

Question Bank On

- **Literary Theory and Criticism**
- **World Short Stories**
- **Professional English II**
- **English Literature for Competitive Examinations**
- **Introduction to Theatre Art**



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CONTENTS

- **LITERARY THEORY AND CRITICISM**
- **WORLD SHORT STORIES**
- **PROFESSIONAL ENGLISH II**
- **ENGLISH LITERATURE FOR COMPETITIVE EXAMINATIONS**
- **INTRODUCTION TO THEATRE ART**



**Knowing yourself is the beginning of
all wisdom.**

-Aristotle

LITERARY THEORY AND CRITICISM

ONE MARK QUESTIONS

UNIT I

1. Critical theory emerged as a response to **social inequality, injustice, and oppressive structures.**
2. Which Frankfurt School thinker is closely associated with critical theory and its early development? **Herbert Marcuse**
3. Critical theory often emphasizes the importance of **challenging and questioning established norms and power structures.**
4. **Intersectionality** is a concept within critical theory that focuses on the examination of individual identities and their complex intersections, such as race, gender, and class.
5. **Postcolonialism** is a critical theory perspective that primarily addresses the effects of colonialism, imperialism, and cultural hegemony.
6. In the context of discourse analysis, what does the term "discourse" refer to? **Any form of communication or text, including spoken, written, and visual.**
7. Which of the following is a key aspect of Foucauldian discourse analysis? **Analyzing the power relationships and social structures embedded in language.**
8. Discourse analysis is often used in the study of **Literary criticism.**
9. How does "critical discourse analysis" (CDA) differ from other forms of discourse analysis? **CDA emphasizes uncovering hidden ideologies and power relations in discourse.**
10. Discourse can be categorized into different types or modes, such as written discourse, spoken discourse, and visual discourse. What is an example of visual discourse? **A political cartoon or advertisement.**
11. **Aristotle** in his *Poetics*-Part VI has introduced the term catharsis.
12. Catharsis is derived from the Greek word '**Katharsis**' which means the purification or purgation of the emotions primarily through art.
13. Catharsis is also related to "**purgation,**" "**intellectual clarification,**" and "**purification.**"
14. **Hamartia** is a literary term that refers to a **tragic flaw or error** that leads to a character's downfall.

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15. The term *hamartia*, coined by Aristotle in *Poetics* derives from the Greek word *hamartánein*, which means **"to miss the mark" or "to err"**.
16. Aristotle examined hamartia in *Oedipus the King*, a tragic play by Sophocles.
17. He points out that Oedipus' tragic flaw is **excessive pride (hubris) and self-righteousness**.
18. What does the term "hamartia" refer to in Greek tragedy? A **tragic flaw or error** in judgment that leads to a character's downfall.
19. In which famous Greek tragedy by Sophocles is the concept of "hamartia" prominently featured, particularly in the character of Oedipus? **"Oedipus Rex"**
20. **Hamartia** is often associated with the idea of Dramatic irony.
21. In Aristotle's "Poetics, the concept of hamartia is discussed in the context of **tragic heroes and their character flaws**.
22. Which term is often used synonymously with "hamartia" in the study of Greek tragedy and literature? **Hubris**
23. What does "logocentrism" primarily refer to in the context of post-structuralist philosophy? **A tendency to prioritize written or spoken language** as a central point of reference for meaning and truth.
24. Who is the prominent post-structuralist thinker often associated with critiquing logocentrism and introducing the concept? **Jacques Derrida**
25. **Logocentrism** is often linked to the belief that written and spoken language represent the ultimate source of truth and authority.
26. According to Derrida, logocentrism privileges which form of language over others? **Written language over spoken language**.
27. Derrida introduced the concept of deconstruction as a way to challenge logocentrism. What is the primary goal of deconstruction in this context? **To reveal the ambiguities and contradictions inherent in texts**.
28. What is the primary goal of feminism? **To advocate for the rights and equality of all genders**.
29. Which "wave" of feminism focused on issues such as suffrage, legal rights, and gender equality in the early 20th century? **First wave**
30. Who is the author of "The Second Sex," a foundational text in feminist literature? **Simone de Beauvoir**.
31. What does the term "patriarchy" refer to in feminist theory? A social system where **men hold primary power and women are marginalized**.

