

[This question paper contains 16 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2271 **G**

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Name of the Paper : English Language Through
Literature

Name of the Course : **Common Programme
Group**

Semester : III / GE Language 2

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. **Both** parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

P.T.O.

Passage 1

In your brain, neurons are arranged in networks big and small. With every action, with every thought, the networks change: neurons are included or excluded, and the connections between them strengthen or fade. This process goes on all the time—it's happening now, as you read these words—and its scale is beyond imagining. You have some eighty billion neurons sharing a hundred trillion connections or more. Your skull contains a galaxy's worth of constellations, always shifting.

Geoffrey Hinton, the computer scientist who is often called "the godfather of A.I.," believes that new knowledge incorporates itself into your existing networks in the form of subtle adjustments. Sometimes they're temporary: if you meet a stranger at a party, his name might impress itself only briefly upon the networks in your memory. But they can also last a lifetime, if, say, that stranger becomes your spouse. Because new knowledge merges with old, what you know shapes what you learn. In this way, small changes create the possibility for profound transformations.

Hinton had spent three decades as a computer-science professor at the University of Toronto—a leading

figure in an unglamorous subfield known as neural networks, which was inspired by the way neurons are connected in the brain. Because artificial neural networks were only moderately successful at the tasks they undertook—image categorization, speech recognition, and so on—most researchers considered them to be at best mildly interesting, or at worst a waste of time. “Our neural nets just couldn’t do anything better than a child could,” Hinton recalled. In the nineteen-eighties, when he saw “The Terminator,” it didn’t bother him that Skynet, the movie’s world-destroying A.I., was a neural net; he was pleased to see the technology portrayed as promising.

A scientist through and through, he is always remarking on what is happening in the physical world. For decades, Hinton tinkered, building bigger neural nets structured in ingenious ways.

He imagined new methods for training them and helping them improve. He recruited graduate students, convincing them that neural nets weren’t a lost cause. He thought of himself as participating in a project that might come to fruition a century in the future, after he died. Computers got faster, and neural nets, drawing on data available on the Internet, started transcribing speech, playing games, translating

languages, even driving cars. Around the time Hinton's company was acquired, an A.I. boom began, leading to the creation of systems like OpenAI's ChatGPT and Google's Bard, which many believe are starting to change the world in unpredictable ways.

As a young researcher, in the nineteen-sixties and seventies, Hinton drew networks of neurons in notebooks and imagined new knowledge arriving at their borders.

Earlier this year, Hinton left Google, where he'd worked since the acquisition. He was worried about the potential of A.I. to do harm, and began giving interviews in which he talked about the "existential threat" that the technology might pose to the human species.

There are many reasons to be concerned about the advent of artificial intelligence. It's common sense to worry about human workers being replaced by computers, for example. But Hinton has joined many prominent technologists, including Sam Altman, the C.E.O. of OpenAI, in warning that A.I. systems may start to think for themselves, and even seek to take over or eliminate human civilization. It was striking to hear one of A.I.'s most prominent researchers give voice to such an alarming view.

“People say, It’s just glorified autocomplete. Now, let’s analyze that. Suppose you want to be really good at predicting the next word. If you want to be *really* good, you have to understand what’s being said. That’s the only way. So by training something to be really good at predicting the next word, you’re actually forcing it to understand. Yes, it’s ‘autocomplete’—but you didn’t think through what it means to have a really good autocomplete.” Hinton thinks that “large language models,” such as GPT, which powers OpenAI’s chatbots, can comprehend the meanings of words and ideas.

Skeptics who say that we overestimate the power of A.I. point out that a great deal separates human minds from neural nets. For one thing, neural nets don’t learn the way we do: we acquire knowledge organically, by having experiences and grasping their relationship to reality and ourselves, while they learn abstractly, by processing huge repositories of information about a world that they don’t really inhabit. But Hinton argues that the intelligence displayed by A.I. systems transcends its artificial origins.

(745 words)

Passage 2

Michael Joseph Jackson was an American singer, songwriter, dancer, and one of the most influential and iconic pop music entertainers of all time. He was nicknamed the “King of Pop” by his close and long-time friend Elizabeth Taylor, a title that stuck after striking a chord with fans.

