

QP Code: D142443	Total Pages: 2	Name:
		Register No.
SECOND SEMESTER (CUFYUGP) DEGREE EXAMINATION, APRIL 2026		
ENGLISH		
ENG2FA103(1A): ADVANCED ENGLISH LANGUAGE SKILLS FOR LITERATURES		
2024 Admission onwards		
Maximum Time :1.5 Hours	Maximum Marks :50	
Section A		
Read the provided passage and answer the following questions. Each question carries 2 marks (Ceiling: 16 Marks) Leonard Bloomfield (1887-1949) is, together with Edward SAPIR, one of the two most prominent American linguists of the first half of the twentieth century. His book <i>Language</i> was the standard introduction to linguistics for thirty years following its publication. Together with his students, particularly Bernard Bloch, Zellig Harris, and Charles Hockett, Bloomfield established the school of thought that has come to be known as American structural linguistics, which dominated the field until the rise of GENERATIVE GRAMMAR in the 1960s. Throughout his career, Bloomfield was concerned with developing a general and comprehensive theory of language. His first formulation (Bloomfield, 1914) embedded that theory within the conceptualist framework of Wilhelm Wundt. In the early 1920s, however, Bloomfield abandoned that framework in favor of a variety of BEHAVIORISM in which the theory of language took center stage: “The terminology in which at present we try to speak of human affairs: ‘consciousness’, ‘mind’, ‘perception’, ‘ideas’, and so on will be discarded and will be replaced by terms in linguistics. Non-linguists constantly forget that a speaker is making noise, and credit him, instead, with the possession of impalpable ‘ideas.’ It remains for the linguist to show, in detail, that the speaker has no ‘ideas’ and that the noise is sufficient.” In repudiating the existence of all mentalist constructs, Bloomfield also repudiated the classical view that the structure of language reflects the structure of thought. For Bloomfield, the structure of language was the central object of linguistic study, and hence of cognitive science, had that term been popular in his day. Bloomfield maintained that all linguistic structure could be determined by the application of analytic procedures starting with the smallest units which combine sound (or ‘vocal features’) and meaning (or ‘stimulus-reaction features’), called morphemes. Having shown how to identify morphemes, Bloomfield went on to show how to identify both smaller units (i.e., phonemes, defined as minimum units of ‘distinctive’ vocal features) and larger ones (words, phrases, and sentences). Bloomfield developed rich theories of both Morphology and Syntax, much of which was carried over more or less intact into generative grammar. In morphology, Bloomfield paid careful attention to phonological alternations of various sorts, which led to the development of the modern theory of		

morphophonemics. In syntax, he laid the foundations of the theory of constituent structure, including the rudiments of Xbar-Theory.	
1	Who were the two most prominent American linguists of the first half of the twentieth century?
2	What was the significance of Bloomfield's book <i>Language</i> ? Which linguistic school of thought did Bloomfield and his students establish?
3	Why did Bloomfield abandon Wundt's framework in the 1920s?
4	According to Bloomfield, why should linguists reject traditional mentalist terms like 'ideas' and 'perception'?
5	What was Bloomfield's view on the relationship between language and thought?
6	What did Bloomfield consider the central object of linguistic study?
7	How did Bloomfield define morphemes?
8	What are phonemes, according to Bloomfield's linguistic framework?
9	What was Bloomfield's major contribution to syntax? Which later syntactic theory traces its origins to Bloomfield's work?
10	How might Bloomfield's ideas have influenced cognitive science if the term had been popular in his time?
Section B	
All Questions can be answered. Each Question carries 6 marks (Ceiling : 24 Marks)	
11	Describe the seven deadly sins of speaking listed by Julian Treasure.
12	Comment on Mamidanna's observations on the human relationships in the years of the Pandemic.
13	Analyse the impact of the total solar eclipse on Annie Dillard.
14	Share your thoughts on the ending of the story "Assembly Line."
15	Comment on how rain is used as a universal symbol in poetry.
Section C	
Answer any ONE. Each Question carries 10 marks (1x10=10 Marks)	
16	Examine how Basheer uses the innocence of children to portray ideals related to life?
17	Analyse how does the arrival of new technologies change language?

