

**KARPAGAM ACADEMY OF HIGHER EDUCATION**

(Deemed to be University)

(Established Under Section 3 of UGC Act 1956)

Coimbatore - 641021.

(For the candidates admitted from 2018 onwards)

DEPARTMENT OF ENGLISH

SUBJECT : ENGLISH - I**SEMESTER : II****SUBJECT CODE: 18ENU201 CLASS: BSc CS/CT/IT, BCA**

SCOPE

This course will help the students to learn English language and its grammatical structure through prose, poems, short stories and short plays.

OBJECTIVES

- To train students to acquire proficiency in English by reading different genres in literature and learning grammar.
- To provide aesthetic pleasure through literature.

UNIT - I : PROSE

1. Morals in the Indian Context - Francis Nicholas Chelliah
2. How Comic Books help us to relive our Childhood - Benoit Peeters
3. Let's Do What India Needs From Us -Dr.A.P.J. Abdul Kalam

UNIT - II : POEM

1. The Stolen Boat - William Wordsworth
2. Telephone Conversation- Wole Soyinka
3. A River - A.K. Ramanujan

UNIT - III : SHORT STORIES

1. Rapunzel - Brothers Grimm
2. The Ant and The Grasshopper- W. Somerset Maugham
3. The Nightingale and the Rose - Oscar Wilde.

UNIT - IV: Drama

1. The Merchant of Venice- Act 4-Scene 1
2. The Death Trap- Saki

UNIT - V: Grammar and Composition

- GRAMMAR :**
1. Tenses
 2. Articles
 3. Auxiliaries (Primary and Modal)
 4. Tag Questions

Composition:

1. Reading to Comprehend
2. Letter Writing

3. Resume Writing

4. General Essay

Prescribed Text: Reminisce, Published by the Department of English, Karpagam Academy of Higher Education.

Suggested Reading: Hewings Martin, 1999 Advanced English Grammar, Cambridge University Press.

1. Malik, D. S., & Nair, P.S. (2003).Data Structures Using Java. New Delhi: Course Technology.

WEB SITES

http://en.wikipedia.org/wiki/Data_structure

<http://www.cs.sunysb.edu/~skiena/214/lectures/>

www.amazon.com/Teach-Yourself-Structures-Algorithms

Journals:

1. Suchait Gaurav “Algorithm for Stack with Random Operations (Stack Using Random Array Operations)” International Journal of Innovative Research & Development” Volume 2, Issue 8, August 2013
2. Karuna, Garima Gupta” Dynamic Implementation Using Linked List” International Journal Of Engineering Research & Management Technology”Volume 1, Issue-5, September - 2014
3. Parth Patel, Deepak Garg “Comparison of Advance Tree Data Structures” International Journal of Computer Applications” Volume 41, issue-2, March 2012
4. Ms ROOPA K,Ms RESHMA J “A Comparative Study of Sorting and Searching Algorithms “International Research Journal of Engineering and Technology “Volume: 05 Issue: 01 | Jan-2018
- 5.B. Madhuravani, D. S. R Murthy “Cryptographic Hash Functions: SHA Family” International Journal of Innovative Technology and Exploring Engineering” Volume-2, Issue-4, March 2013.

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DEPARTMENT OF ENGLISH**SUBJECT** : ENGLISH- I**SEMESTER** : II**SUBJECT CODE:** 18ENU201 **CLASS:** BSc CS/CT/IT, BCA

LECTURE PLAN
DEPARTMENT OF ENGLISH

| S.No | Lecture Duration Hour | Topics to be Covered | Support Material/Page Nos |
|------|-----------------------|---|---------------------------|
| | | UNIT-I- PROSE | |
| 1 | 1 | Introduction to syllabus | |
| 2 | 1 | Prose-1 Morals in the Indian Context | T1.Pg.1-5 |
| 3 | 1 | Contd. Morals in the Indian Context | T1.Pg.1-5 |
| 4 | 1 | How comics books help us to relive our childhood | T1.Pg.6-10 |
| 5 | 1 | Contd. How comics books help us to relive our childhood | T1.Pg.6-10 |
| 6 | 1 | Let's do what India needs from us | T1.Pg.11-16 |
| 7 | 1 | Let's do what India needs from us | T1.Pg.11-16 |
| 8 | 1 | Revision of the Entire Unit | |
| | | Total No Of Hours Planned For Unit 1=8 | |
| | | UNIT-II | |
| 1 | 1 | The Stolen Boat | T1.Pg.18-21 |
| 2 | 1 | Contd. The Stolen Boat | T1.Pg.18-21 |
| 3 | 1 | A River | T1.Pg.23-26 |

| | | | |
|---|---|--|-------------|
| 4 | 1 | Telephone Conversation | T1.Pg.28-29 |
| 5 | 1 | Telephone Conversation | T1.Pg.28-29 |
| 6 | 1 | Revision of the Entire Unit | |
| Total No Of Hours Planned For Unit II=06 | | | |
| UNIT-III | | | |
| 1 | 1 | Short Story - Rapunzel | T1.Pg.47-51 |
| 2 | 1 | Contd. Short Story - Rapunzel | T1.Pg.47-51 |
| 3 | 1 | The Ant and The Grasshopper- W. Somerset Maugham | T1.Pg.40-45 |
| 4 | 1 | The Ant and The Grasshopper- W. Somerset Maugham | T1.Pg.40-45 |
| 5 | 1 | The Nightingale and the Rose | T1.Pg.31-37 |
| 6 | 1 | Contd. The Nightingale and the Rose | T1.Pg.31-37 |
| 7 | 1 | Revision of the Entire Unit | |
| Total No Of Hours Planned For Unit IV = 07 | | | |
| UNIT-IV | | | |
| 1 | 1 | The Merchant of Venice- Act 4-Scence | T1.Pg.53-72 |
| 2 | 1 | Contd. The Merchant of Venice- Act 4-Scence | T1.Pg.53-72 |
| 3 | 1 | Contd. The Merchant of Venice- Act 4-Scence | T1.Pg.53-72 |
| 4 | 1 | Contd. The Merchant of Venice- Act 4-Scence | T1.Pg.53-72 |
| 5 | 1 | The Death Trap- Saki | T1.Pg.74-78 |
| 6 | 1 | The Death Trap- Saki | T1.Pg.74-78 |
| 7 | 1 | Revision of the Entire Unit | |
| Total No Of Hours Planned For Unit V = 07 | | | |
| UNIT- V | | | |
| 1 | 1 | Tense | |
| 2 | 1 | Contd. Tense | |
| 3 | 1 | Auxiliaries | |

| | | | |
|----|--|---------------------------------------|--|
| 4 | 1 | Articles | |
| 5 | 1 | Tag Questions | |
| 6 | 1 | Reading to Comprehend | |
| 7 | 1 | Reading to Comprehend | |
| 8 | 1 | Letter Writing | |
| 9 | 1 | Resume Writing | |
| 10 | 1 | General Essay | |
| 11 | 1 | Revision of the Entire Unit | |
| 12 | 1 | Revision for End Semester Examination | |
| | Total No Of Hours Planned For Unit V = 12 | | |

Prescribed Text: Reminisce, Published by the Department of
English, Karpagam Academy of Higher Education.

Suggested Reading: Hewings Martin, 1999 Advanced English Grammar, Cambridge
University Press.

UNIT-I **SYLLABUS**

1. Morals in the Indian Context- Francis Nicholas Chelliah
2. How Comic Books help us to relive our Childhood - Benoit Peeters
3. Let's do what India needs from us- Dr. A.P.J.Kalam

Prose 1:

Morals in the Indian Context

- Francis Nicholas Chelliah

Morals

In India, morals are the code of conduct advocated in the ancient scriptures. These codes are taught to a person from his birth and later developed by the society and religions through rites, rituals, prayers, festival, art, literature, music and so on. For most of the Indians, there were no opportunities to analyse the codes of morality they were following. No Indian could explain why these codes are being followed.

Socrates said "The Unexamined life is not worth living". These codes are believed to have created by the most uncivilized and uneducated society centuries ago. Such codes are accepted even today with all the developments in science and technology.

Reason

Reason is the greatest and most distinguished ability of man. With this ability man has achieved so much in terms of health, comfort and luxuries. Chelliah points out that it is religion which prevents man from using his reasoning ability. For example, even today many scientists, intellectuals and scholars believe in superstitious practices.

The ideas of morals were fully framed by persons who did not know the real nature of human beings. In fact they are highly immoral and antisocial. These morals were highly irrational, created out of fear, ignorance and a feeling of insecurity. These codes are

unexplainable, contradictory, confusing and changeable according to time and situation. Every moral action is blindly justified by a belief in God. But no one has ever attempted to understand about such God. The medium of communication from God is also filled with unbelievable and unscientific stories.

Is man a moral being by nature?

Morality consists of codes created by God and forefathers for the overall welfare of the human beings. There are two important concepts revealed in this belief. Firstly, the morals are given by God, which means man has no role in the formation of the codes. These codes are forced upon every human being without considering individual reasons or situations. The only thing that is told to an individual is that the reward for following these codes would be hell or heaven.

Secondly, the theory of hell or heaven has never been proven at any point of time in the history of mankind. The basis of religion is faith, rather blind faith. But the basis of reasoning is scientific and experimentally provable.

Rationalism and Secular Reasoning

Man by nature is a social and moral being. A rationalist's way of moralizing depends on secular reasoning as it is free from superstitions and unreal stories. According to Chelliah, religious reasoning is inhuman as it does not help man to develop his intelligence and creativity, and secular reasoning is more human as it frees man from slavery to moral codes. Secular reasoning makes man more responsible and individualistic. It allows man to create his own morals which are more practical than religious morals. It gives him the understanding that morals are social codes that help him to lead a peaceful life with his fellow beings.

The moral responsibility of a rationalist provides him confidence to follow the moral codes and helps him in creating a perfect system of code of conduct. Chelliah says that India is in need of morals based on secular reasoning because in India, these moral codes are an integral part of Indian life style. So Chelliah advises Indians to follow moral codes formulated by secular reasoning.

Prose-II

HOW COMIC BOOKS HELP US TO RELIVE OUR CHILDHOOD

- BENOÎT PEETERS

Traditionally, comic books have been written for children. Comparing with the recent developments in the field of writing novels, the connection between childhood and comics continues to be strong even today.

There are certain aspects to a reader's love of comics and "*bandesdessinées*" (or BD) – as they are known in French). For example, collectors often pay more prices for figurines and old editions. They also have a remarkable desire to keep alive mythical characters after the death of their creators like Batman, Astroboy, Spirou and so on as if the readers who were comforted in their childhood by these heroes cannot bear to see them disappear.

A thirst for innocence

It is also possible to admire great works of literature, philosophy and art without the need to return to them compulsively or to spend thousands on first editions. But there are old memories behind the readers' relationship with comics which make them think that one should not grow up to see these memories die. This shows that there is a thirst for innocence or permanence in every human being which keeps these comics alive even in adulthood and old age.

In many modern comics since the 1970s, for example, the heroes are no longer invincible or indestructible – they are affected by age or their own weakness. These heroes are made and remade, injuries cause real suffering to them just like ordinary men and they also die.

Benoit Peeters compares the Pulitzer prize-winning *Maus*, with Art Spiegelman's masterpiece and says that the latter is concerned with a lot of other issues: the relationship between father and son, the difficulties of communication and of forgiveness. With the death of Vladek, the narrator's father, in the middle of the story, memory changes function and gives a new sense to the work: mourning and history are inseparable. In another way, Japanese manga such as *My Father's Journal* or *A Distant Neighborhood* by Jirô Taniguchi asks similar questions.

An important example is proposed by Lint, a recent book by Chris Ware which describes the life of an ordinary man, from his birth to his last breath in 70 pages.. Ware uses a diagrammatic style. And yet, when the readers read this book, they are moved to a greater extent. This book moves them not just because the readers identify with a character, as it happens while watching a film, but because the readers identify with the medium itself. This highly

sophisticated graphic novel can help the readers to understand how comic book art is connected with childhood.