Born on August 29, 1958 in Gary, Indiana, Michael Jackson was the eighth of ten children (one died shortly after birth) to Joseph (Joe) and Katherine Jackson. His father worked as a crane operator in a steel mill and his mother at a Sears department store. Music was a source of escape from their daily life and both parents were musical themselves. Joe played guitar in a local R&B group, which rehearsed in the family’s tiny house at 2300 Jackson Street. His mother sang and played clarinet and piano. Joe’s band rehearsals, combined with their lively stream of music in the home, had a big impact on the Jackson children from an early age.

All eight of Michael Jackson’s siblings — Rebbie, Jackie, Tito, Jermaine, La Toya, Marlon, Randy and Janet — made marks in the music industry. However, Michael’s talent was evident from a very young age and with his father’s encouragement, Michael started

his career at the age of five. He joined his brothers' musical group in the 1960s, which became The Jackson 5.

Once Michael joined as lead singer and performer of The Jackson 5, they were on the fast track to fame and fortune. Michael's voice, combined with his signature dance moves, entertained and thrilled audiences. His earliest musical influence was James Brown, known for his mesmerizing dance moves on stage. Brown personally taught Jackson how to drop the microphone and then catch it before it hit the stage. Michael also adopted the dance moves and dramatic postures of Sammy Davis Jr. and Jackie Wilson. Jackson admired the choreographic innovations of Gene Kelly and how Smokey Robinson wrote and produced his own material.

The success of The Jackson 5, later renamed The Jacksons, drove Michael to be an illustrious artist. He started his solo artist career in 1971, but it wasn't until 1979 when he teamed up with Quincy Jones to record his solo album "Off the Wall" that he earned entry into the level of influential R&B singer/songwriters. Now, "Off the Wall" is one of the greatest albums of all time and was inducted into the Grammy Hall of Fame in 2008. Its release was the first time an album by a solo artist had ever struck

four hits in the top 10 Billboard Hot 100 charts. The single "Don't Stop 'Til You Get Enough" landed Michael his first Grammy Award for best male R&B vocal performance. The black-and-white style featured on the cover of "Off the Wall" helped brand his image that would lead to global fame. Michael used this same style for his breakthrough music videos, including "Don't Stop 'Til You Get Enough" and "Billie Jean," and would later tap the iconic style for the entirety of his solo career.

Reunited with Quincy Jones for his follow-up 1982 album, "Thriller;" Michael wanted to create the biggest selling pop album ever. Ever since he was young, he studied composition and was inspired to create "Thriller". He fulfilled his dream as "Thriller" launched him into superstardom. He won eight Grammy Awards for "Thriller," including Album of the Year and Record of the Year. Michael Jackson's "Thriller" is the all-time best-selling album worldwide and was also inducted into the Grammy Hall of Fame.

Michael Jackson is equally known for his innovative dance moves. One of Jackson's most iconic dance moves was performed on March 25, 1983 where he first unveiled the "moonwalk" during the performance of "Billie Jean." He learned it from Jeffrey Daniel who pioneered the dance move known previously as

the backslide. It would be five years later, during the making of the music video "Smooth Criminal," where a dance routine that paid homage to Fred Astaire in the 1953 film, *The Band Wagon*, highlighted his inventive spirit.

For his live performances, Jackson wanted to create an anti-gravity illusion of leaning from the ankle at a 45-degree angle while keeping his body straight. Audiences were wowed by the "anti-gravity lean" dance move that is physically impossible, but made possible through his shoes. The shoes were designed with ankle supports and cutouts in the heels, that were temporarily attached to pegs rising from the stage at the appropriate moment. The effect was a seemingly impossible forward lean. The shoes were patented by Michael Jackson and his co-inventors on October 26, 1993. (762 words)

Passage 3

Whenever one stands up to decry the evident decline in reading, the defence comes back: "Oh, the younger generation are reading all the time—it is just that they're reading on their mobile phones and not in books." But that's precisely the problem: many in the younger generation seem to believe that books are

only for schoolrooms and homework, and that when you're not studying them in order to pass examinations, they have no appeal or value in their lives. It is true that they are reading: text messages, WhatsApp forwards and the like, and in that sense, the reading they do digitally may cover as many words and as much text as my generation read in our analogue era. But even if the young are, in that sense, reading more than ever, they are also reading rapidly, carelessly and superficially—and that's dangerous.

The alarm bells have been sounded in a new scholarly article in a journal called *First Monday*, titled 'Why higher-level reading is important', which laments the global decline in serious reading and of readers interested in and capable of complex interpretative interactions with texts. The short attention span required and perpetuated by the digital era has led, the scholar-authors say, to a significant decline of critical and conscious reading, immersive and slow reading, literary reading, non-strategic or non-goal-oriented reading and long-form reading. Even audio books, the authors point out, are not the equivalent of reading but a poor substitute for it.

