Bridge'.

3. (a) Write a short note on the role of Roopa in Dattani's play *Tara*.

OR

- (b) Write a short note on the division of the stage into different levels in Dattani's play *Tara*.

Part B

4. (a) In Austen's *Pride and Prejudice*, Elizabeth Bennet asks: "...what is the difference in matrimonial affairs, between the mercenary and the prudent motive? Where does discretion end and avarice begin." Briefly discuss the significance of this question in relation to the theme of marriage in the novel.

OR

- (b) Discuss Jane Austen's use of the third person narrative voice in *Pride and Prejudice*.

P.T.O.

3107

4

5. (a) Tagore reflects on various forms of freedom in "Where the Mind is Without Fear". Do you agree? Explain with examples from the poem.

OR

- (b) Write an essay on the poetic devices and figures of speech that Emily Dickinson employs to describe the numbness and inertia caused by a traumatic event in 'After Great Pain'?
6. (a) How does the play *Tara* explore disability and gender as interconnected themes?

OR

- (b) The play *Tara* has a non-linear narrative structure. What does the playwright achieve by shifting between the past and the present?
7. (a) Basing your response on any one unit in the course, describe how texts are in conversation with their wider socio-historical context.

OR

- (b) Describe the specific characteristics of any one genre that you have studied this course. Illustrate your answer with examples from the prescribed texts and readings.

(5000)

7

[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.

3008

2

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*.

3008

3

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.

P.T.O.

3008

4

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.

28/2/23

(8000)

[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.

4472

2

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.

4472

3

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.

P.T.O.

4472

4

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.

(6000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3476 **C**

Unique Paper Code : 62034303

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

Name of the Course : BA (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 contains two parts. Both parts are compulsory.

Part A

Answer any THREE questions (3x10=30)

P.T.O.

3476

2

1. Identify and comment on the metaphors in Wyatt's sonnet 'Whoso List to Hunt'.

2. Explain the following lines with reference to the context:

O fearful meditation! where, alack,
Shall time's best jewel from time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?

3. Explain and comment on the following lines with reference to the context:

But most thro' midnight streets I hear
How the youthful Harlot's curse,
Blasts the new-born Infant's tear,
And blights with plagues the Marriage hearse.

3476

3

4. Explain and comment on the following lines with reference to the context:

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers

5. Write a short note on the following topic:

Cassio and Bianca

Part B

Answer any THREE questions (3x15=45)

6. Examine Shakespeare's innovations on the traditional sonnet with examples from the two prescribed poems in your course.

P.T.O.

7. Discuss the main characteristics of Romantic poetry in England through a critical analysis of any two prescribed poems.
8. Comment on the depiction of social issues by any two poets from the Eighteenth Century and the Romantic Age in your course.
9. In *Othello* we have an intersection of race and politics in its dramatic action. Elaborate.
10. Critically evaluate the portrayal of women characters in *Othello*.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3451 C

Unique Paper Code : 62034303

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

Name of the Course : BA (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 contains two parts. Both parts are compulsory.

Part A

Answer any three questions (3×10=30)

P.T.O.

3451

2

1. Explain and comment on the following lines with reference to the context:

Not so," (quod I) "let baser things devise

To die in dust, but you shall live by fame:

My verse your vertues rare shall eternize,

And in the heavens write your glorious name.

2. Discuss Milton's use of the Parable of the Talents in the sonnet 'On his Blindness'.

3. Explain and comment on the following lines with reference to the context:

Where are the songs of spring? Ay, Where are they?

Think not of them, thou hast thy music too,-

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue;

3451

3

4. Explain and comment on the following lines with reference to the context:

Then seated on a three-legg'd chair,

Takes off her artificial hair:

Now, picking out a crystal eye,

Shē wipes it clean and lays it by.

5. Write a short note on the following topic:

The relationship between Desdemona and her father in *Othello*

Part B

Answer any three questions (3x15=45)

6. Discuss the use of hyperbole and poetic conceit in the prescribed poem by Donne.
7. Elaborate on the ways Wyatt's sonnet is based on and yet departs from the Petrarchan original.

P.T.O.

3451

4

8. Compare the depiction of London in Blake's 'London' with that in Wordsworth's 'Composed Upon Westminster Bridge'.
9. Discuss the nature of Iago's villainy in *Othello*.
10. Elaborate on the theme of race in *Othello*.