Drawing donkeys

The simplicity of comic books is another key feature. Around 1840, Rodolphe Töpffer, inventor and first theorist of the comic book said that a child recognizes a donkey in a simple drawing. This proves that something about the specific way in understanding caricatures, such as those in comic books. When it is a light touch design, a caricature fixes an image in the mind which cannot be erased. Through this one can see another essential quality of the comic book: its ability to stick in the memory.

In the midst of different images, comic books have a special and unforgettable place. They have a remarkable capacity to prolong the life of images well beyond the time of reading. The most remarkable sequences of images continue to live in the minds of readers for years.

In this regard, the nearest thing to the comic book is perhaps the song. When a person listens to a song frequently he or she falls in love with that song. Comics are similar to this: they live where one dreams to live. There is something unique and profound here; comic books bring back the buried emotions of childhood.

Prose- III

Let's Do What India Needs From Us?

- ***Dr. A.P.J. Abdul Kalam***

Dr. Abdul Kalam is known for his love for the student community, delivered this speech at Indian Institute of Technology, Hyderabad, where he outlined his visions for India.

In Indian history, people from all over the world have come and invaded, captured the lands of India, conquered the minds of Indians. Yet, India has not done this to any other nation because it respects the freedom of others.

Three Visions

Freedom-The First Vision

Kalam believes that India got its first vision in 1857, when it started the war of Independence. It is this freedom that must be protected and nurtured by every Indian. If the nation is not free, no one will respect it.

Development - The Second Vision

For fifty years India has been a developing nation. It is time that it should be seen as a developed nation. It is among top five nations of the world in terms of GDP and it has got 10 per cent growth rate in most areas. The poverty levels are falling in India and its achievements are being globally recognised today. Yet it lacks self-confidence to see itself as a developed nation, self-reliant and self-assured.

Stand Up to the World - The Third Vision

India must stand up to the world. Because Kalam believes that unless India stands up to the world, no one will respect it. Only strength respects strength. It must be strong not only as a military power but also as an economic power. Both must go hand-in-hand.

Kalam's good fortune was to have worked with three great minds. Dr. Vikram Sarabhai of the Department of Space, Professor Satish Dhawan, who succeeded him and Dr. Brahmk Prakash, the father of nuclear material.

Four Milestones in Kalam's Career

Twenty years of experience in ISRO gave Kalam the opportunity to be the project director for India's first satellite launch vehicle, SLV3. The one that launched Rohini. These years played a very important role in his life as scientist. After his ISRO years, he joined DRDO and got a chance to be a part of India's guided missile program. **It was his second bliss when Agni met its mission requirements in 1994.**

Kalam's third bliss is the joy of participating with the team in the nuclear tests conducted by The Department of Atomic Energy and DRDO and proving to the world that India can make it, that we are no longer a developing nation but one of them. **It made him feel very proud as an Indian.** Kalam developed a new material with his team a very light material called carbon-carbon. One day an orthopedic surgeon from Nizam Institute of Medical Sciences visited Kalam's laboratory. He lifted the material and found it so light that he took Kalam to his hospital and showed his patients. There were little girls and boys with heavy metallic calipers weighing over three kilograms each, dragging their feet around. He requested Kalam to remove the pain of his patients.

In three weeks, Kalam made these floor reaction orthosis 300-gram calipers and took them to the orthopedic center. The children did not believe their eyes. From dragging around a

three kg load on their legs, they could now move around! Their parents had tears in their eyes. **That was Kalam's fourth bliss.**

Kalam says that media should not be negative. The role of the media is to give a positive picture of India:

India is the first in milk production and remote sensing satellites,

It is the second largest producer of wheat and rice

Kalam appreciates Dr. Sudarshan's effort in transferring a tribal village into a self-sustaining and self driving unit. There are millions of such achievements but the media is only obsessed in the bad news and failures and disasters. Kalam also expresses his unhappiness about the Indians' craziness for foreign products. Kalam condemns Indians for not carrying out their responsibilities properly as citizens and blaming the government always.

When it comes to burning social issues like those related to women, dowry, girl child and others, people make loud drawing room protestations and continue to do the reverse at home. It is the whole system which has to change. The citizens of India do not come forward to work for the betterment of the society, rather they expect someone like Mr. Clean to come and work for them. They also often compare India with other well developed countries in terms of economical status, cleanliness and other luxuries . But none of them are ready to work for the development of India. They are not ready to appreciate and feel proud about the freedom and facilities they are enjoying here.

Dear Indians,

I am echoing J F Kennedy's words to his fellow Americans to relate to Indians.....

“ASK WHAT WE CAN DO FOR INDIA AND DO WHAT HAS TO BE DONE TO MAKE INDIA WHAT AMERICA AND OTHER WESTERN COUNTRIES ARE TODAY”

Let's do what India needs from us.

POSSIBLE QUESTIONS

UNIT-I

PART-A (20 MARKS)

(Q.NO 1 TO 20 Online Examination)

PART-B (2 MARKS)

PART- B (2 MARKS)

1. What are Morals? Explain in few words.
2. What is the significance of comic books?
3. What is a caricature?
4. Write about Kalam's first vision for India in few words.
5. Justify the statement "Reason is the greatest and most distinguished faculty of man".
6. What are the regressive aspects of our love for comics?
7. Write about Kalam's second vision for India.
8. What is secular reasoning?
9. Justify the statement "the heroes are no longer invincible".

PART- B (6 MARKS)

1. Discuss about Chelliah's views on a moralist and rationalist. Whom does he offer his support?
2. What is Kalam's vision for India? Elucidate.
3. What are modern comics? Explain.
4. Present the expectations of Abdul Kalam from Indians to uplift India?
5. How do comic books help one to relive childhood?
6. Discuss the eminent personalities and their significance mentioned in "Let's Do What India Needs From Us".

(For the students admitted from 2018 onwards)

Unit- I (Multiple Choice Questions)

**CLASS: I B.Sc CSC/IT/CT, BCA
PROSE - PART-A (Online Examination)**

| S.NO | QUESTIONS | CHOICE-1 | CHOICE-2 | CHOICE-3 | CHOICE-4 | ANSWER |
|------|---|-----------------|---------------|---------------------------|-----------------|---------------------------|
| 1 | Who wrote the essay "Morals in the Indian Context". | Wordsworth | Abdul Kalam | Francis Nicholas Chelliah | John Keats | Francis Nicholas Chelliah |
| 2 | Francis Nicholas Chelliah was born in _____. | Chennai | Dindugal | Vellore | Trichy | Dindugal |
| 3 | What are morals for an average Indian? | Code of Conduct | Dress Code | Pin Code | University Code | Code of Conduct |
| 4 | Morals are found in _____. | Ancient Novels | Ancient Films | Ancient Scriptures | Ancient Drama | Ancient Scriptures |
| 5 | _____ and sentiments obstruct man's reasoning. | Anger | Emotion | Envy | Avarice | Emotion |
| 6 | According to Socrates "The _____ life is not worth living". | Unambitious | Unprepared | Unperturbed | Unexamined | Unexamined |
| 7 | _____ is the greatest and most distinguished faculty of man. | Reason | Reminiscence | Retaliation | Emotion | Reason |
| 8 | The moral codes created by the irrational man is _____, confusing and changeable according to time. | Contemplative | Contradictory | Communicative | Comprehensive | Contradictory |
| 9 | Morality consists of codes created by God, forefathers and traditions for the overall welfare of all _____. | Animals | Demi-Gods | human beings | Angels | human beings |
| 10 | _____ has no role to play in the formation of the codes. | God | Forefathers | Traditions | Man | God |
| 11 | The codes of conduct are ordained by _____. | Man | God | Ancestors | Elders | Ancestors |
| 12 | Man is told that the morals are _____ factors to determine the status of life after death. | Deciding | Destroying | Demanding | Degenerating | Deciding |
| 13 | Man by nature is a social and a _____ being. | Immoral | moral | human | Inhuman | moral |
| 14 | A rationalist resorts to _____ reasoning to fashion his morals. | Non-secular | Religious | secular | Monastic | secular |

| | | | | | | |
|----|---|--------------|---------------|-----------------|-----------------|-----------------|
| 15 | According to Socrates "Rhetoric without _____ is one of the greatest threats to good life". | Triumph | Tribulation | belief | truth | truth |
| 16 | _____ is the most powerful weapon of religion which steamrolls individual's imitative for ages. | Love | Fear | Tyranny | Forgiveness | Fear |
| 17 | In Francis Nicholas Chelliah's view, religious morals are _____ | Real | Unreal | Ritualistic | Fictitious | Fictitious |
| 18 | Francis Nicholas Chelliah speaks in favour of _____ reasoning. | Secular | Religious | Supersitious | Traditional | Secular |
| 19 | Francis Nicholas Chelliah wants man to become a _____ | Communist | Rationalist | Marxist | Feminist | Rationalist |
| 20 | _____ is in dire need of the morals based on secular reasoning | American | Britain | India | Canada | India |
| 21 | Benoit Peteers was born in _____ | America | Boston | Paris | Canada | Paris |
| 22 | Which is the first novel of Benoit Peteers? | Omnibus | Tintin | World of Herge | Son of Tintin | Omnibus |
| 23 | According to Benoit Peteers, there is _____ link between Comics and childhood. | Superficial | Strong | Profound | Intimate | Intimate |
| 24 | There is a _____ drive behind man's relationship with comics. | Archaic | Antique | Emotive | Irresistible | Irresistible |
| 25 | It is the thirst for _____ draws man to comics. | Knowledge | Innocence | Intelligence | Experience | Innocence |
| 26 | In the ancient times, comic books have been primarily aimed at _____ | Adults | Children | Teenagers | Old people | Children |
| 27 | "Bandes dessinees" is a _____ term. | Greek | Latin | Spanish | French | French |
| 28 | In modern comics, the heroes are no longer _____ | Vincible | Invincible | Indispensable | Undeniable | Invincible |
| 29 | The modern writers have abandoned the mythic to enter the _____ | Realistic | Magical | Romantic | Surrealistic | Realistic |
| 30 | The Pulitzer prize-winning novel is _____ | Rebecca | Jane Eyre | Vladek | Maus | Maus |
| 31 | What is Manga? | Japanese Pen | Japanese Rose | Japanese comics | Japanese novels | Japanese comics |
| 32 | Chris Ware uses _____ style in his novels. | Figurative | Narrative | Diagrammatic | Demonstrative | Diagrammatic |

| | | | | | | |
|----|--|-----------------|-------------------|---------------------|-------------------|------------------|
| 33 | Chris Ware's _____ is one of the recent books which describes the life of an ordinary man in 70 pages. | Maus | Lint | My Father's Journal | Omnibus | Lint |
| 34 | The _____ of comic books is another Key feature. | Simplicity | Complexity | Durability | Multiplicity | Simplicity |
| 35 | _____ is the inventor and first theorist of comic books. | Spiegelman | Chris Ware | Taniguchi | Rodolphe Topffer | Rodolphe Topffer |
| 36 | What is a caricature? | Comical picture | Satirical picture | Ironical picture | Evocative picture | Comical picture |
| 37 | _____ fixes an image in the mind which cannot be erased. | Caricature | Picture | Painting | Photograph | Caricature |
| 38 | Another essential quality of comic book is its ability to stick in _____ | Heart | Memory | Expression | Emotion | Emotion |
| 39 | Benoit Peteers compares comic book to _____ | Movie | Detective novel | Song | Short story | Song |
| 40 | Comic book brings out buried emotions of _____ | Childhood | Womanhood | Brotherhood | Adulthood | Childhood |
| 41 | Dr.A.P.J.Abdul Kalam is called the _____ of India. | Iron Man | Missile Man | Man of Miracles | Wise man | Missile Man |
| 42 | According to Abdul Kalam, India respects the _____ of other nations. | Freedom | Love | Democracy | Friendship | Freedom |
| 43 | What is the first vision of Abdul Kalam for India? | Development | Urbanisation | Freedom | Civilisation | Freedom |
| 44 | Abdul Kalam's second vision for India is _____ | Development | Urbanisation | Freedom | Civilisation | Development |
| 45 | India should be strong not only as a military power but also an _____ power. | Economic | Industrial | Political | Scientific | Economic |
| 46 | _____ was India's first satellite launch vehicle. | SLV3 | SLV2 | SLV3 | SLV4 | SLV3 |
| 47 | _____ was the director of India's first Satellite launch vehicle. | Kalpana Chawla | Aryabhatta | Newton | Abdul Kalam | Abdul Kalam |
| 48 | _____ is a light material which Abdul Kalam used to provide a new entry structure for Agni. | Carbon-Carbon | Mercury | Carbon monoxide | Carbon Dioxide | Carbon-Carbon |
| 49 | Abdul Kalam condemns media because it is _____ | Positive | Negative | Neutral | Pornographic | Negative |
| 50 | India is the second largest producer of _____ and _____ in the world. | Rice&Wheat | Millets&Maize | Cotton&Wool | Oil&Petrol | Rice&Wheat |

