

**CARMEL COLLEGE OF ARTS, SCIENCE & COMMERCE FOR WOMEN,
NUVEM-GOA**

SEMESTER END EXAMINATION, JANUARY 2022

Semester: I of BA **Course name and code:** Communicative English- 1.1/EGC 101
Total marks: 80 **Date:** **Duration:** 2 hours **Total no. of pages:** 01

Instructions:

- All questions are compulsory (with internal choices).
- Figures to the right indicate maximum marks.

Q. I. Read the following poem and answer the questions that follow: (16)

The Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree

-William Blake

1. State whether the following are True or False. Do not rewrite the sentences: (5)

- a) The poet was angry with his enemy and confronted him immediately.
- b) The word, 'apple' in the poem is a metaphor for consequences.
- c) The poet nurtured his wrath for his enemy, and watered it with songs of joy.
- d) The poet did not confront his friend about his anger and allowed it to grow.
- e) The enemy was unaware of the wrath that the poet was nurturing.

2. Give synonyms for the following words from the poem: (2)

- a) Ire
- b) Untrustworthy

- b) The word, 'apple' in the poem is a metaphor for consequences.
c) The poet nurtured his wrath for his enemy, and watered it with songs of joy.
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e) The enemy was unaware of the wrath that the poet was nurturing.

2. Give **synonyms** for the following words from the poem: (2)

- a) Ire
b) Untrustworthy

3. Give **antonyms** for the following words from the poem: (2)

- a) Uncovered
b) Coarse

4. Identify any two dominant themes from the poem given above and provide justification for the same. (2)

5. Highlight two ways in which the poet conceals his wrath from being discovered by his enemy. (2)

6. What happens to the rival of the poet, towards the end of the poem? Justify the ending. (2)

7. Explain your understanding of the line, 'I told my wrath' from the poem. (1)

Q.II. Answer the following:

1) Write an **essay** on **any ONE** of the following topics: (600-800 words) (10)

- A. Importance of education in building an identity and a career.
- B. The most important change the world needs now!

2) Write a **paragraph** on **any ONE** of the following topics in 150 words: (6)

- A. Speak of the devil, and the devil appears!
- B. The best of both worlds

Q.III. Attempt a precis of about 300 words on the essay given below. (12)

The Religion of the Forest

WE STAND BEFORE this great world. The truth of our life depends upon our attitude of mind towards it - an attitude which is formed by our habit of dealing with it according to the special circumstance of our surroundings and our temperaments. It guides our attempts to establish relations with the universe either by conquest or by union, either through the cultivation of power or through that of sympathy. And thus, in our realization of the truth of existence, we put our emphasis either upon the principle of dualism or upon the principle of unity.

The Indian sages have held in the Upanishads that the emancipation of our soul lies in its realizing the ultimate truth of unity. They said:

Ishavasyam idam sarvam yat kinch jagatyam jagat.

Yena tyaktena bhunjitha ma gradha kasyasvit dhanam.

(Know all that moves in this moving world as enveloped by God; and find enjoyment through renunciation, not through greed of possession.)

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(Know all that moves in this moving world as enveloped by God; and find enjoyment through renunciation, not through greed of possession.)

The meaning of this is, that, when we know the multiplicity of things as the final truth, we try to augment ourselves by the external possession of them; but, when we know the Infinite Soul as the final truth, then through our union with it we realize the joy of our soul. Therefore it has been said of those who have attained their fulfilment, - 'sarvam eva vishanti' (they enter into all things). Their perfect relation with this world is the relation of union.

This ideal of perfection preached by the forest-dwellers of ancient India runs through the heart of our classical literature and still dominates our mind. The legends related in our epics cluster under the forest shade bearing all through their narrative the message of the forest-dwellers. Our two greatest classical dramas find their background in scenes of the forest hermitage, which are permeated by the association of these sages.

The history of the Northmen of Europe is resonant with the music of the sea. That sea is not merely topographical in its significance, but represents certain ideals of life which still guide the history and inspire the creations of that race. In the sea, nature presented herself to those men in her aspect of a danger, a barrier which seemed to be at constant war with the land and its children. The sea was the challenge of untamed nature to the indomitable human soul. And man did not flinch; he fought and won, and the spirit of fight continued in him. This fight he still maintains; it is the fight against disease and poverty, tyranny of matter and of man.

This refers to a people who live by the sea, and ride on it as on a wild, champing horse, catching it by its mane and making it render service from shore to shore. They find delight in turning by force the antagonism of circumstances into obedience. Truth appears to them in her aspect of dualism, the perpetual conflict of good and evil, which has no reconciliation, which can only end in victory or defeat.

But in the level tracts of Northern India men found no barrier between their lives and the grand life that permeates the universe. The forest entered into a close living relationship with their work and leisure, with their daily necessities and contemplations. They could not think of other surroundings as separate or inimical. So the view of the truth, which these men found, did not make manifest the difference, but rather the unity of all things. They uttered their faith in these words: *Yadidam kinch sarvam prana ejati nihsratam* (All that vibrates with life, having come out from life). When we know this world as alien to us, then its mechanical aspect takes prominence in our mind; and then we set up our machines and our methods to deal with it and make as much profit as our knowledge of its mechanism allows us to do. This view of things does not play us false, for the machine has its place in this world.

