

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 155

J

Unique Paper Code : 12033912

Name of the Paper : Introduction to Creative Writing
for Media

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

Semester : IV/VI

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. Candidates must answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
3. Questions in **Part A** carry **10 marks** each and questions in **Part B** carry **15 marks** each.

P.T.O.

PART A

Answer any THREE questions (3 x 10 = 30)

1. Can creativity be measured or taught? Substantiate your answer with the help of at least two examples.
2. Discuss the complex relationship between creativity and madness.
3. Explain with the help of three examples the difference between slang and taboo language.
4. How does the creative process differ when writing for print as compared to broadcast media?
5. Write a short note on copy-editing.

PART B

Answer any THREE questions (3 x 15 = 45)

6. Discuss the relationship between creativity and resistance. Highlight the subversive potential of creativity with the help of at least two examples from creative production in the realm of theatre, films, art, cartoons and/or literature.

7. What are the distinct language varieties? Explain with the help of examples.
8. Discuss the difference between hard news and soft news. Write a soft news article on an art exhibition in your city.
9. What are some key considerations for crafting clear and concise messaging in public service advertisements? Draft a public service advertisement campaigning for road safety.
10. Edit and proof-read the following passage and write the final corrected version:

(There can be more than one error in each line):

Knowing that Mrs. Mallard were afflicted with a heart trouble great care was took to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husbands friend Richards was there, too, near her. It was he who had been in the newspaper office when intellignece of the railroad disaster was received, with brently Mallard's name leading the list of "killed." He

had only taken the time to assure himself of it's truth by a second telegram, and had hastened to fore-stall any less carefull, less tender friend in bearing the sad message

She did not hear the story as many women have heard the same, with an paralyzed inability to accept its significance. She wept at once with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would had no one follow her.

There stood, facing the open window, a comfortable roomy armchair. Into this she sank, pressing down by a physical exhaustion that haunting her body and seemed to reach into his sole.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 744

Unique Paper Code : 12031402

Name of the Paper : British Romantic Literature

Name of the Course : B. A. (Hons.) English

Semester : IV

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. You have to attempt six questions. Any three from Section A, and any three from Section B.
3. Questions in Section A carry 10 marks each and questions in Section B carry 15 marks each

P.T.O.

Section - A (Attempt any three) (10x3 = 30)

1. Identify, contextualize and critically comment:

Or diedst thou - martyr of disastrous love?

Ah! songstress sad! That such my lot might be,

To sigh and sing at liberty - like thee!

2. Identify, contextualize and critically comment:

-But there's a Tree, of many, one,

A single field which I have looked upon,

Both of them speak of something that is gone;

The Pansy at my feet

Doth the same tale repeat:

Whither is fled the visionary gleam?

Where is it now, the glory and the dream?

3. Identify, contextualize and critically comment:

But quiet to quick bosoms is a hell,

And there hath been thy bane; there is a fire

And motion of the soul which will not dwell

In its own narrow being, but aspire

Beyond the fitting medium of desire;

And, but once kindled, quenchless evermore,

Preys upon high adventure, nor can tire

Of aught but rest; a fever at the core,

Fatal to him who bears, to all who ever bore.

4. Identify, contextualize and critically comment:

You cannot contest the inestimable benefit which I shall confer on all mankind to the last generation...which, if at all possible, can only be effected by an undertaking such as mine

5. Describe Rousseau's 'Discourse on Inequality' as a critique of western modernity.

Section B (Attempt any three) (15x3 = 45)

6. The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Do you agree? Discuss.
7. "We project a meaning upon nature' and whatever we receive from nature is only a reflection of our Minds". Explore this premise with reference to Coleridge's 'Dejection: An Ode'.
8. "Ode to the West Wind' unfolds a process of development...in which the voice of the poet moves from solitary subjectivity to social discourse." Analyse the poem in the light of this statement.
9. Critically comment on the title page of Mary Shelley's *Frankenstein*.
10. Write an essay explaining the distinction Kant draws between the beautiful and the sublime.

[This question paper contains 2 printed pages]

Your Roll No. :
Sl. No. of Q. Paper : 745 I
Unique Paper Code : 12031403
Name of the Paper : British Literature : 19th Century
Name of the Course : B. A. (Hons.) English
Semester : IV

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- Write your Roll No. on the top immediately on receipt of this question paper.
- You have to attempt **six** questions. Any three from Part A and any **three** from Part B.
- Questions in Part A carry **10** marks each and questions in Part B carry **15** marks each.