(2000)

[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.

4516

2

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".

4516

3

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*.

P.T.O.

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.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3021

Unique Paper Code : 12033902

Name of the Paper : English Language Teaching

Name of the Course : SEC

Semester : III/V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

Write short notes with examples in about 200-250 words on any three of the following: (10×3=30)

1. Learning disabilities.
2. Krashen's concept of Comprehensible Input.
3. Features of Connected Speech.
4. Teaching sub-skills of Reading.

P.T.O.

5. Types of Assessment.

PART B

Answer any three questions from this part in about 500-600 words: (15×3=45)

6. What are the challenges of teaching English as a second language in India? Answer with respect to the status of English language in smaller towns and cities of India.
7. What are phonemes? Give details of all the phonemes in English language with their categorization and two examples of each.
8. How can a teacher use the black board for the teaching of speaking skills in English? Choose a suitable topic for teaching speaking skills to illustrate your answer.
9. What are the qualities of a good test? Prepare a test of 20 marks, with at least two types of questions, for assessing a grammar topic for a class of VII standard.
10. Prepare a lesson plan to teach report writing to a class of IX standard.

(3000)

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3021

Unique Paper Code : 12033902

Name of the Paper : English Language Teaching

Name of the Course : SEC

Semester : III/V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

Write short notes with examples in about 200-250 words on any three of the following: (10×3=30)

1. Learning disabilities.
2. Krashen's concept of Comprehensible Input.
3. Features of Connected Speech.
4. Teaching sub-skills of Reading.

P.T.O.

3021

2

5. Types of Assessment.

PART B

Answer any three questions from this part in about 500-600 words: (15×3=45)

6. What are the challenges of teaching English as a second language in India? Answer with respect to the status of English language in smaller towns and cities of India.
7. What are phonemes? Give details of all the phonemes in English language with their categorization and two examples of each.
8. How can a teacher use the black board for the teaching of speaking skills in English? Choose a suitable topic for teaching speaking skills to illustrate your answer.
9. What are the qualities of a good test? Prepare a test of 20 marks, with at least two types of questions, for assessing a grammar topic for a class of VII standard.
10. Prepare a lesson plan to teach report writing to a class of IX standard.

(3000)

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3358 C
Unique Paper Code : 12033915
Name of the Paper : Film Studies
Name of the Course : **English LOCF, Skill
Enhancement Course
(SEC)**
Semester : III/V
Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.

PART A

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

1. With close reference to the prescribed text of Andrew Dix, write a short note on sound in films.
2. Write a short note on how Jill Nelmes discusses genre as taxonomy.

P.T.O.

3358

2

3. With close reference to Ranjani Mazumdar's prescribed text, comment on the transition of the figure of "vamp" from the 1970s to the present.
4. Write a review of any film that you have seen recently.
5. Write a short note on the Indian Art cinema.

PART B

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

6. Why is mise en scene important? Discuss in relation to the prescribed text of Andrew Dix.
7. Discuss Jill Nelmes' conceptualisation of genre in Hollywood films.
8. With close reference to Ravi Vasudevan's prescribed text, discuss how Hindi films mirror contemporary socio-political transitions of the state.
9. Critically analyse the six different approaches that Timothy Corrigan believes are important in writing about films.
10. Discuss and explain the portrayal of the underworld in any two Indian movies of your choice.

(1000)

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4396

C

Unique Paper Code : 12033915

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

Name of the Course : **Film Studies**

Semester : III/V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.

PART A

(Attempt any 3 Questions. Total marks: $3 \times 10 = 30$)

1. With close reference to the prescribed text of Andrew Dix, write a short note on the significance of costume and lighting in films.
2. Write a short note on how Jill Nelmes discusses genre as an economic strategy.

P.T.O.

4396

2

3. Write a short note on Ravi Vasudevan's analysis of the film *Satya*.
4. Write a review of any film that you have seen recently.
5. Write a brief note on the differences between "Mainstream" and "Art" cinema.

PART B

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

6. Discuss with reference to the prescribed text of Andrew Dix the significance of montage in cinema.
7. With close reference to the prescribed text of Jill Nelmes, evaluate the importance of genres 'Hollywood films.
8. Discuss Ranjani Majumdar's analysis of the portrayal of the "good woman" and the "bad woman" in Hindi films.
9. Discuss with close reference to the prescribed text of Timothy Corrigan the different approaches of analysing films.
10. Discuss how film studies enable a more thorough understanding of cinema.