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32. In the context of LGBTQ+ terminology, what does the term "queer" generally refer to?
An umbrella term encompassing **non-normative sexual orientations and gender identities.**
33. Queer theory emerged as a field of study primarily in which academic discipline?
Literary and cultural studies.
34. **Queer theory** challenges traditional notions of identity, sexuality, and gender by questioning and deconstructing normative categories.
35. Who is a prominent figure in the development of queer theory and is known for the concept of "performativity" in gender identity? **Judith Butler**
36. **Queer theory** often examines the ways in which society constructs norms and marginalizes individuals based on their sexual orientation and gender identity.
37. **New Historicism** is a literary theory that emphasizes the exploration of the historical and cultural context in which a text was produced.
38. Which of the following historical events and developments had a significant influence on the emergence of New Historicism as a critical approach? **The cultural and social upheavals of the 1960s and 1970s.**
39. New Historicists often argue that **power and ideology** are central to both literary texts and the historical period in which they were written.
40. New Historicism can be seen as a response to the limitations of which earlier critical approach? **Formalism**
41. Which New Historicist scholar is known for the influential book "The Poetics of Manhood," in which he explored early modern masculinity? **Stephen Greenblatt**
42. What is the primary focus of postcolonialism as an academic and theoretical field? The examination of the **history and consequences of colonialism and imperialism.**
43. Postcolonial theory often emphasizes the concept of "othering." What does "othering" mean in this context? **Portraying colonized peoples as fundamentally different and inferior.**
44. Who is the author of the influential work "Orientalism," which examines the Western portrayal and construction of the "Orient"? **Edward Said.**
45. Postcolonial literature often explores themes such as cultural hybridity and the effects of colonization. What is "cultural hybridity" in this context? **The blending and mixing of different cultural elements and identities in the postcolonial world.**
46. **Postcolonial theory and literature** frequently challenge the idea of universal values and truths, emphasizing the importance of cultural relativism and multiple perspectives.

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47. **Postmodernism** is often characterized by its skepticism toward the authority of grand narratives and metanarratives.
48. Which philosopher is often associated with the concept of "the simulacrum" and the idea that reality has become a series of representations? **Jean Baudrillard**
49. **Postmodernism** in the arts often rejects the idea of a single, fixed interpretation and embraces ambiguity, pastiche, and multiplicity of meanings.
50. In postmodern literature, authors may employ techniques such as intertextuality, pastiche, and metafiction. What do these techniques often emphasize? The **interconnectedness** of various texts and genres.
51. Postmodernism is known for its critique of "high" culture and its appreciation of "low" or popular culture. This blurring of boundaries is often referred to as **cultural eclecticism**.
52. Symbolism was introduced into the English-speaking world by **Arthur Symonds**.
53. **Symbolism**, an aesthetic movement devoted primarily to discovering the true nature of poetry, originated in **France in the nineteenth century**.
54. **Charles Baudelaire and Stéphane Mallarmé** are the central figures of symbolism in France.
55. **Paul de Man** is commonly associated with the so-called **Yale School of criticism**.
56. **Georg Wilhelm Friedrich Hegel** was a **German** philosopher, the main representative of nineteenth century **German Idealism**.
57. **Hegel** developed a dialectical scheme that emphasized the progress of history and of ideas from **thesis to antithesis** and thence to a **synthesis**.
58. The thesis is an **intellectual proposition**.
59. **"Dialectics"** is a term used to describe a method of philosophical argument that involves some sort of contradictory process between opposing sides.
60. The **antithesis** is simply the negation of the thesis, a reaction to the proposition.
61. The **synthesis** solves the conflict between the thesis and antithesis by reconciling their common truths and forming a new proposition.
62. Heidegger's main interest was **ontology or the study of being**.
63. **Being and Time** remains his most influential work.
64. Who is the prominent philosopher associated with deconstruction? **Jacques Derrida**
65. **Deconstruction** challenges the idea of Fixed and stable meanings.
66. Which feminist wave focused on issues of sexuality and reproductive rights? **Second Wave**.

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67. **Intersectionality** in feminism refers to the interconnectedness of Multiple marginalized identities.
68. **Formalism** emphasizes the importance of Literary form and structure.
69. Who is often considered a pioneer of formalist literary theory? **Viktor Shklovsky**
70. **Intertextuality** refers to the relationship between two or more texts and their meanings.
71. Who introduced the concept of intertextuality in literary theory? **Julia Kristeva**
72. According to **Marxism**, literature is often seen as a reflection of Class struggle and economic interests.
73. Who wrote "The Communist Manifesto" and is considered a foundational figure in Marxist theory? **Karl Marx**
74. What is the primary focus of hermeneutics? **Interpretation and understanding of texts.**
75. Who is considered one of the foundational figures in the development of hermeneutics? **Hans-Georg Gadamer**
76. In hermeneutics, what does the term "exegesis" refer to? The process **of interpreting and explaining a text.**
77. Which of the following best describes the hermeneutic circle? The idea that **interpretation is an ongoing process of understanding parts and the whole.**
78. In hermeneutics, what is the purpose of the "horizon of understanding"? To expand the interpretation to include the **reader's perspective.**
79. Who is considered one of the foundational figures in the development of structuralism? **Claude Lévi-Strauss**
80. Structuralism is primarily concerned with the **study of Language and signs.**
81. In structuralism, what does the term "signifier" refer to? **Binary oppositions and relationships**
82. Which field of study was heavily influenced by structuralism, particularly through the work of Ferdinand de Saussure? **Anthropology**
83. **Formalism** asserts that the meaning of a literary work is primarily derived from the arrangement and organization of the text.
84. Which formalist concept refers to the process of making the familiar seem unfamiliar in order to heighten perception and appreciation? **Defamiliarization**
85. Formalism is often critiqued for its alleged **neglect of Social and historical context.**
86. In the context of Subaltern Studies, the term **subaltern** primarily refers to historically marginalized and oppressed groups in society.

