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**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BENGALURU - 27**

 **II SEMESTER END-SEMESTER EXAMINATION JULY- AUGUST 2022**

**L2 GE 221 - General English**

 **This paper contains 3 themes and 6 pages**

**Time: 2 HOURS** **Max. Marks: 60**

**INSTRUCTIONS**

1. **This paper is for those students who have chosen General English as their L2.**
2. **There are 3 themes in total, pick one and answer all questions under that theme.**
3. **Please indicate your theme clearly in the answer booklet**
4. **You are not allowed to pick questions from different themes**
5. **Please stick to suggested word limits**
6. **You are allowed to use a dictionary**

**THEME 1**

**I. Read the following extract from *Wisdom You Knead: What I Learned Baking with my Mother* by Natalie Jabbarpublished on SeriousEats and answer the questions below:**

“Children are like bread,” she explains to me one night at the kitchen table as we talk about the kind of person I am and the kind of person I will become. “You can choose which ingredients you will add to the mix when they are younger and there is still time to shape them after the dough has risen. But once you put them in the oven, it’s difficult to do much else.”

“You’re already in the oven,” she tells me. “It’s all you now.”

Growing up, my mother was the director in the kitchen, but she always invited me to contribute to her culinary production, especially during the monthly occurrence of what we called Baking Day. Pounding hazelnuts with a small brass hammer for chocolate chip hazelnut cookies; folding the yogurt and semolina flour together for namoura, a semolina cake soaked in orange blossom syrup with sliced almonds on top; braiding four elastic strands of dough into loaves of Swiss bread.

By the time I wake up on one such Baking Day, my mom is already zipping around the kitchen in her floral cotton house dress, the one with pockets. Framed by a jet-black pixie, her fair cheeks (which she often describes as “tahini” colored) are flush from activity. Her mug of Earl Grey with a splash of milk is almost empty, and the determined look on her face has my nine-year-old self sitting up straighter in expectation. She butters me the last slice of raisin bread and pours me a cup of milk with a splash of tea. As I eat my breakfast, we go over the plan. She consults her yellowing spiral recipe notebook, confirming steps under her breath as she flips between pages of her Arabic script and pasted-in photocopies from old magazines. I watch as she kneads dough briskly with her pale, veiny knuckles. This dough will becometriangle pastries stuffed with sautéed spinach, onions, and sumac, known as fatayer, and manakeesh, hand-sized pizzas painted with olive oil and za’atar that my mother gets from Palestine via a local grocer.

My most important job during all of this is to pay attention and absorb as she narrates each step of the process. Although my mother had a tendency to turn many experiences into a classroom, I had learned from girlhood that the kitchen was at the heart of Najat’s School of Life.

“Natalie, always remember to roast the nuts before you put them in the batter.”

“This is how I learned to cook from my grandmother, Natalie.”

“Don’t forget: you’re in charge, not the spatula.”

The smell of cookies, bread, and roasting nuts begins traveling through the house. “Natalie, did you close the bedroom doors?” my mother will inevitably ask, reminding me of her conviction that kitchen smells belong in the kitchen.

Each time she slides something in or out of the oven, she notes the time on a piece of paper stuck to the fridge with a magnet. Nothing will be burned under her watch.

**I.A. Answer the following questions in five sentences each (3x5=15)**

1. What job is the mother in this piece giving her daughter? Is this similar to the jobs given to the young children in your family?

2. Why do you think the author's mother says, "Children are like bread."? Give reasons.

 3. Examine the question, “Natalie, did you close the bedroom doors?”. Explain the logic she offers for this rule in your own words.

**II. Answer any THREE of the questions in 150-200 words each (3x10=30)**

4. In this excerpt, the kitchen is at the heart of this house. Which is the heart of your house? Elaborate.

5. The mother in this passage has a recipe book with notes written down for recipes and magazine cut-outs. Does anyone in your family have a book like this? What is in this book?

6. There is knowledge about cooking being passed on from one generation to the other, what kind of kitchen knowledge has been passed down in your family?

7. Do you think we don't see too many local grocery stores anymore? When was the last time you visited a grocery store and what did you buy?

**III. Answer the following question in 200-250 words (15 marks)**

8. The smell of baked goods would fill the author’s house. Write about the smell of a dish that filled your house; it doesn’t have to be a pleasant smell, it could also be unpleasant. Who made it? When and why did they make it?

**THEME 2**

**I. Read the following extract from Nisha Susan’s piece titled *The Pot that Broke Below a Hundred Other Pots* and answer the questions that follow:**

As an 18-year-old, *Aaraam Thampuran* made me wince for days. “*Ningal Alle Delhi yile aaa art journal*…? (Aren’t you…? The one who ran the art journal in Delhi?)” over the years became my shorthand for unconvincing, name-dropping arty characters in movies. It embarrassed me deeply. (Perversely, Suresh Gopi, hero of *Lelam* – also from 1997 – resorting to Yiddish in the middle of a trademark tirade against the villains, ‘You schmuck’, only made me fall about laughing.)

Over the years, I’ve also become a little grudging of the long explanation (such as the one in the above paragraph) I must make for this reference when I’m around someone who does not watch Malayalam cinema.

