

- ④ ↑ consumerism in middle class of India
 ⑤ Are traditional forms of protest over no
 ⑥ CWC nuclear liability bill.

(d) "To feed our increasing population, forest areas need to be cleared to increase land area available for cultivation." Do you agree?

(e) Need to check politicisation of Sports bodies in India.

2. Read the following passage carefully and based on it, answer the questions given below it in clear, correct and concise language : 5×15=75

According to the findings of a recent government survey there are an estimated 3.3 million registered NGOs working in the country—one for every 400 Indians. Not only has the number of NGOs in India risen dramatically but so has their influence. In some of India's flagship development efforts—the National Rural Employment Guarantee Act, the National Rural Health Mission, the Right to Education or even the draft Right to Food Act — NGOs have been at the forefront both in formulating these laws and policies and in implementing them. NGOs have helped voice the concerns of some of India's most vulnerable groups and focus the attention of the government on critical, social and development issues. They have also

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spearheaded efforts to expose corruption and mal-administration in government bringing in much needed transparency.

But despite the growing influence of NGOs in India today, we know very little about them : their structure, activities, sources of funding and, more importantly, how accountable they are to the people they represent. This is alarming given the crores of rupees in development aid that NGOs receive from the government and from donors every year. Ironically, though NGOs have been watchdogs of the government for many years, there has been little regulation or monitoring of their own activities. Leading many to ask a very fundamental question : who watches the watchers?

Interestingly, although India has probably the world's highest NGO population, the debate on NGO accountability is still in its nascent stages. Across the world, NGOs have been experimenting with different ways of addressing the issue of accountability; Indian NGOs would do well by learning from these efforts. For example, NGOs in Kenya are legally required to comply with the Code of Conduct for NGOs developed by the National Council of NGOs, a self-regulatory body set up under the NGO Coordination Act in 1990. The

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code ensures that NGOs comply with basic ethical and governance standards. Similarly, in Uganda, the NGO Quality Assurance Mechanism (QuAM) certifies NGOs against a set of quality standards designed to ensure NGO credibility. In Chile, Chile Transparente has developed transparency standards for NGOs which require organisations to publish online information about their mission, vision, activities, staff, details of funding etc.

- (1) What are India's important development schemes ?
 - (2) How do NGOs help 'Vulnerable groups' in India ?
 - (3) What do we know about the structure, activities and sources of funding of the NGOs in India ?
 - (4) Whom does the author describe as watchers ? Why ?
 - (5) How do the NGOs in other nations deal with the issue of accountability ?
3. Make a précis of the following passage in about 210—230 words. Failure to write within the stipulated word limit may result in deduction of marks. The précis must be written on the separate précis sheets

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provided, which must be then fastened securely inside the answer book : 75

In many respects "Śakuntalā" is comparable to the more idyllic comedies of Shakespeare, and Kaṇva's hermitage is surely not far from the Forest of Arden. The plot of the play, like many of Shakespeare's plots, depends much on happy chances and on the supernatural, which, of course, was quite acceptable to the audience for which Kālidāsa wrote. Its characters, even to the minor ones, are happily delineated individuals. Kālidāsa makes no pretence to realism, but his dialogue is fresh and vigorous. In fact the dialogue of the better Sanskrit plays generally seems based on vernacular, and is full of idiomatic expressions. Indian playgoers did not demand the conflict of feelings and emotions which is the chief substance of serious European drama, but Kālidāsa was quite capable of portraying such conflict effectively. His beauties and merits are tarnished by any translation, but few who can read him in the original would doubt that, both as poet and dramatist, he was one of the great men of the world.

There were many other dramatists. Śūdraka, probably Kālidāsa's approximate contemporary, has left

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only one play "The Little Clay Cart" (*Mrcchakatika*). This is the most realistic of Indian dramas, unravelling a complicated story, rich in humour and pathos and crowded with action, of the love of a poor brāhmaṇ, Cārudatta, for the virtuous courtesan Vasantasenā; this story is interwoven with one of political intrigue, leading up to the overthrow of the wicked king Pālaka, and the play contains a vivid trial scene, after which the hero is saved from execution at the last moment. It is notable for its realistic depiction of city life, and for its host of minor characters, all of whom are drawn with skill and individuality. It has more than once been performed in translation on the European stage, and, to a Western audience, is certainly the most easily appreciated of Indian plays.

