

Daffodil International University
Department of Business Administration
Final Examination, Summer 2025

Course Code: 0231-111	Course Title: Communicative English
Semester: Summer 2025	Examination: Final Exam
Time: 2 Hours	Full Marks: 40
Section: 69(A-E)	Teachers' Initial: JFH,FA,DTI

Answer ALL Questions

***[The figures in the right margin indicate the full marks and corresponding course outcomes.
All portions of each question must be answered sequentially.]***

1. Listening and Speaking (CLO-2,Level-2) 5+5=10

Listening: Listen to the audio and *demonstrate* it to answer questions 1 to 10 (Selecting and interpreting ideas; will be taken separately) &

Speaking: A face-to-face interview for speaking test with the course teacher (Develop ideas for topics and construct answer of the questions; will be taken separately)

2. I) Choose the correct option: (CLO-1, level-1) .5x5=2.5

- a) My sister, along with her friends, (is / are) coming to the party.
- b) Either the manager or the employees (has / have) to attend the meeting.
- c) Everyone in the class (was / were) excited about the trip.
- d) A pack of wolves (was / were) seen in the forest.
- e) The jury (has / have) reached a unanimous decision.

II) Choose the Correct Transitional Word .5x5=2.5

- a) The road was icy; therefore / however, we decided to drive slowly.
- b) The team worked all night. As a result / For example, they managed to finish the project on time.
- c) She wanted to attend the seminar; in contrast / nevertheless, her work schedule didn't allow it.
- d) The teacher gave several tips for writing essays. For instance / Meanwhile, she demonstrated how to plan an outline.
- e) We were enjoying our picnic. Suddenly / Moreover, it began to rain heavily.

III) Choose the Correct Option .5x5=2.5

Last Monday, our marketing team a.____ (meet/meets) in the conference room to discuss the new product launch. The manager b.____ (explain/explains) the goals for the campaign and assigns different tasks to each department. The social media team c.____ (prepare/prepares) posts and videos to share online, while the design team works on posters and flyers. During the meeting, everyone d.____ (share/shares) their ideas openly and suggests creative ways to attract customers. At the end of the discussion, the whole team e.____ (agree/agrees) on a final plan and sets a deadline for the first stage of the project.

VI) Identify the error and rewrite the sentence correctly.

.5x5=2.5

- a) The marketing team meet every Monday to discuss the weekly targets.
- b) Yesterday, she go to the store and buys new office supplies.
- c) Always the manager gives clear instructions before the meeting start.
- d) The report, along with the charts, show the sales growth in detail.
- e) They was working on the campaign when the internet disconnects.

3. Read the passages A and B below and answer Question 3. (i-xx) that follows. (CLO 3, Level 3)

A. Bring back the big cats

It's time to start returning vanished native animals to Britain, says John Vesty

There is a poem, written around 598 AD, which describes hunting a mystery animal called a *llewyn*. But what was it? Nothing seemed to fit, until 2006, when an animal bone, dating from around the same period, was found in the Kinsey Cave in northern England. Until this discovery, the lynx – a large spotted cat with tasselled ears – was presumed to have died out in Britain at least 6,000 years ago, before the inhabitants of these islands took up farming. But the 2006 find, together with three others in Yorkshire and Scotland, is compelling evidence that the lynx and the mysterious *llewyn* were in fact one and the same animal. If this is so, it would bring forward the tassel-eared cat's estimated extinction date by roughly 5,000 years.

However, this is not quite the last glimpse of the animal in British culture. A 9th-century stone cross from the Isle of Eigg shows, alongside the deer, boar and aurochs pursued by a mounted hunter, a speckled cat with tasselled ears. Were it not for the animal's backside having worn away with time, we could have been certain, as the lynx's stubby tail is unmistakable. But even without this key feature, it's hard to see what else the creature could have been. The lynx is now becoming the totemic animal of a movement that is transforming British environmentalism: rewilding.

Rewilding means the mass restoration of damaged ecosystems. It involves letting trees return to places that have been denuded, allowing parts of the seabed to recover from trawling and dredging, permitting rivers to flow freely again. Above all, it means bringing back missing species. One of the most striking findings of modern ecology is that ecosystems without large predators behave in completely different ways from those that retain them. Some of them drive dynamic processes that resonate through the whole food chain, creating niches for hundreds of species that might otherwise struggle to survive. The killers turn out to be bringers of life.

Such findings present a big challenge to British conservation, which has often selected arbitrary assemblages of plants and animals and sought, at great effort and expense, to prevent them from changing. It has tried to preserve the living world as if it were a jar of pickles, letting nothing in and nothing out, keeping nature in a state of arrested development. But ecosystems are not merely collections of species; they are also the dynamic and ever-shifting relationships between them. And this dynamism often depends on large predators.

