

ESSAY, PRÉCIS WRITING AND COMPREHENSION

Time Allowed : Two Hours

Maximum Marks : 100

QUESTION PAPER SPECIFIC INSTRUCTIONS

(Please read each of the following instructions carefully before attempting questions)

All questions are compulsory.Question No. 1 is printed both in **ENGLISH** and in **HINDI**.Answer to Question No. 1 should be written in medium (**English** or **Hindi**) as authorized in the Admission Certificate and this medium must be stated clearly on the cover of the QCA Booklet in the space provided. No marks will be given for answers written in medium other than the authorized one.Question Nos. 2, 3 and 4 are printed in **English** only.Answers to Question Nos. 2, 3 and 4 must be written in **English** only.

All parts/sub-parts of a question shall be written together.

The number of marks carried by a question/part is indicated against it.

Word limit in questions, wherever specified, should be adhered to.

Any page or portion of the page left blank in the QCA Booklet must be clearly struck off.

You must not disclose your identity in any of your answers.

निबन्ध, सारलेखन और अर्थग्रहण

समय : दो घण्टे

अधिकतम अंक : 100

प्रश्न-पत्र सम्बन्धी विशेष अनुदेश

(प्रश्नों के उत्तर देने से पहले निम्नलिखित प्रत्येक अनुदेश को कृपया ध्यानपूर्वक पढ़ें)

सभी प्रश्न अनिवार्य हैं।

प्रश्न संख्या 1 अंग्रेज़ी और हिन्दी दोनों भाषाओं में छपा है।

प्रश्न संख्या 1 का उत्तर उस प्राधिकृत माध्यम (अंग्रेज़ी या हिन्दी) में लिखा जाना चाहिए, जिसका उल्लेख प्रवेश-पत्र में किया गया है और इस माध्यम का स्पष्ट उल्लेख प्रश्न-सह-उत्तर पुस्तिका के मुखपृष्ठ पर निर्दिष्ट स्थान पर किया जाना चाहिए। प्राधिकृत माध्यम के अतिरिक्त अन्य किसी माध्यम में लिखे गए उत्तर पर कोई अंक नहीं मिलेंगे।

प्रश्न संख्या 2, 3 एवं 4 अंग्रेज़ी भाषा में छपे हैं।

प्रश्न संख्या 2, 3 एवं 4 के उत्तर अंग्रेज़ी में लिखे जाने चाहिए।

किसी भी प्रश्न के सभी भागों/उपभागों के उत्तर साथ-साथ लिखना आवश्यक है।

प्रत्येक प्रश्न/भाग के अधिकतम अंक उसके सामने दिखाए गए हैं।

जहाँ भी प्रश्नों में शब्द-सीमा विनिर्दिष्ट है, उसका पालन करना आवश्यक है।

प्रश्न-सह-उत्तर पुस्तिका में खाली छोड़े गए पृष्ठ या पृष्ठ के भागों को सफाई से काट देना चाहिए।

आप किसी भी उत्तर में अपना परिचय प्रकट न करें।

1. Write an essay in about 500 words on any one of the following topics :

40

- (a) Advantages and Disadvantages of Goods and Services Tax (GST)
- (b) Religion and Caste-based Politics in Elections in India
- (c) Expectations of an Indian Soldier from the Society
- (d) Globalization and Women Empowerment
- (e) India-Pakistan Relations Today

निम्नलिखित विषयों में से किसी एक पर लगभग 500 शब्दों में निबन्ध लिखें :

- (a) वस्तु एवं सेवा कर (जी० एस० टी०) के फायदे और नुकसान
- (b) भारत में चुनावों में धर्म एवं जातिगत राजनीति
- (c) एक भारतीय सिपाही की समाज से अपेक्षाएँ
- (d) वैश्वीकरण और स्त्री-सशक्तिकरण
- (e) आज के सन्दर्भ में भारत-पाकिस्तान सम्बन्ध

2. Write a précis of the following passage by reducing it to one-third of its length.

Failure to adhere to the word limit may result in deduction of marks. Do not suggest any title. The précis must be written on the space provided for it :

