

<p>Candidates should answer questions from the following Part only if they have opted for ENGLISH as LANGUAGE—I.</p>	<p>परीक्षार्थी निम्नलिखित भाग के प्रश्नों के उत्तर केवल तभी दें यदि उन्होंने भाषा—I का विकल्प अंग्रेजी चुना हो।</p>
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**PART—IV : Language—I
ENGLISH**

Directions : Read the given passage and answer the questions (Q. Nos. 91 to 99) that follow by selecting the *most appropriate option*.

He has reservations on the treatment of dance in Indian films, but, given a chance to work on his own terms, legendary Kathak Dancer Pandit Birju Maharaj would like to work more in Bollywood. The 75-year-old tells us, "In my opinion, dance is adulterated in Bollywood. To make it more dramatic, the dancers are asked to perform in an exaggerated manner. That makes any kind of dance impure, especially classical dance. I'd like to work more in Hindi films, provided my dance is not tampered with."

The Kathak maestro tells us that over the years he's been highly impressed with how some female actors have showcased classical dance on screen. On being asked on how he sees the passion for dance among youngsters in the country, Birju Maharaj says, "I see that the young generation is divided in their response to classical dance. But in all my interactions with the younger lot, I have been impressed. These children have such amazing presence of mind, listening and learning while I talk and teach them." It is often said that classical dance doesn't receive due credit, but the man who is an authority on the subject thinks Delhi receives the art well. "I feel that classical dance might not be on a rise, in popularity, but I have always been overwhelmed by the response that I have received in Delhi.

My performances have always been applauded by packed houses in the Capital," he opines.

- 91.** The information presented here about Birju Maharaj can be found in a/an
- (1) newspaper article
 - (2) diary
 - (3) encyclopedia
 - (4) autobiography
- 92.** The observation that 'dance is adulterated' means that the dance form is
- (1) not practiced according to tradition
 - (2) found in adult entertainment
 - (3) performed only in films
 - (4) suitable to be performed by adults
- 93.** Here, "to perform in an exaggerated manner" suggests that performers
- (1) are not professionally trained
 - (2) deliberately distort the dance form
 - (3) only dance for a selected audience
 - (4) cannot dance
- 94.** A 'packed house' during his performance suggests that it was
- (1) jammed in tightly
 - (2) filled into
 - (3) exceeding allotted time
 - (4) well-attended

95. The younger dancers have 'presence of mind' means that they
- (1) are open to learning the pure form of the dance
 - (2) prefer traditional styles of dancing
 - (3) can combine to perform in the traditional and modern styles
 - (4) are calm while they prepare to perform
96. Birju Maharaj's assessment of his popularity lies in
- (1) the large numbers of practitioners and admirers of his style in Delhi
 - (2) the influence of traditional styles in modern dance
 - (3) his migrating to Mumbai on popular demand by producers
 - (4) the number of dances he has choreographed in films
97. A word that can replace the phrase 'tampered with' in the passage is
- (1) falsified
 - (2) misrepresented
 - (3) disturbed
 - (4) misused
98. An antonym for the word 'showcased' is
- (1) advertised
 - (2) published
 - (3) abridged
 - (4) withheld
99. A synonym for the word 'inspired' from the text is
- (1) adulterated
 - (2) impressed
 - (3) received
 - (4) divided

Directions : Answer the following questions (Q. Nos. 100 to 114) by selecting the most appropriate option.

100. To evaluate reading comprehension at Class III level, students may be asked to
- (1) retell a story in their own words or to summarize the main idea or the moral of the story
 - (2) take a short dictation of what they have read
 - (3) write a diary based on one of the characters
 - (4) use a set of identified vocabulary on their own
101. An exercise, where words are left out of a shorter passage, and the pupil must fill in the blanks with suitable words based on her reading, assesses her ability to
- (1) comprehend
 - (2) use new words
 - (3) summarize
 - (4) spell words
102. Creating or retrieving what the student wants to say and then generating a suitable text to say it, are stages of the _____ process.
- (1) listening
 - (2) writing
 - (3) speaking
 - (4) creative
103. Use of grammar, punctuation and spelling pertains to
- (1) text production while writing
 - (2) formal speech
 - (3) listening to a lecture
 - (4) informal conversation

104. Read the following exchange :

Speaker 1: Have you been to Indore?

Speaker 2: Who?

Speaker 1: To Indore, in Madhya Pradesh.

Speaker 2: Umm...I am not sure,...

