

**XX-3247**

Seat No. \_\_\_\_\_

**M. A. (Part - II) Examination**

April / May – 2003

**English : Paper - VIII A, B, C, D & E**

**[The Use of English & English Language Teaching]**

Time : 3 Hours]

[Total Marks : 80

**Instructions** (1) Mention **clearly** the options you attempt.

(2) Figures to the **right** indicate **full** marks.

**English : Paper - VIII A**

**[The Use of English & English Language Teaching]**

**1** (a) Write a note on the varieties of language. **16**

**OR**

(b) Write notes on : **16**

- (i) Dialects and Registers,
- (ii) The notion of correctness.

**2** (a) Write a note on any **one** : **8**

- (i) Concept of style
- (ii) Imagery and Metaphor.

(b) Comment on the use of English in the following passage : **8**

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**3** (a) Discuss in detail, language acquisition, language learning and teaching. **16**

**OR**

**3** (b) Write notes on : **16**

- (i) Errors and their significance.
- (ii) The Interlanguage Hypothesis.

- 4 (a) Write a detailed note on *ELT* activities. **20**
- OR**
- (b) Write notes on : **20**  
 (i) The Group Method  
 (ii) Types of Reading.
- 5 Write notes on any **two** : **12**  
 (i) Teaching of drama  
 (ii) Evaluation  
 (iii) Audio-visual aid.

**English : Paper - VIII B**  
**Advanced Composition & Critical Writing**

- Instructions :** (1) **All** questions carry **equal** marks.  
 (2) Maximum marks : **80**  
 (3) Viva Voce : **20** marks (to be held separately)

- 1 (a) Bring out the difference in the language used in literature and the language used in other kinds of writings. **20**

**OR**

- (b) Explain any two of the following terms : **20**  
 (i) Symbol  
 (ii) Cohesion  
 (iii) Image  
 (iv) Writer's sensitivity  
 (v) Expression.
- 2 Comment upon the appropriateness of language and style used in the following poem in relation to its theme. **20**

When I consider how my light is spent  
 Ere half my days, in this dark world and wide,  
 And that one talent, which is death to hide,  
 Lodged with me useless, though my soul more bent.

To serve therewith my Maker, and present  
 My true account, lest He, returning chide;  
 'Doth God exact day-labour, light denied ?'  
 I fondly ask but patience, to prevent.

That murmur, soon replies, 'God doth not need  
Either man's work, or His own gifts; 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.

— *John Milton.*

- 3** Bring out the theme of the following poem and comment upon the poetic devices used in it : **20**

Break, break, break,  
On thy cold grey stones, O sea !  
And I would that my tongue could utter  
The thoughts that arise in me.

O well for the fisherman's boy,  
That he shouts with his sister at play !  
O well for the sailor lad,  
That he sings in his boat on the bay !

And the stately ships go on  
To their haven under the hill;  
But O for the touch of a vanish'd hand,  
And the sound of the voice that is still !

Break, break, break,  
At the foot of thy crags, O sea !  
But the tender grace of a day that is dead  
Will never come back to me.

— *Alfred, Lord Tennyson*

- 4** (a) How would you describe the tone and attitude in the following passage ? In each case quote words or phrases as evidence to support your opinion and say what they seem to suggest. **10**  
(b) Summarise the following passage in one third of the original length.

Monday can be flat enough, but in a different way from Tuesday, Monday is flat because one has been idling, perhaps unconsciously absorbing motions of living like the lilies; because so many days must pass before the week ends; because yesterday is no more. But Tuesday has the sheer essential flatness of nonentity; Tuesday is nothing, if you would know how absolutely nothing it is, go to a week-end hotel, at, say Brighton, and stay on after the Saturday-to-Monday population has flitted. On Tuesday you touch the

depths. So does the menu – no chef ever exerted himself for a Tuesday guest. Tuesday is also very difficult to spell, many otherwise cultured ladies putting the 'e' before the 'u'; and why not ? What right has Tuesday to any preference ?

With all its faults, Monday has a positive character. Monday brings a feeling of revolt; Tuesday, the base craven, reconciles us to the machine. I am not surprised that the recent American revivalists held no meetings on Mondays. It was a mark of their astuteness; they knew that the wear and tear of overcoming the Monday feeling of the greater part of their audience would exhaust them before their magnetism began to have play; while a similarly stubborn difficulty would confront them in the remaining portion sunk in apathy by the thought that to-morrow would be Tuesday. It is this presage of certain tedium which has robbed Monday evening of its 'glittering star'. Yet since nothing so become a flat day as the death of it, Tuesday evening's glittering star (it is Wordsworth's phrase) is of the brightest – for is not the dreary day nearly done and is not to-morrow Wednesday the bland ?