20

The media of written war reporting are newspapers, magazines, and now, the virtual texts available on the internet. Each medium has its own *poesis* or approach to writing; variables such as deadline dates, frequency of publication, editorial policy and etiquette, amount of space devoted to the story, and the availability of illustration result in pieces ranging from the urgently laconic to the leisurely reflective, from the briefly factual to the complexly opinionated, from the quirkily personal to the broadly synoptic. (Television and radio war journalism have their own set of variables.) But despite these variations, modern war correspondence, from its beginnings, has had a primary objective—to achieve believability through an ethos (the Aristotelian term for persuasive appeal located in character) based on autopsy or firsthand experience. It is this objective that underlies the practice that was in its infancy in 1808 when the *London Times* sent Henry Crabb Robinson to Spain to report on the British forces fighting the Peninsular War. The first conflict to which American newspapers sent correspondents on a significant scale was the Mexican War. Indeed, newspaper proprietors such as George Wilkins Kendall, founder of the New Orleans *Picayune*, actually agitated for the conflict in the first

place. John Hohenberg observes that, "it was the fashion for correspondents to prove their daring by fighting rather than sit on the sidelines as non-combatants" and proving his proximity to the action, Kendall, one of forty correspondents in Mexico, captured a Mexican Cavalry flag, was mentioned twice in dispatches, and was wounded in the knee.

Though newspaper articles about war lack the true dialogic nature implied by the etymology of 'correspondence', their epistolary qualities suggest the necessary mutual confidence of the reader-war reporter relationship. The importance of maintaining this confidence is evident in an anecdote told by Emmet Crozier, who, in 1918, was working on *The New York Globe* and nursing a desire to go to France as a war correspondent. A colleague brought Crozier 'odd fragments' about the war, 'secondhand' material some of which Crozier suspected was fabricated, but which represented his only chance to be a war correspondent. After the war, Crozier discovered that all the material was fabricated and felt that a dirty trick had been played on *Globe* readers and on the integrity of journalism.

The reader-war reporter relationship, then, is founded on a credibility/closeness ratio. Next to proximity in importance is priority. News of war, in other words, must be fast as well as accurate. Legendary 'scoops' include Marguerite Duras reaching Dachau for the *Herald Tribune* before the American troops arrived; Doon Campbell getting first to the Normandy beaches for *Reuters*; Max Hastings of the *London Evening Standard* walking first into Port Stanley in 1982; Bob McKeown making the first live broadcast for CBS from Kuwait City in 1991; and, in the war in Afghanistan, John Simpson 'liberating' Kabul for the BBC. Such 'firsts' themselves become the 'peg' or 'frame' for the news material, often with the undesirable result of transforming the reporter into the story. As may be seen from these instances, accessing the war zone requires considerable resourcefulness and resilience on the part of the war correspondent, who must operate as a 'tactician'. Using clever tricks, the knowledge of how to get away with things, "hunter's cunning" moves along with joyful discoveries, the successful war recorder situates himself or herself into the arena of war.

Success has been more elusive for women war correspondents, traditionally denied access to this arena. In *Journalism for Women : A Practical Guide*, Arnold Bennett advised female journalists to confine themselves to the "woman's sphere"—fashion, cookery, and domestic economics, furniture, the toilet, and less exclusively, weddings and what is called society news. In the context of conflict, this mentality

limits women to what may be called *parapoleemics*—those spatial and temporal margins of war that include such phenomena as visits to the hospitals and orphanages, the home front, interviews of the waiting and the bereaved, and the domestic war front. (664 words)

3. Read the following passage and write short and precise answers to the questions that follow, in your own words :

4×5=20

The world's only egg-laying mammals, the platypus and spiny anteater, occur in Australia and nowhere else; they are the most primitive of all the furred animals. And the second most primitive beasts, the marsupials, which give birth to very immature young and carry them in the pouch of the mother until they are big enough to fend for themselves, constitute almost the whole of the native Australian fauna, though they are almost unknown elsewhere. North America has its *Opossum*, and South America its little *Selva*, but otherwise Australia has the monopoly of them—something like one hundred and fifty different species, ranging from little things smaller than a mouse to the giant Kangaroos that stand more than six feet high. In addition, we have a number of remarkable birds and reptiles. Taken all in all, the fauna of Australia is unbelievably ancient, with living representatives of groups which became extinct in other countries ages before man appeared on the face of the earth. Not only in Australia, but throughout the world, we in this generation are doing more violence to our wildlife than has ever been done before in the whole of history. Human populations are becoming greater, man is taking to himself more and more of the country that used to be in its natural state and that leaves less and less natural country for wild creatures to live in. Further, methods of transport have improved so that many places, which used to be inaccessible to man and which were, therefore, the undisputed strongholds of the wild creatures, have now become accessible. The result has been that not only adventurers, but also ordinary tourist sightseers, hunters and people, who are merely curious, have invaded their sanctuary. Many animals in Australia are on the verge of extinction. If they are to be preserved from absolute extinction, something will have to be done very quickly. And that is where one section of the division of wildlife comes into the picture of the scientific work of the CSIRO. This division was established in 1949 in response to two distinct needs in Australia, which to some extent fit in together. First, scientists have always believed that the first step in protecting the remnants of rare animals is to make a survey of our animal life, determine which kinds are

