

**M.PHIL. ENGLISH ENTRANCE EXAMINATION, JUNE 2011**

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**Max. Time: 2 hours**

**Max. Marks: 75**

**INSTRUCTIONS**

1. Do **NOT** reveal your identity in any manner in any part of the answer book.
2. Enter your Hall Ticket Number on the **FIRST** page of **EACH** answer book. This paper comprises **THREE SECTIONS** in all. **SECTION I** is of an objective type. One third of a mark (**1/3**) will be deducted for every **WRONG** answer. **NO MARKS** will be deducted for questions **NOT ATTEMPTED**. **Sections II and III** contain separate questions for literature and language. You must answer **only** literature questions if you wish to do your research in literature. You must answer **only** language questions if you wish to do your research in language.
3. Write your answers **ONLY** in the space provided in the question paper. **NO** additional paper or answer book will be given.
4. Space for **ROUGH WORK** is provided on pages **8** and **16**.
5. This question paper contains **24 pages** in all. **Ensure that all the pages** have been printed before you start answering.
6. At the end of the examination **RETURN ALL THREE SECTIONS** of the answer book to the invigilator.

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**[Turn to Page 2 for Section I]**

W-38

**SECTION I : LANGUAGE**  
**[ TOTAL MARKS 25 ]**

There are **25** questions to answer.  
All questions carry **ONE MARK** each.  
Put a tick mark (✓) in the box against the correct answer.

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Choose the right item from the options given below, filling in, correcting or replacing as necessary.

1. Nagaraju was patience *personified*. The italicised word means he was \_\_\_\_\_.

- (a) a full person
- (b) an impersonated individual
- (c) an embodiment of patience
- (d) an impatient person

2. Knights followed the code of \_\_\_\_\_.

- (a) cavalry
- (b) casuistry
- (c) carpentry
- (d) chivalry

3. "Geography is about \_\_\_\_\_  
Biography is about chaps!"

Complete the couplet with the word that meets the requirements of both sense and rhyme.

- (a) places
- (b) laps
- (c) maps
- (d) lands

4. The correct expanded form of the commonly used abbreviation 'etc' is \_\_\_\_\_.

- (a) extra
- (b) et cetera
- (c) et cetera
- (d) excreta

**[TURN TO PAGE 3]**

5. 'Uncertain or risky' is the meaning of:

- (a) accolade
- (b) delineate
- (c) expatiate
- (d) precarious.

6. "Local people kill these animals for the pot." The underlined phrase here means:

- (a) to eat
- (b) for fun
- (c) for getting a kick
- (d) in plenty

7. Choose the sentence which means: All the people of Haiti live in poverty and violence.

- (a) The people of Haiti, who for decades have lived with grinding poverty and mind-numbing violence, are unfamiliar with the workings of a true democracy.
- (b) The people of Haiti who for decades have lived with grinding poverty and mind-numbing violence are unfamiliar with the workings of a true democracy.
- (c) The people of Haiti, who for decades have lived with grinding poverty and mind-numbing violence are unfamiliar with the workings of a true democracy.
- (d) The people of Haiti who for decades have lived with grinding poverty and mind-numbing violence, are unfamiliar with the workings of a true democracy.

8. Choose the sentence which means: Some residents of Hyderabad do not hold secure, well-paying jobs.

- (a) The residents of Hyderabad, who do not hold secure, well-paying jobs, must resent the common portrayal of the city as a land of opportunity.
- (b) The residents of Hyderabad who do not hold secure, well-paying jobs must resent the common portrayal of the city as a land of opportunity.
- (c) The residents of Hyderabad, who do not hold secure, well-paying jobs must resent the common portrayal of the city as a land of opportunity.
- (d) The residents of Hyderabad who do not hold secure, well-paying jobs, must resent the common portrayal of the city as a land of opportunity.

[TURN TO PAGE 4]

9. "She ate when I arrived". This implies:

- (a) I arrived first and then she ate.
- (b) She ate before I arrived.
- (c) She was eating when I arrived.
- (d) She had eaten when I arrived.

10. I will throw you \_\_\_\_\_ on your ear!

- (a) in
- (b) out
- (c) about
- (d) away

11. I'm not to be meddled \_\_\_\_\_.

- (a) on
- (b) upon
- (c) with
- (d) along

12. "His outward features reflect the character within. The character within is delightful."

These sentences imply that:

- (a) his outward features do not tell us anything about him.
- (b) his outward features suggest that he is a delightful person.
- (c) the character of a person is reflected on their face.
- (d) The character within is what counts.

13. (i) We have the pleasure to invite you to the inaugural.  
(ii) We have the pleasure in inviting you to the inaugural.

- (a) Both (i) and (ii) are correct.
- (b) (i) is correct, but (ii) is wrong.
- (c) (ii) is correct but (i) is wrong.
- (d) Both (i) and (ii) are wrong.

