

GENERAL ENGLISH – II

Duration: 3 Hours

Total Marks: 75

- Instructions: 1) *All* questions are compulsory. However, internal choice is available.  
2) Write the question and sub-question number **correctly**.  
3) Figures to the *right* indicate *marks*

SECTION – I

A. Answer the following questions as directed:

(12)

1) Choose the correct alternatives to the underlined phrases:

(a) She calls me once in a blue moon.

- (i) Often (ii) Daily (iii) Rarely

(b) That car cost him an arm and a leg.

- i) Inexpensive (ii) Reasonable (iii) Expensive

2) Use in sentences of your own:

- a) Formally b) Formerly

3) Give the meaning:

- a) Aisle b) Isle

4) Choose the correct spelling:

- a) Amnecia, Emnesia, Amnesia, Amnesia b) Borrower, Burroer, Borower, Buower

5) Correct the spelling:

- (a) Endenger (b) Iminent

6) Identify the prefix and give the meaning:

- (a) Psychology (b) Geography

7) Choose the appropriate word to fill in the blank:

(a) Rajesh \_\_\_\_\_ the organizers if he could perform the play.

- i) Shouted ii) Asked iii) Decided

(b) We made an \_\_\_\_\_ of upcoming shows.

- i) Announcement ii) Declaration iii) Manifestation

8) Choose the appropriate word:

a) I pushed his hands in his trousers so that if the \_\_\_\_\_ came out early his arms wouldn't float up.

- i) rigor mortis ii) faux pas

b) We decided that we will give Rs 20,000 as \_\_\_\_\_ payment for the health problems they may have.

- i) ex gratia ii) magnum opus

10) Give the meaning of words:

- a) a priori b) deus ex machina

11) Make sentences using the idioms given:

- a) Champagne on a beer budget b) Piece of cake

12) Use in sentences of your own so as to convey their meaning:

a) Witness

b) Hawker

## SECTION - 2

**B. Read the following passage carefully and answer the questions given below it:**

(6)

Do we need theatre? That is the question thousands of professionals disappointed in theatre and millions of people who are tired of it are asking themselves. What do we need it for? In those years when the scene is so insignificant in comparison with the city squares and state lands, where the authentic tragedies of real life are being played. What is it to us?

Gold-plated galleries and balconies in the theatre halls, velvet armchairs, dirty stage wings, well-polished actors' voices, - or vice versa, something that might look apparently different: black boxes, stained with mud and blood, with a bunch of rabid naked bodies inside.

What is it able to tell us? Everything! Theatre can tell us everything.

How the gods dwell in heaven, and how prisoners languish in forgotten caves underground, and how passion can elevate us, and how love can ruin, and how no-one needs a good person in this world, and how deception reigns, and how people live in apartments, while children wither in refugee camps, and how they all have to return back to the desert, and how day after day we are forced to part with our beloveds, - theatre can tell everything.

The theatre has always been and it will remain forever.

And now, in those last fifty or seventy years, it is particularly necessary. Because if you take a look at all the public arts, you can immediately see that only theatre is giving us - a word from mouth to mouth, a glance from eye to eye, a gesture from hand to hand, and from body to body. It does not need any intermediary to work among human beings - it constitutes the most transparent side of light, it does not belong to either south, or north, or east, or west - oh no, it is the essence of light itself, shining from all four corners of the world, immediately recognizable by any person, whether hostile or friendly towards it.

And we need theatre that always remains different, we need theatre of many different kinds.

Still, I think that among all possible forms and shapes of theatre its archaic forms will now prove to be mostly in demand. Theatre of ritual forms should not be artificially opposed to that of "civilized" nations. Secular culture is now being more and more emasculated, so-called "cultural information" gradually replaces and pushes out simple entities, as well as our hope of eventually meeting them one day.

But I can see it clearly now: theatre is opening its doors widely. Free admission for all and everybody.

To hell with gadgets and computers - just go to the theatre, occupy whole rows in the stalls and in the galleries, listen to the word and look at living images! - it is theatre in front of you, do not neglect it and do not miss a chance to participate in it - perhaps the most precious chance we share in our vain and hurried lives.

We need every kind of theatre.

There is only one theatre which is surely not needed by anyone - I mean a theatre of political games, a theatre of a political "mousetraps", a theatre of politicians, a futile theatre of politics. What we certainly do not need is a theatre of daily terror - whether individual or collective, what we do not need is the theatre of corpses and blood on the streets and squares, in the capitals or in the provinces, a phony theatre of clashes between religions or ethnic groups...

(Anatoly Vassiliev)

1. What does the above passage speak about?
2. Why according to the writer theatre is necessary?
3. Which forms of theatre will now be in demand according to the writer?
4. What kind of theatre according to the writer we do not need?
5. Who has written the above passage?
6. Give a suitable title for above passage?

**C. Make a précis of the following passage, keeping it 1/3<sup>rd</sup> of original. Give it a suitable title: (10)**

Goa has been reflected in many ways. It is sometimes reflected through people, through its culture and sometimes through literature. Goan reflection is nothing but the projection of Goa as a land, Goa's socio-economic life and contemporary Goan expressions. According to Prof. Peter Nazareth "Goans have written in thirteen languages. Goans meditate between cultures, Goans live between different cultures, Goans are travelers from one part to another.... We can understand different cultures and help people from different cultures understand one another. But the disadvantage is that if we don't work on it, we may end up not knowing who we are." Today Goa is portrayed as something different from what it is in reality. And not just the media is to be blamed but also the Goans are to be blamed who allowed themselves to be portrayed in a negative manner.

Goan literature is one of the important tools which reflect Goa in its true sense. But the problem with Goan literature was that most of the literature was written in local languages like Konkani and Marathi and only a few people could read and understand what Goa actually is and what are the issues related to this land. The solution to tackle this problem is nothing else but translation. (210 words)

**D. a) As a Secretary of Navhind foundation working for creating awareness about education in rural areas, write a report about an awareness drive that your organization carried out recently in the village of Sarangpur. (7)**

OR

**b) As the Chief Secretary of Arun Sports Club write a report on the achievements of the club for the year 2016-17**

**E. Write an essay of about 350 words on any one of the following: (10)**

- a) Child Marriages in India
- b) Your take on Capital Punishment
- c) Human Rights and us
- d) My duties as a citizen of India

### SECTION - 3

**F. Answer any four of the following in about 150 words each: (20)**

1. 'No one can be a truly competent lawyer unless he is a cultivated man.' Elaborate on this statement; which forms the crux of Felix Frankfurter's letter to Paul Claussen, Jr.
2. What tactics did Lord Russell use in his cross examination of Pigott in order to discover the truth?
3. As a student of law, do you agree with the arguments expressed by G. B. Shaw and him consequently referring to the murder of Constable Gutteridge as a 'reasonable' one?
4. '...there can be no greater contempt than to intimidate a witness before he gives his evidence or to victimise him afterwards for having given it.' Explain this statement by the author with reference to the case of Attorney-General v. Butterworth.
5. 'There is only one excuse for the official slaughter of a man (or woman) in cold blood; and that is that he gives more trouble to the community than he is worth.' In light of this statement, discuss G. B. Shaw's views on capital punishment.

**G. Answer any two of the following in about 150 words each: (10)**

1. Mention some solutions suggested by Justice R. P. Sethi towards establishing a strong investigating/ law enforcing agency in order to curb crime in our society.
2. According to Justice A. S. Anand, how should judges be involved in the administration of justice?
3. '...there are three elements which are to be associated, made effective and participative in the criminal justice policy-making process.' Which are these three elements that Justice R. P Sethi speaks of?

\*\*\*\*\*