Part - A

Answer any **three** of the following : $3 \times 10 = 30$

Discuss with reference to the context or critically comment on :

- The character of Mr. Collins
- The revenge motif in *Great Expectations*

P.T.O.

3. Reverend Brocklehurst.
4. Write a critical note on the Dramatic Monologue.
5. Write a short note on Oscar Wilde's views about the critic as an artist.

Part - B

Answer any **three** of the following : 3×15=45

6. "Money, not marriage, is the central preoccupation in *Pride and Prejudice*". Do you agree with this view ?
7. Critically comment on the lines "Reader, I married him" at the conclusion of *Jane Eyre*.
8. Discuss Dickens' views on women with respect to the female characters in *Great Expectations*.
9. 'Goblin Market's subversive potential is couched in its simple narrative form. Comment.
10. Discuss J. S. Mill's ideas in his essay 'On Liberty'.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6007

J

Unique Paper Code : 2032102401

Name of the Paper : American Literature

Name of the Course : **Bachelor of Arts (Honours Course) English**

Semester : IV

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.

PART – A

(3×10)

1. (a) Identify, contextualise and critically comment on the following: “Ah Bartleby! Ah humanity!”

OR

- (b) Write a note on Leonce Pontellier in Kate Chopin's *The Awakening*.

2. Identify, contextualise and critically comment on the following :

- (a) “(Ah Genoese, thy dream! thy dream!

Centuries after thou art laid in thy grave,

The shore thou foundest verifies thy dream!)”

OR

- (b) “Crow rides a pale horse
into a crowded powwow

But none of the Indians panic.

Damn, says Crow, I guess

they already live near the end of the world.”

3. Identify, contextualise and critically comment on the following :

- (a) “No, no. That's not the way. I told you to put her human characteristics on the left; her animal ones on the right. And don't forget to line them up.”

OR

- (b) “‘I don’t know, man. Don’t look like it to me. I know Sethe’s mouth and this ain’t it.’ He smoothed the [newspaper] clipping with his fingers and peered at it, not at all disturbed.”

PART – B

(3×20)

4. (a) In Melville’s story “Bartleby, the Scrivener,” time and space and personal agency are redefined through the characters whose own body clock, sense of space and volition are at dissonance with that of their place of work. Comment.

OR

- (b) To what extent would you agree that Kate Chopin’s *The Awakening* is a novel about the search for identity, and not really a “feminist” novel as the term is understood today?
5. (a) Examine how Walt Whitman, in his poem “Passage to India,” succeeds in overcoming the limitations of a narrow national American identity by incorporating his transcendentalist vision, which is both expansive and inclusive?

OR

- (b) Sherman Alexie's poetics weaves complex patterns of references to narrate the Native American trauma of loss of identity, and of marginalisation. Discuss with reference to the two poems in your course.

6. (a) How do Denver's changing relationships with Sethe, Beloved, and the surrounding community shape her transformation in *Beloved*? What does this transformation reveal about the possibility of healing and selfhood within a legacy of trauma and isolation?

OR

- (b) How does Baby Suggs's failure to heal the community reflect the limitations of spiritual rejuvenation when confronted with the deep-seated trauma of slavery?

7. (a) An awakening/expansion of consciousness is a significant trope within the American literary canon. Discuss with reference to at least two texts in your course.

OR

- (b) American literature often presents characters who display primal human qualities; they are "symbolic," and in a sense, "archetypal." Do you agree? Comment with reference to at least two texts in your course.

[This question paper contains 4 printed pages.]

24/5/25
Your Roll No.....

Sr. No. of Question Paper : 6069

J

Unique Paper Code : 2032102402

Name of the Paper : INDIAN WRITING IN
ENGLISH

Name of the Course : Bachelor of Arts (Honours
Course) English

Semester : IV

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.

Part A

1. (a) With reference to context critically comment on the following lines

“I know how you work your fingers to the bone
As all mothers do, for unmarried sons
Ageing husband and liberated daughters-in-law.”

OR

- (b) Write a brief note on how the poem ‘My Grandmother’s House’ weaves within itself a deep nostalgic strain.