actually the rarest, find out why they are becoming rare, and then frame a policy for protecting them in the most effective way. That one might say is the constructive aim of this section. But it has also an aim that is destructive. The commonest wild animal in Australia is one that does not belong here at all. The rabbit was introduced to this country from abroad nearly a century ago to provide hunting and game for food, because there are no native Australian rabbits, but the rabbit in Australia became the world's most terrible example of what can happen when a potential pest is set loose in a new country where it has no natural enemies. Consequently, one of the works of the wildlife section is to find more and more effective ways of getting rid of rabbits. Bird banding has begun—rather belatedly because most other countries have already some project of the kind in hand—to give further information about the seasonal movements and habits of some of the native birds. Another project of rather unusual character is the study of Kangaroos. In some parts of Australia, particularly the far north-west, the Kangaroo is a serious pest. In other parts, it is one of the disappearing animals which need rigid protection to prevent it from disappearing altogether.

Questions :

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| (a) What constitutes the native Australian fauna? | 4 |
| (b) According to the passage, why is the Australian fauna ancient? | 4 |
| (c) What are the aims and goals of Wildlife Division? | 4 |
| (d) Why is the Rabbit called a Potential Pest by the speaker? | 4 |
| (e) Explain the statement, "we in this generation are doing more violence to our wildlife". | 4 |

4. Study the following passage carefully and then answer the questions that follow accurately and precisely in your own words : 4×5=20

The year 1931 marked the coming of age of the horror genre. Although there had previously been scattered examples of films that dramatized the horrible and the grotesque, the horror film did not flourish until Universal Pictures released *Dracula* and *Frankenstein*. The horror genre's sudden success was indeed puzzling because these films succeeded during the economic depression that occurred after 1929. In fact, audiences relentlessly flocked to this macabre new genre. Perhaps the audiences of that era equated the grim stories of countless people and villages being

destroyed by various creatures with the Great Depression, which in reality destroyed many people and cities. Perhaps they hoped that, like the films in which the creature dies at the end and a sense of balance is restored to the village, the poverty and despair induced by the Depression would also be conquered and a sense of order would be restored.

However there is a limit to human invention, if not human credulity. Horror films came out with the regularity of a monthly magazine. By the mid 1940s, Hollywood had produced so many horror films that the public started losing interest in them. In a desperate attempt to rejuvenate horror's declining box-office, Hollywood united horror filmdom's monsters, *Frankenstein Meets the Wolf Man*, a move that slowed down the erosion of box-office dollars but did not stop it. Feeling that the imaginary horror of a film could not possibly compete with the true horror tales of Nazism and the World War II circulating in the United States, Hollywood lamely blamed World War II for the continuing plummet of horror's box-office popularity.

After the War, little was heard of horror until the advent of Science Fiction in the 1950s when the genre, like a Phoenix rising from its own ashes, entered its second cycle. With the big Hollywood studios generally abandoning the horror like a wounded dying animal, various small, independent film companies, ranging from the fairly big American International Pictures to the ultra cheap Astor, became the most consistent suppliers of horror films. The independent film companies shrewdly manipulated and exploited the prevalent fears and changing values of that era. Their skillful exploitation of the public's fear of imminent nuclear destruction, for example gave birth to the 'atomic-age monsters' who were either normal living organisms, transformed into mutants by incessant human dabbling in the atomic field, in such films as *Colossal Man* and *Attack of the Crab Monsters* or supposedly extinct dinosaurs unleashed from their centuries' long 'dormancy' deep below ocean floors or ice caps because of atomic testing, as in the film *The Beast from 20,000 Fathoms*.

Questions :

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| (a) According to the passage, what do the horror films stand for? | 4 |
| (b) From the passage, trace the reasons for the success of horror films. | 4 |
| (c) How are the horror films connected to the World War II ? | 4 |

- (d) Explain the statement, "like a Phoenix rising from its own ashes, ...". 4
- (e) Make sentences of the following words used in the passage to bring out their meaning : 4
- (i) Dabbling
 - (ii) Flocked
 - (iii) Rejuvenate
 - (iv) Imminent

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