| | | | | | | |
|----|---|------------------------|---------------------|------------------------|--------------------------|------------------------|
| 51 | India is the first in _____ production. | Soft drinks | Alcohol | Milk | Beverages | Milk |
| 52 | India's obsession of _____ things is disliked by Abdul Kalam. | Foreign | American | Canadian | Indian | Foreign |
| 53 | Abdul Kalam expresses his happiness about creating a _____ gram calipers for the physically challenged children. | 400 | 300 | 600 | 700 | 300 |
| 54 | Kalam hints at India's _____ in the following words: "In Singapore you don't throw cigarette butts on the roads". | Cleanliness | Uncleanliness | Greatness | Glory | Uncleanliness |
| 55 | Indians are portrayed as _____ in Kalam's essay. | Irresponsible | Responsible | Illiterate | Literate | Irresponsible |
| 56 | The Ex-municipal commissioner mentioned in the essay by Kalam is _____ | Mr. Tinaikar | Dr. Vikram Sarabhai | Satish Dhawan | Dr. Brahmprakash | Mr. Tinaikar |
| 57 | In Kalam's view Indians contribution to the upliftment of the government is _____ | Positive | Considerable | Negative | Moderate | Negative |
| 58 | The burning social issues which Kalam quotes in his essay are _____ | Women,Dowry,Girl child | Food,Money,Shelter | Alcoholism,Money,Dowry | Girl child,Dowry,Shelter | Women,Dowry,Girl child |
| 59 | Kalam finds fault with the Indian _____ | Government | Citizens | policies | Army | Citizens |
| 60 | Kalam concludes the essay with _____ words. | Barrack Obama | John Milton | John Donne | J.F.Kennedy | J.F.Kennedy |

UNIT-II

SYLLABUS

1. The Stolen Boat- William Wordsworth
2. A River - A.K. Ramanujan
3. Telephone Conversation – Wole Soyinka

Poem- 1

The Stolen Boat

- William Wordsworth

William Wordsworth (1770-1850) is one of the stalwarts of the English Literature. He is also known as Romantic poet. This particular poem is an excerpt from Wordsworth's autobiographical epic poem, *The Prelude*. It was published and named posthumously in 1850 by his widow Mary.

Summary

Since the poem is an excerpt of a long epic, the whole poem forms one whole stanza. The poem begins with the poet confessing an incident from his childhood. On a summer evening, the

young poet found a little boat tied to a willow tree in some rocky cave. He 'stole' the boat and took it on a joyous ride across the lake. He was aware of his act of stealth but his guilt was mixed with the feeling of pleasure. He says that his ride of the boat was accompanied by the echoes of the mountain.

The poet steadily kept moving away from the shore and the reflection of the stars and moon left a trail of light on the surface of the water. As he sailed away from the shore, he kept his eyes on the horizon, which comprised a short crag and the stars above, to keep his path fixed to a straight, unswerving line. The poet praises the light boat he had stolen and calls it 'an elfin pinnacle'. He also praises his own prowess as a rower and compares himself and the boat to a swan that goes heaving through the water gracefully and effortlessly. This merry ride continued in peace until a mighty mountain peak upreared its head between the short crag and the stars.

As he kept rowing further away from the shore, the mountain grew in sight. The form of the huge shape frightened the poet and stirred his conscience. It seemed to chase after the poet as he kept drawing the boat away from its moor. Scared of this huge, black shape, the poet hurries back towards the cove he had stolen the boat from and returns home with a grave heart and a heavy conscience.

The poet recollects the experience; he had spent many days suffering from dreams of the grim, huge shape. He says that the familiar forms, colours and shapes of nature that he had been accustomed to were replaced by the images of this huge mountain. This mountain, according to Wordsworth, was not a passive structure made of rocks or stone. It was like a living being yet different from living beings. It had taken over his thoughts by days and dreams by night. For

many a day, he was tormented by the memory and solitude. Even though he realizes it is only an optical illusion that the mountain was chasing him, it weighed heavy on his conscience and he realized the presence of beings unknown and unfathomable to him.

Poem -2

A River

- A.K. Ramanujan

A.K.Ramanujan(1929-1993) was an Indian poet, Scholar of Indian Literature who wrote in both English and Kannada. He is best remembered for his works of startling originality, sophistication and moving artistry. He was awarded the Sahitya Academy Award posthumously in 1999.

Madurai is a holy city with full of temples and poets. A river named Vaikai flows through this city. The poets of ancient times as well as modern times have written poems on this city and her temples. They have also written on the river and floods. In the poem, the poet gives a picture of the summer season and rainy season as well. In the summer season, the river is dry and only a very small and thin stream flows. The stream is so thin that the ribs of sand made by the flowing water are clearly visible. Every summer a lot of straw and women's hair stick to the sand on the outlets and prevents the free flow of water.

The rusty bars under the bridge have patches of repair all over them. Some of the stones on the bed of the river are dry and some of them are wet. All are clearly visible in summer, because the river is dry. When there is flood, in the river, the people everywhere talk about the

inch-by-inch rising of water and the number of stone steps submerged at the bathing place. They talk about the three village houses being washed away by the flood.

They also talk about how a pregnant woman and two cows were carried away by the strong current of the river. They know that the names of the two cows were Gopi and Brinda. But no one knew the home of the woman who was crying and carried off. This means that everyone was indifferent to the suffering of this woman. Even the poets did not mention her name in their poems. They wrote only about the flood.

The new poets are equally indifferent to the suffering of the pregnant woman. She had probably twins in her belly, which might have kicked the walls of her womb when she was drowned in the river. They write about the two cows, the three damaged and washed away village houses. But they mention the woman casually. They do not bother to know her name or her whereabouts. In the poem, the poet concludes that both the groups of the poets, past and present are not bothered and indifferent to human suffering. The poet A.K. Ramanujan has ironically exposed the heartless attitude of both the old and new poets.

Poem- 3

Telephone Conversation

- **Wole Soyinka**

Akinwande Oluwole 'Wole' Soyinka (born 13 July 1934) is one of the brightest Nigerian writers

of his generation and the first person from Africa and the diaspora to be honored with a Nobel Prize in Literature (1986). Soyinka's Telephone Conversation depicts a conversation between a white lady and an African American man which casts a harsh light on the racism and prejudice which grips society.

The title reveals the fact that two people are talking on the phone, so the beginning of the poem is on a positive note: The man is searching for a house and the land lady has named a considerable price, and the area where it is located is an impartial and not racially prejudiced. Also the man could enjoy his privacy as the land lady does not live under the same roof. The African man is ready to accept the offer, but maybe there has been a similar incident in his past, for he stops and admits to her that he is black, saying he prefers not to waste the time travelling there if she's going to refuse him on that bounds.

There is silence at the other end; silence which the black man thinks is the reluctant result of an inbred sense of politeness. However he is wrong because when she speaks again, she disregards all formalities and asks him to explain how dark he is. The man first thinks he has misheard but then realizes that that is not true as she repeats her question with a varying emphasis. Feeling as if he has just been reduced to the status of a machine, similar to the telephone in front of him, and asked to choose which button he is, the man is so disgusted that he can literally smell the stench coming from her deceptive words and see red everywhere around him. Ironically he is the one who is ashamed by the tense and awkward silence which follows, and asks for clarification thinking sarcastically that the lady was really helpful by giving him options to choose from. He suddenly understands what she is trying to ask, and repeats her question to her stating if she would like him to compare himself with chocolate, dark or light? She dispassionately answers

and his thoughts change as he describes himself as a West African Sepia as it says in his passport. The lady remains quite for a while, not wanting to admit to her ignorance, but then she gives in to curiosity and asks what that is. He replies that it is similar to brunette and she immediately clarifies that that's dark.

Now the man has had enough of her insensitiveness. He disregards all constraints of formality and mocks her outright, saying that he isn't all black, the soles of his feet and the palms of his hands are completely white, but he is foolish enough to sit on his bottom so it has been rubbed black due to friction. But as he senses that she is about to slam the receiver on him, he struggles one last time to make her reconsider, pleading her to at least see for herself; only to have the phone slammed on him.

Wole Soyinka uses two main literary devices to drive home the message of the poem. The first of the two is imagery. Right at the beginning, the imagery used to describe the mental image the man has of the woman: "lipstick coated, gold rolled cigarette holder piped", just from listening to her voice shows one that he thinks that she is, socially speaking above him, from a higher social class.

Then when he hears her question regarding how dark he is, he is so humiliated and angry that he sees red everywhere. The imagery of the huge bus squelching the black tar is symbolic of how the dominant white community treats those belonging to the minor black one.

The next most evident use is that of irony. In the beginning of the poem, the African says that he has to "self-confess" when he reveals his skin color to the lady. The color of his skin is something that he has no control over, and even if he did, it is not a sin to be dark skinned, so the fact that the man feels ashamed and sorry for this is ironical and casts light on how ridiculous

racism is that one should apologize or be differentiated against solely because of the color of one's skin. Also, it seems almost comical that anyone should be so submissive when he has actually committed no mistakes.

On the other hand, the lady is continuously described in positive terms, suggesting that she is of a good breeding and upper class. Even when the reader finds out that she is a shallow and racist person who exhibits extreme insensitivity by asking crude questions, the man seems to think that she is 'considerate; and her clinical response to his question shows only 'light impersonality.'

The repeated and exaggerated assertions of the woman's good manners and sophistication drip with irony as her speech contradict this strongly.

Also the basis of the woman rejecting to lease her house to the man is because of the prejudiced notion that African Americans are a savage and wild people. This idea is completely discredited by the ironical fact that throughout the poem the man retains better manners and vocabulary than the woman, using words such as "spectroscopic" and "rancid", whereas she does not know what West African Sepia is and is inconsiderate in her inquiries. Using irony in this manner, Soyinka proves how absurd it is to judge the intellect or character of a man depending on the color of his skin only.

The poem deals with a foul subject, that of racism and prejudice, in a lighthearted, almost comical manner. A most important device which Soyinka has used to highlight this sense of racism, which was previously widespread in western society, is that of the telephone. Had the person been speaking face to face with the lady, this whole conversation would never have taken place. She would have either refused outright, or would have found a more subtle way of doing so. The whole back and forth about 'how dark' the man is wouldn't have occurred. Thus the

telephone is used to make the issue of racism clear and prove how nonsensical it really is. Written in an independent style and delivered in a passively sarcastic tone, this poem is a potent comment on society. Soyinka might be speaking through personal experience, judging by the raw emotions that this poem subtly convey: those of anger, rage, shame, humility and an acute sense of disgust at the apathy and inhumanity of humans who won't judge a book by its cover but would turn down a man for the color of his skin.

In today's world, racism might be a dying concern; but that does not mean that discrimination against other minorities has been completely eradicated. Despite the progressing times, people continue to harbor prejudices and illogical suspicions about things they do not understand: may it be others ideals, religions or traditions and customs. Thus this poem remains a universal message for all of us, as Soyinka manages to convey just how absurd all prejudices are by highlighting the woman's poor choice of rejecting the man just because he does not share the same skin colour. 'Telephone Conversation' is a favorite, both for its excellent use of rich language and the timeless message it conveys.