At sea the potential is even greater: by protecting large areas from commercial fishing, we could once more see what 18th-century literature describes: vast shoals of fish being chased by fin and sperm whales, within sight of the English shore. This policy would also greatly boost

catches in the surrounding seas; the fishing industry's insistence on scouring every inch of seabed, leaving no breeding reserves, could not be more damaging to its own interests.

Rewilding is a rare example of an environmental movement in which campaigners articulate what they are for rather than only what they are against. One of the reasons why the enthusiasm for rewilding is spreading so quickly in Britain is that it helps to create a more inspiring vision than the green movement's usual promise of 'Follow us and the world will be slightly less awful than it would otherwise have been.'

The lynx presents no threat to human beings: there is no known instance of one preying on people. It is a specialist predator of roe deer, a species that has exploded in Britain in recent decades, holding back, by intensive browsing, attempts to re-establish forests. It will also wrinkle out sika deer: an exotic species that is almost impossible for human beings to control, as it hides in impenetrable plantations of young trees. The attempt to reintroduce this predator marries well with the aim of bringing forests back to parts of our bare and barren uplands. The lynx requires deep cover, and as such presents little risk to sheep and other livestock, which are supposed, as a condition of farm subsidies, to be kept out of the woods.

On a recent trip to the Cairngorm Mountains, I heard several conservationists suggest that the lynx could be reintroduced there within 20 years. If trees return to the bare hills elsewhere in Britain, the big cats could soon follow. There is nothing extraordinary about these proposals, seen from the perspective of anywhere else in Europe. The lynx has now been reintroduced to the Jura Mountains, the Alps, the Vosges in eastern France and the Harz mountains in Germany, and has re-established itself in many more places. The European population has tripled since 1970 to roughly 10,000. As with wolves, bears, beavers, boar, bison, moose and many other species, the lynx has been able to spread as farming has left the hills and people discover that it is more lucrative to protect charismatic wildlife than to hunt it, as tourists will pay for the chance to see it. Large-scale rewilding is happening almost everywhere – except Britain.

Here, attitudes are just beginning to change. Conservationists are starting to accept that the old preservation-jar model is failing, even on its own terms. Already, projects such as Trees for Life in the Highlands provide a hint of what might be coming. An organization is being set up that will seek to catalyze the rewilding of land and sea across Britain, its aim being to reintroduce that rarest of species to British ecosystems: hope.

Requirement i-v Write the correct letter, A, B, C or D	5x0.5 =2.5
i. What did the 2006 discovery of the animal bone reveal about the lynx? A Its physical appearance was very distinctive. B Its extinction was linked to the spread of farming. C It vanished from Britain several thousand years ago. D It survived in Britain longer than was previously thought.	
ii. What point does the writer make about large predators in the third paragraph? A Their presence can increase biodiversity. B They may cause damage to local ecosystems.	

C Their behavior can alter according to the environment. D They should be reintroduced only to areas where they were native. iii. What does the writer suggest about British conservation in the fourth paragraph? A It has failed to achieve its aims. B It is beginning to change direction. C It has taken a misguided approach. D It has focused on the most widespread species. iv. Protecting large areas of the sea from commercial fishing would result in A practical benefits for the fishing industry. B some short-term losses to the fishing industry. C widespread opposition from the fishing industry. D certain changes to techniques within the fishing industry. v. According to the author, what distinguishes rewilding from other environmental campaigns? A Its objective is more achievable. B Its supporters are more articulate. C Its positive message is more appealing. D It is based on sounder scientific principles.	
Requirement (vi-x) Complete the summary using most suitable words. Reintroducing the lynx to Britain There would be many advantages to reintroducing the lynx to Britain. While there is no evidence that the lynx has ever put vi. in danger, it would reduce the numbers of certain vii..... whose populations have increased enormously in recent decades. It would present only a minimal threat to vii....., provided these were kept away from lynx habitats. Furthermore, the reintroduction programme would also link efficiently with initiatives to return native ix..... to certain areas of the x.....	0.5x5 = 2.5

Reading Passage, B: Why We Imitate the Personas of Protagonists and Villains After Watching or Series

When we finish watching a captivating series, we often find ourselves imitating the personas of its protagonists or villains. This phenomenon is not just a simple act of admiration but a complex interplay of psychology, cultural influence, and personal escapism. Whether it's mimicking the strategic brilliance of the Professor from *Money Heist*, the wit and charm of Lucifer Morningstar, or the bravery of Harry Potter, the reasons for this behavior reveal much about human nature and our relationship with fictional characters.

One of the primary reasons we imitate characters is our tendency to identify with them. Fictional protagonists and villains often reflect universal human struggles, making it easy for viewers to see themselves in these roles. When a character resonates with our personal experiences or aspirations, we adopt aspects of their behavior or personality. For instance, the

Professor in *Money Heist* captivates audiences with his calm intelligence and meticulous planning. Many fans find his composure admirable, seeking to emulate his strategic thinking in their own lives. Similarly, in *Lucifer*, the titular character's unapologetic confidence and wit appeal to those who aspire to be more self-assured and carefree.

