

HALL TICKET NUMBER

Max. Marks : 80

Time : Two hours

ENTRANCE EXAMINATIONS 2018**PH.D. ENGLISH**

INSTRUCTIONS

1. Do **not** reveal your identity in any manner on the **OMR** sheet or answer book.
2. Enter your **Hall Ticket Number** on the **question paper**, the **OMR** sheet and the **answer book**.
3. This question paper consists of two sections:

Part A consists of Multiple Choice Questions in Research Methodology and must be answered in the **OMR** sheet. Each question carries **1 (ONE)** Mark. **0.33** marks will be deducted for every wrong answer. No marks will be deducted for questions not attempted.

Part B must be answered in the answer book provided, and requires you to write an essay **and** a critical analysis of a prose passage, **each** of which carries **20** marks.

4. At the end of the examination return the **OMR** sheet and the **answer book**.

[Turn to Page 2 for PART A]

PART A

Research Methodology

(1x40= 40 marks)

1. Within Cultural Studies, which triad best describes its political emphasis?
 - A. Power-culture-ideology
 - B. Power-culture-education
 - C. Power-culture-space
 - D. Power-culture-religion

2. The Centre credited with developing the first methodological frames, and programs, for reading popular culture is...
 - A. Centre for Cultural Studies, Sussex
 - B. Centre for Contemporary Cultural Studies, Birmingham
 - C. Centre for Cultural Studies, Goldsmiths
 - D. Centre for Cultural Studies Research, University of East London.

3. The interconnected nature of social categories such as race, class, sexuality and gender, as they now appear in literary-cultural analysis, is grouped under the term...
 - A. Connectedness
 - B. Interlinkages
 - C. Intersectionality
 - D. Cross-culturalism

4. The role of laboratories, funding agencies and society in the development of scientific theories, experiments and concepts, as theorized by Bruno Latour, is termed...
 - A. Boundary Object Theory
 - B. Social Science Theory
 - C. Actor Network Theory
 - D. Tech-Theory

5. W. J. T. Mitchell is associated as founding editor with the journal...
 - A. *Criticism*
 - B. *Critical Quarterly*
 - C. *Critique*
 - D. *Critical Inquiry*

6. If you seek a list of periodicals, scholarly publications, which source would you NOT go to?
 - A. MLA Directory of Periodicals
 - B. Ulrich's Directory
 - C. Mitchell's Directory
 - D. Directory of OA Journals

7. Which of the following authors have exclusive chapters devoted to them in the *Year's Work in English Studies*?

- a. Geoffrey Chaucer
- b. William Wordsworth
- c. William Shakespeare
- d. John Milton

- A. a and b
- B. b and c
- C. a and c
- D. c and d

8. Which of the following is the closest descriptor for journals/magazines such as *Horn Book Guide* and *Bulletin of the Center for Children's Books*?

- A. Reviews children's and young adult books in an accessible manner for the public
- B. Reviews and rates children's and young adult literature for scholars and librarians
- C. Provides reviews of children's and young-adult literature, articles, and interviews
- D. Provides material for professionals and academics in the field of children's books

9. *Borrowers and Lenders* is

- A. A journal devoted to banking economics
- B. A journal of Shakespeare adaptations
- C. A Jewish magazine for moneylenders
- D. The title of a book on Shakespeare

10. Where does the error lie in the following indented quotation?

A key aspect of this scaffolding . . . is raising students' awareness of the conventions within which they are expected to write and then helping students to add these conventions to their linguistic and rhetorical repertoires.