POSSIBLE QUESTIONS

UNIT-II

PART-A (20 MARKS)

(Q.NO 1 TO 20 Online Examination)

PART-B (2 MARKS)

PART- B (2 MARKS)

1. What does the term “troubled pleasure” mean in Wordsworth’s view?
2. Describe the state of the river in summer?
3. Who is “Elfin Pinnace” in *The Stolen Boat*?
4. What does the character “pregnant woman” signify in *A River*?
5. What is the state of the sailor?
6. How does the poet describe the beauty of Madurai?
7. Identify the role of Gopi and Brinda in *A River*.
8. What is the main theme of the poem *Telephone Conversation*?
9. Write few words about the poet Wole Soyinka.

PART- B (6 MARKS)

1. Justify William Wordsworth as a nature with reference to the poem *The Stolen Boat*.
2. What is the message conveyed in the poem *A River*.
3. Touch upon the autobiographical elements in *The Stolen Boat* by William Wordsworth.
4. Critically analyse the poem *Telephone Conversation*.
5. Critically interpret the poem “*The Stolen Boat*” by William Wordsworth.
6. Demonstrate the significance of the river in the poem *A River*.

UNIT-II

SYLLABUS

1. The Stolen Boat- William Wordsworth
2. A River - A.K. Ramanujan
3. Telephone Conversation – Wole Soyinka

Poem- 1

The Stolen Boat

- William Wordsworth

William Wordsworth (1770-1850) is one of the stalwarts of the English Literature. He is also known as Romantic poet. This particular poem is an excerpt from Wordsworth's autobiographical epic poem, *The Prelude*. It was published and named posthumously in 1850 by his widow Mary.

Summary

Since the poem is an excerpt of a long epic, the whole poem forms one whole stanza. The poem begins with the poet confessing an incident from his childhood. On a summer evening, the

young poet found a little boat tied to a willow tree in some rocky cave. He 'stole' the boat and took it on a joyous ride across the lake. He was aware of his act of stealth but his guilt was mixed with the feeling of pleasure. He says that his ride of the boat was accompanied by the echoes of the mountain.

The poet steadily kept moving away from the shore and the reflection of the stars and moon left a trail of light on the surface of the water. As he sailed away from the shore, he kept his eyes on the horizon, which comprised a short crag and the stars above, to keep his path fixed to a straight, unswerving line. The poet praises the light boat he had stolen and calls it 'an elfin pinnacle'. He also praises his own prowess as a rower and compares himself and the boat to a swan that goes heaving through the water gracefully and effortlessly. This merry ride continued in peace until a mighty mountain peak upreared its head between the short crag and the stars.

As he kept rowing further away from the shore, the mountain grew in sight. The form of the huge shape frightened the poet and stirred his conscience. It seemed to chase after the poet as he kept drawing the boat away from its moor. Scared of this huge, black shape, the poet hurries back towards the cove he had stolen the boat from and returns home with a grave heart and a heavy conscience.

The poet recollects the experience; he had spent many days suffering from dreams of the grim, huge shape. He says that the familiar forms, colours and shapes of nature that he had been accustomed to were replaced by the images of this huge mountain. This mountain, according to Wordsworth, was not a passive structure made of rocks or stone. It was like a living being yet different from living beings. It had taken over his thoughts by days and dreams by night. For

many a day, he was tormented by the memory and solitude. Even though he realizes it is only an optical illusion that the mountain was chasing him, it weighed heavy on his conscience and he realized the presence of beings unknown and unfathomable to him.

Poem -2

A River

- A.K. Ramanujan

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The rusty bars under the bridge have patches of repair all over them. Some of the stones on the bed of the river are dry and some of them are wet. All are clearly visible in summer, because the river is dry. When there is flood, in the river, the people everywhere talk about the

inch-by-inch rising of water and the number of stone steps submerged at the bathing place. They talk about the three village houses being washed away by the flood.

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Poem- 3

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UNIT-III

SYLLABUS

1. *Rapunzel* - Brothers Grimm
2. *The Ant and the Grasshopper* - W Somerset Maugham
3. *The Nightingale and the Rose* - Oscar Wilde

Short Story- 1

Rapunzel

- Brothers Grimm

Once upon a time, a young, married couple waited for their child to be born. They lived in a beautiful house near a garden in which all sorts of fruit and vegetables grew. The woman often watched the garden through the window in a desire to taste the Rapunzel plant. She asked her husband to go and get her some of the Rapunzel.

The owner of the garden was an evil witch, so he did not dare to ask her for some. So he decided to steal some Rapunzel but as soon as he stepped into the garden he heard a noise. The witch shouted at him and asked him how he dares to steal from her garden. He fell down on his knees and asked her to spare him because he just wanted some Rapunzel for his wife. The Witch was so evil that she told him he will get the Rapunzel only if he gives her his firstborn child. The husband felt he did not have a choice, so he agreed.

The woman gave birth to a little girl, and the witch took her away. She named her Rapunzel. The days passed by and Rapunzel became a long, blond haired beauty. Nobody knew what happened

to her because the Witch had her locked away in a tower. Nobody could reach the top room where Rapunzel was because there were no stairs. There was only a small window on the top of the tower, and the beautiful girl would appear on it now and then. The Witch would call her every day to let down her hair, and she would climb to her.

Time passed, and Rapunzel only knew about the Witch. She never saw anybody else. Since she loved to sing a Prince that passed through the woods heard her. He hid in the bushes nearby and enjoyed her singing until the Witch called her to let down her hair. The prince thought he could do the same thing, so he called Rapunzel to let her hair down. He climbed to her room, and when Rapunzel saw him, she got scared. Until then she only knew the Witch, and now she saw a beautiful prince. She calmed down, and he explained to her she should not be frightened, and they fell in love.

They saw each other secretly because they did not want the Witch to know about them. She still came to Rapunzel every day, but she did not notice anything strange. One morning Rapunzel accidentally told her she is much heavier than the prince and that it's harder to pull her up.

The Witch was furious, and she started yelling at Rapunzel. She told her she was ungrateful and reprimanded her that after everything she did for her this was how she paid her back. The Witch grabbed her by the hair and cut it off. The long hair was lying on the floor, and Rapunzel was sentenced to a lifetime of loneliness and misery in the tower. Rapunzel was the loneliest person alive. The Witch did not only get her revenge with Rapunzel. She also decided to attack the prince.

She waited for him to call for Rapunzel to let her hair down and then she threw the cut-off hair, and he started climbing. When he came up high the tower, the evil Witch was looking at him. He saw her and got scared because of her ugliness. She let go the hair. He fell into the thorny bushes and became blind, sad and miserable. He searched for his Rapunzel from city to city, village to village but she was nowhere to be found. He fed on berries and drank the water

from the rivers. His misery was growing by the day as he pictured his beautiful Rapunzel and her voice.

He wondered for years when he came to a forest where he sat under a tree and cried. His Rapunzel used to live there before and since he was exhausted, he thought it would be best to give up the search. As soon as that thought crossed his mind, he heard a well-known voice. It was his Rapunzel. He gathered the last atoms of his strength and moved towards that beautiful voice. He held on for trees, stumbled and got stuck in the bushes while he was calling for his Rapunzel.

He managed to come to her and as soon as she spotted him she ran to his arms. It was true love. Rapunzel started crying, and her tears healed his eyes. They went to his castle where they got married and had many kids. They loved each other and lived happily ever after.

Characters Analysis

Rapunzel – young, beautiful girl sentenced to live in a tower. The evil Witch didn't let her go out, so the only person she knew was the Witch. When the prince appeared she fell in love with him but the Witch didn't approve of their love. She cut her hair off and decided to keep her forever locked in the tower. Luckily Rapunzel managed to run away and find her prince who was blinded by the Witch. Rapunzel healed her prince's eyes with her tears, and they lived happily ever after.

Witch – evil, old lady who locked away Rapunzel and blinded her prince. When the couple managed to find each other again, nobody cared about the Witch because love conquered all obstacles.

Prince – handsome, young man who fell in love with Rapunzel when he heard her sing. In his intention to meet her he ends up blinded and searches for his Rapunzel for years. He wandered the world until he found her again and he recognized her by her beautiful voice.

Short Story- 2

The Ant and the Grasshopper

In *The Ant and the Grasshopper* by W. Somerset Maugham we have the theme of justice, trust, fear, morality, embarrassment, happiness and struggle. Taken from his *Collected Short Stories* collection the story is narrated in the first person by an unnamed narrator and after reading the story the reader realises that Maugham may be exploring the theme of justice or rather the lack of it. George Ramsey has worked all his life and has set aside some money to provide for his retirement. He has been diligent and astute unlike his brother Tom. However rather than being satisfied that he will have a peaceful retirement George can't believe that Tom has inherited a half a million pounds. There is a sense that George feels as though there has been an injustice done. It is very much the ant (George) versus the grasshopper (Tom). Just as the grasshopper made no provisions for the winter.

Tom too made no provisions for his future though he still appears to have landed on his feet. The narrator's reaction to Tom's success in life is also interesting as it mirrors his feelings towards the ant. Whether it is insensitive of the narrator to laugh there is no disputing that he likes and supports Tom Ramsey. Something that is noticeable by the fact that the narrator attends dinners with Tom. If anything the narrator has been true throughout the story favouring the grasshopper over the ant.

It is also clear to the reader that George has struggled through life. Looking after his wife and family and at the same time making sure that he has a substantial pension to help him in retirement. Tom on the other hand has not struggled at all. He has gone from one calamity to another and has often been bailed out of trouble by George due to George's fear of embarrassment. If anything George lives his life to a moral code while Tom on the other hand appears to live his life recklessly. It is also noticeable that Tom shows George no allegiance. His number one concern is living a good life, one that is subsidised by others.

Regardless of the individual Tom's number one concern is himself and his own happiness. He has borrowed money off not only George but others too and never paid any of the money back. To an outsider Tom might be considered to be untrustworthy. However he is charming enough

that people find it easy to lend him money even though they may never get the money back. In modern terms Tom might be considered, rightly or wrongly, to be a lovable rogue or scoundrel. A man who charms people by deception yet the same people can't help but like Tom's character.

Tom also appears to have remarried due to the fact that his new wife is wealthy. There is no sense that he has changed his ways and has married for love. At all stages in the story the most important person in Tom's life is Tom himself. He acts selfishly without consideration for others. However some critics may suggest that though Tom may be lax in morals he is only living his life as he wishes to live it. Something that most people would long to do.

Tom is not confined or restricted to society's views or morals. He is his own man even if he may be morally corrupt. In reality there are also times in the story in whereby Tom is simply playing on George's fears. Which might suggest to some that the problem lies with George and not Tom. George at any stage of the story, should he have overcome any sense of embarrassment, could have refused Tom assistance. Tom does not mind embarrassing himself in order to profit while George looks upon some of Tom's actions as being an embarrassment to him.

There is also no doubting that the happiest character in the story is Tom. Not only because he has inherited half a million pounds but because he has lived his life as he wants to. Even if that life has been at the expense of others. It is also ironic that though Tom has made no significant contribution to society he at the end of the story is the most successful of all the characters. That is if success is gauged by monetary worth. Which appears to be how George evaluates success. Something that becomes clear to the reader when George discusses with the narrator how much money he will have when he retires. This may be important as it suggests that both George and Tom have one thing in common. A love for money. Though money is a necessity in life both men are also aware of its power and its ability to influence others. George may feel as though he will be placed on a pedestal by others when he retires due to the fact that he has set aside so much money while Tom is obviously aware of the power of money. He has used money, other people's money, to get what he wants in life.

Short Story- 3

The Nightingale and the Rose

- Oscar Wilde

This short story is written by the 19th-century Irish author and poet, Oscar Wilde, is literally about what the title implies: a nightingale and a rose. A nightingale is a small song bird that is often associated with love, innocence and romance. And a rose, of similar association, is on the other hand a flower which comes in many colours including white, pink, yellow, and orange. But in the case of this story, the rose in question is, most notably, red.

