

**END SEMESTER EXAMINATION - MARCH 2025****SEMESTER - 4: ENGLISH II (COMMON COURSE FOR INTEGRATED M.Sc. PROGRAMME  
COMPUTER SCIENCE – DATA SCIENCE)****COURSE: 21UP4CCENG02 - ENGLISH LANGUAGE SKILLS FOR ACADEMIC PURPOSES***(For Regular 2023 Admission and Improvement/Supplementary 2022/2021 Admissions)*

Time : Three Hours

Max. Weightage - 30

**PART A****Answer any 8 Questions**

1. Change the sentence into reported speech: She said: "As a woman, my life will change with the new millennium".
2. Change the sentence into reported speech: Al Gore said: "As a teenager, one of the books that I read was *Silent Spring*."
3. Change the sentence into passive voice: They forced him to steal money out of his dad's room.
4. Change the sentence into passive voice: I will present my ideas at the conference tonight.
5. Use the correct form of the tenses.

On my first day at work I was a bit nervous. I — (get) up early, — (have) a shower, and — (drink) some coffee. I was too nervous to eat.

6. The following passage has not been edited. Write the incorrect word and give the corrected word as well. If the line is correct put a tick.

- 1 On the Tibetan plateau in China there was no place to hide. The snow
- 2 flew around us like arrows. Our Tibetan herder, Meiga, has forced his horse
- 3 through the storm and was searching for shelter. When the visibility dropped
- 4 to near zero all which we could do was stop and bunch up the horses.
- 5 My goal was to travel the length of the Mekong, the world's twelfth
- 6 longest river. To reach this place I had been travelled a thousand miles in an
- 7 old army jeep from Xining. Now, as we were sheltered behind our horses, I
- 8 wondered if we would have to turn back. Then the storm lifted up, as suddenly
- 9 as it had ever begun, leaving a bruised grey sky.
- 10 After we rode another hour before coming to a solitary, cone-shaped hill. It
- 11 was the holy mountain, Meiga told us. He reached into his saddlebag and
- 12 pulled out a stack of colored papers printed out with Buddhist scripture.
- 13 He shouted and flung the prayers high over into the air and watched happily
- 14 as the wind swept them away.

7. Two hours \_\_\_\_ is/are the perfect length for a movie (Follow the rules of subject verb agreement).
8. The jury (was-were) polled for their verdicts. (Follow the rules of subject verb agreement)
9. Give the meaning of the phrasal verb “break down” and use it in a sentence.
10. Add prefixes and suffixes to the following words.  
a. Passion\_\_\_\_ b. \_\_\_\_representation

(1 x 8 = 8 Weight)

**PART-B****Answer any 6 Questions**

11. Your sister is getting married and you would like to throw a grand party at Marriott Hotel, Cochin. Write a letter of enquiry seeking information regarding the bookings, the facilities available, dates and confirmation updates.
12. Being a fitness enthusiast, you have joined a fitness programme but found the services to be poor. Write a letter of complaint to the Manager of the gym seeking resolution for the same.
13. Describe the first time you drove a car or rode a bicycle.
14. You are doing your undergraduate course and are undergoing a crisis in your career choices. Write a formal email to your college career counselor seeking advice on the same.
15. Describe the picture given below and give a suitable title.



16. Your locality is snared by the menace of stray dogs. As the Secretary of the Residents Association, prepare a conversation with the District Commissioner of the Police seeking resolution for the same.
17. Summarize or paraphrase the entire reading passage highlighting the central idea and give a suitable title.