**English Paper - VIII C  
(Chaucer)**

**Instructions :** (1) **All** questions carry **equal** marks.  
(2) Maximum Marks : **100**

**1** Render any **two** of the following passages to modern English, annotating underlined words/phrases. **20**

(a) This is thy mortal foe, this is Arcite,  
That fro thy land is banysshed on his heed,  
For which he hath deserved to be deed.  
For this is he that cam unto thy gate  
And seyde that he highte Philostrate.

(b) Ful wel she song the service divyne,  
Entuned in hir nose ful semely;  
And Frensh she spak ful faire and fetisly,  
After the scole of Stratford atte Bowe,  
For Frensh of Paris was to hi unknowe.

(c) O destinee, that mayst not been eschewed !  
Alas, that Chauntecleer fleigh fro the bemes !  
Allas, his wyf ne roughte nat of dremes !  
And on a Friday fil al this meschaunce.

**2** Translate any **two** of the following passages into **20**  
modern English annotating the underlined words/phrases :

(a) Justice he was ful often in assyse,  
By patente, and by pleyn commissioun;  
For his science, and for his heigh renoun  
Of fees and robes hadde he many oon.

(b) Whylom, as olde stories tellen us,  
There was a duk that highte Theseus;  
Of A thenes he was lord and governour,  
And in his tyme swich a conquerour,  
That gretter was ther noon under the sonne.

(c) 'Nay', quod the fox, 'but God yeve hym meschaunce,  
That is so undiscreet of governaunce  
That jangleth whan he sholde holde his pees.'

**3** "Individual as the pilgrims are, they are also **20**  
representative,"—Discuss keeping in view *Chaucer's Prologue*.

**OR**

"*Chaucer's Prologue* is a social document."—Comment. **20**

**4** "Troilus and Criseyde is full of human interest and **20**  
pathos, vivid in colour and the sense of the beauty and  
fleetingness of life."—Discuss.

**OR**

Sketch the character of *Creseida*. **20**

**5** Consider The Nun's Priest's Tale as a mockheroic poem. **20**

**OR**

"The Kinght's Tale is Geoffrey Chaucer's criticism of the  
noble life."—Discuss.

**M. A. English Paper - VIII-D**  
**Comparative Literature**

- Instructions :** (1) Attempt **all** questions.  
(2) **All** questions carry **equal** marks.

- 1** (a) "Comparative Literature at once deepens and broadens Literary judgement and enjoyment."—Comment.

**OR**

- (b) Write a detailed note on the aims and methods of Comparative Literature.

- 2** (a) "*Shakuntla* and *The Winter's Tale* redefine the very notion of romance"—Discuss.

**OR**

- (b) "The Oracle in *The Winter's Tale* and the curse in *Shakuntala* life up the plays into religious and spiritual order"—Comment.

- 3** (a) "While *Perdita* is *Shakuntla* in her youth, Hermione is the *Shakuntla* of the second phase."—Discuss.

**OR**

- (b) "If Leonates is maddened by an inexplicable jealousy *Dushyanta* is stupified by an equally inexplicable curse? Elucidate.

- 4** (a) Discuss *Wide Sargasso Sea* as the reinscription of *Jane Eyre* and bring out the intertextuality of *Wide Sargasso Sea*.

**OR**

- (b) Evaluate *Jane Eyre* and *Wide Sargasso Sea* as feminist texts.

- 5** (a) "*Jean Rhys* places a marginal character at the centre and in doing so decentres an inherited narrative structure" Comment.

**OR**

- (b) Bertha of *Wide Sargasso Sea* is the consequence rather than cause to her husband's callousness and infidelity" Comment.

**English : Paper - VIII (E)**  
**Shakespeare's Tragedies**

- Instructions :** (i) All questions carry **equal** marks.  
(ii) Mention clearly the option you attempt.

**1** (a) Critically examine the characteristics of Shakespearean Tragedy.

**OR**

(b) "In the matter of tragic heroes Shakespeare has mentioned a balance between destiny and free will" Discuss.

**2** (a) "*Othello*, of all the other plays, is the most painfully exciting and the most terrible."—Discuss.

**OR**

(b) "*Othello's* credulity, added by sexual jealousy became the cause of his downfall."—Discuss.

**3** (a) "*Macbeth* is the shortest yet the most awe-inspiring and essentially tragic."—Discuss.

**OR**

(b) Discuss Wilson Knight's statement that *Macbeth* is the Apocalypse of evil.'

**4** (a) "*Hamlet* is a tragedy of moral idealism as much as of reflection." Analyse the statement critically.

**OR**

(b) Evaluate '*Hamlet*' as a revenge tragedy on the Senecan pattern.

**5** (a) Discuss *King Lear* as a man more sinned against the sinning.

**OR**

(b) Cordelia practises in speech, yet she is the most candid and innocent among the tragic heroines."—Discuss.