The story opens with the character of the student, perhaps a student of philosophy. This young man is in despair because there are no red roses in his garden. The little nightingale overhears the student's desperation. She sees him, through his sorrow and sobbing, and sees beauty and what she had been searching for. She fell in love with him.

Next it is revealed why the student is in such sorrow for a flower: if he brings the red rose to the Prince's ball the next night, and gives it to the love of his life, she will dance with him, embrace him, and ultimately, love him back. But this is unachievable given that there is no red rose in his garden. This deep emotional intensity is admirable to the nightingale, as she sympathizes with the Student. She, too, holds love in very high regard, much like the student does.

As all the little creatures in the garden are inquiring on the student's exaggerated weeping and commenting on his ridiculousness. The Nightingale understood his pain and set out to relieve it. She visited all the rose trees in the garden asking them to give her a red rose in exchange of her singing her most beautiful song. Unfortunately, none could produce a red rose, but only yellow pink, and white.

The Nightingale asked the rose tree that grew under the Student's window for a red rose. It did produce roses of that color, but could not grow them due to the cold weather. The Nightingale wept and pleaded, and the tree had a way to produce the single red rose, but warned that it was a terrible way. But, of course, the love sick Nightingale did not care.

The tree told the Nightingale that to get her red rose, she had to build it. She must sing under the moonlight and build the rose with the stain of her blood. In order to do so, she must sing all night, pressing her breast against his thorn, thus sacrificing herself for the Student. She did not care, and death was a price she was willing to pay. She sang the Oak-tree one last song while the Student rose up and began to walk away, writing and thinking, soon falling asleep to the thought of his love. While he slumbered, the Nightingale did as she was told, and sang her most beautiful song, a love song. And as she sang, the rose blossomed.

As she continued to sing and press her breast into the thorn even more, it helped the flower blossom and turn from pale white to crimson red. Although painful, the little Nightingale did as she was told and pressed, and pressed, and sang. Until finally the rose fully blossomed, and the Nightingale was dead with a thorn in her heart.

The Student of course finds the single, beautiful red rose growing in his garden and happily plucks it. He immediately ran to give it to the Professors daughter, whom which he was in love with, and asked her to dance with him. But at his dismay, the girl was not pleased, proclaiming the red rose would not go with her dress and scoffing at the fact that flowers are not nearly as expensive as the jewels the Chamberlain's nephew sent her. Seemingly unabashed, the student calls her ungrateful and gets thrown out by the offended girl, still comparing his unworthiness of a Student to the highness of the Chamberlain's nephew.

Upon leaving, the Student thought to himself how silly, un useful, impractical, and untrue love is, and how he was better off studying things like logic, philosophy and metaphysics. And that's what he did.

POSSIBLE QUESTIONS

UNIT-III

PART-A (20 MARKS)

(Q.NO 1 TO 20 Online Examination)

PART- B (2 MARKS)

1. How does *Rapunzel* meet the prince?
2. Why did the nightingale decide to sacrifice her life for a red rose?
3. What magical power did *Rapunzel* possess?
4. Why is the girl *Rapunzel* named so?
5. What magical power did *Rapunzel* possess?
6. Sketch the character of the student in "*The Nightingale and the Rose*".
7. Justify the title *The Ant and the Grasshopper*.

PART- C (8 MARKS)

1. Analyse the significance of the title "*The Nightingale and the Rose*".
2. Reflect upon the characterisation of the witch in *Rapunzel*.
3. Comment on the role of the rose in *The Nightingale and the Rose*.
4. Bring out the essence of the story *Rapunzel*.
5. Glorify the sacrifice of the nightingale in *The Nightingale and the Rose*.
6. How does *Rapunzel* attain freedom from the sorceress's confinement? Explain briefly.
7. Analyse the story *The Ant and the Grasshopper*.



KARPAGAM ACADEMY OF HIGHER EDUCATION

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ACADEMY OF HIGHER EDUCATION
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(Established Under Section 3 of the UGC Act, 1956)

CLASS: I B.Sc CS/IT/IT and BCA

COURSE CODE: 18ENU201

COURSE NAME: English-I

UNIT: III (Short Story) **BATCH-**2018-2021

KAHE

UNIT III : (Multiple choice Questions)

CLASS: I B.Sc CSC/IT/CT, BCA
SHORT STORY - PART-A (Online Examination)

| S. No | Question | CHOICE-1 | CHOICE-2 | CHOICE-3 | CHOICE-4 | ANSWER |
|-------|---|---------------|--------------|--------------|--------------|--------------|
| 1 | The couple in the "Rapunzel" longs for a _____. | child | house | car | watch | child |
| 2 | A woman in the "Rapunzel" believes that _____ would fulfill her wish. | angel | king | prince | God | God |
| 3 | The woman in the "Rapunzel" sees _____ through her widow. | hills | river | garden | lake | garden |
| 4 | The sorceress's garden was surrounded by ____. | hills | river | pool | High wall | High wall |
| 5 | The woman in the "Rapunzel" sees a bed planted with the most beautiful _____. | rampions | lotus | apple | orange | rampions |
| 6 | Whom does Rapunzel fall in love with? | Beggar | Merchant | Cobbler | Prince | Prince |
| 7 | The nightingale sacrifices her _____ to create a red rose. | Wings | Life | Feathers | Limbs | Life |
| 8 | Jacob and Wilhelm Grimm were folklorists and _____. | Linguists | Scientists | Chemists | Botanists | Linguists |
| 9 | Rapunzel possessed _____. | Magical Voice | Magical hair | Magical Gaze | Magical Eyes | Magical hair |
| 10 | Rapunzel's lover becomes _____ in the story. | Dumb | Deaf | Blind | Lame | Blind |
| 11 | Rapunzel's _____ is used as a rope by the sorceress to climb up the tower. | Hand | Veil | Hair | Leg | Hair |
| 12 | The nightingale's _____ forces the rose blossom. | Wings | Song | Feathers | Limbs | Song |
| 13 | _____ wrote "The Nightingale and the Rose". | Oscar Wild | O'Henry | Wordsworth | Chellaiah | Oscar Wild |

| | | | | | | |
|----|--|---------------|-----------------|-------------|---------------------|-----------------|
| 14 | The young student wanted a _____ for his lady love. | white rose | yellow rose | blue rose | red rose | red rose |
| 15 | The Nightingale is _____. | a horse | a bird | a flower | c. a snake | a bird |
| 16 | The professor's daughter refused to accept the red rose by saying that will not suit with her _____. | dress | hair style | complexion | status | dress |
| 17 | ___ said "Death is a great price to pay for a red rose". | The tree | the Nightingale | the student | the student's lover | the Nightingale |
| 18 | The couple's child was named as _____. | rapunzel | lotus | jasmine | rose | rapunzel |
| 19 | The couple's child was named as rapunzel by _____. | angel | king | prince | sorceress | sorceress |
| 20 | When Rapunzel was _____, the sorceress locked her in a tower that stood in a forest. | thirteen | twelve | nine | ten | twelve |
| 21 | Rapunzel has a splendid long hair, as fine as spun ____ | gold | silver | bronze | copper | gold |
| 22 | The young prince was attracted by Rapunzel's _____ | long hair | sweet voice | beauty | eyes | sweet voice |
| 23 | Rapunzel gives birth to _____. | boy baby | girl baby | twins | peacock | twins |
| 24 | According to the nightingale the young students is a _____. | true lover | intelligent | opitimistic | selfish | true lover |
| 25 | The young boy was weeping for _____. | white rose | yellow rose | blue rose | red rose | red rose |
| 26 | Where did the nightingale live? | oak tree | willow tree | pine tree | apple tree | oak tree |
| 27 | Nightingale sang first on the _____ of love in the heart of a boy and a girl. | peace | struggle | birth | soul | birth |
| 28 | _____ forgets the dawn has arrived. | venus | star | sun | moon | moon |
| 29 | At the end the young student throws the red rose in the _____. | river | street | fire | water | street |
| 30 | The Ant and The Grasshopper is written by_____. | W.Somerest | Wordsworth | Ramanujan | Oscar Wilde | W.Somerest |
| 31 | The story contains of 'The Ant and The Grasshopper' the theme of _____ | Justice | Fear | Trust | All the above | All the above |
| 32 | The story of 'The Ant and The Grasshopper' is narrated by _____. | Second person | First person | Author | Third person | First person |
| 33 | Who is described as Ant? | Tom | George | Writer | None of them | George |
| 34 | Who is described as Grasshopper? | George | Author | Tom | None of them | Tom |
| 35 | Who is the selfish man in the story? | Tom | Tom's wife | George | George's wife | Tom |

| | | | | | | |
|----|---|-------------|-------------|------------|--------------|-------------|
| 36 | The problem in 'The Ant and The lies with_____. | George | Tom | Narrator | Author | George |
| 37 | Who is the happiest character in the story? | Narrator | George | Tom | None of them | Tom |
| 38 | George and Tom both are works for _____. | Love | Trust | Money | Land | Money |
| 39 | Tom utilizes George's _____. | Money | Land | Love | Fear | Fear |
| 40 | Somerest uses the title of _____. | Aesop fable | Aesop novel | Aesop poem | Aesop play | Aesop fable |

UNIT-IV

SYLLABUS

1. *Merchant of Venice* – Act- 4 ,Scene-1 - William Shakespeare
2. *The Death Trap* - Saki

Drama – 1

***Merchant of Venice* – Act- 4 ,Scene-1 - William Shakespeare**

Summary

Shylock and Antonio appear before the Duke of Venice. Shylock demands fulfillment of the letter of their contract, and Antonio believes it is pointless to argue or try to reason with Shylock. The duke hopes Shylock will relent and show Antonio mercy at the last minute, but Shylock makes it clear he has no such plan. He says he wants the pound of flesh because it is "[his] humor," and he refuses when Bassanio offers him twice the sum of the original loan.

Shylock compares his entitlement to Antonio's body to the way other Venetians feel entitled to do as they will with the bodies of their slaves and animals.

The duke calls Doctor Bellario from Padua and Balthazar, Doctor Bellario's colleague from Rome, who is actually Portia in disguise. She first appeals to Shylock to show Antonio mercy because mercy is its own reward. She goes on to respond to Shylock's calls for justice by

saying, "That in the course of justice none of us/Should see salvation. We do pray for mercy."

Shylock remains unmoved, just as he remains unmoved by Bassanio's repeated offers to pay twice or 10 times the sum of the loan. Portia looks at the bond and urges Shylock to accept three times the amount of the loan. When he refuses again, Portia bids Antonio to prepare for Shylock's knife. She waits until Shylock approaches Antonio with the knife before stopping him and informing him that the bond allows him a pound of Antonio's flesh, but it does not allow him any drop of Antonio's blood. It is impossible for Shylock to take his pound of flesh without spilling blood, so Shylock is found guilty of conspiring to commit murder against a citizen of Venice. He could receive the death penalty for this crime, but the duke spares his life. The duke takes half Shylock's fortune for the state and gives the other half to Antonio. Antonio asks the court to drop the fine of half his goods to the state and says he will give his own half of Shylock's fortune to Lorenzo and Jessica upon Shylock's death. He requires Shylock to leave any of his own possessions to Lorenzo and Jessica upon his death as well and that Shylock convert to Christianity. Shylock agrees to these terms and leaves the court.

After Shylock departs and Antonio is freed, he and Bassanio thank Portia—still believing her to be Balthazar—for her assistance. They insist on giving her some payment for her trouble, and she takes Bassanio's gloves. She then asks for his ring, the one she gave him when they were wed. Bassanio refuses to part with the ring, and she scolds him for not giving her the ring and takes her leave. Antonio then convinces Bassanio to send the ring to the legal scholar saying, "Let his deservings and my love withal/Be valued 'gainst your wife's commandment." Bassanio sends Gratiano to catch up with Portia and give her the ring.