- A. The conviction that historical relics provide infallible testimony about the past is rooted in the nineteenth and the early twentieth century, when science was regarded as objective and value free. As one writer observes: 'Although it is now evident that artefacts are as easily altered as chronicles, public faith in their veracity endures: a tangible relic seems ipso facto real.' Such conviction was, until recently, reflected in museum displays. Museums used to look - and some still do - much like storage rooms of objects packed together in showcases: good for scholars who wanted to study the subtle differences in design, but not for the ordinary visitor, to whom it all looked alike. Similarly, the information accompanying the objects often made little sense to the lay visitor. The content and format of explanations dated back to a time when the museum was the exclusive domain of the scientific researcher.
- B. Recently, however, attitudes towards history and the way it should be presented have altered. The key word in heritage display is now 'experience', the more exciting the better and, if possible, involving all the senses. Good examples of this approach in the UK are the Jorvik Centre in York; the National Museum of Photography, Film and Television in Bradford; and the Imperial War Museum in London. In the US the trend emerged much earlier: Williamsburg has been a prototype for many heritage developments in other parts of the world. No one can predict where the process will end. On so-called heritage sites the re-enactment of historical events is increasingly popular, and computers will soon provide virtual reality experiences, which will present visitors with a vivid image of the period of their choice, in which they themselves can act as if part of the historical environment. Such developments have been criticized as an intolerable vulgarization, but the success of many historical theme parks and similar locations suggests that the majority of the public does not share this opinion.
- C. In a related development, the sharp distinction between museum and heritage sites on the one hand, and theme parks on the other, is gradually evaporating. They already borrow ideas and concepts from one another. For example, museums have adopted story lines for exhibitions, sites have accepted theming as a relevant tool, and theme parks are moving towards more authenticity and research-based presentations. In zoos, animals are no longer kept in cages, but in great spaces, either in the open air or in enormous greenhouses, such as the jungle and desert environments in Burgers Zoo in Holland. This particular trend is regarded as one of the major developments in the presentation of natural history in the twentieth century.
- D. Theme parks are undergoing other changes, too, as they try to present more serious social and cultural issues, and move away from fantasy. This development is a response to market forces and, although museums and heritage sites have a special, rather distinct, role to fulfill they are also operating in a very competitive environment, where visitors make choices on how and where to spend their free time. Heritage and

museum experts do not have to invent stories and recreate historical environments to attract their visitors: their assets are already in place. However, exhibits must be both based on artifacts and facts as we know them, and attractively presented. Those who are professionally engaged in the art of interpreting history are thus in a difficult position, as they must steer a narrow course between the demands of 'evidence' and 'attractiveness', especially given the increasing need in the heritage industry for income-generating activities.

- E. It could be claimed that in order to make everything in heritage more 'real', historical accuracy must be increasingly altered. For example, *Pithecanthropus erectus* is depicted in an Indonesian museum with Malay facial features, because this corresponds to public perceptions. Similarly, in the Museum of Natural History in Washington, Neanderthal man is shown making a dominant gesture to his wife. Such presentations tell us more about contemporary perceptions of the world than about our ancestors. There is one compensation, however, for the professionals who make these interpretations: if they did not provide the interpretation, visitors would do it for themselves, based on their own ideas, misconceptions and prejudices. And no matter how exciting the result, it would contain a lot more bias than the presentations provided by experts.
  - F. Human bias is inevitable, but another source of bias in the representation of history has to do with the transitory nature of the materials themselves. The simple fact is that not everything from history survives the historical process. Castles, palaces and cathedrals have a longer lifespan than the dwellings of ordinary people. The same applies to the furnishings and other contents of the premises. In a town like Leyden in Holland, which in the seventeenth century was occupied by approximately the same number of inhabitants as today, people lived within the walled town, an area more than five times smaller than modern Leyden. In most of the houses several families lived together in circumstances beyond our imagination. Yet in museums, fine period rooms give only an image of the lifestyle of the upper class of that era. No wonder that people who stroll around exhibitions are filled with nostalgia; the evidence in museums indicates that life was so much better in the past. This notion is induced by the bias in its representation in museums and heritage centres.
18. Read the passage entitled "Music and the emotions" and answer the questions below.

A - Why does music make us feel? On the one hand, music is a purely abstract art form, devoid of language or explicit ideas. And yet, even though music says little, it still manages to touch us deeply. When listening to our favorite songs, our body betrays all the symptoms of emotional arousal. The pupils in our eyes dilate, our pulse and blood pressure rise, the electrical conductance of our skin is lowered, and the cerebellum, a brain region associated with bodily movement, becomes strangely active. Blood is even

re-directed to the muscles in our legs. In other words, sound stirs us at our biological roots.