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B.A. LANGUAGES		
ENG2FA103(1A): ADVANCED ENGLISH LANGUAGE SKILLS FOR LITERATURES		
2024 Admission onwards		
Maximum Time: 1.5 Hours	Maximum Marks: 50	
Section A		
Read the provided passage and answer the following questions. Each question carries 2 marks (Ceiling: 16 Marks)		
In the last decade, Walt Disney Productions has produced several new Disney Princesses for both children and adults to enjoy. “Tangled,” “Brave,” “Frozen” and “Moana” all feature stronger, more independent heroines, marking a distinct break in tradition from the damsels-in-distress of the Disney Classics. In the same way movie-watching technology has changed, so have the messages in the films. From Walt Disney’s first film, “Snow White and the Seven Dwarfs,” to the most recent production, “Moana,” princesses have gradually become more independent. Indeed, these new Disney princesses are fully capable of saving themselves and others. The new films look starkly different from their first-generation ancestors, many of which portrayed the Disney princesses as dependent on men. The classic film "Cinderella" tells a story of a helpless girl who meets a handsome prince; the guy falls in love with girl because she’s pretty; the guy rescues the girl and they live happily ever after. Sleeping Beauty,” another example; a princess in distress is saved from eternal slumber by a handsome prince, and they fall in love and live “happily ever after.” The Cinderella story has been re-imagined in literally dozens of cinematic romances. Cinderella posts and references are the ultimate fodder for ideal Instagram posts. When girls talk about what they want in a man, many say that they want a Prince Charming who will be their knight in shining armor. Girls want to be swept off their feet by a strong man who will shower them with love and walk down the aisle wearing a dazzling crown; guys want a beautiful girl who will be their princess and help them rule over their kingdom, even if their kingdom only exists on “Fortnite.” In recent years, Disney has responded, at last, to the changes in society, and has begun to offer fans anew blueprint.: Belle in Beauty and the Beast and Jasmine in Aladdin had an independent streak, while Mulan showed women could fight just as well as men - if not better. Many of the newer Disney Princesses challenge the idea of an ideal romance; if their films have any romance at all, the relationship between the princesses and their love interests tend to be more realistic and egalitarian., Flynn Rider and Rapunzel do not fall in love at first sight. In fact, their relationship is the most accurately represented love story Disney has ever created. They bonded over the struggles that they 606689		

in this new era of Disney removes herself more and more from the old idea of the damsel-in-distress. Many of the other new movies have no romance at all. Instead of finding their prince, the heroines of these movies find their place in the world as independent women.

Modern Disney princesses prioritize independence over romance. Tiana (2009) was the first Black princess, and Merida (2012) championed choosing one's own path over an arranged marriage. *Frozen*'s Elsa and Anna highlight sisterhood, while Moana (2016) focuses on leadership without a love interest. These films replace traditional romance with themes of self-reliance, family, and personal growth, showcasing empowered heroines. However, classics like *Cinderella* and *Prince Charming* remain idealized by many.

1	How have modern Disney princesses evolved compared to classic ones?
2	Which movies signify the shift towards stronger, independent heroines?
3	What role did technology play in the evolution of Disney films?
4	How has the portrayal of romance changed in modern Disney movies?
5	What message does <i>Brave</i> convey about marriage?
6	How do modern Disney princesses shape societal perceptions of women?
7	Why is the theme of independence emphasized in modern Disney films?
8	What do modern Disney princesses seek instead of romantic relationships?
9	How has Disney responded to changing social attitudes regarding gender roles?
10	What overall message do the newer Disney princess movies convey?

Section B

All Questions can be answered. Each Question carries 6 marks (Ceiling : 24 Marks)

11	Analyse Satyarthi's concept of collective responsibility in eradicating child labour.
12	How does Meena Kandasamy address social injustice, particularly regarding caste discrimination and violence against marginalized communities?
13	Examine Asher's opinion on grammar and great literature?
14	Analyse the theme of hope and renewal in "Earth Song."
15	Examine how does B. Traven unravel the vile designs of capitalist ideology from a proletarian perspective?

Section C

Answer any ONE. Each Question carries 10 marks (1x10=10 Marks)

16	Analyse the relationship between Majid and Suhra and the role of the classroom in its development.
17	Write a script for a short film against cyberbullying and how the victim survives the situation.