

4/12/19 E

[This question paper contains 10 printed pages.]

Your Roll No.....

**Sr. No. of Question Paper : 3433**

**J**

Unique Paper Code : 12035901

Name of the Paper : Academic Writing and Composition

Name of the Course : **English Generic Elective**

Semester : I – LOCF

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. The Question Paper has **two** parts, **A** and **B**.
3. **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.*

1. Define Academic Writing and distinguish it from general writing.

P.T.O.



2. How far are the style conventions of Academic Writing significant in having success in your academic career?
3. Paraphrasing is an effective tool to avoid Plagiarism. Do you agree? Give reasons for your answer.
4. What are the different ways of avoiding plagiarism?
5. Define Critical Thinking and its steps.
6. Is it important to structure an argument for an academic paper? Why? Give reasons

### PART B

Answer any **three** of the following questions.

Each question carries **15 Marks**.

1. Write a Summary of the following passage and give it a suitable title. (12+3=15)

Title of any work of art is significant as it is a pointer to the theme or to the main protagonist. But "As You Like It" does not come under any such category

apparently. The plot of the play is borrowed and adapted from Thomas Lodge's prose romance *Rosalynde*. We can trace the title to Lodge's work where he uses the phrase "if you like it, so". Probably Shakespeare had *Rosalynde*'s this phrase in mind while working on the title of the play.

But more significant is the epilogue in terms of aptness of title. In the epilogue, Rosalind says – "like as much of this play as you please." Rosalind here is speaking to the female audience, but she also speaks to the male audience, and says – "that between you (males) and the women the play may please." Epilogue primarily serves the purpose of summing up the theme of the play and to address the audience directly so as to make a lasting impression in the minds of the audience.

What Rosalind says in the epilogue is significant, as a good play has been performed and the audience may take the play as they feel like. The play had various things to offer – the distinction between city and the court, the love affairs, the politics of usurpation, property disputes, contemplative wisdom, melancholic satiric outbursts, witty and humourous scenes and



episodes and the audience has the liberty to ponder on any one or all aspects of the play and also has the liberty to interpret the play in whichever way they feel like.

Elizabethan audience, as in all ages, consists of audience from different strata of society. The variety in audience demands the playwright to be much more diverse in his conceptualization and presentation of the play. Shakespeare knew that in his times if he has to establish himself as a popular dramatist then he needs to make everyone happy with his theatre. So he wrote and named the play accordingly.

Moreover, if seen from the characters' perspective the play fulfills the wishes of everyone – Orlando and Rosalind, Oliver and Celia, Silvius and Phebe, Touchstone and Audrey are joined with each other in matrimony, Duke Senior gets back his dukedom and property. Oliver gives the due share of Orlando. All the characters' whims, aspirations and dreams are fulfilled at the end of the play and for them even the play offers solutions as they would like to have it.

2. Make notes and then paraphrase the following passage.  
(5+10=15)

Mohandas Karamchand Gandhi is known as the father of India (Bapu) and often also termed as "mahatma" (great soul) – a title given to him by another great poet of India, Rabindra Nath Tagore. The two great men had immense respect for each other and shared a connection between them which is unparalleled in the history of India. Whereas Rabindra Nath Tagore was a poet, dramatist, lyricist, novelist, essayist, educationist and a great political activist; M. K. Gandhi was a writer, lawyer and a political and social leader who gave a new direction to the freedom struggle of India with his "satyagraha." If one talks about early twentieth century history or literature, then Gandhi's influence in every aspect of life was so much that without talking about him any discourse on historical processes or literary creations of the early twentieth century India is impossible.

For example, when one talks about Indian English novels in the first half of the twentieth century, we see that all the writers were heavily influenced by



Gandhian thoughts whether it is Mulk Raj Anand or R. K. Narayan or Raja Rao (the three stalwarts of Indian English novels). In some novels Gandhi appears-as a character, such as Mulk Raj Anand's *Untouchable*, which deals with the question of untouchability. Raja Rao's *Kanthapura* is a novel which deals with Gandhian thoughts and philosophy and the protagonist of the novel Murthy is a Gandhian figure. From this one can understand how deep was Gandhi's influence in India's nation building that the novelists could not dare avoid speaking about him. Not only the novelists but not any writing dealing with the early twentieth century historical – social and cultural processes would be incomplete without speaking about Gandhi's contribution to building India as a nation.

When Gandhi arrived at the political scenario of India, our nation was drowned in the darkness of British colonial presence and it needed a strong willed visionary to lead the Indian mass to the light that was much needed to achieve freedom for India. The lack of leadership was the primary problem India had to fight against the British. Gandhi was that leader who

had the mass appeal, the charisma to change the perception of the entire nation, to inspire people to stand up for their own rights and that too in a way which the British found hard to tackle. Gandhi provided that impetus, that inspiration, that impelling force to the Indian mass in the early twentieth century and still carries on giving that much needed vision that India needs for its development and progress.

3. The following is an introduction to an essay. Read it carefully and write two body paragraphs and a suitable conclusion. (10+5=15)

Feminism can be defined as “a political position against patriarchy” and feminist criticism as “a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism.” (Toril Moi) In other words, it can be said that Feminist criticism is an interdisciplinary approach which focuses on ‘gender politics’ though feminism rather than confining itself to textual analysis has a broader perspective in terms of having the political aim of seeking a just world for females and an end of all kinds of suppression and patriarchal oppression against women.



4. Write an essay on the following Thesis Statement. (15)

“It is the duty of the movie makers to crosscheck the historical accuracy of the time period they are portraying in movies.”

5. Edit and proof read the following passage and then rewrite it, incorporating all the corrections. (15)

Post-Colonialism is a branches of theoretical and critical study which aim to show the world how the West had achieved hegmony using different apparatuses and how the colonized tried dealt with the experience of colonialism. It is not that after the colonizer countries got their political freedom they were not under the hegemony of the western superiority any more – but till today we see among us the tendency to think that everything western is superior than our culture, we see that till the west doesn't not take notice of some cultural artefacts of ours, we do not value it. Satyajit Ray, the famous filmmaker from India had to be given Oscar to make us realize that we need to give him the national award Bharat Ratna. Anything Indian needs to be recognized

by the west to be liked by Indians. Our writers' need to get their books published by the Western Publishers to get a international audience as only when a books is internally acclaimed that we think of read it. This needs to be changed—we need to be much more self-respectful of us and need to have a faith in ourselves and our artifacts.

6. Create a bibliography using the following sources. 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)

Gayatri Chakravorty Spivak wrote A Critique of Post-Colonial Reason: Toward a History of the Vanishing Present which was published from Harvard University Press, Cambridge in 1999.

VS Seturaman edited the book Contemporary Criticism: An Anthology, which was published from Macmillan, New Delhi in 1989.

Patrick Williams and Chrisman. Laura edited Colonial Discourse and Post colonial Theory: A Reader which was published from Prentice Hall/Harvester Wheatsheaf. Hempstead in 1993.

Edward Said wrote *Orientalism* which was published in 1978 and its 25th Anniversary Edition was published by Penguin Classics in 2003.

Robert Young wrote *Post colonialism: An Historical Introduction* which was published from Blackwell, Oxford in 2001.