Analysis

Antonio's trial represents a confrontation between ideas that define the two religions at the heart of *The Merchant of Venice*. As presented in the play, Judaism is a religion focused on rules, following law, obedience, and justice in the form of punishment and atonement for wrongdoing. This reflects the Old Testament idea expressed in Exodus, Chapter 21: 23–25: "But if any harm follow, thou shalt give life for life, eye for eye, tooth for tooth, hand for hand, foot for foot, burning for burning, wound for wound, stripe for stripe." Shylock represents this point of view. On the other hand, Portia, the duke, and others represent the Christian ideal of mercy and salvation even for those who do not deserve it. Portia says this directly in her speech to Shylock. She admits no one deserves mercy but says we show mercy because it is a human good. At the same time, there are at least two Christians present in the court who have no desire to show Shylock any mercy at all. Gratiano tells Shylock if he were in charge, he would see Shylock hanged. A different moneylender might have shown Antonio mercy when asked; a different moneylender might never have asked for a pound of flesh as collateral. For all the Venetians' attacks on Shylock for his trickery in the matter of his contract with Antonio, it is Portia whose trickery is most effective and potentially deadly. She practices deception beyond the disguise she wears in the courtroom. After Shylock refuses to show mercy to Antonio, she goads him into moving to collect his pound of flesh. She urges him to sharpen his knife and move toward Antonio, even though she has read the bond and knows the loophole about spilling blood that she will invoke at the last minute. She does this to provide no doubt that Shylock is operating through malice and does intend to kill Antonio. In doing so she sets him up to lose the case and possibly receive a death sentence. Perhaps she suspects the duke

will make an example of the mercy Shylock has refused to show, but she can't know that for certain. If she wanted Shylock to receive mercy, she might have warned him of the loophole in his contract. She might have warned him he would be subject to the death penalty if he pursued his present course. Her decision to entrap Shylock with his own contract seems based on a desire to punish his unwillingness to show mercy.

The themes of prejudice and mercy are most obvious in this scene. Shylock will not show mercy; he probably does not feel Christians have ever shown him any. But when Portia turns the tables, it first appears Antonio is willing to show mercy. Perhaps he has learned something from his experience. But, although he is happy for Shylock not to be condemned to death and asks that the state's half of Shylock's fortune be returned to Shylock for the duration of his life, he makes a demand that shows how deep his prejudice goes. Shylock must convert to Christianity, giving up the faith and customs that have formed the center of his life. Shylock agrees, but it is likely his agreement is only superficial. The audience cannot know what Shylock thinks of all this since he does not appear again in the play.

Portia's attempt to trick Bassanio into giving the ring she gave him to "Balthazar" appears designed to set him up for a later punishment for parting with his ring. It may be a punishment for Bassanio telling Antonio he would be willing to sacrifice his own wife to save Antonio's life. Portia is both clever and kind. Her ability to save Antonio when all the men around her have given up on doing so shows her wisdom is superior to that of all the other characters in *The Merchant of Venice*. Yet even Portia is not immune to the human desire for justice when she feels wronged by Bassanio.

Drama- 2

The Death Trap

- Saki

Summary

Hector Hugh Munro (1870 –1916), better known by the pen name Saki, and also frequently as H. H. Munro, was a British writer whose witty, mischievous and sometimes macabre stories satirized Edwardian society and culture. He is considered a master of the short story but in ‘The Death Trap’ we also see Saki as a great playwright as he handles the form of One-Act play with great mastery.

The action of the play takes place in the palace of Kedaria, an imaginary Balkan state. The central character is Dimitri the reigning Prince of Kedaria. As the scene opens, Dimitri arrives in the outer room of his chamber where several guards are talking. The other characters are the three military officers and a Doctor. The officers are against the rule of the Prince and wish for Prince Karl to be their ruler.

The guards are obviously planning a coup and Dimitri's death at their hands is imminent. When one asks if it's necessary to kill Dimitri who is still just a boy, another says that Dimitri will eventually marry and create more heirs to the throne, meaning they will have to kill an entire family in order to put another in his place as ruler.

Dimitri dismisses the men, having apparently overheard nothing of their conversation. They leave the room and Dr. Stronetz arrives. Dimitri tells Stronetz that all his weapons have been taken away and that he has nothing with which to defend himself. Therefore, they conspire to kill the Prince. But the Prince is suspicious about the intentions of his officers since some time. When the Doctor informs the Prince that he is about to die in a few days, the Prince is disappointed. He shrinks at the thought of death overpowering his aspirations.

The Doctor, who is also a friend of the Prince, does not want him to die such a painful death. He, therefore, advises the Prince to drink the poison and die peacefully. The Prince, convinced by what the Doctor has said takes the poison and puts it into the wine. Later on, he invites the officers to drink with him. The officers accept his offer and drink the poisonous wine, which the Prince also drinks. Thus, one by one, all the four characters fall into the death trap.

Munro makes the use of conversations to bring into light the internal dissent of the characters. The conversations in the play also bring out the poetic attitude of the Prince, his love for life and his sportsmanship. Such information helps in building the picture of a young man fit to be the king and thus increase the pity of the situation.

In the character of the Prince, Munro presents a man who has the courage to face Death without any hesitation. The Doctor proves to be a loyal friend. The playwright also presents the three conspirators in a bad light who ultimately fall prey to their own trap. Horror, pathos, suspense and humour are present in the right amount which make the play very interesting.

POSSIBLE QUESTIONS

UNIT-IV

PART-A (20 MARKS)

(Q.NO 1 TO 20 Online Examination)

PART- B (2 MARKS)

1. What is the moral conveyed through this play?
2. Who is your favourite character in this play? Why ?
3. Who is the protagonist of this play from your point of view?
4. What is mentioned in the bond referred in this play?
5. Who is the Prince of Kedaria ?
6. Who is Girnitza?
7. What is the age of prince Dimitri ?
8. Who is loyal to prince Dimitri ?

PART- C (8 MARKS)

1. *Analyse the play critically*
2. *Sketch the character Portia.*
3. *Bring out the tactics used by Portia in the trial.*
4. *Justify the title of the play.*
5. *Sketch the character of princeDimitri.*
6. *Bring out the political conditions in the play*



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(For the candidates admitted from 2018onwards)
DEPARTMENT OF ENGLISH

UNIT IV : (Multiple choice Questions)

CLASS: I B.Sc CSC/IT/CT, BCA
Drama - PART-A (Online Examination)

| S.No | QUESTIONS | CHOICE-1 | CHOICE-2 | CHOICE-3 | CHOICE-4 | ANSWER |
|------|---|---|-----------------------------------|--------------------------------|-------------------------------|-------------------------------|
| 1 | The Death Trap is written by _____. | Shakespeare | Saki | Soyinka | Brothers Grimm | Saki |
| 2 | What suggested Dimitri's "death" for Dr. Stronetz? | A tale from long ago. | A panic attack | Dimitri's eyes | A medical journal | Dimitri's eyes |
| 3 | How many days does Dr. Stronetz say that Dimitri will live for? | 6 or less | 14 | 8 | 7 | 6 or less |
| 4 | What is Girnitza's favorite weapon? | The sword | The dagger | The musket | The revolver | The sword |
| 5 | Why is Dimitri going to be killed? | He is too weak to be considered a great ruler | He is too strong to be defeated | He overthrew a neighbor prince | He is the last of the dynasty | He is the last of the dynasty |
| 6 | What does Dimitri tell Stronetz to look out the window at? | The plains covered with ferns | The eagles soaring over the trees | The clear and majestic river | The fairyland of mountains. | The fairyland of mountains. |
| 7 | The action of the play takes place in the palace of_____. | Nigeria | Kedaria | Africa | an Island | Kedaria |
| 8 | The Kedaria mentioned in <i>The Death Trap</i> is a/an_____ place | Heavenly | real | imaginary | pastoral | imaginary |
| 9 | _____ is the central character character in play The Death Trap. | Dimitri | Stronetz | Girnitza | Vontieff | Dimitri |
| 10 | _____ advices Dimitri to drink the poison and die peacefully. | Girnitza | Stronetz | Vontieff | Shultz | Stronetz |
| 11 | Dimitri tells Stronetz that he has no _____ to defend himself. | Guards | Weapons | Army | Courage | Weapons |
| 12 | Stronetz is a _____ in the play The Death Trap. | Teacher | Guard | Pholosopher | Doctor | Doctor |

| | | | | | | |
|----|---|--------------|----------------|-------------------|---------------|-------------------|
| 13 | Who among the following is not involved in the conspiracy against the prince Dimitri? | Shultz | Girnitza | Stronetz | Vontieff | Stronetz |
| 14 | Who is trapped in the play The DeathTrap? | Stronetz | Dimitri | Vontieff | Shultz | Dimitri |
| 15 | Kedaria, which is mentioned in The Death Trap is a part of an imaginary ____ state. | New York | Balkan | Bombay | Ohio | Balkan |
| 16 | Saki is the pen name of_____. | Chelliah | Benoit Peeters | Hector Hugh Munro | Oscar Wilde | Hector Hugh Munro |
| 17 | In The Death Trap the military officers wanted_____ their prince. | support | kill | exile | excommunicate | kill |
| 18 | The officers are against the rule of the Prince and wish for____ to be their ruler. | Prince Karl | Stronetz | Girnitza | Shultz | Prince Karl |
| 19 | In The Death TrapThe conspirators take away all the ____of prince before they conspire to kill him. | weapons | wealth | power | strength | weapons |
| 20 | Dr.Stronetz is a/an__ of prince Dimitri in the play The Death Trap. | wellwisher | minister | enemy | relative | wellwisher |
| 21 | Who wrote the play <i>The Merchant of Venice</i> ? | Goldsmith | Shakespeare | Saki | Chaucer | Shakespeare |
| 22 | Who is the lover of Jessica? | Lorenzo | Salarino | Salanio | Gratiano | Lorenzo |
| 23 | Who is the villian of the play? | Bassanio | Lorenzo | Shylock | Salarino | Shylock |
| 24 | Shylock asks a pound of flesh of _____. | Antonio | Bassanio | Portia | The Duke | Antonio |
| 25 | Act 4 and scene1 takes place at _____. | Palace | Venice | Court of justice | Belmont | Court of justice |
| 26 | "Every offence is not a hate at first" said by whom? | Antonio | The Duke | Shylock | Bassanio | Bassanio |
| 27 | Bassanio offers _____ ducates to Shylock as a penalty. | ten thousand | eight thousand | three thousand | six thousand | six thousand |
| 28 | _____ disguises as a man. | Jessica | Portia | Stephano | None of them | Portia |
| 29 | _____ requests Shylock to have mercy on Antonio | Portia | The Duke | Bassanio | Lorenzo | The Duke |
| 30 | _____ are the people of tartary. | Turks | Tartars | Turkey | Jews | Tartars |
| 31 | Portia offers _____ the due amount to Shylock. | Thrice | Once | Twice | Nil | Thrice |

| | | | | | | |
|----|--|----------------|--------------|---------------|--------------|----------------|
| 32 | What is the name of disguised Portia? | Salanio | Tubal | Balthasar | Bellario | Balthasar |
| 33 | _____ declains the offer by Bassanio to Shylock. | Antonio | Gratiano | The Duke | Portia | Portia |
| 34 | _____ calls Shylock as "inhuman monster". | Antonio | Bassanio | The Duke | Portia | The Duke |
| 35 | _____ dresses as lawyer's clerk. | Nerissa | Jessica | Salarino | Portia | Nerissa |
| 36 | Shylock offers _____ ducats for Bassanio. | Three thousand | Six thousand | Five thousand | Two thousand | Three thousand |
| 37 | _____ conditions are imposed on Shylock by Antonio. | One | Two | three | Four | Two |
| 38 | The Prince of Morocco chooses _____ casket to marry Portia. | Silver | Gold | Lead | None of them | Gold |
| 39 | Portia asks Bassanio _____ as a token of gratitude. | Chain | Money | Ring | Watch | Ring |
| 40 | To become _____ is the second condition of Antonio on Shylock. | Jain | Hindu | Christian | Jew | Christian |

UNIT-V

SYLLABUS

Grammar:

1. Tenses
2. Articles
3. Auxiliaries (Primary & Modal)
4. Tag Questions

Composition:

1. Reading to Comprehend
2. Letter Writing
3. Resume Writing
4. General Essay

| | | | | |
|-----------------|--|---|---|---|
| Moment | action that takes place once, never or several times | He played football every Tuesday. | He plays football every Tuesday. | He will / is going to play football every Tuesday. |
| | actions that happen one after another | He played football and then he went home. | He plays football and then he goes home. | He will play football and then he will go home. |
| | state | He loved football. | He loves football. | He will love football. |
| | | Past Continuous | Present Continuous | Future Continuous |
| Period | action going on at that moment | He was playing football. | He is playing football. | He will be playing football. |
| | actions taking place at the same time | He was playing football and she was watching. | He is playing football and she is watching. | He will be playing football and she will be watching. |
| | | Past Perfect Simple | Present Perfect Simple | Future Perfect Simple |
| Result | action taking place before a certain moment in time; emphasises the result | He had won five matches until that day. | He has won five matches so far. | He will have won five matches by then. |
| | | Past Perfect Continuous | Present Perfect Continuous | Future Continuous |
| Duration | action taking place before a certain moment in time (and beyond), emphasises | He had been playing football for ten years. | He has been playing football for ten years. | He will have been playing football for ten years. |

| | | | | |
|--|--------------|--|--|--|
| | the duration | | | |
|--|--------------|--|--|--|

Topic- 2

Articles

Types of Articles:

There are two types of articles. They are:

Indefinite article:

- A or An is called the Indefinite Article, because it usually leaves indefinite the person or thing spoken of as,

E.g. A doctor; that is, any doctor.