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87. The term subaltern was first introduced by which Italian Marxist thinker? **Antonio Gramsci**
88. Subaltern Studies originated in which country and played a significant role in reevaluating colonial history? **India**
89. **Subaltern Studies** scholars often challenge the dominant historical narratives and voices, seeking to give voice to those who have been historically silenced. Which term is used to describe this effort to recover the voices of the subaltern? **Counter-discourse**
90. **Subaltern Studies** emphasizes the importance of looking beyond official records and colonial archives to understand the experiences of marginalized groups. Which approach does it encourage for historical research? **Oral history and alternative sources.**
91. Transnationalism primarily involves the movement and interaction of which of the following? **People, cultures, and entities across national borders**
92. Which of the following is a key driver of transnationalism in the contemporary world? **Advances in technology and communication**
93. **Transnationalism** challenges the idea of rigid nation-state boundaries and emphasizes the importance of interconnectedness and interdependence.
94. **Diaspora communities**, such as the Indian diaspora or the Jewish diaspora, are examples of transnational groups that maintain strong ties to their home countries while living abroad.
95. **Transnationalism** can have a significant impact on various aspects of society, including globalization, trade, and economic flows.
96. **Structuralism** emphasizes the importance of studying the underlying structures and patterns that organize human phenomena.
97. Which Swiss linguist is often regarded as one of the key figures in the development of structuralism, particularly in linguistics? **Ferdinand de Saussure**
98. In literary theory, structuralism focuses on the analysis of the **underlying narrative and linguistic structures of texts.**
99. **Structuralism** has been criticized for its tendency to reduce human phenomena to rigid, universal structures.

UNIT II

1. Bakhtin's concept of carnivalesque is characterized by **sense of humour and festive rebellion.**
2. Bakhtin's theory of dialogism emphasizes the importance of **Multiple voices and perspectives in discourse.**
3. According to Bakhtin, what is the **chronotope** in literature? The connection between space and time within a text
4. Bakhtin's work has had a significant influence on the study of **Sociolinguistics.**
5. Which of the following is a key element in Bakhtin's theory of the novel? The **heteroglossic nature** of language and multiple voices.
6. Bakhtin's work has had a significant influence on the study of **Linguistics and literary theory.**
7. Bakhtin is often associated with the analysis of **Comedy** in literature.
8. **Jean Baudrillard** is best known for his concepts related to Postmodernism and hyperreality.
9. Baudrillard's notion of **hyperreality** suggests that the distinction between reality and simulation becomes blurred, and simulations become more real than reality itself.
10. Baudrillard famously argued that contemporary society is immersed in a **simulacrum**. What does this term mean in his work? **An artificial or inauthentic representation that supersedes reality.**
11. Baudrillard was a critical observer of consumer culture and the effects of globalization. He argued that **consumer society** is characterized by a superficial and homogenized culture driven by consumption.
12. Bloom's concept of the **anxiety of influence** primarily explores the anxiety of authors when facing their literary precursors.
13. In his book "**The Western Canon**," Harold Bloom discusses a selection of key literary works that he considers central to Western culture.
14. Bloom's theory of "**strong misreading**" suggests that misinterpretations can lead to creative and original literary works.
15. Cleanth Brooks was a prominent figure in which literary movement and school of criticism? **New Criticism**
16. In New Criticism, what is the central focus of analysis when interpreting a literary text? **The internal structure and language of the text itself.**

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17. Cleanth Brooks co-authored a highly influential textbook on literary criticism with Robert Penn Warren. What is the title of this textbook? **"Understanding Poetry"**
18. Brooks is known for his concept of "the heresy of paraphrase." What does this concept suggest in the context of New Criticism? **The idea that paraphrasing a poem can never fully capture its meaning.**
19. Cleanth Brooks emphasized the importance of close reading and the study of the "verbal texture" of a literary work. What does "verbal texture" refer to in his approach to literary analysis? **The sensory descriptions and imagery in a poem.**
20. De Man is known for his work on deconstruction, a critical approach primarily associated with which philosopher and thinker? **Jacques Derrida**
21. De Man's concept of **irony** in literary texts emphasized the instability and indeterminacy of language.
22. De Man's work often explored the limitations of language and the role of interpretation in literary criticism. He argued that the reader's interpretation is always influenced by **language's inherent ambiguities.**
23. Derrida's concept of **differance** is the act of **deferring meaning** in language, leading to endless interpretation.
24. Derrida famously argued that language is characterized by "differance" and that meaning is never fixed but endlessly deferred. This idea challenges which traditional notion in philosophy? **The belief in an objective, unchanging truth.**
25. Derrida often discussed the concept of "trace" in his work. What does **trace** signify in his philosophy? **The presence of absence, where meaning is left behind through language.**
26. Derrida's deconstruction method involves analyzing texts to reveal their internal contradictions and the instability of meaning. What is the ultimate goal of deconstruction in his view? **To reveal the ambiguities and contradictions inherent in texts.**
27. Michel Foucault's work often focused on the relationship between **power and Knowledge.**
28. In his archaeological method, Foucault analyzed historical discourses to reveal the **underlying power structures and knowledge systems.**
29. T.S. Eliot is best known for his contributions to which literary movement? **Modernism**
30. Eliot's most famous poem, "The Waste Land," is often associated with themes of the **disillusionment of the modern world and the breakdown of tradition.**