You’d think I’d have options other than Malayalam cinema for bonding in this movie-mad nation. My family was addicted to movie-watching in five different languages and thought it perfectly unremarkable. What was a bit unusual was that my paternal grandparents owned a movie theatre in the village for a while. We were packed off, all of us cousins, resident and visiting, to watch whatever raunchy 1980s Malayalam movie was running in the afternoon, to keep us off the streets and out of the pond or the local timber mill where the elephants were diligently working.

For a while, after the afternoon show, I’d race out to the back of the theatre hoping to catch the actors, since I’d somehow imagined that they were just behind the screen. No one worried about what we were watching. Movie-watching was completely respectable in that household. My paternal grandparents even offered to take my mother to the movies to distract her from labour pains when she was about to give birth to me. I suspect if the gimlet eye of her own mother (who was convinced that all in-laws are villains unless proven otherwise) hadn’t been on her, my mother would have gone gamely to the matinée. To see something by Sukumaran, probably, or MG Soman. Soman once turned up in the village to promote his movie and all of us grandchildren were gobsmacked seeing our house surrounded by hundreds and hundreds of fans. We got nowhere near the star, of course. But the stars seemed very close, so close that I’ve a false memory of staring into the sky after being told the breaking news that the action star Jayan had fallen off a helicopter during a stunt and died. An utterly false memory, because when Jayan with the Errol Flynn moustache died, I was just a year old.

After my parents left Kerala, first for Nigeria and then to Oman, their movie addiction continued. They watched British and American cinema (though I don’t think they discovered Nigeria’s own.) There is also some family legend that when we were robbed to the last spoon in Nigeria, my parents were left only with a trunk full of movies which they sold to finance my father’s visa to Oman.

Later, through their decades in Oman, my parents were always members of the local video library in whatever tiny town on the Batinah coast they were stuck in, and watched three or four movies every week. They watched Malayalam, Tamizh, Hindi, Telugu movies and of course, Hollywood. In the summers when my brother and I visited them from India, my mother stocked up the fridge with treats and piled up the videos that she had enjoyed all year.

I was more than happy to plunge into the crazy comedies that she usually picked, particularly because in Bangalore, where I went to school, my movie viewing was rather virtuous. The Kannada movie every Saturday evening (Rajkumar as Krishna, Rajkumar as James Bond) and something horribly cheerful in Hindi on Sunday evenings. The only Malayalam movies I caught on television were worthy national award winners like Adoor Gopalakrishnan and G. Aravindan works which, to my pre-teen self, were parodies of long silences and bewildering ambiguities.

**I.A. Answer the following questions in five sentences each (4x5=20)**

1. The author’s family finds the act of movie watching respectable. Do you think everyone in your family finds movie watching respectable?
2. Do you think this way of watching films that the author and her family were able to give time to is something that can be sustained nowadays? Give reasons.
3. How do the rumours around actors affect the way in which we watch their films? Explain with examples from your experiences.
4. The author’s grandparents sent her mother to the theatre to distract her from her labour pains. In what ways have you used films to distract yourself from something else?

**II.A. Answer any four of the questions in 150-200 words (4x10=40)**

1. Describe a memorable movie watching experience. Who was it with and when?
2. Based on the films you've watched, which film star would you like to meet and why? What questions would you ask them?
3. How has the pandemic changed the way in which we watch films? Where do you watch films now? Which was the last film you watched in a multiplex/theatre before the pandemic?
4. Do watching films in other languages help us in learning the language better? What phrases have you learnt after watching films in languages you are unfamiliar with?
5. Have you ever had to convince your parents for permission to watch a film? Which one, why?

**THEME 3**

 **I. The following is an illustration by Bill Holbrook titled *Kev and Kell: The World’s Longest Running Daily Comic*:**

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**The text reads: “According to the Greek Historian Herodotus, Crocodiles allow birds to clean their teeth. Here’s one. I think I’ll try it.” “CHOMP” “Heh. I wonder how long birds will actually fall for this…”**

**I.A. Answer any FOUR of the following questions in five sentences each (4x5=20)**

1. Do you think this illustration accurately represents what happens to those who trust everything blindly? Argue.
2. What is the most bizarre fact you have ever read about an animal? Who or where did you hear it from?
3. Why do you think the last panel has the crocodile saying “I wonder how long birds will actually fall for this…”?
4. Have you ever heard of the expression "Crocodile tears". Judging by the illustration, tell us what this means.
5. If you were the bird, would you have done the same thing? Why?

**II. Read the following poem titled *The Mock Turtle's Song* by Lewis Carroll:**

“Will you walk a little faster?”

said a whiting to a snail.

“There’s a porpoise close behind us,

and he’s treading on my tail.

See how eagerly the lobsters and

the turtles all advance!

They are waiting on the shingle—

will you come and join the dance?

Will you, won’t you, will you, won’t you,

will you join the dance?

Will you, won’t you, will you, won’t you,

won’t you join the dance?

**II.A. Answer ANY TWO of the following questions in 100 words each (2x10=20)**

5.What race is the whiting (a kind of fish) talking about? Describe a memorable race that you ran or watched.

6. Who do you think the whiting is singing this song to? Why are certain phrases in the poem repeated?

7. How many signs of eager anticipation of dancing can you find in the above extract?

**II.B. Answer ANY ONE of the following questions in 200 words (20 marks) :**

8. Why are animal characters used in story-telling? What can you gather from the above two extracts?

9. Given the chance to become an animal, which one would you become and why?