[TURN TO PAGE 5]

14. *Young Turks* are

- (a) young agitators
- (b) young at heart
- (c) Turks who are young
- (d) rebels within a party.

15. We would like to invite you to write an article for us. Please let us know if you would like to pursue this opportunity.

Here, the speaker implies:

- (a) That it is an honour for the invitee to receive the invitation.
- (b) That it is an honour for the person inviting to send out the invitation.
- (c) That such opportunities are hard to come by.
- (d) That this is the only chance for the invitee to take up this invitation.

16. Fill in the gaps with the appropriate set of words:

Oil does not blend \_\_\_\_\_ water any more than iron floats \_\_\_\_\_ it.

- (a) in; on
- (b) with; on
- (c) with; in
- (d) with; upon

17. Choose the appropriate set of words to fill in the blanks:

If only I \_\_\_\_\_ powerful, I \_\_\_\_\_ ensure equality for all.

- (a) were, would
- (b) were, will
- (c) was, would
- (d) am, were

18. Choose the option that is **incorrect**:

The girl, who was walking very slowly, was extremely beautiful.

- (a) "slowly" modifies the verb "walking".
- (b) "very" modifies the adverb "slowly"
- (c) "extremely" modifies the adjective "beautiful"
- (d) "walking" modifies "very"

[TURN TO PAGE 6]

19. Seeking permission from the teacher to enter the class, a student should ask:

- (a) Do I come in?
- (b) Should I come in?
- (c) May I come in?
- (d) Shall I come in?

20. (i) The students along with the teacher is missing  
(ii) The student along with the teachers are missing.  
(iii) The students along with teacher are missing.  
(iv) The student along with the teachers is missing.

- (a) (i) and (ii) right; (iii) and (iv) wrong
- (b) (ii) and (iii) right; (i) and (iv) wrong
- (c) (i) and (ii) wrong; (iii) and (iv) right
- (d) (i) and (iv) wrong; (ii) and (iii) right

21. In which of the following are all the words correctly spelt:

- (a) homoeopathy, amoeba, oesophagus, oeuvre
- (b) homeopathy, ameba, esophagus, ouvre
- (c) homoeopathy, ameoba, esophagus, oevre
- (d) homoepathy, ameba, oesophagus, oeuvre

22. "The novel derived from the sole novelist imagination".

The underlined word should be changed to:

- (a) novelists
- (b) novelist's
- (c) novelists'
- (d) novelists's

23. My mp3 player fell apart after a few weeks. My mp3 player cost over Rs.2000/-.  
can be combined in two ways as:

- (i) My mp3 player, which cost over Rs.2000, fell apart after a few weeks.
- (ii) My mp3 player, which fell apart after a few weeks, cost over Rs.2000/-.

State which of the following sentences is true:

- (a) (i) and (ii) mean exactly the same thing.
- (b) The emphases in (i) and (ii) are different.
- (c) (i) and (ii) mean completely different things.
- (d) None of the above.

[TURN TO PAGE 7]

24. The correct sequence of the adjectives in the sentence is:

- (a) The ripe, delicious, juicy mango
- (b) The juicy, ripe, delicious mango
- (c) The juicy, delicious, ripe mango
- (d) The ripe, juicy, delicious mango

25. "But for their preparedness more lives would have been lost." This sentence indicates that:

- (a) more lives were lost because they were not prepared
- (b) they were prepared
- (c) their preparedness helped to save lives
- (d) they were unprepared.

**[SECTION I ENDS]**

**[TURN TO PAGE 8 FOR ROUGH WORK SPACE]**

**[TURN TO PAGE 9 FOR SECTION II]**

**[FOR ROUGH WORK]**



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**SECTION II : ESSAY**

**[ TOTAL MARKS 25 ]**

**LITERATURE TOPICS**

**ONLY FOR THOSE WHO WISH TO DO A PROJECT IN LITERATURE**

Write an essay on any **ONE** of the following in the space provided on pages **11-15**. Credit will be given for essays which are sharply focused and suitably illustrated.

1. Re-writing in the Neo-Classical age
2. The myth that is America
3. New literatures in English, how "new"?
4. Women's studies/Gender studies?
5. Beyond Theory
6. The text in cyber culture
7. Revenge tragedy as a Renaissance form
8. Narrative verse in the 19<sup>th</sup> Century
9. The Apocalyptic novel
10. Post-modernism in 20<sup>th</sup> Century literature
11. Romantic poetry: feelings or facts?
12. Reading the margins in Indian Writing in English

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**[ TURN TO PAGE 10 FOR LANGUAGE TOPICS ]**

**[ TURN TO PAGE 11 FOR ANSWER SPACE ]**

**SECTION II : ESSAY**

**[ TOTAL MARKS 25 ]**

**LANGUAGE TOPICS**

**ONLY FOR THOSE WHO WISH TO DO A PROJECT IN LANGUAGE**

Write an essay on any **ONE** of the following in the space provided on pages **11-15**. Credit will be given for essays which are sharply focused and suitably illustrated.