The scholars identify many psychological processes involved in reading, including motivation and frustration, pleasure and leisure, emotional responses, therapeutic and meditative effects, imagination and mental imagery, creativity and inspiration. In my own asthmatic childhood, reading was my escape, my education and my entertainment. I read essentially for pleasure but grew in the process, widened my mental horizons and enhanced my vocabulary. That sense, of reading being an enjoyable activity which you can still benefit from, is sadly missing among many of today's young.

Reading helps us to experience a whole new world. It develops language skills and vocabulary. Reading books is also a way to relax and reduce stress. It helps you sleep better, improves health, develops your imagination and above all: it is just fun to do. Reading has a tremendous effect in honing all aspects of our personality and enhancing our linguistic prowess. In fact, it wouldn't be wrong to say that the entirety of human life depends on it. Whatever we grow up to become in our lives, no matter where we stand, reading has somehow shaped it.

Ironically, the higher-level reading skills that are now out of fashion are all the more essential to negotiate

the complexities of the 21st century information society. We live in an era of fake news, conspiracy theories, distortions and disinformation, simplifications and outright lies, assiduously spread by our rulers to compromise society's capacity for informed democratic decision-making. We need all the more to be able to critically interrogate what's around us, and that comes with experience in engaging with the content and language of texts we read. Those who read very little are the ones vulnerable to manipulation by false and motivated WhatsApp forwards.

The scholar-authors conclude that reading skills and practices are "the foundation for full participation in the economic, political, communal and cultural life of contemporary society", including "social, cultural and political engagement" as much as "personal liberation, emancipation and empowerment". A healthy democratic society that requires "the informed consensus of a multi-stakeholder and multi-cultural society" also needs resilient readers, they argue.

They call for "concerted policies" to ensure that future reading education will promote reading habits and "practices to match the pivotal role of reading". They

want policymakers to invest in further reading research. Poetically and rather dramatically, they quote the line: "War is what happens when language fails."

It really does matter. I end with Margaret Atwood's much quoted warning, "If there are no young readers and writers, there will shortly be no older ones. Literacy will be dead, and democracy will be dead as well." If you want to save democracy, encourage the next generation to read! (686 words)

QUESTIONS

PART-A

Answer any 3 of the following : (3×10=30)

Questions 1 and 2 are based on passage 1;

Questions 3 and 4 are based on passage 2;

Question 5 is based on passage 3.

1. Describe the role of neurons in shaping our understanding of the world around us. (10)

2. Discuss Hinton's contribution to the field of AI. (10)

3. What role did music play in the lives of the Jackson family? (10)
4. Discuss any two innovations which made Michael Jackson a superstar, from your reading of Passage 2. (10)
5. What is today's generation reading and why is it dangerous? (10)

PART-B

Answer any 3 of the following: (3×20=60)

Questions 6 and 7 are based on passage 1;

Question 8 is based on passage 2;

Questions 9 and 10 are based on passage 3.

6. Summarise Passage 1 in around 300-350 words. (20)
7. Discuss the different perspectives on AI as stated in Passage 1. (20)
8. Consider that you are a reporter, write an interview with Michael Jackson, discussing about his life and career. (20 Questions and answers) (20)

9. Based on your reading of Passage 3, write a formal letter to the Principal of your academic institution, requesting permission for establishing a Reading Club, highlighting the importance and necessity of reading. (20)
10. (a) Write notes on Passage 3 using headings and sub-headings as well as recognizable abbreviations wherever necessary. (15)

and

- (b) Re-write the following according to the correct MLA citation style : (5)

- (i) Before We Were Yours. Random House, 2017.
Wingate, Lisa.
- (ii) Tolkien, J.R.R. The Letters of J.R.R. Tolkien.
Boston: Houghton Mifflin Harcourt, 2013. Print.
Ed. Humphrey Carpenter.
- (iii) Tales Before Tolkien: The Roots of Modern Fantasy. MacDonald, George. The Golden Key.
Ed. Douglas A. Anderson. New York: Ballantine, 2003. 27-57. Print.

- (iv) An Unexpected Journey: Hobbits in the Heartland. The New York Times 8 Dec. 2012. Downes, Lawrence. Web. 13 Aug. 2015
- (v) Burke, Kenneth. University of California Press, 1966. Language as Symbolic Action: Essays on Life, Literature, and Methods.