

Roll No:

Date: \_\_/\_\_/\_\_

# St. Claret College

Autonomous, Bengaluru

UG END SEMESTER EXAMINATION-NOV 2025

SEMESTER III

B.A./B.Sc./B.Com./B.C.A./B.B.A./ B. Com. T.T.M.

AE 325: ADDITIONAL ENGLISH



TIME: 3 hours.

MAX. MARKS: 80

This paper contains THREE printed pages and TWO parts

**Instructions:**

1. Verify and ensure that the question paper is completely printed.
2. Any discrepancies or questions about the exam paper must be reported to the COE within 1 hour after the examination.
3. Students must check the course title and course code before answering the questions.

**PART-A**

(Prose and Poetry)

Answer FIVE questions. Each answer carries TWO marks.

[2x5=10]

1. What is a Haiku?
2. What did Narcissus fall in love with in Greek mythology?
3. What is a Chengyu?
4. Who is the central figure in the poem *The Listeners*?
5. Explain the significance of the colour "green" in the short story *It Used to be Green Once* by Patricia Grace.
6. What is shaped poetry?
7. What rhyming word is used with "panther" at the end of the poem *Panther* by Odgen Nash and why?

Answer any FOUR questions. Each answer carries FIVE marks.

[5x 4=20]

8. Describe how the tone and meaning of the poem *Refugee* by Brian Bilston change when read from top to bottom versus bottom to top. Why is this significant?
9. Analyze the story of Echo and Narcissus as a metaphor for narcissism and self-obsession.
10. Interpret the emotional implications of the micro fiction- *For Sale: Baby Shoes, Never Worn*.
11. How does the conversation between the mouse and the dog reflect on ideas of justice in the poem *The Mouse's Tale* by Lewis Carroll?
12. Discuss possible meanings of the dinosaur in the Micro fiction "*When he awoke, the dinosaur was still there*" by Augusto Monterroso.
13. Comment on the poem *The Listeners* by Walter De La Mare as a piece that deals with mystery and

supernatural elements.

Answer any **THREE** questions. Each answer carries **TEN** marks.

[10x3=30]

14. Comment on Edward Aitken's use of descriptive detail in his essay *The Crows*.
15. Examine the role of nature in the poem *There Will Come Soft Rains* by Sara Teasdale. What does it reveal about humanity's place in the world?
16. Explain the theme of nostalgia and love as depicted in the short story *It Used to be Green Once* by Patricia Grace.
17. What is a micro fiction? Elaborate with examples.
18. Write a note on the Chengyu "*Three Men Make a Tiger*".

#### PART-B

(Language Components)

Read the following passage and **DO AS DIRECTED**.

[1x5=5]

Each answer carried **ONE** mark.

**Passage: The Weight of Light**

In an era where illumination floods every corner of human life, streets lit through the night, screens glowing in every palm darkness has become something we fear rather than contemplate. Yet darkness, once seen as the enemy of progress, was also the cradle of imagination. Before electric light fractured the natural rhythm of day and night, people learned to think, dream, and even pray within the hush of shadows. The modern world, in its obsession with brightness, has forgotten that light derives its meaning only from contrast. Without darkness, brilliance loses its depth.

The philosopher Gaston Bachelard wrote that light is not merely a physical phenomenon but a psychic metaphor, a symbol of consciousness itself. But when light becomes excessive, it blinds rather than reveals. The constant glare of visibility leaves no room for mystery or introspection. In the unrelenting brightness of social media, where lives are curated for display, people learn to perform rather than exist. The unseen, the private, and the imperfect are filtered out, as though truth itself requires artificial lighting. We have become luminous yet hollow, illuminated yet unseen.

Darkness, by contrast, offers restoration. It teaches us to listen, to sense, and to rediscover the texture of stillness. Artists and writers have long sought refuge in shadow—not as a form of retreat but as an act of renewal. To step into darkness is to allow the mind to wander beyond the visible, to confront fears and forge meaning. The poet does not need every corner of the soul lit up; it is the half-lit corridors of emotion that yield the most enduring art.

Science, too, has learned humility before darkness. The universe itself is built upon vast stretches of the unknown dark matter and dark energy composing most of existence. The stars shine not despite the void but because of it. In that sense, darkness is not the absence of knowledge but the promise of discovery. It reminds us that not all illumination is enlightenment and not all visibility is vision.

To embrace darkness, therefore, is not to reject progress but to balance it. It is to recognize that some truths unfold only when the eyes rest. As night follows day, silence follows speech, and shadow follows flame, we begin to understand that the world's rhythm depends on duality. The weight of light is real it demands its counterbalance in shadow. In relearning the art of darkness, humanity might yet reclaim a fuller vision of itself.