(Coffin et al., 2003., 12)

- A. In the ellipsis in the first sentence of the quotation
- B. In writing the authors' names as "Coffin et al"
- C. In the punctuation at "et al.,"
- D. In the punctuation at "2003.,"

11. The 'New Criticism' as a school of thought, given its emphasis, is akin to

- A. Formalism
- B. Neoclassicism
- C. Classicism
- D. Dialogism

12. In contemporary research non-binary gender is viewed as more inclusive and allows for different types of gender identities that are not simply female or male. Complimenting non-binary gender is gender-neutral language, which addresses everyone, no matter their gender. In this context which of the following sentences is more acceptable:

- i. Students should use gender-neutral language in their papers.
 - ii. Every student is expected to be at their desk on time.
 - iii. The winner of the race will take his or her place on the podium.
- A. Only iii is acceptable
 - B. Only i is acceptable
 - C. All three are acceptable
 - D. None are acceptable.

13. 'The circulation of social energy' and 'the circulation of sexual energy' are now-famous phrases from a particular school of literary criticism. Identify the school.

- A. Formalism
- B. Deconstruction
- C. Psychoanalytic Criticism
- D. New Historicism

14. Of the following which would not be credible as a *scholarly* resource?

- i. Victorian Web
 - ii. Modern American Poetry
 - iii. Internet Shakespeare Editions
 - iv. Poetry.org
- A. i
 - B. ii
 - C. iii
 - D. iv

15. All quoted material from an original text should be properly marked off from other material in the body of your text *by the use of quotation marks*,

- A. unless otherwise indicated.
- B. unless put within parentheses.
- C. unless edited or abridged by author.
- D. unless it is indented as block-quote.

16. The following online publication contextualizes current events with scholarship. Drawing on the richness of its digital library of more than 2,000 academic journals, thousands of monographs, and other materials, its stories provide background—historical, scientific, literary, political, and otherwise—for understanding today's often-confusing world. It publishes articles based in fact and grounded by careful research in order to provide free access to that research for all readers. (Identify the publication that matches this description):

- A. *Arts & Letters Daily*
- B. *JSTOR Daily*
- C. *The Daily Scriptorium*
- D. *The Scholarly Newsmaker*

17. In 1981, Joseph Gibaldi edited *Introduction to Scholarship in Modern Languages and Literature*. What did it offer as new?
- A broader sense of the English profession than its predecessor volumes offered.
 - A survey of Commonwealth literatures and languages by the *PMLA*.
 - An impressive update of scholarly resources from non-European languages and cultures
 - An annotated checklist of ELT methods and materials for ESL teachers.
18. Assuming that an author called Firth is already familiar to readers of a book/ dissertation, what else is missing in the following text cited as follows?
- “Oral histories of this tiny village tell the story of how this place came to be *experienced* as a geocultural location and how it is remembered” (Firth 303).
- Full name of the author/ source
 - Date of the source
 - Italics in the original or supplied
 - Quote within quote
19. The print version of the *MLA International Bibliography* lists
- books and articles published in a specific year anywhere in the world.
 - articles and reviews printed in a specific year in serial publications.
 - books and articles published only in the US, Canada, and the U. K.
 - only peer-reviewed and accredited journals anywhere in the world.
20. What is *DLB*?
- Directory of Literary Books*, a shorter version of *Books in Print*
 - Dictionary for Librarians and Bibliophiles* of the Library of Congress
 - Dictionary of Literary Biography*, a standard reference source
 - Dale's Literary Biographical Index*, now defunct
21. If MLA stands for Modern Language Association what does APA stand for?
- Advanced Publication Association
 - American Psychological Association
 - American Publication Association
 - Advanced Psychological Association
22. Nancy Chodorow is primarily associated with which school of thought?
- French Feminism
 - Anglo-American Feminism
 - Structuralism
 - Historicism
23. In-text citations, in the MLA style, appear in the body of the paper and are cited with:
- Author-Page citation
 - Author-Title citation
 - Title- Publisher citation
 - Author-title-page citation

24. Identify the two errors in the following citation, according to the MLA, 8th edition:

“The Postcolonial Critic: Homi Bhabha Interviewed by Daniel Bennett and Terry Collits.”
Literary India: Comparative Studies in Aesthetics, Colonialism and Culture. Ed. Patrick
 Colm Hogan and Lalita Pandit. New York: State University of New York Press, 1995. 250-
 238

- a. The citation should begin with the interviewers' names
- b. The citation of page numbers is incorrect
- c. The citation should begin with the editors' names
- d. The citation includes the place of publication.