2. (a) What does the well signify in the novel *Clear Light of Day*?

OR

- (b) Discuss the role of Baba in the novel.

3. (a) Comment on the significance of the title of the short story, ‘The Intrusion’.

OR

- (b) Comment on the narrator's prejudice against the thief's widow in Salman Rushdie's story, 'The Free Radio'.

Part B

4. (a) Discuss the symbolic significance of the birds in the novel *Clear Light of Day*.

OR

- (b) Discuss the significance of the library in Haider Ali's house.
5. (a) Derozio's poetry carries not only an aesthetic aspiration but also an objective of social change and building a strong national identity. Elucidate.

OR

- (b) The ideas of romantic love and desire amidst social divisions is explored in modern Indian poetry. Comment with reference to any two poems that you have studied.

6. (a) 'Stains' raises pertinent concerns about feminism, culture contrast, superiority-inferiority complex, taboo, standing up for self, and patriarchy. Comment.

OR

- (b) The short story "The Free Radio" sheds light on the horrors of emergency. Discuss.
7. (a) Critically analyse the theme of social oppression, prescriptive gender mores and taboo with reference to any two texts prescribed in your course.

OR

- (b) Critically analyse the depiction of women protagonists in the three stories prescribed in your course.

[This question paper contains 4 printed pages.]

26/5/25
Your Roll No.....

Sr. No. of Question Paper : 6125

J

Unique Paper Code : 2032102403

Name of the Paper : Indian writing in English
Translations

Name of the Course : B.A (Hons.)

Semester : IV

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.

Part A

1. (a) Write a short note on rural life in Fakir Mohan Senapati's short story "Rebati".

Or

- (b) Identify, contextualise, and critically comment on:

"What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud."

2. (a) Identify, contextualize, and critically comment-

"Such a land is in the news; a land much talked about. The moon shines at night; the sun shines in the afternoon. There is no problem about poverty; dearth of food and clothes is unknown."

Or

- (b) Examine the ambiguity of Krishna's role in the play *Andha Yug*.

3. (a) Identify, contextualize, and critically comment on the following lines-

Someone has poured poison
into the waters of the five rivers
And these waters are now
irrigating the land with poison."

Or

- (b) Methi and Kanku in *The Stepchild* by Joseph Macwan emerge not just as victims of societal constraints, but also as powerful figures in the narrative. Explain.

Part B

4. (a) Critically comment on the deployment of a child narrator in Ismat Chughtai's 'The Quilt'.

Or

- (b) Discuss the impact of gender on life experience using any two of the prescribed three stories.
5. (a) In what ways does Dharamvir Bharati's *Andha Yug* draw upon the Mahabharata to critique the erosion of moral values in post-independence India?

Or

- (b) Discuss the poet's evolving relationship with the divine in Tagore's 'When My Play was with Thee'.
6. (a) Critically discuss why Amrita Pritam implores Waris Shah "to speak up from his grave, and turn over a page of the Book of Love".

Or

- (b) How does Joseph Mcwan in his novel "The Stepchild" depict the resistance of the Dalits and an assertion of their identities while at the same time challenging the dominant upper caste point of view?
7. (a) Discuss how the authors in your syllabus use literature to engage with themes of poverty, gender injustice, and identity crises. How do these themes help us understand the complexities of Indian society?

Or

- (b) Examine the anti-war and anti-violence themes reflected in the writings of modern Indian authors, using examples from any two prescribed texts.

This question paper contains 4 printed pages!

04/6/25 R

Roll No.

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S. No. of Question Paper : 6371

Unique Paper Code : 2033102011

Name of the Paper : Dystopian Writings

Name of the Course : B.A. (H) English-DSE

Semester : IV



Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts

are compulsory. Candidates have to answer

All the questions in Part A and any three questions in Part B.

Questions in Part A carry 10 marks each and

questions in Part B carry 20 marks each.

Part A

1. Discuss how the friendship between Lionel Verney and Adrian contributes to the themes of companionship and loss.

Or

Discuss the complex delineation of race and racial superiority in *The Last Man*.

P.T.O.

2. In what ways does *The Time Machine* critically engage with Darwin's Theory of Evolution.

Or

How does *The Time Machine* reflect H.G. Wells' critique of late Victorian social class divisions ?