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31. Sigmund Freud's theory of personality is divided into three parts. Which of the following is not one of those parts? **Persona**
32. According to Freud, the "pleasure principle" is primarily associated with which part of the human psyche? **Id**
33. Freud introduced the concept of the **Oedipus complex**. This complex is related to a child's feelings toward their **Opposite-sex parent**.
34. Freud believed that dreams serve as a window to the unconscious mind. What does he call the content of a dream that is hidden and needs interpretation? **Latent content**
35. Freud's influential work, "The Interpretation of Dreams," was published in which year? **1900**
36. Wolfgang Iser is best known for his contributions to which field of literary theory? **Reader-response theory**
37. Iser's concept of the **implied reader** refers to a hypothetical reader constructed by the text and the reader's interpretation.
38. Iser's work emphasizes the idea that a literary text is incomplete without the active engagement of the reader. What term does he use to describe this act of filling in gaps and ambiguities in the text? **Participation**
39. In his book **The Act of Reading**, Iser explores how readers engage with texts through a process of constructing meaning through interaction with the text.
40. **Iser's work** has had a significant impact on literary studies, particularly in the areas of reader-response criticism and the study of the reader's role in interpretation.
41. Jakobson is known for his development of the concept of linguistic functions. He identified six functions of language. Which of the following is NOT one of these functions? a) Expressive (emotive) b) Poetic (aesthetic) c) Phatic (contact) d) **Observational (descriptive)**
42. In Jakobson's model of communication, the **referential function** of language is primarily concerned with conveying information and describing the world.
43. Jakobson made significant contributions to the study of poetics and aesthetics. The **poetic function** of language emphasizes the beauty and artistic qualities of language.
44. Jacques Lacan is best known for his significant contributions to which field of study? **Psychoanalysis**
45. In Lacanian psychoanalysis, what term is used to describe the process of subject formation and the development of one's self-identity? **Imaginary**

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46. Lacan introduced the concept of the **mirror stage**. What does this stage primarily refer to in the development of an individual? The moment when a child first recognizes their own reflection in a mirror.
47. Lacan's psychoanalytic theory often centers on the **symbolic order**. What does the symbolic order refer to in his work? The realm of language, culture, and social norms
48. Lacan's ideas on language and the unconscious have had a significant influence on various fields, including literature and cultural studies. He emphasized the importance of the **signifier**. What does the "signifier" represent in Lacanian theory? The linguistic and symbolic representation of concepts.
49. Georg Wilhelm Friedrich Hegel is often associated with which philosophical tradition?
Idealism
50. **Hegel's dialectical method** consists of three main stages: thesis, antithesis, and synthesis. What is the term often used to describe the final synthesis in this process?
Sublation
51. In Hegel's philosophy, the absolute reality or ultimate reality is often referred to as the **Absolute Spirit**.
52. Hegel's work, **The Phenomenology of Spirit**, explores the development of human consciousness and self-awareness. It begins with the section known as the "Sense-Certainty." What is the main theme of this section? The problem of perception and language.
53. Hegel's philosophy had a profound influence on the development of various philosophical traditions, including **Marxism and existentialism**. In Hegel's view, the dialectical process leads to the realization of the **absolute truth or reality**.
54. Martin Heidegger is known for his philosophical exploration of **Existentialism and phenomenology**.
55. Heidegger introduced the concept of "Dasein." What does **Dasein** refer to in his philosophy? Human existence or being-in-the-world.
56. Heidegger's best-known work, **Being and Time**, explores the nature of human existence and the meaning of being.
57. Heidegger's concept of "**authenticity**" in existentialism relates to living in accordance with one's true self and values.
58. **Edward Said** is best known for his pioneering work in the field of Postcolonial studies.
59. Said's influential book "**Orientalism**" critically examines the rise of Western imperialism and its impact on the East.