- A. a, b
- B. only d
- C. b, d
- D. c, d

25. Match the following Norton Anthologies with their respective editors:

- | | |
|--|---|
| (a) <i>African American Literature</i> | (i) Sandra M Gilbert & Susan Gubar |
| (b) <i>American Literature</i> | (ii) Nina Baym & others |
| (c) <i>World Literature</i> | (iii) Henry Louis Gates Jr. & Valerie Smith |
| (d) <i>Literature by Women</i> | (iv) Martin Puchner & others |
| (e) <i>Children's Literature</i> | (v) Stephen Greenblatt & others |
| (f) <i>English Literature</i> | (vi) Jack Zipes & others |

- A. a-I, b-ii, c-iii, d-iv, e-v, f-vi
- B. a-iii, b-ii, c-iv, d-i, e-vi, f-v
- C. a-ii, b-iv, c-v, d-i, e-iii, f-vi
- D. a-iv, b-v, c-ii, d-iii, e-i, f-vi

26. Read the following passage.

It is my sense that the primary reason for vigilant citation and attribution is to protect the student author from the consequence of accidental plagiarism. When graduate students compose, they go to great lengths to take detailed notes and check citation because the burgeoning scholar doesn't want to suffer the irrecoverable consequences of plagiarism so early in their career. But, the reason for citation is not and should not be to avoid punishment. The primary reason for citation should always be to lend the writing credibility, to show engagement in a discourse, and to demonstrate a faithful representation and reverence for the work that has preceded it. One of the most significant ways we can persuade student writers of this is by adjusting the way we adjudicate plagiarism and talk about the rhetorical function of citation. In other words, attribution should be a rhetorical move, one that builds ethos, as opposed to a writer holding up her arms in a gesture of innocence.

The passage assumes that

- A. young researchers have absolutely no knowledge of what constitutes plagiarism.
- B. young researchers have inadequate knowledge of what constitutes plagiarism.
- C. not all young researchers can steer clear of the perils of inadvertent plagiarism.
- D. not all young researchers are aware of the serious consequences of plagiarism.

27. When an online source is cited, *MLA Handbook* recommends the inclusion of
- A. Place of access
 - B. Time of access
 - C. Date of access
 - D. Number of views
28. How is an *ellipsis* signalled in a text?
- A. Three dots and a dash (... —)
 - B. A dash and three dots (— ...)
 - C. Three dots (...)
 - D. Four dots (....)
29. What would be the main difference between editing a chapter in a dissertation and a paper intended for publication in a scholarly journal?
- A. The author will take care to provide sophisticated descriptions of empirical findings with much stronger visual impact.
 - B. The author will try to present the findings of the study by emphasizing their validity with respect to relevant literature.
 - C. The author will be mindful of the larger scholarly community being addressed, the much wider target readership in question.
 - D. The author will hardly be mindful of the scholarly community being addressed, the much wider target readership in question.
30. In scholarly publishing, subjective modifications to the text are strictly forbidden to the
- A. copy editor
 - B. reviewer
 - C. author
 - D. co-author
31. Since 1992 the following journal has been opening up lines of communication among schools of thought in the academy, as well as between the academy and the community of thoughtful people outside its walls. It has formed a new intellectual model, one based on conversation and cooperation rather than on metaphors (adopted from war and sports) of "sides" that one must "take." The pages of this journal regularly challenge the ways academics in the Sciences, Humanities, and Social Sciences think about scholarship and its relevance to humanity. Identify the journal.
- A. *Profession*
 - B. *Common Knowledge*
 - C. *College English*
 - D. *Prairie Schooner*

32. How do we characterize the following questions regarding the making of anthologies for students of English?

How well can the academic literary anthology, a textbook, serve the vast majority of our students, as well as their elite counterparts? How does it serve different populations differently? What roles do our students serve as audiences for anthologies — are they or should they be "guinea pigs" for the investigation of new canons? Or, do they literally help pay for Faculty vacations; and do we fill our anthologies with "what's good," or "what's good" for students, or "what's good" for the bottom line, our own or our publishers'?