Nouns that introduce something or someone you have not mentioned before:-

E.g. I saw an owl this morning.

I ate a banana for lunch.

- Use 'a' with nouns starting with a consonant (letters that are not vowels),

'an' with nouns starting with a vowel (a, e, i, o, u)

E.g. An opera, A car

[NOTE: An before an 'h' mute - an hour, an honour, an heir, an honest man.

A before 'u' and 'eu' when they sound like 'you': a European, a University, a unit, a unicorn, a union.]

The Indefinite article is used:

1. to refer to something for the first time:

E.g. An elephant and a mouse fell in love.

Would you like a drink?

I've finally got a good job.

2. to refer to a particular member of a group or class:

-with names of jobs as,

E.g. John is a doctor.

Mary is training to be an engineer.

He wants to be a dancer.

-with nationalities and religions as,

E.g. John is an Englishman.

Kate is a Catholic.

-with musical instruments as,

E.g. Sherlock Holmes was playing a violin when the visitor arrived.

(BUT to describe the activity we say "He plays the violin.")

-with names of days as,

E.g. I was born on a Thursday.

3. to refer to a kind of, or example of something:

E.g. The mouse had a tiny nose.

The elephant had a long trunk.

It was a very strange car.

4. with singular nouns, after the words 'what' and 'such':

E.g. What a shame!

She's such a beautiful girl.

5. To make a proper noun as common noun:

E.g. A Daniel come to judgement! (A Daniel = a very wise man)

6. Meaning 'one', referring to a single object or person:

E.g. I'd like an orange and two lemons please.

The burglar took a diamond necklace and a valuable painting.

.Notice also that we usually say a hundred, a thousand, a million.

7. NOTE: that we use 'one' to add emphasis or to contrast with other numbers:

E.g. we've got six computers but only one printer.

Definite article:

- The is called the Definite Article, because it normally points out some particular person or thing as,

E.g. A he saw the doctor; meaning some particular doctor.

- The definite article is used before singular countable nouns, plural countable nouns and uncountable nouns as,

E.g. The book, the books, the milk.

- Articles in English are invariable. That is, they do not change according to the gender or number of the noun they refer to, E.g. the boy, the woman, the children.

'The' definite article is used:

1. to refer to something which has already been mentioned.

E.g. The book you want is out of print.

Let's go the park.

2. when both the speaker and listener know what is being talked about, even if it has not been mentioned before.

E.g. 'Where's the bathroom?'

'It's on the first floor.'

3. in sentences or clauses where we define or identify a particular person or object:

E.g. The man who wrote this book is famous.

'Which car did you scratch?' 'The red one.'

'My house is the one with a blue door.'

4. When a singular noun is meant to represent a whole class.

E.g. The horse is a noble animal.

5. Before some proper names, viz., these kinds of place-names.

- Oceans and seas E.g. the Pacific, the Black sea.

- Rivers E.g. the Nile.

- Canals E.g. the Suez canal.

- Deserts E.g. the Sahara.
- Groups of islands E.g. the West Indies.
- Mountain ranges E.g. the Himalayas
- a very few countries like the Irish Republic, the United Kingdom, the Netherlands.

6. to refer to objects we regard as unique:

E.g. the sun, the moon, the world.

7. before superlatives and ordinal numbers: (see Adjectives)

E.g. the highest building, the first page, the last chapter.

8. with adjectives, to refer to a whole group of people:

E.g. the Japanese (see Nouns - Nationalities), the old

9. with decades, or groups of years:

E.g. she grew up in the seventies

10. Before the names of certain books:

E.g. the Vedas, the Ramayana, the Iliad.

11. Before a Proper noun when it is qualified by an adjective or a defining adjective clause:

E.g. The greatest Caesar, the immortal Shakespeare

The Mr. Roy whom you met last evening is my uncle.

12. with superlatives:

E.g. The darkest cloud has a silver lining.

13. Before the musical instrument:

E.g. the Piano, the Flute.

Omission of the article:

1. Before names of substances and abstract nouns used in a general sense:

E.g. Wisdom is the gift of heaven.

Sugar is bad for your teeth.

2. with names of countries (if singular):

E.g. Germany is an important economic power.

He's just returned from Zimbabwe.

3. with the names of languages:

E.g. French is spoken in Tahiti.

English uses many words of Latin origin.

4. with the names of meals.

E.g. Lunch is at midday.

Dinner is in the evening.

5. with people's names (if singular):

E.g. John's coming to the party.

George King is my uncle.

6. with titles and names:

E.g. Prince Charles is Queen Elizabeth's son.

President Kennedy was assassinated in Dallas.

(But: the Queen of England, the Pope.)

7. After the 'spossessive case:

E.g. His brother's car.

Peter's house.

8. with professions:

E.g. Engineering is a useful career.

He'll probably go into medicine.

9. with names of shops:

E.g. I'll get the card at Smith's.

Can you go to Boots for me?

10. with years:

E.g. 1948 was a wonderful year.

Do you remember 1995?

11. With uncountable nouns:

E.g. Rice is the main food in Asia.

Milk is often added to tea in England.

War is destructive.

12. with most names of towns, streets, stations and airports:

E.g. Victoria Station is in the centre of London.

Can you direct me to Bond Street?

She lives in Florence.

13. in some phrases consisting of a preposition followed by its object:

E.g. by car, at home, in hand, at daybreak, on foot, at University, in church, in prison

Topic-3

Primary and Secondary Auxiliaries

A verb used in forming the tenses, moods, and voices of other verbs. The primary auxiliary verbs in English are be, do, and have; the modal auxiliaries are can, could, may, might, must, shall, should, will, and would.

Auxiliary Verbs "Be," "Do," "Have"

An auxiliary verb helps the main (full) verb and is also called a "helping verb." With auxiliary verbs, you can write sentences in different tenses, moods, or voices. Auxiliary verbs are: *be, do, have, will, shall, would, should, can, could, may, might, must, ought, etc.*

- I think I should study harder to master English.
- I am having a cup of coffee.
- You have been practicing hard.

- It was written by a petitioner.
- You may choose what you like.

The verb forms of *be*, *do*, and *have* can be used either as a main (full) verb or an auxiliary verb.

The following examples show these verbs used as auxiliary verbs.

1. "Be" as an auxiliary verb

a. Used in progressive sentences:

- I am taking a bath.
- She is preparing dinner for us.
- They have been studying all night.

b. Used in passive sentences:

- I was given a free meal.
- He was seen by fans at the airport.
- This song has been sung by all nations.

2. "Do" as an auxiliary verb

a. Used in negative sentences:

- I do not know the truth.
- She doesn't agree with me.
- They didn't arrive here yet.

b. Used in questions:

- Do you want to have another one?
- Did he finish his homework?

- Do we need to keep going straight?

3. "Have" as an auxiliary verb

a. Used in perfect sentences:

- I have been following you for a mile.
- We have done a lot so far.
- She had been queen of the town.

Examples of modal auxiliary verbs

Before we look at some of the possible meanings of modal auxiliary verbs we need to have some idea of what constitutes a modal in English and where they occur in a sentence. A few more examples should enable us to answer the second of these points fairly quickly and easily – the modals are in bold:

- I **could** swim quite well when I was younger.
- You **mustn't** blame yourself for this.
- You **might** have discussed it with me first.
- You **can't** be serious!
- **Could** you open the window please?
- **Must** you make so much noise?
- She **had to** take her brother along with her.
- We **ought to** be going.

It should be clear from these examples that the modal verb occupies the first position in verb phrase, coming before any other auxiliary verb (like *have* or *be*) and the main lexical verb.

In questions the modal verb is simply inverted with the subject of the sentence as in examples 6 and 7 and it also carries the negative particle *not* (3rd and 5th examples).

The subject of the sentence has no effect on the form of the modal since almost in all cases they do not change at all.

So, a modal verb is quite simple as far as its form and position in various types of sentence are concerned; but what exactly are the modal verbs in English? The chart below lists the main modal auxiliaries that you are likely to meet and divides them into two categories *pure modals* and *semi-modals*, although in most cases the distinction is merely formal and their meanings are not affected by this division.

| Pure modals | Semi-modals |
|-------------|-------------------|
| can | ought to |
| could | has/have (got) to |
| may | be able to |
| might | |
| shall | |
| should | |
| will | |
| would | |
| need *** | |

*** *need* is a special verb since as an auxiliary it is almost always negative and it is also a lexical verb as in sentences like *he needs to speak to you now*, while it acts as a modal verb in sentences such as *you needn't come to work tomorrow* where it has the same meaning as *don't have to*.

The forms of pure modals

The main characteristics of the pure modals are:

- they never change their form irrespective of the subject of the sentence
e.g. **he can swim**, not ***he cans swim**
- following on from the above feature, they do not change to show past tense
e.g. **she had to leave** not ***she musted leave**
- they all carry the negative of the sentence by the addition of **not/n't**
e.g. **I can't remember** not ***I don't can remember**
- they all form questions by inversion with the subject of the sentence.
e.g. **should I stay?**
- they are all followed by the base form of the verb without the addition of **to**
e.g. **he can swim** not ***he can to swim**

The forms of semi-modals

You will notice that this type of modal is made up of two or more separate words, the last one invariably being *to*. They are all modal in meaning but not in form as they behave differently in a sentence from the pure modals. It is perhaps best to think of the semi-modals in the form with the *to* infinitive that is given in the table rather than thinking of them as modals that need *to* + base form. We need to look at the form of each individual semi-modal separately. We were able to get in to see the film.

- They haven't been able to find the missing document.
- So, you aren't able to help.

Notice that the negative is carried either by the *be* element or the auxiliary verb that is closest to the subject of the sentence. It can also be accompanied by any of the pure modals:

- I will be able to see you after lunch.
- They might not be able to put us up for the night.

Has/have (got) to

This is used to express necessity or obligation to do something and shares some of the features of *be able to* discussed above. The *have* element of the form has to change to agree with its subject. Although it is normally used in the present tense, it also has its own past (*had to*) and can be used with pure modals to show the future or the attitude of the speaker:

- They have to be more punctual.
- He has to take responsibility for the accident.
- I had to help my father repair his car.
- We will have to put this off until tomorrow.
- You shouldn't have to suffer in silence.
- You don't have to come if you don't want to.
- He didn't have to do all the shopping.

From these few examples it should be clear that the negative *not* again attaches itself to the auxiliary verb (modal or main) that comes immediately after the subject of the sentence.

