

ECAT Pre Engineering MCQ's Test For English Full Book

Sr	Questions	Answers Choice
1	<p>Nepal, a small, mountainous country tucked between India and China, may seem completely foreign to many Americans. Cows milk down busy streets unharmed, 24 different languages are spoken, and people eat two meals of rice and lentils every day. Nepali holidays, many of which are related to the Hindu religion, can seem especially bizarre to Americans unfamiliar with the culture. However, if we look beyond how others celebrate to consider the things they are celebrating, we find surprising similarities to our own culture. The biggest holiday in Nepal is Dashain, a ten-day festival for the Hindu goddess Durga that takes place in September or October. According to Hindu beliefs, Durga defeated the evil demons of the world. To thank the goddess, people visit temples in her honor and sacrifice goats or sheep as offerings. Throughout the year, most Nepalis do not eat much meat because it is expensive, but Dashain is a time to enjoy meat every day. Children fly colorful, homemade kites during Dashain. People also construct enormous bamboo swings on street corners and in parks. Every evening people gather at these swings and take turns swinging. Nepalis is a time for people to eat good food, relax and enjoy themselves. Aside from eating and enjoying themselves, during Dashain people also receive blessings from their elders. Schools and offices shut down so people can travel to be with their families. Reuniting with family reminds people of the importance of kindness, respect, and forgiveness. People also clean and decorate their homes for Dashain. And, like many holidays in the United States, it is a time for shopping. Children and adults alike get new clothes for the occasion. People express appreciation for all that they have, while looking forward to good fortune and peace in the year to come. During American holidays, people may not sacrifice goats or soar on bamboo swings, but we do often travel to be with family members and take time off work or school to relax. No matter how we celebrate, many people around the world spend their holidays honoring family, reflecting on their blessings, and hoping for good fortune in the future.</p> <p>Question:</p> <p>Which of the following sentences from the passage best indicates why the author thinks Nepal would seem very foreign to many Americans?</p>	<p>A. "Cows walk busy streets unharmed, 24 different languages are spoken, and people eat two meals of rice and lentils every day."</p> <p>B. "Every evening people gather at these swings and take turns swinging."</p> <p>C. "People also clean and decorate their homes for Dashain."</p> <p>D. "During American holidays, people may not sacrifice goats or soar on bamboo swings, but we do often travel to be with family members and take time off work or school to relax."</p>
2	<p>(Complete the sentence with suitable words)</p> <p>It was difficult to imagine Jameela _____ woman as a psychiatrist listening while other talked was not her style</p>	<p>A. A talkative</p> <p>B. A cheering</p> <p>C. A smiling</p> <p>D. A aggressive</p>
	<p>Philadelphia is a city known for many things. It is where the Declaration of independence was signed in 1776, and it was also the first capital of the United States. But one fact about Philadelphia is not so well-known: it is home to nearly 3,000 murals painted on the sides of homes and buildings around the city. In fact, it is said that Philadelphia has more murals than any other city in the world, with the exception of Rome. How did this come to be?</p> <p>More than 20 years ago, a New Jersey artist named Jane Golden started a program pairing troubled youth with artists to paint murals on a few buildings around the city. Form this small project, something magical happened. The young people involved helped to create magnificent pieces of art, but there were other, perhaps more important benefits. The young people learned to collaborate and get along with many different kinds of people during the various steps required to paint and design a mural. They learned to be responsible, because they needed to follow a schedule to make sure the murals were completed. They also learned to take pride in their community. It is hard for any resident to see the spectacular designs and not feel proud to be a part of Philadelphia.</p> <p>Take a walk around some of the poorest neighborhoods in Philadelphia, neighborhoods full of broken windows and littered front steps, and you will find beautiful works of art on the sides and fronts of buildings. Of course they murals are not just in poor neighborhoods, but more affluent ones as well. Special buses take tourists to different parts of the city to see the various murals, which range from huge portraits of historical heroes, to cityscapes, to scenes depicting the diverse ethnic groups that call Philadelphia home.</p> <p>As a result of its success, the mural program created by Jane Golden has now become the nation's largest public art program and a model for troubled youth.</p> <p>In order to make this passage more engaging to readers, the author could have included</p> <p>I a brief history of Philadelphia</p>	<p>A. I only</p> <p>B. I and II only</p> <p>C. II and III only</p> <p>D. I, II, and III only</p>

II picture of some of the murals

III an interview with a program muralist

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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?