- a. Ideological
- b. Academic
- c. Pragmatic
- d. Conscientious
- e. Methodological
- f. Multiculturalist

- A. a., c., e.
- B. d., e., f.
- C. b., e., f.
- D. c., d., e.

33. Examining *collated proof* is a crucial stage in the production of printed texts. Identify its correct description below:

- A. a proof made up into pages
- B. a proof on which is shown collated sheets at progressive stages
- C. a proof passed on to the printer
- D. a proof on which corrections from other proofs are assembled

34. The drafting of a chapter will be much faster and will produce a better result if

- A. you sketch a tentative plan of the chapter at the outset.
- B. you have a tentative topic for the chapter at the outset.
- C. your survey of literature is complete in all respects.
- D. your survey of literature is planned well in advance.

35. In most research fields, you are guilty of plagiarism even when you *do* credit the source

- A. but use other words using quotation marks or paraphrase in block indentation.
- B. but use its exact words without using *op cit* and *loc cit* or block indentation.
- C. but use other words using quotation marks or copy contents in bold block indentation.
- D. but use its exact words without using quotation marks or block indentation.

36. A story written for dissemination across multiple delivery platforms is said to be....

- A. Plurimedia
- B. Remedial
- C. Transmedia
- D. Biomedia

37. As far as possible, it is best to, and when it becomes inevitable that you, you indicate this by the phrase, In any case, of all quotations must be made.

- A. quote from an indirect source; take material from the original source; non-availability of direct source; numbering.
- B. take material from the original source; must quote from an indirect source; "quoted in;" due acknowledgement.
- C. avoid quoting from sources other than the primary; cite sources; *op cit*; a complete record.
- D. take material from the primary source; must quote from a secondary source; "quoted in;" details of quoted texts.

38. Consider the following phrases/ sentences:

In the previous chapter I argued such-and-such. Now we have to consider why a necessary consequence of this is...

I shall try to make this claim more precise.

This point calls for fuller treatment at chapter length.

To historicize Y is . . . to open up a new perspective . . . a perspective from which the remainder of this book will be written...

You find them often in well-written books and dissertations, or scholarly articles. What are such directional markers technically called?

- A. Topic sentences
- B. Signposts
- C. Trailers
- D. Foregrounds

39. Which of the following theorists first postulated the shift from 'database' to 'narrative' with reference to digital media?

- A. Lev Manovich
- B. Mark Hansen
- C. Katherine Hayles
- D. Donna Haraway

40. The factual and statistical details in a work such as Caroline Spurgeon's *Shakespeare's Imagery and What It Tells Us* (1935) would be more easily compiled today by using online resources such as

- i. Databases such as *Ebsco*, *Project Muse* and *JSTOR*
 - ii. *Merriam-Webster Thesaurus and Dictionary*
 - iii. *Hyper-Concordance to the Works of Shakespeare*
 - iv. *Gale's Literary Index and Literature Database*
- A. i and iv
 - B. iii and iv
 - C. Only iii
 - D. Only iv

Part B

Essay

(20 marks)

Write an essay on any ONE of the following topics. Your essay will be evaluated on the basis of your cohesive argument and the range of texts and illustrative material you draw upon.

1. Literature as Therapy
2. The necessity of 'pulp' literature
3. The imagination of disaster
4. Ecological narratives: Fiction and film
5. The uses of close reading in the age of theory
6. Discourse and Counter Discourse
7. Dalit women's writing
8. Interpretation *versus* over-interpretation
9. Literature without borders, beyond periods...
10. What happens when you tell somebody else's stories?