- B - A recent paper in *Nature Neuroscience* by a research team in Montreal, Canada, marks an important step in revealing the precise underpinnings of the potent pleasurable stimulus that is music. Although the study involves plenty of fancy technology, including functional magnetic resonance imaging (fMRI) and ligand-based positron emission tomography (PET) scanning, the experiment itself was rather straightforward. After screening 217 individuals who responded to advertisements requesting people who experience 'chills' to instrumental music, the scientists narrowed down the subject pool to ten. They then asked the subjects to bring in their playlist of favorite songs – virtually every genre was represented, from techno to tango – and played them the music while their brain activity was monitored. Because the scientists were combining methodologies (PET and fMRI), they were able to obtain an impressively exact and detailed portrait of music in the brain. The first thing they discovered is that music triggers the production of dopamine – a chemical with a key role in setting people's moods – by the neurons (nerve cells) in both the dorsal and ventral regions of the brain. As these two regions have long been linked with the experience of pleasure, this finding isn't particularly surprising.
- C. What is rather more significant is the finding that the dopamine neurons in the caudate – a region of the brain involved in learning stimulus-response associations, and in anticipating food and other 'reward' stimuli – were at their most active around 15 seconds before the participants' favorite moments in the music. The researchers call this the 'anticipatory phase' and argue that the purpose of this activity is to help us predict the arrival of our favorite part. The question, of course, is what all these dopamine neurons are up to. Why are they so active in the period preceding the acoustic climax? After all, we typically associate surges of dopamine with pleasure, with the processing of actual rewards. And yet, this cluster of cells is most active when the 'chills' have yet to arrive and when the melodic pattern is still unresolved.
- D. One way to answer the question is to look at the music and not the neurons. While music can often seem (at least to the outsider) like a labyrinth of intricate patterns, it turns out that the most important part of every song or symphony is when the patterns break down, when the sound becomes unpredictable. If the music is too obvious, it is annoyingly boring, like an alarm clock. Numerous studies, after all, have demonstrated that dopamine neurons quickly adapt to predictable rewards. If we know what's going to happen next, then we don't get excited. This is why composers often introduce a keynote at the beginning of a song, spend most of the rest of the piece in the studious avoidance of the pattern, and then finally repeat it only at the end. The longer we are denied the pattern we expect, the greater the emotional release when the pattern returns, safe and sound.

- E - To demonstrate this psychological principle, the musicologist Leonard Meyer, in his classic book *Emotion and Meaning in Music* (1956), analyzed the 5th movement of Beethoven's String Quartet in C-sharp minor, Op. 131. Meyer wanted to show how music is defined by its flirtation with – but not submission to – our expectations of order. Meyer dissected 50 measures (bars) of the masterpiece, showing how Beethoven begins with the clear statement of a rhythmic and harmonic pattern and then, in an ingenious tonal dance, carefully holds off repeating it. What Beethoven does instead suggests variations of the pattern. He wants to preserve an element of uncertainty in his music, making our brains beg for the one chord he refuses to give us. Beethoven saves that chord for the end.
- F. According to Meyer, it is the suspenseful tension of music, arising out of our unfulfilled expectations, that is the source of the music's feeling. While earlier theories of music focused on the way a sound can refer to the real world of images and experiences – its 'connotative' meaning – Meyer argued that the emotions we find in music come from the unfolding events of the music itself. This 'embodied meaning' arises from the patterns the symphony invokes and then ignores. It is this uncertainty that triggers the surge of dopamine in the caudate, as we struggle to figure out what will happen next. We can predict some of the notes, but we can't predict them all, and that is what keeps us listening, waiting expectantly for our reward, for the pattern to be completed.
- What point does the writer emphasize in the first paragraph?
  - What view of the Montreal study does the writer express in the second paragraph?
  - What does the writer find interesting about the results of the Montreal study?
  - Why does the writer refer to Meyer's work on music and emotion?
  - According to Leonard Meyer, what causes the listener's emotional response to music?

**(2 x 6 = 12 Weight)****PART-C****Answer any one out of 2 Questions**

19. Prepare a CV and a covering letter for the job advertisement listed below.

**Job description**

Digital Advertising team is looking for an Advertising Strategist to add to the growing team. This person is responsible for monitoring the digital advertising teams campaign order pipeline and coordinating the campaign creation process from start to finish. The role involves cross-functional work with graphic designers, web designers, client-facing communication, and a high level of team communication.

**Role:** Digital Marketing [Strategist](#)

**Industry Type:** IT Services & Consulting

**Department:** Marketing & Communication

**Employment Type:** Full Time, Permanent

**Role Category:** Digital Marketing

20. You have applied for an educational loan in order to study in one of the top universities in Europe. Write a conversation with the Branch Manager and the Assistant Manager of the bank, seeking information regarding the details of the loan and its procedures.

**(5 x 1 = 5 Weight)**

21. **Viva-Voce**

**(5 x 1 = 5 Weight)**