Question:

The author's primary purpose is to

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Normally an individual thunderstorm _____ about 45 minutes:

- 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

6

Sheep : Flock

- A. Pigs : Sty
- B. Fish : School
- C. Horse : Stall
- D. Buffalo : Pond

7

Actor : Role

- A. Orchestra : Symphony
- B. Lawyer : Evidence
- C. Ringmaster : Acrobats
- D. Sleeper : Clock

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 characters 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.

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Yet, the response of nineteenth-century literary critics to Austen was not always so

- A. Described the values of upper-middle class society
- B. Avoided moral instruction and sermonizing
- C. Depicted ordinary society in a more flattering light
- D. Portrayed characters from more than one class of society

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 been 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 suggests that twentieth-century Marxists would have admired Jane Austen's novels more if the novels, as the Marxists understood them, had

I am writing in 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 form 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.

9

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.

- A. Is the only art form that is free
- B. Provides more public benefits than sculpture or fountains do
- C. Is best viewed on public walls rather than canvas
- D. Should be judged on its artistic qualities rather than its location

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.

In this passage, the writer argues that graffiti

10 ALMOND : NUT

- A. Hill : Mountain
- B. Helicopter : Aircraft
- C. Sport : Football
- D. Lamp : Light bulb

Choose Relative Pair Of Word

11 Cat: Feline

- A. Fate: Fortune
- B. Puppet: statue
- C. Horse: Equine
- D. Tiger: Lion

12 Alacrity

- A. selfless
- B. eagerness
- C. parallel
- D. records

Q.4 Educational planning should aim at meeting the educational needs of the entire population of all age groups while the traditional structure of education as a three layer hierarchy from the primary stage to the university represents the core we should not overlook the periphery which is equally important Under modern conditions workers need to rewind or renew their enthusiasm or strike out in a new direction or improve their skills as much any university professor the retired and the aged have their needs as well Educational planning in their words should take care of the needs of everyone. Our structures of education have been built up on the assumption that there is a terminal point to education This basic defect has become all the more harmful today. A UNESCO report entitled Learning to be prepared by Edgar Faure and others in 1973 asserts that the education of children must prepare the future should consist of modules with different kinds of functions serving a diversity of constituent And performance not the period of study should be the basis for credentials the writing is already on the wall In view of the fact that the significance of a commitment of lifelong learning and lifetime education is being discussed only in recent years even in educationally advanced countries the possibility of the idea becoming an integral part of the idea becoming an integral part of educational thinking seems to be a far cry For to move in that direction means such more than some simple rearrangement of the present organization

- A. Duration of the course
- B. Competence of the course teachers
- C. Diversity of the topics covered
- D. Real grasp of matter or skill

of education but a good beginning can be made by developing open university programs for older learners of different categories and introducing extension services in the conventional colleges and schools also these institutions should learn to cooperate with the numerous community municipal recreational programs health services etc.

g. According to the author what should be the basis for awarding credentials

14	Adjure:	A. Acknowledge B. Disown C. Deny D. Hate
15	Children are the delight _____ a house.	A. for B. of C. to D. with
16	Biased	A. costly B. attractive C. normal D. abnormal
17	Mumble : Shout	A. Trickle : Poke B. Hunger : Lunch C. Provoke : Tease D. Flipper : Swim
18	Arrogance:	A. Haughtiness B. Modest C. Servility D. Accord

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How would you describe the synonym of the word "Verisimilitude"?

Choose correct word or phrase that is most opposite of the word given.

20 Devoid

A. Liberty
B. Innermost
C. Faithless
D. Replete
E. Content