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60. Said's concept of "Orientalism" primarily refers to the prejudiced and biased representations of the East in Western scholarship.
61. Said's work also examined the idea of **"exile" and its impact on identity**. He himself identified as an exiled Palestinian. What does Said emphasize about the experience of exile? It can provide a fresh perspective on one's homeland.
62. Ferdinand de Saussure is often considered the founder of which branch of linguistics?
Structural linguistics
63. In Saussure's linguistic theory, what does the term "langue" refer to? **The abstract, structured system of a language**
64. According to Saussure, what is the relationship between "langue" and "parole"?
"Langue" is the structured system of language, while "parole" is actual speech or language use.
65. Saussure's concept of the "sign" in linguistics consists of two components. What are these components? **Signifier and signified.**
66. In Saussure's theory, the "signifier" and "signified" are related in a way that is **completely arbitrary**, with no inherent connection between the two.
67. Gayatri Chakravorty Spivak is best known for her influential work in which field?
Postcolonial theory.
68. Spivak's concept of "subaltern" refers to **marginalized and silenced groups who lack political power and voice.**
69. In her essay "Can the Subaltern Speak?" Spivak critically examines the limitations of Western feminism. What does she argue regarding the representation of subaltern women? **Subaltern women cannot speak for themselves due to complex power dynamics.**
70. Spivak is known for her engagement with poststructuralist thought, particularly the work of which philosopher? **Jacques Derrida**
71. Gayatri Spivak's scholarship often centres on issues related to language and representation. She is concerned with how language can both empower and disempower marginalized groups. What term does she use to describe this phenomenon? **Epistemic violence**
72. F.R. Leavis is known for his association with which influential school of literary criticism and theory? **New Criticism**

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73. Leavis was a strong advocate for close reading and the study of the "great tradition" of English literature. What does he mean by the "great tradition"? **The enduring works of significant English writers.**
74. Leavis's critical approach emphasized the role of the reader in the interpretation of a literary text. What term did he use to describe the reader's engagement with a text? **Aesthetic experience.**
75. F.R. Leavis is best known for his critical writings on which famous author, often considered a major figure in the English literary canon? **D.H. Lawrence**
76. Leavis was a co-founder of a prominent critical journal that played a significant role in promoting literary criticism. What is the name of this journal? **Scrutiny**
77. Georg Lukács is associated with which philosophical and political tradition? **Marxism**
78. Lukács is best known for his work on the philosophy of history and for introducing the concept of "reification." What does "reification" refer to in his philosophy? **The process of commodifying and treating social relations as if they were things.**
79. In his book "History and Class Consciousness," Lukács emphasized the importance of a "dialectical method." What does this method involve? **Examining the contradictions and conflicts within historical processes.**
80. Lukács argued that the alienation of the working class is a central feature of capitalist society. What does he mean by "alienation" in this context? **A sense of estrangement and powerlessness experienced by workers.**
81. Lukács's ideas and works had a significant influence on the development of which intellectual and political movement? **Critical theory**
82. Frye's influential work "Anatomy of Criticism" introduced a framework that divided literature into how many distinct modes or mythoi? **Eight**
83. In his framework, Frye identified four primary archetypal stories or narrative modes. Which of the following is NOT one of these modes? **Irony**
84. Frye's concept of the "mythos of spring" is associated with which narrative mode? **Romance**
85. Frye's work emphasized the idea that literature is interconnected and can be analyzed through a structural approach. He often used the term "anagogic" to describe a type of literature that points toward what? **Religious or spiritual meaning**
86. **Friedrich Nietzsche** is best known for his critique of traditional morality and the concept of Nihilism.

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87. Nietzsche introduced the idea of the "Übermensch," often translated as the "Overman" or "Superman." What does the Übermensch represent in his philosophy? **A transcendent individual who creates their own values**
88. Nietzsche famously declared that "**God is dead.**" What did he mean by this statement? **The decline of religious belief in society.**
89. Nietzsche's philosophical work often explores the idea of the eternal return. What does this concept propose? **The idea that time is circular, and all events will repeat infinitely.**
90. **Ferdinand de Saussure** is best known for his contributions to the field of Linguistics.
91. Saussure's most influential work, "Course in General Linguistics," was not actually written by him but compiled and published by his students after his death. Which language was the original work written in? **French**
92. Saussure made a fundamental distinction between two components of language. What are these components? **Speech and writing**
93. According to Saussure, what does the term "langue" refer to in the study of language? **The abstract system or structure of language shared by a speech community.**
94. Saussure's concept of the "sign" in language consists of two components. What are they? **Signifier and signified.**
95. Claude Lévi-Strauss is best known for his contributions to which field of study? **Anthropology**
96. Lévi-Strauss is often associated with the development of which theoretical approach in anthropology? **Structuralism**
97. In his anthropological work, Lévi-Strauss is known for emphasizing the study of **Universal structures and patterns in human culture.**
98. Lévi-Strauss's book "The Structural Study of Myth" explores the structural patterns underlying myths. Which term does he use to describe the fundamental units of myths? **Mythemes.**
99. Lévi-Strauss is known for his interest in the concept of "binary oppositions" in culture and language. What is the significance of binary oppositions in his structuralist approach? **They serve as a way to classify and analyze cultural elements.**
100. Julia Kristeva is best known for her contributions to which field of study? **Psychoanalysis**

