

Roll No.

Total Pages : 6

020104

March 2023
B.Tech. - I SEMESTER
English (HSMC-101)

Time : 3 Hours]

[Max. Marks : 75


Instructions :

1. *It is compulsory to answer all the questions (1.5 marks each) of Part-A in short.*
2. *Answer any four questions from Part-B in detail.*
3. *Different sub-parts of a question are to be attempted adjacent to each other.*

PART-A

1. (a) Define Redundancy. (1.5)
- (b) Give synonyms for : 1. plentiful, 2. prohibit, 3. happy. (1.5)
- (c) Give antonyms for : 1. transparent, 2. liberty, 3. admire. (1.5)
- (d) Give *three* examples of loan (borrowed) words. (1.5)
- (e) Add suitable suffixes to make meaningful words :
1. thought 2. fool 3. courage. (1.5)

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 [P.T.O.]

- (f) Add suitable prefix to each of the following :
1. circle 2. eating 3. calculate. (1.5)
- (g) the watermelon/thirst quenchers/in summers/is/one of the best. (1.5)
- (h) Mohini wrote ____ very good essay, (article) (1.5)
- (i) Use phrase '*to bank upon*' in a meaningful sentence. (1.5)
- (j) I am feeling more better than yesterday. (correct the sentence) (1.5)

PART-B

2. (a) Define all the stages of word formation by giving suitable examples. (10)
- (b) Explain in detail various types of sentence structures with examples. (5)
3. (a) Describe the most exciting event of your life in about 120 words. (5)
- (b) Write a paragraph on any *one* of the given topics : (200-250 words)
- (i) My favorite teacher or
- (ii) Process of making any recipe. (10)

4. (a) What is a precis? Explain the Do's and Dont's one should keep in mind while writing a precis. (5)
- (b) Write a precis for the passage by giving suitable title : (10)

The history of English language theatre in India has been a varied and interesting one. In the beginning such theatre, was based on the dual movements of resistance and sub- version. It positioned itself against the colonial powers that dominated the country, speaking to the rulers in their language, but using its own words. However it also pandered to the desired image of 'Westernization', of aping Europe in manners, style and language, providing an easy and 'desirable' form of entertainment for those Indians who aspired to be 'like' their British masters.

After Independence too, English language theatre followed this double role – while Hindi and other Indian language theatre groups and dramatists found government patronage and a 'national' identity, English language theatre remained on the margins of intellectual and critical attention while simultaneously retaining its control of the cultural space, in terms of audiences and practitioners. While mainstream English language theatre flourished mainly in the metropolitan centers, it did spread from outside its traditional cities like

Bombay and Chennai to other metros like Bangalore and Delhi. Until the 1990s, English language theatre and its performances in India were dominated by Western texts – plays by European or American playwrights were performed regularly by amateur and semi-professional groups and watched by audiences. (India does not really support professional theatre groups outside the repertory companies of government sponsored institutions such as the National School of Drama, the Shri Ram Repertory, etc. Most theatre practitioners are people who try as much as possible to 'do theatre' in their spare time, outside their 'paying' jobs or professions). This does not mean that the theatre itself was repetitive or derivative – in Bombay for instance where theatre has had a long and well and established history; the performances were experimental, original and vibrant.

Despite the status of English as a language of power and prestige in our society, original Indian theatre in English was not really successful. There have been Indian playwrights writing in English for many years. Names such as Asif Currimbhoy, Partap Sharma, Gieve Patel and Gurcharan Das are well known pioneers in the history of English language theatre in India. The plays written by these playwrights were largely cast in the established mould of western proscenium theatre.

Based in the realistic tradition of European masters, these texts centred around the family as a microcosm of society, using the 'private' lives of their characters to comment on the 'public', spaces of society, state and community.

5. Do as directed :

- (1) Either Sunil or Rohan (*is/are*) his brother.
- (2) I shall return (*in/on*) an hour.
- (3) Each of his brothers (*have/has*) made a good start.
- (4) Mathematics (*is/are*) a very difficult subject.
- (5) One should respect (*his/one's*) teachers.
- (6) It was (*me/I*) who scored the goal.
- (7) Twenty kilos rice (*is/are*) not much for the month.
- (8) Use phrase '*carry on*' in a meaningful sentence. -
- (9) A plenty of apples (*is/are*) purchased by Sita.
- (10) 'To bell the cat' use in a meaningful sentence.
- (11) Two and two (*make/makes*) four.
- (12) Do not laugh (*on/at*) the poor man.
- (13) Neither Mukesh nor his friends (*was/were*) present there.
- (14) I spoke slowly so that _____. (use adverb clause)
- (15) mount everest is the highest mountain in the world, (*punctuate and capitalize*)

6. (a) What are the important writing parts? Discuss the significance of introduction and conclusion in the art of writing. (10)
- (b) What is coherent writing? Describe its essentials. (5)
7. Write an Essay in about 300 words on any one of the following :
- (a) Knowledge is power.
- (b) The misuse of science.
- (c) Value of newspapers. (10)
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