(1000)

[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.

4494A

2

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?

4494A

3

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*.

P.T.O.

4494A

4

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

(6000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3682 C

Unique Paper Code : 12035908

Name of the Paper : Reading on Indian
Diversities and Literary
Movements

Name of the Course : B.A. Hons.

Semester : I/III

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

SECTION A

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

1. "The Indian writer has always been a committed member of society, committed above all to society.

P.T.O

3682

2

and his place in literary history will have to be accounted for on literary as well as on other counts."

- (a) Identify the writer of the above statement. (3)
 - (b) Discuss the idea of commitment as outlined by the author. (3)
 - (c) What does the writer mean by 'literary history'? (4)
2. How does Sufism constitute an integral part of Indian diversity and plurality?
3. Examine *Lajwanti* as the partition story that clearly sets the difference in Indian literature
4. We were fighting
a language battle to change society.
But the questions of Hindi is no longer simply a question
of Hindi- we have lost out.

3682

3

- (a) Identify the poet and the poem (3)
 - (b) What is the 'language battle' mentioned above? (3)
 - (c) What does the poet mean by saying "Hindi is no longer simply a question"? (4)
5. Examine how Bhakti poetry helps in the synthesis of different classes of people in Indian society? Give examples to substantiate your answer.

SECTION B

Answer any three of the following: (3x15=45)

6. Elaborate how myths in literature articulate cultural diversity and plurality of Indian traditions in relation to the texts you have in the course.
7. Examine how *Chandrabati Ramayana* argues for understanding issues of gender from a female point of view.

P.T.O.

8. According to Gyan Chand, "...enumerating Urdu and Hindi as two languages in the Indian Constitution is political expediency, not a linguistic reality." Do you agree? Give reasons for your answer.
9. How does G.N. Devy differentiate the tribal and non-tribal narratives?
10. M.K. Naik's assumption of "Indian Pride" and "Indian Prejudice" overlooks diversities in Indian literature. Do you agree? Give a reasonable answer.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3682 C

Unique Paper Code : 12035908

Name of the Paper : Reading on Indian
Diversities and Literary
Movements

Name of the Course : B.A. Hons.

Semester : I/III

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

SECTION A

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

1. "The Indian writer has always been a committed member of society, committed above all to society.

P.T.O.

3682

2

and his place in literary history will have to be accounted for on literary as well as on other counts."

- (a) Identify the writer of the above statement. (3)
 - (b) Discuss the idea of commitment as outlined by the author. (3)
 - (c) What does the writer mean by 'literary history'? (4)
2. How does Sufism constitute an integral part of Indian diversity and plurality?
3. Examine *Lajwanti* as the partition story that clearly sets the difference in Indian literature
4. We were fighting
a language battle to change society.
But the questions of Hindi is no longer simply a question
of Hindi- we have lost out.

3682

3

- (a) Identify the poet and the poem (3)
 - (b) What is the 'language battle' mentioned above? (3)
 - (c) What does the poet mean by saying "Hindi is no longer simply a question"? (4)
5. Examine how Bhakti poetry helps in the synthesis of different classes of people in Indian society? Give examples to substantiate your answer.

SECTION B

Answer any three of the following: (3x15=45)

6. Elaborate how myths in literature articulate cultural diversity and plurality of Indian traditions in relation to the texts you have in the course.
7. Examine how *Chandrabati Ramayana* argues for understanding issues of gender from a female point of view.

P.T.O.

8. According to Gyan Chand, "...enumerating Urdu and Hindi as two languages in the Indian Constitution is political expediency, not a linguistic reality." Do you agree? Give reasons for your answer.
9. How does G.N. Devy differentiate the tribal and non-tribal narratives?
10. M.K. Naik's assumption of "Indian Pride" and "Indian Prejudice" overlooks diversities in Indian literature. Do you agree? Give a reasonable answer.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3117 C

Unique Paper Code : 62035918

Name of the Paper : Academic Writing and
Composition

Name of the Course : B.A. Programme (GE)

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

Answer any **THREE** of the following questions in about 200 words each. Give suitable examples to illustrate your answers. Each question carries 10 marks. (3×10=30)

P.T.O.