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101. Kristeva is associated with the concept of "abjection." What does this concept refer to in her work? **The experience of encountering something that threatens the boundaries of the self and society.**
102. Julia Kristeva has written extensively about the idea of "intertextuality." What does this concept emphasize in literary analysis? **The interconnectedness of texts and the ways in which they refer to and transform one another.**
103. Kristeva is known for her work on the "semiotic" and "symbolic" aspects of language. What do these terms represent in her theory? **The differentiation between pre-verbal, rhythmic, and emotional aspects of language (semiotic) and the structured, conventional, and rational aspects of language (symbolic).**
104. Julia Kristeva has been associated with the feminist movement and has explored issues related to women and femininity. What term does she use to describe the process of becoming a woman within a patriarchal society? **Becoming-woman"**
105. Jacques Derrida is best known for his development of the philosophical movement known as **Deconstruction.**
106. In deconstruction, Derrida questioned the concept of "logocentrism." What does this term refer to in his work? **The belief in the superiority of spoken language over written language.**
107. Derrida's concept of "différance" plays a central role in his philosophy. What does "différance" signify? **The simultaneous play of differences and deferrals in the structure of meaning.**
108. Derrida was a strong critic of binary oppositions. Which of the following is an example of a binary opposition that he deconstructed in his work? a) Good and evil b) Nature and culture c) Male and female d) All of the above Answer: **d) All of the above**
109. Derrida's approach to language and meaning challenged the idea of a "center" in a text. He introduced the term "différance" to convey this idea. What does "différance" suggest in deconstruction? **The never-ending process of signification and deferral of meaning.**
110. **F.R. Leavis** is best known for his contributions to the field of Literary criticism.
111. Leavis was a key figure in a literary movement known as the "Leavisite" tradition. What is a central aspect of the Leavisite approach to literature? **The belief in the autonomy of literary works and the importance of close reading.**

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112. Leavis is known for his influential book "The Great Tradition," which highlights a specific group of English novelists. Who are these novelists? **Victorian novelists like Dickens, George Eliot, and Jane Austen.**
113. Leavis was critical of popular culture and mass media, arguing that they had a negative impact on society. What term did he use to describe this negative influence? **Mass culture**
114. In his literary criticism, F.R. Leavis often emphasized the idea of moral seriousness in literature. What does he mean by "moral seriousness"? **A commitment to exploring the moral dilemmas and complexities of human life in literature.**
115. I.A. Richards is best known for his contributions to which field of study? **Literary criticism and rhetoric.**
116. Richards is considered one of the key figures in the development of which school of literary criticism? **New Criticism**
117. In his work on literary analysis, Richards introduced the concept of the "practical criticism." What does "practical criticism" involve? **The analysis of literature from a reader's perspective, focusing on the reader's emotional and intellectual response.**
118. I.A. Richards co-authored the influential book "The Meaning of Meaning" with which famous linguist and literary critic? **C.K. Ogden**
119. Richards was a proponent of the "close reading" method in literary criticism. What does "close reading" involve? **Examining a text in isolation and paying careful attention to its language, structure, and form.**

UNIT III

1. Aristotle's **Poetics** is the Greek work on literary theory.
2. He divides the art of poetry into **verse drama, lyric poetry and epic, which shares the function of mimesis (imitation of life).**
3. George Whalley translated Aristotle's Poetics and his talk "**On Translating Aristotle's Poetics**" was published in **The University of Toronto Quarterly (1976).**
4. "**A Theory of the Origins of poetry and its kind**" is the second part of the translation which includes imitation, sense of melody and rhythm, the pleasure of learning, growth of Dramatic Poetry, Homer's Comedy-Tragedy and Growth of Tragedy-Comedy.

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5. Aristotle defines imitation as the base of any art **but differs in matter (in what), on subjects (of what) and methods (how).**
6. The two causes of the origin of the poetic art are **imitation and rhythm-melody.**
7. Poets used **heroic verses(epic) and iambic poetry(blame poetry).**
8. Aristotle represents Homer as the father of tragedy and comedy as he refers that his works '**Margites**' and '**Iliad**' belong to comedy and tragedy respectively.
9. Aristotle points out the four innovations in the development of **Dithyramb to Tragedy.**
10. **Dithyrambs** are wild choral hymns of ancient Greece dedicated to Dionysus, the God of wine and fertility by fifty men.
11. **Aeschylus** reduced the number of chorus, added a second actor and dialogue was the central focus.
12. **Sophocles** introduced three actors and scene painting.
13. **Tragedy** became serious and the meter changed from trochaic (dancing) to iambic(speech).
14. Aristotle defines that **comedy as a mimesis of inferior persons** with an aspect of ugliness that is not painful or destructive.
15. "The **comic** mark is ugly and grotesque but not repulsive or painful".
16. Comedy grew into a respected form only when the plot was introduced in Sicily Comedic Theatre by **Epichammus and Phormis.**
17. **Mature comedy** does not involve us in envy, malice and anger.
18. **Togeloin(the funny)** is the telos of comedy as pity and fear is the telos of tragedy.
19. In Athens, **Crates** was the first to make stories typically (Katholon – general universal nature).
20. **Dr.Johnson** wrote Preface to his Edition of Shakespeare's Plays in 1765.
21. Johnson is **impersonal and objective** in his praise of Shakespeare.
22. Shakespeare's plays offer **faithful** pictures of real life.
23. Shakespeare's characters have a **universal appeal**, and his plays are full of practical axioms and domestic wisdom.
24. Shakespeare's **comedy** gives pleasure by the thoughts and the language.
25. Shakespeare's **tragedy** gives pleasure by incidents and action.
26. Shakespeare's tragedy seems to be the result of his **skill** while his comedy is the product of his **instinct.**
27. **Dennis** was displeased because **Menenius in Coriolanus** behaved like a buffoon.
28. **Voltaire** accused that **King Claudius in Hamlet** had been represented as a drunkard.