3. Comment on the following extract.

"Bigger the population, the more minorities. Don't step on the toes of the dog lovers, the cat lovers, doctors, lawyers, merchants, chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico. The people in this book, this play, this TV serial are not meant to represent any actual painters, cartographers, mechanics anywhere. The bigger your market, Montag, the less you handle controversy, remember that!... Authors, full of evil thoughts, lock up your typewriters. They did."

Or

Critically examine the character of Clarisse McClellan in *Fahrenheit 451*.

Part B

4. Examine the social world represented by Mary Shelley in light of the collapse of human ambition and society.

Or

Nature has a complex role in the novel both as a source of beauty and as a destructive element. Comment on interaction between nature and human society in *The Last Man*.

5. How does *The Time Machine* explore the concept of time not just as a dimension but as a philosophical and psychological construct.

Or

Discuss *The Time Machine* as a dystopian text.

6. Critically examine the contrasting relationships Montag shares with Captain Beatty and Professor Faber in *Fahrenheit 451*. How do these two figures represent opposing ideologies, and in what ways do they shape Montag's psychological and moral transformation over the course of the novel ?

Or

Referring to the line "If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none," critically analyse how *Fahrenheit 451* constructs its dystopian world. How does Bradbury use elements such as censorship, conformity and technological control to portray a society that suppresses critical thought and emotional depth ?

7. What is the role of individuality in dystopian writings ? Elucidate with reference to any text in your syllabus.

Or

Comment on the popular and effective metaphors employed by writers of dystopian literature to represent the calamitous possibilities of the future.

This question paper contains 4 printed pages]

Roll No.

04/6/25

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S. No. of Question Paper : 6373

Unique Paper Code : 2033102013

Name of the Paper : Graphic Narratives

Name of the Course : B.A. (Honours Course) English

Semester : IV

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *All* the questions in Part A and

any *three* questions in Part B. Questions in Part A

carry 10 marks each and questions in Part B carry 20 marks each.

A note for VI students : Students with Visual Impairment, attempting the paper, may focus on the word text of the graphic narrative and refer to the critical essays prescribed to assist access to the graphic narratives.

Part A

(3×10=30)

(All the questions in Part A are compulsory)

1. (a) Write a short note on Carrie Kelley.

P.T.O.

Or

- (b) Discuss the representation of Harvey Dent in Frank Miller's *Batman : The Dark Knight Returns*..
2. (a) Discuss the importance of multiple narrative voices in *A Gardener in the Wasteland*.

Or

- (b) How does *A Gardener in the Wasteland* connect caste discrimination in India to the racial discrimination in the United States of America ?
3. (a) Critically analyse the significance of the child narrator in Marjane Satrapi's *Persepolis*.

Or

- (b) Identify, contextualise and comment on the following :

“On the day Ruth and I died a death apiece, I clung to sanity by hiding in the agency cubicle and writing headlines for Fairytale Hair”.

Part B

(3×20=60)

(Answer any *three* questions)

4. (a) The challenges faced by Batman in Frank Miller's *Batman : The Dark Knight Returns* represent the changing moral landscape of the society that he inhabits. Do you agree ? Give a well-reasoned answer.

Or

- (b) Frank Miller presents a nuanced perspective on the power of media and its effects on society in *Batman : The Dark Knight Returns*. Do you agree ? Give a well-reasoned answer.
5. (a) Intersectionality of caste and gender is integral to the social movements led by Phule and Ambedkar. How do the texts in the syllabus convey this idea ?

Or

- (b) Do you think *A Gardener in the Wasteland* expands the genre of biography to capture the personal and collective experience of caste ? Give a reasoned answer.
6. (a) “Both *Persepolis* and *Kari* resist the gendered conventions in a rigid society.” Do you agree with the statement ? Substantiate your answer with critical analysis of the texts.

Or

- (b) How does Amruta Patil explore the challenging issues like mental health and suicide in her novel *Kari* ?

P.T.O.

7. (a) The graphic narrative has evolved as a relevant medium for the biographical/autobiographical narrative. Discuss with reference to any *two* texts in your course.

Or

- (b) How do you think Comic books and Graphic novels engage with the themes of gender and nation ? Substantiate your answer using *two* texts from your course.