And not only this material universe, but human beings also, may be used as machines and made to yield powerful results. This aspect of truth cannot be ignored; it has to be known and mastered. Europe has done so and has reaped a rich harvest.

The view of this world which India has taken is summed up in one compound Sanskrit word, *Sacchidananda*. [sic]. The meaning is that Reality, which is essentially one, has three phases. The first is 'sat', it is the simple fact that things are, the fact which relates us to all things through the relationship of common existence. The second is 'chit' – it is the fact that we know, which relates us to all things through the relationship of knowledge. The third is 'ananda'. It is the fact that we enjoy, which unites us with all things through the relationship of love.

According to the true Indian view, our consciousness of the world, merely as the sum total of things that exist, and as governed by laws, is imperfect. But it is perfect when our

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According to the true Indian view, our consciousness of the world, merely as the sum total of things that exist, and as governed by laws, is imperfect. But it is perfect when our consciousness realizes all things as spiritually one with it, and therefore capable of giving us joy. For us the highest purpose of this world is not merely living in it, knowing it and making use of it, but realizing our own selves in it through expansion of sympathy; not alienating ourselves from it and dominating it, but comprehending and uniting it with ourselves in perfect union.

Adapted from: <https://www.tagoreweb.in/Essays/creative-unity-218/the-religion-of-the-forest-2630/>

Q. IV. Answer any ONE the following:

(12)

1. You are the Secretary of Cultural Club of SRSV College, New Delhi. The club is planning to organise a charity event in keeping with the season of Christmas. Draft a **notice**, along with an **agenda** to be sent out to all the members of the club informing them about the meet. (approximately **50 words** for notice and **250 words** for agenda)

OR

2. You are the Secretary of Cultural Club of SRSV College, New Delhi. The club recently conducted a meeting to plan a charity event in keeping with the season of Christmas. As the Secretary of the club, write the **minutes of the meeting** in approximately **500 words**.

Q.V. Read the following essay and write a summarising note.

(12)

Can colours soothe a child's senses? Amid a pandemic, when increased screen time and a messed up routine are making parents anxious, special educators stress on the importance of engaging children in Art. "Fluidity of colours helps emotions to flow along," says Jinisha Pritesh Chheda, a Mumbai-based special educator and trained Waldorf teacher.

Jinisha, with her sister Kejal Dhaval Bakshi, started an online learning platform called Aavid in June last year that curates modular courses and workshops focusing on special education, parenting, life skills coaching and other teaching strategies against the backdrop of the pandemic. The platform facilitates the meeting of parents, teachers and therapists, to share their personal experiences of working with children across various age groups.

Recently, a series of workshops Aavid conducted on raising children amid the pandemic, highlighted the role Art plays in developing emotionally stronger children. According to Jinisha and Kejal, the art that children create can give a glimpse into how they are processing their current reality — one that is spent cooped up at home, away from friends and school.

The best way to paint free

Aavid recommends the wet-on-wet method of painting, adopted by most Waldorf schools across the globe. "In this method, the use of watercolours gives scope for fluid mixing and movement on paper. Colours bleed on to each other, they move, grow, spread and seem to have a life of their own. Because young children are so connected with their environment, they soak energy and feelings from the colours around them," says Kejal, a special educator based in Chennai.

This allows children to feel the effects of each colour's quality such as warmth or coolness, on themselves. Watercolours are not limited by exactness in form, shape or outline, so many children feel free to create and experiment. The method involves dipping a thick paper (120 GSM range) in a bucket of water and pinning it to the art board. Then, give the

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This allows children to feel the effects of each colour's quality such as warmth or coolness, on themselves. Watercolours are not limited by exactness in form, shape or outline, so many children feel free to create and experiment. The method involves dipping a thick paper (120 GSM range) in a bucket of water and pinning it to the art board. Then, give the child diluted water colours and a brush to paint on the wet paper.

"The colours flows like our emotions and give way to create a 'colour story'. Art comes from heart and so it helps the child to express their emotions — fear, sadness, anxiety, anger — all working actively in the subconscious mind," says Jinisha.

Children associate each colour with a strong positive or negative feeling, based on their experiences, which adds significance to their paintings. Jinisha believes that while bringing them out on paper, the child lets go of the emotions held inside for a long time. Aavid's workshop was done specifically for parents. According to Jinisha, once a parent is trained, the learning process for a child becomes continuous, and not limited to just a class. The workshop also dealt with measures a parent can take to prepare children for the new normal. A child's greatest strength is imitation.

"To prepare the child for a new normal, parents have to first take care of themselves. Their emotional and mental health should be well balanced. They can meditate, paint, exercise, talk to counsellors, and join self-care groups," says Jinisha.

Q.VI. Answer the following:

(6)

1. Punctuate and rewrite the paragraph given below:

in 2004 marian bakermans-kranenburg a professor of child and family studies at leiden university, started carrying a video camera into homes of families whose 1 to 3 year-olds indulged heavily in the oppositional, aggressive, uncooperative, and aggravating behaviour that psychologists call externalising : whining, screaming, whacking, throwing tantrums and objects, and wilfully refusing reasonable requests research has shown that toddlers with especially high rates of these behaviours are likely to become stressed, confused children who fail academically and socially in school, and become antisocial and unusually aggressive adults

2. Parse the following sentence:

(6)

Ramita, a writer, lived peacefully in the small town of Jehoria, Valhalla.