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29. Shakespeare's plots are **loosely formed and carelessly pursued**.
30. Shakespeare's interest of **quibbles (pun)** was not always admirable.
31. Few critics point out that **Shakespeare had violated Aristotle's unities of time and of place**.
32. **Dr. Johnson** calls that Shakespeare followed the unity of action.
33. **Comedy** has to be **watched** and **tragedy** has to be **perused**.
34. The people of Shakespeare's time were more interested in **spectacle than in poetic language**.
35. Voltaire appreciates **Addison's Cato** for its noble sentiments in a splendid language, compared to *Othello*.
36. **Dr. Johnson praises Othello** for its language of common humanity, observation of life and its success.
37. Shakespeare employed the **blank verse**.
38. **Dr. Johnson** says that the editor of Shakespeare's plays has not only to be a collator but also an emendatory critic.
39. Pope's **preface** contains extensive criticism.
40. **Theobald**, the next editor's notes merely betray inflated emptiness.
41. **Thomas Hanmer** was successful in reforming Shakespeare's meter in many passages.
42. **Wan burton's** edition is perverse and unconvincing.
43. **Benjamin Heath** has interpreted the obscure passages.
44. **John Upton's** critical observations of Shakespeare were useful.
45. **Zachary Gray's** critical, historical and explanatory notes on Shakespeare have some modest useful observations.
46. Dr. Johnson's notes are **Illustrative (difficulties are explained), Judicial (faults and merits pointed out), Emendatory (corrupt lines corrected)**.
47. **Dryden** calls Shakespeare as a naturally learned person.

UNIT IV

1. **William K Wimsatt** is associated with the concept of Intentional fallacy, in order to discuss the importance of an author's intentions for the creation of a work of art.
2. **New Criticism**, a Formalist movement in America emphasised close reading of poetry to discover how a work of literature functioned as a self-contained, self-referential, aesthetic object.

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3. Wimsatt and Beardsley brought out the idea of intentional fallacy, in *The Sewanee Review* in 1948.
4. Wimsatt begins with the epigraph taken from Congreve's prologue to *The Way of the World*.
5. The prologue is misquoted by dropping the commas and changing a crucial word (**wrought to wrote**).
6. **Intention** is design or plan in the author's mind.
7. **Wimsatt** acknowledges that the cause of the poem is a designing intellect and to judge a poem with intention as a standard literary critical interpretation is refused.
8. The critic should not depend on external sources to find out the **intention of the writer**.
9. **Multiple meanings** can be presented in a poem and thus ordinary discourse is different from poetry.
10. It is more **abstract** and is successful only when the intention is inferred correctly.
11. The thoughts of the poem belong to the **character** and not to the author.
12. The revised version and the earlier version of the poem may express **different intentions of the author**.
13. **Prof. Stoll** says that the poem is not the critic's own.
14. The new critics point out that the poem belongs to the **public** and **it is not the critic's own or the author's own**.
15. **The poem** is detached from the author at birth.
16. **Prof. Wellek** calls poem as a system of norms extracted from any individual experience.
17. Mr. Richards called the poem '**a class**'.
18. Wimsatt and Beardsley rejects **Anand K Coomaraswamy's view** of calling the work of art as moral criticism, as they point out that no moral considerations are involved in judging the value of art.
19. **Longinus, a Greek critic** is the harbinger of romanticism as he writes sublimity is the echo of a great soul.
20. **Goethe**, a German critic discusses three questions on constructive criticism – 1. What is the author's plan? 2. Was the plan reasonable? 3. How far did the author succeed?.
21. **Croce, the Italian critic** sees the work of art as its author saw it in the moment of production.
22. Wimsatt mentions I. A. Richards' four-fold meaning as **sense, feeling, form and intention** did not correspond with others.