The characters in stories often align with archetypes, such as the hero, antihero, or villain, which embody universal traits and ideals. Heroes represent courage and justice, while villains challenge authority and tradition. Both can inspire imitation, depending on the viewer's perspective. In the *Harry Potter* series, Harry symbolizes bravery, loyalty, and perseverance. Fans, especially younger ones, may imitate his sense of responsibility and determination in their own lives. On the other hand, villains like Loki in the Marvel Cinematic Universe fascinate audiences with their charm and complexity. Loki's mischievous nature and vulnerability make him relatable, leading fans to mimic his iconic phrases, gestures, or rebellious attitude.

The cultural impact of a series amplifies the desire to imitate characters. Popular shows and movies often create subcultures that encourage fans to adopt traits of their favorite characters. This can range from dressing like them to emulating their speech patterns and mannerisms. The global phenomenon of *Money Heist*, for example, turned the red jumpsuits and Salvador Dalí masks into symbols of resistance. Fans adopted these costumes not only for cosplay but also as expressions of rebellion in real-world protests. Similarly, Marvel characters like Tony Stark (Iron Man) inspired fans with his sharp humor and technological genius, making his persona a template for confidence and charisma.

Television and films offer an escape from the mundane realities of life. By imitating beloved characters, viewers temporarily immerse themselves in a different world, experiencing the thrill and freedom of an alternate persona. The fantastical elements of *Harry Potter* make it especially appealing. Fans frequently imagine themselves as students at Hogwarts, adopting spells, magical phrases, and even the values of their chosen houses. Likewise, *Lucifer* fans may imitate the titular character's devil-may-care attitude as a way of exploring a more liberated and self-assured version of themselves, free from societal expectations.

Some characters leave an indelible mark through their distinctive style, language, or gestures. These elements become cultural symbols that fans enjoy replicating. In *Money Heist*, the Professor's iconic glasses and composed demeanor became a signature style that fans adopted to signal intellect and control. In the Marvel universe, characters like Doctor Strange gained popularity for their unique hand movements while casting spells, turning these gestures into recognizable trademarks. Similarly, phrases like "You're a wizard, Harry" from *Harry Potter* or Lucifer Morningstar's sardonic catchphrases have become part of fans' everyday vocabulary, connecting them to the characters.

Imitating the personas of protagonists and villains after watching a series is more than a fleeting trend; it is a reflection of our psychological need for identification, aspiration, and escapism. These characters resonate deeply with us, offering traits we admire, ideals we seek, or fantasies we wish to explore. Whether it is the intelligence of the Professor, the bravery of Harry Potter, the humor of Tony Stark, or the charm of Lucifer Morningstar, the personas we emulate reveal our desires and the impact of storytelling on our lives. In adopting these traits, we celebrate the art of storytelling while exploring the endless possibilities of who we can be.

Requirement (xi-xv) <i>Write only ONE word for each answer.</i> xi. Which human tendency causes viewers to adopt traits of fictional characters? xii. What universal patterns in storytelling are mentioned as hero or villain types? xiii. Which personal trait makes Loki relatable to viewers? xiv. What clothing item from Money Heist became a protest symbol? xv. What value does Harry Potter represent along with bravery and perseverance?	0.5x5=2.5												
Requirement (xvi-xx) Choose the correct Feature according to description: Cultural Influence and Fandom, Archetypes, Identification and Aspiration, Style and Iconography, Escapism and Fantasy Fulfillment.	0.5x 5=2.5												
<table><tr><th>Feature</th><th>Description</th></tr><tr><td>xvi)</td><td>Fans relate to characters who share their struggles or exhibit traits they admire.</td></tr><tr><td>xvii)</td><td>Popular series create subcultures where fans mimic characters’ styles or behaviors.</td></tr><tr><td>xviii)</td><td>Viewers temporarily immerse themselves in alternate personas for a sense of freedom.</td></tr><tr><td>xix)</td><td>Characters align with universal roles like heroes or antiheroes that inspire imitation.</td></tr><tr><td>xx)</td><td>Distinctive fashion, language, or gestures make characters culturally significant.</td></tr></table>	Feature	Description	xvi)	Fans relate to characters who share their struggles or exhibit traits they admire.	xvii)	Popular series create subcultures where fans mimic characters’ styles or behaviors.	xviii)	Viewers temporarily immerse themselves in alternate personas for a sense of freedom.	xix)	Characters align with universal roles like heroes or antiheroes that inspire imitation.	xx)	Distinctive fashion, language, or gestures make characters culturally significant.	
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4. Brainstorm and write an essay on the topic: "The Rising Threat of Online Scamming"

Instructions: **(CLO-4, Level-6)**

3+7=10

- Brainstorm your ideas before writing
- Your essay should have an introduction, body, and conclusion.
- Write between 150–200 words.