

(A-37) Seat No: _____

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SARDAR PATEL UNIVERSITY
T.Y.B.A. (EXTERNAL) EXAMINATION
2016
Monday, 9th May
10.30 a.m. to 1.30 p.m.
ENGLISH PAPER-XI (ENG-311)
[Phonetics, Phonology and Practical Criticism]

Maximum Marks: 100

Note: Figures to the right indicate full marks.
Mention clearly the option you attempt.

- Q. 1 Answer ANY TWO of the following: [20]
- (1) Mention the organs of speech and explain any two of them.
 - (2) Write a note on the merits of an ideal speaker.
 - (3) Define the term 'Stress' and comment on its importance in speech.
 - (4) Explain the term 'Intonation' and discuss its significance in communication.

- Q. 2 Transcribe ANY TEN of the following words in IPAs: [15]

Tough	Without
Salute	Pressure
Closure	Unholy
Blaze	Torn
Dawn	Card
Plague	Search
Pigeon	Room
Miles	Twice
Memory	Should
Wait	Cure

- Q. 3 Explain and comment on ANY FOUR of the following literary terms: [20]

1. Lyric
2. Chorus
3. Motif and Theme
4. Myth
5. Ballad
6. Comedy
7. Epic
8. Flat and Round Characters

Q. 4 Appreciate the following poem and give it a suitable title:

[16]

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seem asleep;
And all that mighty heart is lying still!

OR

When I have fears that I may cease to be
Before my pen has gleaned my teeming brain,
Before high-piled books, in character,
Hold like rich garners the full ripened grain;
When I behold, upon the night's starred face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love;- then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

Q.5 Appreciate the following passage and give a suitable title to it:

[15]

In the drama we see man measuring his powers with others as intellectuals and moral beings, either friends or foes, influencing each other for the true enjoyment of life, may be the life itself consists of actions. The actions that the dramatist presents are sometimes the renovated pictures of life. Here no narration is required to fill the gaps of conversation, rather the living individuals accompanied by appropriate action and gesture and placed in apt circumstances, are to act and speak for life. This act is presented by dramatist. They are to have their assumed ranks in life, age and country- locality from which they are all drawn.

The springboard for drama was religion and through religion it penetrated deep into life. It is today that in the garland of religion the sources of dramatic art welled up, dividing into many streams, which widen as they run along, traverse the provinces of life. Many new books, flowing from other springs, fall into the main stream and swell its current.

Firstly, it might have taken the Divine life as its subject as we find in the dialogues of divine forms in Rig Vedas. Similar is the case with the Greek, Roman and English dramas. The growth of drama is so obvious and natural that in most of the civilized countries of antiquity, the art had been imitated and so great has been the skill that the romantic drama of a very high order like 'Shakuntala' could have a lasting effect. How delightful and romantic in its native climate and yet how very much in tune with our day to day life it was!

OR

Civilized age, as Macaulay makes use of the term, is an enlightened one in which intelligence, science, philosophy, prosper and subtle analysis abound. Although the abundance of wit and eloquence, obedience of verses and even of good ones, but little poetry, are other characteristics of the enlightened ages. Civilization is in a way the framework of our life. It is, of course, different from culture, which is an inner quality of mind. Now the advancement of civilization means the refinement and growth of a critical attitude. Taken as a whole, when the material framework of the life grows more complicated, the paraphernalia of life improves, civilization advances.

Similarly, poetry as defined by Macaulay as an art of employing words in such a manner as to produce illusion- the art of doing with words, what a painter does by means of colour. Poetry requires from us imagination- a sort of fine frenzy based on truth, may we call the truth of madness. The effect of imagination on children justifies the truth in the imaginative art, of which poetry is an indispensable part. As far as the enjoyment of poetry is concerned perhaps no person can be a poet or enjoy poetry without an unsoundness of mind. This again is a controversial point but let us for the time being take it as it is. In the same way poetry is much more than merely an imaginative art. It is beauty, wonder that are primary, but according to one school of thought it is all imagination.

Q. 6 (a) Explain ANY TWO of the following figures of speech with illustrations:

[08]

1. Personification
2. Antithesis
3. Simile
4. Paradox and Oxymoron

Q. 6 (b) Match the writers in Group 'A' with their works in Group 'B':

[06]

- | <u>A</u> | <u>B</u> |
|----------------------|----------------------------|
| (1) Edmund Spenser | (a) Oliver Twist |
| (2) Geoffrey Chaucer | (b) Animal Farm |
| (3) Alexander Pope | (c) Absalom and Achitophel |
| (4) John Dryden | (d) The Canterbury Tales |
| (5) Charles Dickens | (e) The Faerie Queene |
| (6) George Orwell | (f) The Essay on Man |