3117

2

1. What are the various steps for preparing the middle sections of a research paper? How do you structure paragraphs?
2. Why is citation important? How does it help in avoiding plagiarism?
3. What are the key points to be kept in mind while making notes and summarizing an academic essay?
4. What role do cohesion, comparison, definitions and generalizations play in academic writing?
5. Why is it important to avoid repetition and redundancy in research papers? How can you achieve the same?

PART B

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

6. Write a summary of the following article and give it a suitable title. (12+3=15)

The Dark Is Beautiful campaign, launched in 2009, is not "anti-white", but about inclusivity - beauty beyond colour. It carries celebrity endorsement, most notably

3117

3

from the Bollywood actor Nandita Das, and provides a forum for people to share their personal stories of skin colour bias.

The campaign runs media literacy workshops and advocacy programmes in schools to counteract colour bias since this even occurs in school textbooks, where a picture of a fair-skinned girl might be labelled "beautiful" and a darker one "ugly".

A perfect life from perfect skin - but only for those of the right shade - is the message and mindset that's being passed down. This has spawned a multibillion-dollar industry in cosmetic creams and invasive procedures such as skin bleaching, chemical peels, laser treatments, steroid cocktails, "whitening" pills and intravenous injections - all with varying effectiveness and health risks. It's more than a bias, it's a dangerous cultural obsession. Multinational cosmetics brands have found a lucrative market: global spending on skin lightening is projected to triple to \$31.2 billion by 2024, according to a report released in June 2017 by the research firm Global Industry Analysts. The driving force, it says, is "the still rampant darker skin stigma, and rigid cultural perception that correlates lighter skin tone with beauty and personal success".

P.T.O.

Fair skin bias was perpetuated and strongly reinforced by colonialism, not just in India but in dozens of countries ruled by a European power. It's the idea that the ruler is fair-skinned. All around the world, it was a fact that the rich could stay indoors versus the poor who worked outside and were dark-skinned.

Attitudes are starting to change among women as they gain greater confidence from education, employment and financial independence outside the home. During a 'Dark is Beautiful' session at an all-girls middle school, a dark-skinned teen - "stunningly beautiful but with deep self-esteem issues" - came to the front. She was weeping because, just that morning, her brother had taunted her about her skin tone. Eventually, another, lighter-skinned, girl stood up. She said she'd believed dark was ugly until that moment, but apologised to her classmates with a promise to treat them better. That is the kind of thought process the campaign wishes to encourage.

7. The following is the Introduction to an essay. Read it carefully and continue the essay, writing two body paragraphs and a suitable conclusion. (3×5=15)

Ancient and modern human civilizations have both benefited from and been impeded by the technological innovations, inventions and engineering applications

used within societies to perform specific tasks. For societies to thrive and evolve, technological innovations have become necessary, while at the same time the culture, ideals and aspirations of human societies have shaped how those civilizations have created, benefited from, and been impeded by, technology.

The cyclical nature of society and technologies is one where each factor greatly affects the other, starting with human societies and resulting in the development of different technologies to meet the needs of the society. Those technologies change the way societies behave and operate - which also affects and evolves their economies, producing a potential greater need for more technology, resulting in a cycle. This co-dependent relationship of co-influence and co-production has been the case from the beginning of history.

8. Write an essay on the following Thesis Statement, "Regional locations often affect our chances for progress". (15)
9. Edit the following passage and underline all the corrections. (10+5=15)

A child's right to education entails the right to learn. Yet for too many children across the globe, schooling

does not led to learning. Over 600 million children and adolescents worldwide are unable to attain minimum proficiency levels at reading and mathematic, even though two thirds of them are on school. For out-of-school children, foundational skill in literacy and numeracy are further from grasp. This learning crisis - the rift among the levels of learning child receive and those they, there communities and entire economies need - hit a global scale even before the COVID-19 pandemic brought education systems to an halt. Around the world, children are deprive of education and learning of various reasons. Poverty remains one of a most obstinate barriers. Children living through economic fragility, political instability, conflict or natral disaster are more likely to be cut off from schooling - as are these with disabilities, or of ethnic minorities. In some country, education opportunities for girls remain severely limited. Even in schools, a lack of train teachers, inadequate education materials and poor infrastructure makes learning difficult for many students. Others come to class too hungry, ill or exhausting from work or household tasks to benefit from there lessons. Compounding these inequity is a digital divide of growing concern: some two thirds of the worlds school-aged children do not had internet connection in their homes, restricting their opportunity to further their learning and skills development.