Ought to

It is usually claimed that the meaning of *ought to* is the same as *should* whether it refers to giving advice or making a logical deduction. So, to most native speakers the following sentences

with *ought to* and *should* feel the same:

- You ought to see a doctor.
- You should see a doctor.
- They ought to have got back home by now.
- They should have got back home by now.

In practice, most speakers tend to prefer *should* for negatives and questions because *theought to and oughtn't ... to* forms can sound rather clumsy and awkward.

- Ought you to be doing that?
- They oughtn't to (ought not to) do that.
- Oughtn't we to leave now?

Meanings of modal verbs

The main function of modal verbs is to allow the speaker or writer to express their opinion of, or their attitude to, a proposition. These attitudes can cover a wide range of possibilities including *obligation, asking for and giving permission, disapproval, advising, logical deduction, ability, possibility, necessity, absence of necessity* and so on. The problem with each modal verb is that it can have more than one meaning and the interpretation of a particular modal will depend heavily on the context in which it is being used. The following examples should help to illustrate this point.

- It might take more than a week. (possibility)
- You might have told me about it! (showing disapproval)
- He must take his medicine three times a day. (obligation)
- He must be French. (logical deduction)
- I can't lift that suitcase by myself. (ability)
- That can't be the right answer. (logical deduction)
- May I look at the questions now? (asking for permission)
- They say it may snow tomorrow. (possibility)

You probably also noticed from the examples that notions like *permission* and *possibility* can be expressed using different modal verbs – this, of course, only serves to complicate matters further since one modal verb can have more than one meaning, and one meaning can be expressed by more than one modal verb. In the space that we have available here it would be impossible to cover all the meanings of each of the modals, so as examples we will look at some of the ways that *obligation* and *logical deduction* can be expressed.

Obligation

The two main modals here are *must* and *have to*. The difference between them is usually given as follows: *must* is used to express an internal obligation that is imposed by the speaker, while *have to* refers to rules and regulations that are imposed from outside the speaker. Again, as with many points of grammar this is only intended as a rough guide.

To express a lack of obligation we cannot just automatically add *not* to the modal verbs without thinking more carefully about it first. How do you feel about the following sentences for instance?

- He must sing loudly.
- He mustn't sing loudly.

In the first sentence you would probably agree that this is *obligation* originating from, say, a teacher or someone with authority. The second sentence, however, does not express a *lack of obligation* but a *prohibition to do something*. The form that we use to express a *lack of obligation* could be one of the following:

- He doesn't have to get up early.
- He doesn't need to get up early.

This lack of balance in the use of modals can cause many problems for people who are learning English since it is quite illogical.

Logical deduction

This is another area of modal use that is fraught with difficulties for reasons similar to those just discussed above. Look at the following sentences:

The telephone rings:

- That'll be Frank.

- That must be Frank.
- That should be Frank.
- That could be Frank.
- That might be Frank.
- That may be Frank.

The modal verbs used here have been listed in what many consider to be the order of likelihood of something being true. You may or may not agree with this listing, but it gives you some idea of some of the choices available for drawing logical conclusions from situations. If we look at the negatives of these sentences, however, you can see just how much more complex it can become:

- That won't be Frank.
- That mustn't be Frank.

(To use **musn't** in this way as logical deduction is incorrect; we use **can't** instead.)

- That shouldn't be Frank.
- That couldn't be Frank.
- That mightn't be Frank.

Many of these sentences now denote completely different attitudes to the situation and you may even agree that some of them are either not English or are only marginally acceptable. The sentence which has probably moved furthest from its original intention is the second one (mustn't) which sounds very odd. In fact, the negative of *must* when we talking about deduction is *can't* – one more example of how complicated and counter-intuitive the system of English modals can be.

Past time with modals

We noted earlier that the pure modals do not change to show tense. Most of these modals do infact have either present or future reference, but sometimes we need to refer back to the past.

With the semi-modals there is little problem, but how can we do this for pure modal verbs? You

may have picked up from some of the previous examples that one way to do this is to insert *have* immediately after the pure modal. But this is not always the case since *can* has its own past tense *could* when it refers to general ability. Some examples should help:

- I can speak German.
- I could speak German when I was seven years old.
- You should see this film.
- You should have seen this film.
- Indonesia must be hot.
- Indonesia must have been hot.
- He could find his wallet.
- He could have found his wallet.

Notice that in the third pair of sentences the meaning of *must* is logical deduction not obligation. If we want to use *must* for obligation then the past tense is *had to*.

- *She must visit her mother.*
- *She had to visit her mother.*

Tag questions

Definition

A tag question is a grammatical structure. It refers to a declarative statement or an imperative that are modified to become a question by adding an interrogative fragment.

Use

Question Tags

- can be considered as an indicator of politeness, emphasis, or irony;
- they may suggest confidence or lack of confidence;

- they may be confrontational or tentative;
- in legal settings, tag questions can be found in leading question.

Features of Tags

- Tag questions (or question tags) turn a statement into a question. They are often used for checking information that we think we know is true.
- Tag questions are made using an auxiliary verb (for example: be or have) and a subject pronoun (for example: I, you, she). Negative question tags are usually contracted: It's warm today, isn't it (not 'is it not')
- Usually if the main clause is positive, the question tag is negative, and if the main clause is negative, it's positive. For example: It's cold (positive), isn't it (negative)? And: It isn't cold (negative), is it (positive)?
- If the main clause has an auxiliary verb in it, you use the same verb in the tag question. If there is no auxiliary verb (in the present simple and past simple) use do / does / did (just like when you make a normal question).
- There is one weird exception: the question tag after I am is aren't I.
For example: I'm in charge of the food, aren't I?
- A tag question is a special construction in English. It is a statement followed by a mini-question. We use tag questions to ask for confirmation. They mean something like: "Is that right?" or "Do you agree?" They are very common in English.

The basic structure of a tag question is:

positive statement - negative tag

Snow is white, isn't it?

negative statement - positive tag

You don't like me, do you?

POSSIBLE QUESTIONS

UNIT-V

PART-A (20 MARKS)

(Q.NO 1 TO 20 Online Examination)

PART- B (2 MARKS)

1. Write a conversation between two friends.
2. Add question tags to the following:
3. It's very hot today, _____?
Seetha will come, _____?
Your father is a doctor, _____?
4. What is future tense?
5. What is future perfect tense?
6. What are articles?
7. Explain Be verbs
8. What are Definite articles?
9. What is simple present tense?

PART- C (8 MARKS)

1. Explain tenses with examples.
2. Explain articles with examples.
3. What are articles? Explain each article with three examples.

4. What are modal auxiliaries? Illustrate with suitable examples.
5. Explain present and past tense with appropriate examples.
6. Explain primary auxiliaries with examples.
8. Fill in the blanks with suitable modal auxiliaries:
 1. Ramu _____ perform well in the exam.
 2. I _____ come tomorrow.
 - 3 Sita _____ do better in the next exam.
 4. It _____ rain today.
 5. Mala _____ to practice well before the real performance.
 6. Rahul told Raghavi that he _____ try his level best to help her.
1. Write a dialogue between a student and a teacher.
2. Add question tag to the following:
 1. Arun is not feeling well, _____?
 2. Manisha did not like the movie, _____?
 3. The flowers are beautiful in the garden, _____?
 4. It is raining at Coimbatore, _____?
 5. Mohan doesn't work hard, _____?
 6. Let's go to the beach, _____?



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(For the candidates admitted from 2018onwards)
DEPARTMENT OF ENGLISH

UNIT V : (Multiple choice Questions)

CLASS: I B.Sc CSC/IT/CT, BCA
SHORT STORY - PART-A (Online Examination)

| S.No | QUESTIONS | CHOICE-1 | CHOICE-2 | CHOICE-3 | CHOICE-4 | ANSWER |
|------|---|--------------------|-------------------|-------------------|----------------------------|--------------------|
| 1 | The simple Present is used to express a _____ action | habitual | past | completed | just now completed | habitual |
| 2 | In vivid narrative, as substitute for the simple past, _____ is used | simple present | simple future | present perfect | future continuous | simple present |
| 3 | To express a future event that is part of a fixed timetable or fixed programme _____ tense is used. | Simple past | simple present | future continuous | past continuous | simple present |
| 4 | _____ tense is used to denote the action going on at the time of speaking | Past continuous | past continuous | future continuous | present perfect continuous | present continuous |
| 5 | _____ tense is never used with adverbs of past time. | Past continuous | Past perfect | present perfect | Future Perfect | Present perfect |
| 6 | To express past actions whose time is not given and not definite _____ tense is used. | Past perfect | future perfect | present perfect | present perfect continuous | present perfect |
| 7 | The _____ tense is used to denote an action going on at some time in the past. | Present continuous | future continuous | past continuous | present perfect continuous | past continuous |
| 8 | _____ tense expresses the future as fact. | Simple present | Simple past | Simple future | future continuous | Simple future |
| 9 | _____ horse is a noble animal. | An | A | The | zero Article | The |
| 10 | _____ darkest cloud has a silver lining. | an | The | A | zero Article | The |
| 11 | _____ Gold is a precious metal. | The | An | zero Article | A | Zero Article |
| 12 | _____ is a indefinite article. | The | An | zero Article | A | A |
| 13 | _____ is a definite article. | An | The | zero Article | A | the |
| 14 | She is __ MLA | The | A | An | zero Article | An |
| 15 | A and ____ are considered as indefinite articles. | An | The | in | and | An |
| 16 | They speak _____ Punjabi at home. | An | Zero Article | The | A | Zero Article |
| 17 | He hurt his leg as he jumped _____ the wall. | across | along | over | through | over |
| 18 | The sun _____ in the east. | rise | rises | risen | is rising | rises |

| | | | | | | |
|----|--|-------------|--------------|-------------|--------------|--------------|
| 19 | Fortune _____ the brave. | favour | favoured | favours | is favoured | favours |
| 20 | He _____ tea every morning. | drinks | drink | drank | druken | drinks |
| 21 | She has an important project to finish by next week, so she _____ in the evening at present. | works | are working | work | is working | is working |
| 22 | The boys _____ playing hockey. | are playing | play | playing | is playing | are playing |
| 23 | I could _____ recognize him | neatly | lately | hardly | early | hardly |
| 24 | He sings very _____. | is loudly | loudly | was loudly | has loudly | loudly |
| 25 | Gold and silver _____ precious metals | are | were | is | have | are |
| 26 | He and I _____ playing | am | were | have | has | were |
| 27 | Every boy and girl _____ given a packet of sweets. | was | were | have | has | was |
| 28 | Mathematics _____ a branch of study in every school. | is | am | were | have | is |
| 29 | The news _____ true | were | is | have | has | is |
| 30 | The committee _____ issued its report | am | were | has | have | has |
| 31 | The United States _____ a big navy | have | were | are | has | has |
| 32 | Fifteen minutes _____ allowed to each speaker | is | are | have | were | is |
| 33 | Fifty thousand rupees _____ a large sum | are | is | have | were | is |
| 34 | Ten kilometres _____ a long walk | are | were | is | have | is |
| 35 | Nobody _____ here. | are | were | have | is | is |
| 36 | Everybody _____ when there is a crisis. | helps | help | are helping | were helping | helps |
| 37 | Somebody _____ to speak to you. | want | wants | are wanted | were wanted | wants |
| 38 | Either he or I _____ mistaken. | is | are | am | were | am |
| 39 | Neither you nor he _____ to blame | am | are | were | is | is |
| 40 | Neither my friend nor I _____ to blame. | is | am | are | were | am |
| 41 | Choose correct question tag. She looks good | Aren't she? | Doesn't she? | Wasn't she? | Isn't she? | Doesn't she? |
| 42 | Choose correct question tag. Ramu is very tall. | Doesn't he? | Aren't he? | Isn't he? | Wasn't he? | Isn't he? |
| 43 | Choose correct question tag. This flower smells sweet. | Aren't it? | Doesn't it? | Is it? | Isn't it? | Doesn't it? |
| 44 | Choose correct question tag. I am very dark. | Doesn't it? | Aren't it? | Am I not? | Wasn't I? | Am I not? |