Viśākhadatta (?6th century) was the dramatist of politics. His only complete surviving play, "The Minister's Signet Ring" (*Mudrārāksasa*), deals with the schemes of the wily Cāṇakya to foil the plots of Rāksasa, the minister of the last of the Nandas, and to place Candragupta Maurya firmly on the throne. The plot is exceedingly complicated, but is worked out with great skill, and the play is beautifully constructed to lead up,

like "The Little Clay Cart", to a pathetic scene where one of the chief characters is saved from death by impalement at the last moment.

Second only to Kālidāsa in the esteem of the critics was Bhavabhūti, who lived at Kānyakubja in the early 8th century. Three of his plays survive—"Mālatī and Mādhava", "The Deeds of the Great Hero" (*Mahāvīracarita*), and "The Later Deeds of Rāma" (*Uttararāmacarita*). The first is a love story with a pseudo-realistic background, full of incident of an exciting or horrific type, in which the heroine is more than once rescued from death, while the two latter plays tell the story of Rāma. By Western standards as a dramatist Bhavabhūti falls short of those we have mentioned earlier. His plots are weakly constructed and his characters lack individuality. His greatness rests on his deep understanding of sorrow; in his treatment of the pathetic and the terrible he perhaps excels Kālidāsa.

4. (a) Rewrite the following sentences after making necessary corrections, if any :— 10
- (i) I live half of a mile from here.

- (ii) "Do you like music?" "I like."
- (iii) Do you like some more coffee?
- (iv) He worked like a waiter for two years.
- (v) Like what does she look?
- (vi) I know him since 1960.
- (vii) I wasn't used to drive a big car.
- (viii) He suggested me to try the main car park.
- (ix) I have never met so nice person.
- (x) Too many Mathematics is usually taught in schools.

(b) Rewrite following sentences inserting suitable article(s), wherever necessary :— 5

- (i) My grandfather had had hard life.
- (ii) She hit him in stomach.
- (iii) Queen had dinner with President.
- (iv) My friend is in hospital.

(c) Rewrite the following sentences inserting suitable prepositions in the blank spaces :— 5

- (i) I am angry _____ her _____ lying.

- (ii) I was red _____ anger at his remarks.
 - (iii) Could you explain this rule _____ me please?
 - (iv) People have always been kind _____ me.
- (d) Give the antonyms of the following adjectives :—

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- (i) common
- (ii) loyal
- (iii) formal
- (iv) mature
- (v) sensitive.

5. Answer as directed :

(a) Rewrite the following sentences using the passive structure :— 5

- (i) She gave her sister the car.
- (ii) I had already shown the suspect's photograph to the policewoman.
- (iii) They believe him to be dangerous.
- (iv) They made him tell them everything.
- (v) They elected me President.

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(b) Change the following sentences into indirect speech :— 5

- (i) He wrote in his letter, "I saw Poonam at the theatre a couple of days ago."
- (ii) The forecast says, "It will rain tomorrow."
- (iii) He said to me, "It would be nice if I could see you again."
- (iv) I said, "If I had any money I'd buy you a drink."
- (v) The teacher said, "Why don't you work harder?"

(c) Rewrite the following sentences, changing them into simple ones :— 5

- (i) I wonder who I should invite.
- (ii) Show him what he should do.
- (iii) She couldn't decide whether she should answer his letter.
- (iv) He didn't know where he should park his car.
- (v) Tell me when I should pay.

(d) Add a tag question at the end of each of the following sentences :— 5

- (i) Pooja can speak French.

(ii) The meeting is at ten.

(iii) You didn't speak to Mohan.

(iv) She wouldn't like a pet.

(v) Harish gave you a cheque.

(e) Rewrite the following sentences using 'it' in the beginning as a preparatory subject :— 5

(i) To make mistakes is easy.

(ii) To wait for people who were late made him angry.

(iii) My ambition was to retire at thirty.

(iv) Your task is to get across the river without being seen.

(v) For you to ask Ramesh would be a big mistake.

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