

3 (Sem-1/CBCS) ENG-RC/HG

2020

(Held in April-May, 2021)

ENGLISH

Paper : ENG-RC/HG-1016/1026

Full Marks : 80

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

Answer from **any one** Option

OPTION—A

Paper : ENG-RC/HG-1016

(Individual and Society)

1. Answer the following as directed : $1 \times 10 = 10$

(a) How many pilgrims were on their way to the pilgrimage in Chaucer's *Prologue*?

(b) Who is the narrator in the novel, *Oliver Twist*?

(c) Eliot's *Preludes* has an _____ setting.
(Fill in the blank)

(d) Hiroko Tanaka is a Chinese girl in Shamsie's novel.
(Write True or False)

(e) What time is mentioned in the first Prelude of Eliot?

(i) Seven o'clock

(ii) Six o'clock

(iii) Four o'clock

(Choose the correct answer)

(f) "Here is God's plenty." Which critic said this with regards to the *Prologue*?

(g) Ashwin Sarin is the name of the journalist on whose life event the play _____ is based.

(Fill in the blank)

(h) When was the novel, *Ragtime* published?

(i) How many epistles does Pope's *An Essay on Man* consist of?

(j) "How much did he buy you for?" Who asks this?

2. Answer the following in short : $2 \times 5 = 10$

- (a) What does the poem, *Howl* celebrate?
- (b) How does Oliver break the rules of the orphanage?
- (c) Who coined the term 'Beat Generation'?
- (d) What is historical fiction?
- (e) Who is the Artful Dodger and why was he called so?

3. Answer any *four* of the following briefly : $5 \times 4 = 20$

(a) Write with reference to the context :
The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee-stands.

(b) "There were no Negroes. There were no immigrants." (*Ragtime*) Elucidate with reference to the context.

(c) What does Pope's *An Essay on Man* focus on?

(Turn Over)

(d) Describe a Heroic Couplet with adequate examples.

(e) State briefly the main theme of the novel, *Ragtime*.

(f) Analyze the character of Jaisingh in terms of journalistic ethics.

4. Answer any *four* of the following questions :

10×4=

(a) How does Chaucer depict the fourteenth century society with its hierarchies in his *Prologue*? Substantiate your answer from the text.

(b) Treat the novel, *Oliver Twist* by Dickens as social critique on the problem of poverty in the 19th century London.

(c) Discuss the use of various images and symbols in *Preludes* by Eliot to highlight the experiences in the city.

(d) Show how a gender-based relationship between the individual and the society is explored by Tendulkar in *Kamala*.

- (e) Write an essay exploring the individual's relationship with the outside world of culture and politics with reference to two different texts that are prescribed for you.
- (f) Bring out the appropriateness of the title of Ginsberg's poem, *Howl*.
- (g) Mention Shamsie's primary concern in the novel, *Burnt Shadows*.
- (h) Critically assess the representation of women by Dickens in the novel, *Oliver Twist*.

OPTION—B

Paper : ENG-HG-1026

(Academic Writing and Composition)

1. Answer the following as directed : 1×10

(a) The starting versus — paradox in academic writing.

(Fill in the blank)

(b) Which of the following is a negative aspect of academic writing?

(i) False starts

(ii) Short periods of regular writing

(Choose the correct answer)

(c) Academic writing involves knowledge creation and extension.

(Write True or False)

(d) Revisiting and re-evaluating are important activities in the process of 'retreat' in academic writing.

(Write True or False)

(e) Define the term 'disciplinarity' in academic writing.

(f) What does the term 'WfP' mean?

(g) What is a 'peer review'?

(h) What is a 'freewriting' process in academic writing?

(i) Define 'iteration' in academic writing.

(j) Goal-setting is an important aspect of academic writing.