Passage for Analysis

(20 marks)

The following is the text of Bob Dylan's banquet speech read out to the Swedish Academy that awarded him the Nobel Prize for Literature. In what significant ways does it redefine literature, or implicitly suggest that we change our ways of understanding the *literary*? Do you think the comparison he makes of himself to Shakespeare is the vanity all writers suffer from, or one that is peculiar to someone like Bob Dylan? Elaborate.

• Good evening, everyone. I extend my warmest greetings to the members of the Swedish Academy and to all of the other distinguished guests in attendance tonight.

I'm sorry I can't be with you in person, but please know that I am most definitely with you in spirit and honoured to be receiving such a prestigious prize. Being awarded the Nobel Prize for Literature is something I never could have imagined or seen coming. From an early age, I've been familiar with and reading and absorbing the works of those who were deemed worthy of such a distinction: Kipling, Shaw, Thomas Mann, Pearl Buck, Albert Camus, Hemingway. These giants of literature whose works are taught in the schoolroom, housed in libraries around the world and spoken of in reverent tones have always made a deep impression. That I now join the names on such a list is truly beyond words.

I don't know if these men and women ever thought of the Nobel honour for themselves, but I suppose that anyone writing a book, or a poem, or a play anywhere in the world might harbour that secret dream deep down inside. It's probably buried so deep that they don't even know it's there. If someone had ever told me that I had the slightest chance of winning the Nobel Prize, I would have to think that I'd have about the same odds as standing on the moon. In fact, during the year I was born and for a few years after, there wasn't

anyone in the world who was considered good enough to win this Nobel Prize. So, I recognize that I am in very rare company, to say the least.

I was out on the road when I received this surprising news, and it took me more than a few minutes to properly process it. I began to think about William Shakespeare, the great literary figure. I would reckon he thought of himself as a dramatist. The thought that he was writing literature couldn't have entered his head. His words were written for the stage. Meant to be spoken not read. When he was writing *Hamlet*, I'm sure he was thinking about a lot of different things: 'Who're the right actors for these roles?' 'How should this be staged?' 'Do I really want to set this in Denmark?' His creative vision and ambitions were no doubt at the forefront of his mind, but there were also more mundane matters to consider and deal with. 'Is the financing in place?' 'Are there enough good seats for my patrons?' 'Where am I going to get a human skull?' I would bet that the farthest thing from Shakespeare's mind was the question 'Is this literature?'

When I started writing songs as a teenager, and even as I started to achieve some renown for my abilities, my aspirations for these songs only went so far. I thought they could be heard in coffee houses or bars, maybe later in places like Carnegie Hall, the London Palladium. If I was really dreaming big, maybe I could imagine getting to make a record and then hearing my songs on the radio. That was really the big prize in my mind. Making records and hearing your songs on the radio meant that you were reaching a big audience and that you might get to keep doing what you had set out to do.

Well, I've been doing what I set out to do for a long time, now. I've made dozens of records and played thousands of concerts all around the world. But it's my songs that are at the vital centre of almost everything I do. They seemed to have found a place in the lives of many people throughout many different cultures and I'm grateful for that.

But there's one thing I must say. As a performer I've played for 50,000 people and I've played for fifty people and I can tell you that it is harder to play for fifty people. 50,000 people have a singular persona, not so with fifty. Each person has an individual, separate identity, a world unto themselves. They can perceive things more clearly. Your honesty and how it relates to the depth of your talent is tried. The fact that the Nobel committee is so small is not lost on me. But, like Shakespeare, I too am often occupied with the pursuit of my creative endeavours and dealing with all aspects of life's mundane matters. 'Who are the best musicians for these songs?' 'Am I recording in the right studio?' 'Is this song in the right key?' Some things never change, even in 400 years.

Not once have I ever had the time to ask myself, 'Are my songs literature?' So, I do thank the Swedish Academy, both for taking the time to consider that very question, and, ultimately, for providing such a wonderful answer.

My best wishes to you all,
Bob Dylan.