

## ECAT Pre Engineering MCQ's Test For English Full Book

Sr	Questions	Answers Choice
1	I met Asia _____ the way to my office.	A. In B. On C. Upon D. With
2	<b>Choose correct word or phrase that is most similar to the word given</b>  SPORADIC	A. Epidemic B. Whirling C. Occasional D. Stagnant E. Virus
3	It is very discourteous to <b>intrude</b> during someone's conversion.	A. find fault B. disagree C. be in the way D. leave quickly
4	<p>Democratic societies from the earliest times have expected their governments to protect the weak against the strong. No 'era of good feeling' can justify discharging the police force or giving up the idea of public control over concentrated private wealth. On the other hand, it is obvious that a spirit of self – denial and moderation on the part of those who hold economic power will greatly soften the demand for absolute equality. Men are more interested in freedom and security than in an equal distribution of wealth. The extent to which Government must interfere with business, therefore, is not exactly measured by the extent to which economic power is concentrated into a few hands. The required degree of government interference depends mainly on whether economic powers are oppressively used, and on the necessity of keeping economic factors in a tolerable state of balance.</p> <p>However, with the necessity of meeting all these dangers and threats to liberty, the powers of government are unavoidably increased, whichever political party may be in office. The growth of government is a necessary result of the growth of technology and of the problems that go with the use of machines and science. Since the government in our nation, must take on more powers to meet its problems, there is no way to preserve freedom except by making democracy more powerful.</p> <p>'Era of good feeling' in the paragraph refer to</p>	A. Time of prosperity B. Time of adversity C. Time without government D. Time of police atrocities
5	Choose the correctly spelt word.	A. SUGAST B. SUJEST C. SUGGEST D. SUGGAST
6	Nouman will not be able to attend the class today because _____	A. He will have watching movie B. He will be watching movie C. He is watching a movie D. He watches a movie
7	<b>Choose correct word or phrase that is most similar to the word given</b>  DOCILE	A. Vague B. Gentle C. Stupid D. Stubbed E. Clever
8	My wife is good _____ French.	A. in B. on C. with D. at
9	<b>(Complete the sentence with suitable words)</b>  Both Ruqaya and Rubina _____ going to the game	A. And jamil are B. As well as jamil are C. And jamil is D. None
10	Raza seemed <u>sure</u> that he would win the election	A. Eager B. Hopeful C. Confident D. Resigned

At the time Jane Austen's novels were published – between 1811 and 1818 – English literature was not part of any academic curriculum. In addition, fiction was under strenuous attack. Certain religious and political groups felt novels had the power to make so-called immoral characters so interesting that young readers would identify with them; these groups also considered novels to be of little practical use. Even Coleridge, certainly no literary reactionary, spoke for many when he asserted that “novel-reading occasions the destruction of the mind's powers.”

These attitudes towards novels help explain why Austen received little attention from early nineteenth-century literary critics. (In any case a novelist published anonymously, as Austen was, would not be likely to receive much critical attention.) The literary response that was accorded to her, however, was often as incisive as twentieth-century criticism. In his attack in 1816 on novelistic portrayals “outside of ordinary experience,” for example, Scott made an insightful remark about the merits of Austen's fiction.

Her novels, wrote Scott, “present to the reader an accurate and exact picture of ordinary everyday people and places, reminiscent of seventeenth-century Flemish painting.” Scott did not use the word ‘realism’, but he undoubtedly used a standard of realistic probability in judging novels. The critic Whately did not use the word ‘realism’, either, but he expressed agreement with Scott's evaluation, and went on to suggest the possibilities for moral instruction in what we have called Austen's ‘realistic method’ her characters, wrote Whately, are persuasive agents for moral truth since they are ordinary persons “so clearly evoked that we feel an interest in their fate as if it were our own.” Moral instruction, explained Whately, is more likely to be effective when conveyed through recognizably human and interesting characters than when imparted by a sermonizing narrator. Whately especially praised Austen's ability to create character who “mingle goodness and villainy, weakness and virtue, as in life they are always mingled.” Whately concluded his remarks by comparing Austen's art of characterization to Dickens', starting his preference for Austen's.

Yet, the response of nineteenth-century literary critics to Austen was not always so laudatory, and often anticipated the reservations of twentieth-century literary critics. An example of such a response was Lewes complaint in 1859 that Austen's range of subject and characters was too narrow. Praising her verisimilitude, Lewes added that, nonetheless her focus was too often only upon the unlofty and the commonplace. (Twentieth-century Marxists, on the other hand, were to complain about what they saw as her exclusive emphasis on a lofty upper middle class.) In any case having being rescued by literary critics from neglect and indeed gradually lionized by them, Austen steadily reached, by the mid-nineteenth century, the enviable pinnacle of being considered controversial.

The passage supplies information to suggest that the religious and political groups (mentioned in the third sentence) and Whately might have agreed that a novel.

