(i) Printed Pages : 4 Roll No. .....

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B.A./B.Sc. (General) 3rd Semester

1128

ENGLISH (Compulsory)

Paper—(For B.A. only & Shastri 3rd Semester)

Time Allowed : Three Hours] [Maximum Marks : 45

Note :—(1) All questions are Compulsory.

(2) Parts of a question should be attempted together.

(3) Write neatly and legibly.

SECTION—A

1. Reference to the context :—

Two roads diverged in a yellow wood,
I could not travel both and be one traveller,
Long I stood and looked down one as far as I could,
To where it bent in the under growth.

OR

Tomorrow I'll sit at the table
When company comes.
Nobody'll dare say to me
'Eat in the Kitchen'
Then. 5

2. Answer short answer questions any **FIVE** in (**50—60**) words :—

(a) How does the poet describe autumn as a season of fruitfulness and abundance ?

(b) What are the two options the traveller has ? What is his dilemma ?

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(c) Comment on the significance of the title of the poem 'I Too'.

(d) Bring out the theme of the poem 'Ode to Autumn' ?

(e) Why does money affect us the way it does ? What kind of people does money madness make of us ?

(f) What does the traveller say and mean when he says that he will be telling this story 'ages and ages hence' ? (The Road not taken).

(g) Discuss the place that money should have in our lives.

(h) How does the poem 'I too' look ahead into the future ? Has it been proved right in recent years ? 5×2=10

3. Answer **TWO** long questions in about **100—200** words each :—

(a) What does the title of the story 'Not just oranges' mean and signify ?

(b) How is beauty killed by greed in the world of advertising ?

(c) Describe in your own words the bet and its result in the story 'Mr. Know-All' ?

(d) What is the difference between making New Wave films and the conventional ones ? 3×2=6

SECTION—B

4. Make notes using headings and sub-headings of any one of the following passages :

I did not like Mr. Kelada.

I not only shared a cabin with him and ate three meals a day at the same table, but I could not walk round the deck without his joining me. It was impossible to snub him. It never occurred to him that he was not wanted. He was certain that you were as glad to see him as he was to see you. In your own house you might have kicked him downstairs and slammed the door in his face without the suspicion dawning on him that he was not a welcome visitor. He was a good mixer, and in three days knew everyone on board. He ran everything. He managed the sweeps, conducted

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the auctions, collected money for prizes at the sports, got up quoit and golf matches, organized the concert and arranged the fancy-dress ball. He was everywhere and always. He was certainly the best-hated man in the ship. We called him Mr. Know All, even to his face. He took it as a compliment. But it was at meal times that he was most intolerable. For the better part of an hour then he had us at his mercy. He was hearty, jovial, loquacious and argumentative. He knew everything better than anybody else, and it was an affront to his overweening vanity that you should disagree with him. He would not drop a subject, however unimportant, till he had brought you round to his way of thinking. The possibility that he could be mistaken never occurred to him. He was the chap who knew. We sat at the doctor's table. Mr. Kelada would certainly have had it all his own way, for the doctor was lazy and I was frigidly indifferent, except for a man called Ramsay who sat there also. He was as dogmatic as Mr. Kelada and resented bitterly the Levantine's cocksureness. The discussions they had were acrimonious and interminable.

OR

A shoemaker gives shoes for his bread. Well. A singer sings for the supper. Well. A capitalist leads a large enterprise. Well. A pilot flies, a coal – miner digs, a sailor moves things, a minister preaches, an author tells stories, a laundryman washes, an auto worker makes cars, a painter makes pictures, a street car conductor moves people, a stenographer writes down words, a lumberjack saws, and a tailor sews. The people with the victuals appreciate these services and cheerfully feed the performers. But what does an advertising man do ?

He induces human beings to want things they don't want.

Now, I will be deeply obliged if you will tell me by what links of logic anybody can be convinced that your activity – the creation of want where want does not exist – is a useful one and should be rewarded with food. Doesn't it seem, rather, the worst sort of mischief, deserving to be starved into extinction ? 4

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5. (a) Complete the following sentences using non-finite forms of verbs in brackets :

(1) This has nothing _____ (do) with oranges.

(2) So I decided _____ (film) this story.

(3) I found Mr. Kelada's luggage _____ (lie) there.

(4) I am not _____ (offend) anybody.

(5) The little girl saw her _____ (weep) mother. 5

(b) Punctuate the following :—

ladies and gentlemen you will observe that i have with this gentlemans permission broken his watch burnt his collar smashed his spectacles and danced on his hat if he will give me the further permission to paint green stripes on his overcoat or to tie his suspenders in a knot i shall be delighted to entertain you if not the performance is at an end 5

(c) Do as directed :

(i) Cinema is a form of Commercial art
(Change into complex sentence)

(ii) The trunk was too high to be removed
(remove too)

(iii) He is too weak to walk. (remove too)

(iv) He left no plan untried. (Affirmative)

(v) It looked as if it were a flower. (simple)

(vi) It seemed a risky operation (Complex)

(vii) The teacher said "The Sun rises in the East".
(Change the narration)

(viii) The gardener was watering the plants.
(Change the voice)

(ix) The thief saw the police. He ran away.
(Use No Sooner — than)

(x) Ram reached the station. The train started.
(Use as soon as) 10

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