(Write True or False)

2. Write a sentence or two on the following :

2×5=10

(a) Significance of the 'writing frame'

(b) Use of colloquial language

(c) The paragraph

(d) Use of examples

(e) Structuring an argument

3. Rewrite any *four* of the following passages correctly, paying attention to case (upper or lower), spellings, grammatical forms and punctuation :

5×4=20

(a) your writing can be a companion to your learning rather than an imposing enemy that constantly need either to be wrestled or avoided

- (b) people with a growth mindset—those who stretch themselves, take risks, accepts feedback, and took the long-term view—cant help but progress in their life and careers.
- (c) good books about writing detail modes of practice and elaborate the importances of skill
- (d) society is constituted by individuals and their is the sense of continuity which threads the various dimension of its growth.
- (e) vocabulary can be defined as the collection of word used by a particular language, individual, book, branch of knowledge etc

4. Answer any *four* of the following questions :

10×4

(a) Write a brief essay on any one of the following using the three-part structure of introduction, main body and conclusion :

(i) A memorable travel experience

(ii) Reading habits of children

(b) Write a brief account of the processes of reviewing and revising in academic writing.

(c) Read the following story carefully and answer the five questions (each of these carries 2 marks) given below in one or two sentences :

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not.

"Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon.

"The Happy Prince never dreams of crying for anything."

"I am glad there is some one in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.

(Turn Over)

"He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

"How do you know?" said the Mathematical Master, "you have never seen one."

"Ah! but we have, in our dreams," answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

"It is a ridiculous attachment," twittered the other Swallows; "she has no money, and far too many relations"; and indeed the river was quite full of Reeds. Then, when the autumn came they all flew away.

After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "and I am afraid that she is a coquette, for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtseys. "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also."

"Will you come away with me?" he said finally to her; but the Reed shook her head, she was so attached to her home.

"You have been trifling with me," he cried. "I am off to the Pyramids. Good-bye!" and he flew away.

All day long he flew, and at night-time he arrived at the city. "Where shall I put up?" he said; "I hope the town has made preparations."

Then he saw the statue on the tall column.

(Turn Over)

"I will put up there," he cried; "it is a fine position, with plenty of fresh air." So he alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. "What a curious thing!" he cried; "there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful."

- (i) At what time did the Swallow fly?
- (ii) To whom did the Happy Prince look like an angel?
- (iii) What is considered to be a 'ridiculous' attachment?
- (iv) What is considered to be a 'curious thing'?
- (v) Who considers the Happy Prince to be as beautiful as a weathercock?

- (d) Comment on the features of the statue of the Happy Prince based on the given story.
- (e) Provide your assessment of the use of dialogue in the given story.
- (f) Discuss the relevance of the use of language in academic writing.
- (g) Read the following five passages and provide paraphrases of any *two* : $5 \times 2 = 10$

(i) The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which

(Turn Over)

bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside.

(Charles Dickens, *Hard Times*)

(ii) "Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added. To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the will of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests.

(Virginia Woolf, *To the Lighthouse*)

(iii) Under a tree, Professor Leonard, in cap and gown, stands beside his banner. He is here "for one day," from the London, Paris and Brussels Exhibition, to tell your fortune from your face. And he stands, smiling encouragement, like a clumsy dentist. When the big men, romping and swearing a moment before, hand across their sixpence, and stand before him, they are suddenly serious, dumb, timid, almost blushing as the Professor's quick hand notches the printed card. They are like little children caught playing in a forbidden garden by the owner, stepping from behind a tree.

(Katherine Mansfield,
Bank Holiday)

(iv) She was the daughter of a small farmer in St. Maria's, one of the Isles of Lyonesse beyond Off-Wessex, who had spent a large sum, as there understood, on her education, by sending her to the mainland for two years. At nineteen she was entered at the Training College for Teachers, and at twenty-one nominated to a school in the country, near Tor-upon-Sea, whither she proceeded after the

(Turn Over)

Christmas examination and holidays. The months passed by from winter to spring and summer, and Baptista applied herself to her new duties as best she could, till an uneventful year had elapsed. Then an air of abstraction pervaded her bearing as she walked to and fro, twice a day, and she showed the traits of a person who had something on her mind.

(Thomas Hardy, *A Mere Interlude*)

- (v) Everyone they met walking through the main street of the town Peduzzi greeted elaborately. Buon' di Arturo ! Tipping his hat. The bank clerk stared at him from the door of the Fascist café. Groups of three and four people standing in front of the shops stared at the three. The workmen in their stone-powdered jackets working on the foundations of the new hotel looked up as they passed. Nobody spoke or gave any sign to them except the town beggar, lean and old with a spittle thickened beard, who lifted his hat as they passed.

(Ernest Hemingway, *Out of Season*)

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