During the assessment of students' speaking skills, mark(s) would be deducted during this exchange for

- (1) none of them
- (2) the second speaker
- (3) both of them
- (4) the first speaker

105. "A student recommends the reading of the latest best seller, saying that it is very interesting. You listen, trying to make out whether the student's observation is sincere or not." This type of listening can be described as

- (1) critical
- (2) comprehension
- (3) sympathetic
- (4) active

106. "Children deserve most of the credit for the language that they acquire." This observation implies that in modern classrooms

- (1) students pursue their own lines of enquiry
- (2) students need not attend L2 classes
- (3) students may choose L2 on their own
- (4) the teacher establishes the task and supports or facilitates learning

107. Types of 'text media' are

- (1) audio discs and tapes
- (2) illustrations and diagrams
- (3) motion pictures and documentaries
- (4) digital e-books, e-journals

108. Which of the following resources will help to break down communication barriers and enable children to study and learn in both L1 and L2?

- (1) Multilingual
- (2) Multimedia
- (3) More textual
- (4) Communicative

109. Students learning a language often lack confidence when speaking due to the language's unique pronunciation rules. One way to overcome this problem is

- (1) children reading aloud in class
- (2) using game-like activities which require verbal interactions in the classroom
- (3) conducting special speech therapy with a counsellor
- (4) correcting errors whenever they happen

110. The contemporary target language classroom is a confluence of varied languages and language abilities. Teachers should restructure their practices by exposing students to

- (1) summaries and simplified versions of the learning materials, e.g., stories, grammar notes, etc.
- (2) worksheets with a variety of tasks which cover the syllabus, and students give their responses in class under teacher's guidance
- (3) appropriate challenges based on the syllabus, in a secure environment, opportunities for all students to explore ideas and gain mastery
- (4) adequate self-explanatory notes, either prepared by teacher or from material writers

111. For students to gain language skills from textbooks, the textbook learning should

- (1) correlate with assessment and achievement
- (2) lead to using the textbook sparingly
- (3) expose them to more literary reading
- (4) become more cost-effective compared to technologically supported courses

112. While teaching hearing impaired students in an inclusive class, it is necessary for teachers to

- (1) make sure that they are including signs and nonverbal signals to strengthen any communication
- (2) conduct regular a special class for such students
- (3) be in constant touch with the parents of such students
- (4) use cue cards to signal the teaching content

113. While translating a subject and using the translation in the mainstream curriculum, the benefit is

- (1) promoting national identity
- (2) enriching linguistic capability and appreciation
- (3) enabling teachers who are not competent in the mainstream language to take classes
- (4) standardizing cultural identity

114. Some criteria for the selection of language items should involve

- (1) enough worksheets for practice
- (2) everyday vocabulary and sentences
- (3) their learnability, coverage and teachability
- (4) a focus on language rules

Directions : Read the given poem and answer the questions (Q. Nos. 115 to 120) that follow by selecting the *most appropriate option*.

Sprinkle, squish between my toes,
 The smell of ocean to my nose.
 I can feel each grain of sand,
 It falls from air into my hand.
 The shells I find along the shore,
 Picked up by birds that fly and soar.
 They sparkle like the ocean's waves,
 And carry sand from all the lakes.
 I walk
 That's where my feet leave prints to be.
 I walk all the way to the end of the land,
 The land that holds this beautiful sand.

—Morgan Swain

- 115.** The poem's central theme is
- (1) a factual description of nature
 - (2) sharing experiences with nature
 - (3) a recollection of a visit
 - (4) an introspection by the writer
- 116.** Here, "to the end of the land" refers to the
- (1) sealine
 - (2) land
 - (3) sky
 - (4) horizon
- 117.** Here, "That's where my feet leave prints to be" means that the writer
- (1) knows that everything is temporary
 - (2) relives past visits
 - (3) expects to forget the experience
 - (4) hopes to remember his visit
- 118.** The phrase in the poem that conveys the same meaning as "along the tip of the sea" is
- (1) "each grain of sand"
 - (2) "end of the land"
 - (3) "air into my hand"
 - (4) "like the ocean's waves"
- 119.** The poetic device used in the line "They sparkle like the ocean's waves" is a/an
- (1) hyperbole
 - (2) exaggeration
 - (3) simile
 - (4) allegory
- 120.** A word that can replace 'squish' is
- (1) crush
 - (2) hold
 - (3) scrunch
 - (4) trample