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

- Author: Barbara Oakley,

- Title: A mind for numbers: how to excel at math and science (even if you flunked algebra)

- Publication: New York: Jeremy P. Tarcher/Penguin, [2014]

- Authors: Keith S. Folse, Elena Vestri Solomon, Barbara Smith-Palinkas Title: Top 20: great grammar for great writing

- Publication: Houghton Mifflin, 2004.

- Editor: Kimberly B. Morland Title of book: Local food environments: food access in America Chapter author: Barbara A. Laraia Chapter title: Local food environments and dietary intake Publication Info.: Boca Raton: CRC Press, Taylor & Francis Group, [2015]

- Article title: 'I will never forget that': lasting effects of language discrimination on language-minority children in Colombia and on the U.S.-Mexico border Authors: Murillo, Luz A. and Smith, Patrick H

3117

8

Source (Journal Title): Childhood Education. Spring, 2011, Vol. 87 Issue 3, p147, 7 p. Publisher Information: Association for Childhood Education International Publication Year: 2011

- Authors: Kenneth Nowack and Paul Zak
Publication year: 2020 Article title: Empathy enhancing antidotes for interpersonally toxic leaders
Journal information: Consulting Psychology Journal: Practice and Research, Volume 72, Issue 2, pages 119-133

DOI: <https://doi.org/10.1037/cpb0000164>

2/12/22

(3000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3121 C
Unique Paper Code : 62035923
Name of the Paper : Language, Literature and Culture
Name of the Course : B.A. (Prog) Generic Elective
Semester : V
Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

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

PART A

Answer ANY THREE of the following: $3 \times 10 = 30$ marks

P.T.O.

3121

2

1. Language is not neutral. Comment with reference to the relationship between gender and language in society.
2. Define language and dialect. What is the difference between the two? Explain with the help of examples.
3. Discuss how Faiz Ahmed Faiz voices contemporary concerns in the language and idiom of the past in Do Not Ask.
4. Define and distinguish between high culture, low culture and mass culture. Elucidate your answer with suitable examples.
5. Show how "A Ho Song" expresses opinions that are traditional, yet of interest to the present generation.

3121

3

PART B

Answer ANY THREE of the following:

(3×15 marks = 45 marks)

6. Examine how the Ekalavya episode in the Mahabharata examines the sacredness of the relationship between the guru and the shishya.
7. Discuss the significance of the title Joothan, giving suitable references from the text.
8. How does Amrita Pritam illustrate the trauma of the country's partition in the poem To Waris Shah?
9. How does the study of language give an insight into society and culture? Elaborate on at least two aspects of socio-linguistics to substantiate your argument.

P.T.O.

10. What is popular culture? Does popular culture always take the form of resistance to a dominant culture, or are there other characteristic features of popular culture? Discuss.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4129 **C**

Unique Paper Code : 12037513

Name of the Paper : Literatures of Diaspora

Name of the Course : B.A (Hon)

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** contain 5 questions each. Attempt any **three** questions out of 5 from each **Part A** and **Part B**.

PART A (3×10=30)

1. Discuss the in-betweenness of the novel's protagonist from *The In-between World of Vikram Lall*.
2. "Home is where the feet are". Analyse the above statement with reference to Uma Parameswaran's play, *Rootless but Green Are the Boulevard Trees*.
3. The story of "White Tigers" in *The Woman Warrior* embodies the struggle of an individual and finding one's identity and a voice in the face of adversity. Do you agree? Discuss in the context of the life of Chinese American immigrants with close reference to the text.

P.T.O.

4. How far do you agree with the title 'Captives' by Romesh Gunasekara? Justify your answer with suitable examples from the story.
5. Discuss with close reference to the poem the kinds of prisons that are portrayed in "Immigrants in Our Own Land".

PART B (3×15=45)

6. The *Woman Warrior* is a text that continuously crosses genres. Discuss with close reference to the text.
7. How does the presence of queer themes change our understanding of the concept of "diaspora"? Discuss with close reference to the text *My Beautiful Laundrette*.
8. Discuss how the short story "Jewbird" locates the pain of alienation as the crux of the issue of diaspora.
9. In what way does war create a diasporic space of alienation, displacement, and self-reflexivity? Substantiate your answer with examples from "Somewhere in England".
10. How do Gloria and Lim portray memory and displacement in their poetry? Discuss with close reference to the texts prescribed.