1. Advertisements as teaching material
2. Using drama to teach communication skills
3. Computer-based language teaching: merits and demerits
4. The economic and racial implications of teaching Standard English as the correct form
5. Knowledge of "English" as a marker of modernity and progress
6. Large, heterogeneous classrooms – a boon in the language teaching context?
7. The role of media in standardizing/popularizing/legitimizing Indian English
8. Code-mixing in the coining of new words in India
9. The politics of teaching "Neutral English"
10. Translation and issues of correctness in language
11. Affective Stylistics

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**[TURN TO PAGE 11 FOR ANSWER SPACE]**



**SECTION III : POETRY  
[TOTAL MARKS 25]**

**ONLY FOR THOSE WHO WISH TO DO A PROJECT IN LITERATURE**

Critically examine the following poem commenting on its theme, technique and tone.

**A Martian Sends a Postcard Home**

Caxtons are mechanical birds with many wings  
and some are treasured for their markings --

they cause the eyes to melt  
or the body to shriek without pain.

I have never seen one fly, but  
sometimes they perch on the hand.

Mist is when the sky is tired of flight  
and rests its soft machine on ground:

then the world is dim and bookish  
like engravings under tissue paper.

Rain is when the earth is television.  
It has the property of making colours darker.

Model T is a room with the lock inside --  
a key is turned to free the world

for movement, so quick there is a film  
to watch for anything missed.

But time is tied to the wrist  
or kept in a box, ticking with impatience.

In homes, a haunted apparatus sleeps,  
that snores when you pick it up.

If the ghost cries, they carry it

to their lips and soothe it to sleep

with sounds. And yet they wake it up  
deliberately, by tickling with a finger.

Only the young are allowed to suffer  
openly. Adults go to a punishment room

with water but nothing to eat.  
They lock the door and suffer the noises

alone. No one is exempt  
and everyone's pain has a different smell.

At night when all the colours die,  
they hide in pairs

and read about themselves --  
in colour, with their eyelids shut.

by Craig Raine

**[THOSE WHO WISH TO DO A PROJECT IN LANGUAGE SHOULD TURN TO PAGE 19]**

**[TURN TO PAGE 21 FOR ANSWER SPACE]**

**SECTION III**  
**[TOTAL MARKS 25]**

**ONLY FOR THOSE WHO WISH TO DO A PROJECT IN LANGUAGE**

**ATTEMPT ANY ONE QUESTION**

1. Examine the differences in the use of modal verbs in British (BrE) and American English (AmE) as exemplified in the following sentences. Formulate generalizations on modal verb use on the basis of this data in the two varieties.

a) BrE            You needn't bother. He needn't fear anything. They needn't worry.  
AmE, BrE        You don't need to do it. He doesn't need to go.

b) BrE            He daren't speak to her.  
AmE, BrE        She did not dare to speak to him.

c) AmE, BrE     How dare he speak that way?  
AmE, BrE        Do you need to take the car?

d) AmE, BrE     I never used to think so. He never used to smoke.  
AmE, BrE        Did he use(d) to smoke?

e) BrE            He oughtn't to do it.  
BrE                Ought you really to do that?

f) AmE, BrE     He should not do it.  
AmE, BrE        Should you really do that?

**OR**

2. Look at the expressions given below and identify the linguistic processes used to construct the implied meaning. (You could discuss each of them separately or club them in one discussion.)

- a. If you want it fresh, buy it frozen.
- b. We have to believe in free will – we've got no choice.
- c. If you won't leave me alone, I'll find someone else who will.
- d. I'm not going to say, "I told you so!"
- e. I told you a million times: DON'T EXAGGERATE!

OR

3. Look at the poem below and develop two different types of vocabulary exercises.

**Mulligatawny dreams**

*anaconda, candy, cash, catamaran.  
cheroot. coolie. corundum. curry.  
ginger. mango. mulligatawny.  
patchouli. poppadom. rice.  
tatty. teak. vetiver.*

I dream of an english  
full of the words of my language

an english in small letters  
an english that shall tire a white man's tongue  
an english where small children practice with smooth round  
pebbles in their mouth to the spell the right zha  
an english where a pregnant woman is simply stomach-child-lady  
an english where the magic of black eyes and brown bodies  
replaces the glamour of eyes in dishwater blue shades  
and the airbrush romance of pink white cherry blossom skins  
an english where love means only the strange frenzy  
between a man and his beloved, not between him and his car  
an english without the privacy of its many rooms  
an english with suffixes for respect  
an english with more than thirty six words to call the sea  
an english that doesn't belittle brown or black men and women  
an english of tasting with five fingers  
an english of talking love with eyes alone

and i dream of an english

where men  
of that spiky, crunchy tongue  
buy flower-garlands of jasmine  
to take home to their coy wives  
for the silent demand of a night of wordless whispered love...

by Meena Kandasamy

[ TURN TO PAGE 21 FOR ANSWER SPACE ]