11

- A. Has little practical use
- B. Has the ability to influence the moral values of its readers
- C. Is of utmost interest to readers when representing ordinary human characters
- D. Should not be read by young readers

12

She is accustomed \_\_\_\_\_ doing work under any type of circumstances.

- A. in
- B. with
- C. of
- D. to

13

When we provided a lot of information regarding the evasion of the enemy, they appreciated \_\_\_\_\_ this information

- A. To have
- B. Having
- C. Have
- D. Has

I am writing in response to response to the article “Protecting our public spaces” in issue 14, published this spring in it, the author claims that “all graffiti is public spaces.” I would like to point out that many people believe that graffiti is an art from that can benefit our public spaces just as much as sculpture, fountains, or other, more accepted art forms.

People who object to graffiti usually do so more because of where it is, not what it is.

They argue, as your author does, that posting graffiti in public places constitutes an illegal act of property damage. But the location of such graffiti should not prevent the images themselves from being considered genuine art.

I would argue that graffiti is the ultimate public art form. Spray paint is a medium unlike any other. Though graffiti, the entire world has become a canvas. No one has to pay admission or travel to a museum to see this kind of art. The artists usually do not receive payment for their efforts. These works of art dotting the urban landscape are available, free of charge, to everyone who passes by.

14

- A. Criticizing the magazine
- B. Offering a solution
- C. Restating his position
- D. Identifying the benefits of graffiti

To be clear, I do not consider random words or names sprayed on stop signs to be art. Plenty of graffiti is just vandalism, pure and simple. However, there is also graffiti that is breathtaking in its intricate detail, its realism, or its creativity. It takes great talent to create such involved designs with spray paint.

Are these creators not artists just because they use a can of spray paint instead of a paintbrush, or because they cover the side of a building rather than a canvas?

To declare that all graffiti is vandalism, and nothing more, is an overly simplistic statement that I find out of place in such a thoughtful publication as your magazine. Furthermore, graffiti is not going anywhere, so might as well find a way to live with it and enjoy its benefits. One option could be to make a percentage of public space, such as walls or benches in parks, open to graffiti artists. By doing this, the public might feel like part owners of these works of art, rather than just the victims of a crime.

The writer concludes this passage by

15	<b>Identify Error</b> When the king <u>breathed his last</u> his <u>only</u> child was <u>adopted</u> by his <u>aunt</u> . <u>No error</u>	A. A B. B C. C D. D E. E
16	<p>It is easy to make delicious-looking hamburger at home. But would this hamburger still look delicious after it sat on your kitchen table under very bright lights for six or seven hours? if someone took a picture or made a video of this hamburger after the seventh hour, would anyone want to eat it? More importantly, do you think you could get millions of people to pay money for this hamburger? These are the questions that fast food companies worry about when they produce commercials or print ads for their products. Video and photo shoots often last many hours. The lights that the photographers use can be extremely hot. These conditions can cause the food to look quite unappealing to potential consumers. Because of this, the menu items that you see in fast food commercials are probably not actually edible. Let's use the hamburger as an example. The first step towards building the commercial hamburger is the bun. The food stylist--a person employed by the company to make sure the products look perfect--sorts through hundreds of buns until he or she finds one with no wrinkles. Next, the stylist carefully rearranges the sesame seeds on the bun using glue and tweezers for maximum visual appeal. The bun is then sprayed with a waterproofing solution so that it will not get soggy from contact with other ingredients, the lights, or the humidity in the room. Next, the food stylist shapes a meat patty into a perfect circle. Only the outside of the meat gets cooked--the inside is left raw so that the meat remains moist. The food stylist then paints the outside of the meat patty with a mixture of oil, molasses, and brown food coloring. Grill marks are either painted on or seared into the meat using hot metal skewers. Finally, the food stylist searches through dozens of tomatoes and heads of lettuce to find the best-looking produce. One leaf of the crispest lettuce and one center slice of the reddest tomato are selected and then sprayed with glycerin to keep them looking fresh. So the next time you see a delectable hamburger in a fast food commercial, remember: you are actually looking at glue, paint, raw meat, and glycerin. Are you still hungry?</p> <p>Question: The author's primary purpose is to</p>	A. Convince readers not to eat at fast food restaurants B. explain how fast food companies make their food look delicious in commercials C. teach readers how to make delicious-looking food at home D. criticize fast food companies for lying about their products in commercials
17	The unruly behavior of the children _____ their parents:	A. Aggrieved B. Impeached C. Incensed D. Tempered
18	Mr. Waheed _____ his son for breaking the window pane.	A. coerced B. relegated C. promoted D. chastised
19	The stolen child has not been able to recall where _____	A. Does he live B. He lives C. Did he live D. Lived him
20	Bulk	A. Cheat B. Smallness C. Stalk D. Magnetize