(1000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3292 **C**

Unique Paper Code : 62037515

Name of the Paper : Modern Drama (DSE)

Name of the Course : **BA Programme**

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

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

1. Identify, contextualize and critically comment on the following extract: "That is why I have to come to Dharwad to look for a life partner. I have come here because I believe that it is in places like Dharwad

P.T.O.

that belief in innocence.....still survives. Someone like you carries within you the essence of Hindu spirituality. Woman as mother, wife, daughter. Womanhood as the most sacred ideal." (10)

2. Identify, contextualize and critically comment on the following extract: "See!See! I am touching God! My flesh is holding Him! Look, Javed! And He does not mind! He does not bum me to ashes'. He does not cry out from the heavens saying he has been contaminated!" (10)
3. Read the following extract and answer the 2 questions that follow :

"Helmer: Is that my little sky-lark chirruping out there?

Nora: Yes, it is.

Helmer: Is that my little squirrel frisking about:

Nora: Yes!

Helmer: When did my little squirrel get home?

Nora: Just this minute."

- (a) What does his use of expressions like 'my little squirrel, my little lark' for Nora indicate about Helmer? (5)

(b) Do you agree that Nora is 'conditioned' to act like a doll? Give reasons for your answer. (5)

4. Write a note on Smita's character in Dattani's *Final Solutions*. (10)
5. Write a note on Epic Theatre with reference to *Mother Courage and Her Children*. (10)

PART B

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

6. The play *Wedding Album* by Girish Karnad explores the complex relationship between modernity and tradition in a middle-class, upper-caste Hindu family. Critically comment on the play in the light of this statement. (15)
7. Examine the portrayal of women characters in any two plays in your course. (15)
8. Critically discuss the themes explored by Dattani in his play *Final Solutions*. (15)

3292

4

9. Discuss the significance of the title *Mother Courage and Her Children* with reference to the theme of war in the play. (15)

10. *A Doll's House* highlights many social issues of the time. Discuss the themes and the techniques used by Ibsen with reference to this statement. (15)

(5000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3292 **C**

Unique Paper Code : 62037515

Name of the Paper : Modern Drama (DSE)

Name of the Course : BA Programme

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

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

1. Identify, contextualize and critically comment on the following extract: "That is why I have to come to Dharwad to look for a life partner. I have come here because I believe that it is in places like Dharwad

P.T.O.

that belief in innocence.....still survives. Someone like you carries within you the essence of Hindu spirituality. Woman as mother, wife, daughter. Womanhood as the most sacred ideal." (10)

2. Identify, contextualize and critically comment on the following extract: "See!See! I am touching God! My flesh is holding Him! Look, Javed! And He does not mind! He does not bum me to ashes'. He does not cry out from the heavens saying he has been contaminated!" (10)
3. Read the following extract and answer the 2 questions that follow :

"Helmer: Is that my little sky-lark chirruping out there?

Nora: Yes, it is.

Helmer: Is that my little squirrel frisking about:

Nora: Yes!

Helmer: When did my little squirrel get home?

Nora: Just this minute."

- (a) What does his use of expressions like 'my little squirrel, my little lark' for Nora indicate about Helmer? (5)

(b) Do you agree that Nora is 'conditioned' to act like a doll? Give reasons for your answer. (5)

4. Write a note on Smita's character in Dattani's *Final Solutions*. (10)
5. Write a note on Epic Theatre with reference to *Mother Courage and Her Children*. (10)

PART B

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

6. The play *Wedding Album* by Girish Karnad explores the complex relationship between modernity and tradition in a middle-class, upper-caste Hindu family. Critically comment on the play in the light of this statement. (15)
7. Examine the portrayal of women characters in any two plays in your course. (15)
8. Critically discuss the themes explored by Dattani in his play *Final Solutions*. (15)

3292

4

9. Discuss the significance of the title *Mother Courage and Her Children* with reference to the theme of war in the play. (15)

10. *A Doll's House* highlights many social issues of the time. Discuss the themes and the techniques used by Ibsen with reference to this statement. (15)

(5000)

2

[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. (3×10=30)

1. Write a short note on Champa.

P.T.O.

4262

2

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

4262

3

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.

P.T.O.

4262

4

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.

(3000)

[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.

(7000)