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23. **Allen Tate** claims that the lives of **Shelley's Adonais** refer to the frustrated will of the age.
24. Allen Tate accuses the romantic poets for their insincerity and at the same time yielded the **"wholeness of vision at a particular moment of time"**.
25. The poetry should come as naturally as leaves to a tree, that **poetry is the lava of the imagination, or that it is emotion recollected in tranquillity**.
26. Edward Young says, **"Know thyself, reverence thyself"**.
27. **Walter Pater** says that beauty is in the long run and only truth is within the vision.
28. **Housman** suggests to discover and express the **vraie verite (absolute truth)**.
29. **Coleridge's anodyne story** relates his psychological curiosity than the poetic merits.
30. The passwords of romantic words such as spontaneity, sincerity, originality, authenticity need to be replaced with precise terms such as **integrity, relevance, function and unity**.
31. **Aesthetic art** is the conscious objectification of feelings and the author corrects it if it is not adequate.
32. **The evaluation of the work of art remains public**; the work is measured against something outside the author.
33. The literary **biography, psychology and history** should not be confused with criticism.
34. There are three types of evidence - **Internal evidence(public), External evidence(private or idiosyncratic) and Intermediate evidence**.
35. Internal evidence is the knowledge through semantics and syntax of the poem.
36. Analysing a work of art based on internal evidence will not result in the intentional fallacy.
37. **External** evidence is found in revelations, journals, letters, conversations about why the poet wrote the poem.
38. Analysing a work of art **based on external evidence** will likely result in the intentional fallacy.
39. **Intermediate** evidence is about the character of the author, private and semi-private meaning attached to concepts by the author and his circle.
40. Wimsatt argues for the use of **intermediate** evidence rather than external evidence.
41. In Donne's **'Valediction : Forbidden Mourning'**, the poet's private meaning is clashed with public material of the poem.
42. **Intentional fallacy** also occurs through the false judgement in poetry, when allusions are not known to the reader.

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43. The line “I have heard the mermaids singing, each to each” from Eliot’s ‘**The love song of J. Alfred Prufrock**’ can be alluded to Donne’s lines – “**Teach me to hear mermaids singing**” (‘**Go and Catch a falling Star**’).
44. I A Richards is one of the founders of Modern Literary Criticism better known as **New Criticism**.
45. His **Practical criticism**(1929) is the model of scientific research with clear values and goals.
46. I A Richards divides the meaning of a poem into 4 aspects – i) **sense – logical prose argument ii) the feeling – contributed by the poet iii) tone - the attitude of the poet and iv) intention- the speaker’s purpose and the effect the author is trying to promote**.
47. **The thirteen poems are**
- Festus - Philip James (Life’s more than breath)
 - Spring Quiet - Christina Rossetti (Gone were but the Winter)
 - Holy Sonnet VII - John Donne (At the round Earth’s imagined corners)
 - Easter - G.A. Studdert Kennedy(There was rapture of spring in the morning)
 - The Harp Weaver - Edna St. Vincent Millay (What’s this of death)
 - Spring and Fall, to a Young Child - G.M.Hopkins (Margaret, are you grieving?)
 - The Temple - J.D.C Pellow(Between the erect and solemn trees)
 - Piano- D.H.Lawrence (Softly, in the dusk, a woman is singing to me)
 - For the Eightieth birthday of George Meredith – Alfred Noyes (Health, a ringing health unto the King)
 - Cambridge Poetry, an Anthology – G.H. Luce (Climb cloud and pencil all the blue)
 - George Meredith - Thomas Hardy (Forty years back, when much had place)
 - Ivory palaces - Wilfred Rowland Childe (Solemn and gray, the immense clouds of even)
 - In the churchyard at Cambridge – H.W.Longfellow (In the village churchyard she lies)
48. Richards identified the causes as - difficulty in making out the **plain sense of poetry, difficulties of sensuous apprehension, poor visual imagery, mnemonic irrelevancies, stock responses, sentimentality, inhibition, doctrinal adhesions, technical presuppositions and general critical preconceptions**.

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49. **I.A. Richards** begins the chapter III (Sense and Feeling) with an epigraph from Freud's *Beyond the Pleasure Principle*.
50. The tone and feeling of **Philip James's "Festus"** acquired different meanings when it is read as a tedious talk or of a young enthusiast.
51. The readers interpreted that **Christina Rossetti's "Spring Quiet"** expresses deep passion for real life as well as the tranquil atmosphere.
52. Pope's **The Rape of the Lock** will be considered of poor taste if it is written today.
53. **Jokes** become flat and tasteless with the passage of time.
54. Though 18th century writers showed great respect to the readers the poets like **Swinburne and Shelley** exhibited atrocious tone.
55. **Sense and the feeling** of the poem are interlinked and interconnected.
56. **Feeling** is actually by the word in the poem rather than the word in other contexts.
57. The feeling is obviously **generated and governed by the sense**.
58. The **sense** is derived from the feeling.
59. The words like my pardon with my blood, boom, poised, tinkling, rude, vaporous vitiate air portray how the **feelings are controlled by the context**.
60. Reading poetry is undervalued because of **apprehension, analysis and obstruction of logical relations between ideas**.
61. **Paraphrasing** a poem is a delicate exercise.
62. Richards suggests that working on **dictionary, combination of psychology and literary analysis would develop the vocabulary**.
63. The **emotional** attitudes are anger, fear, joy, sorrow, hope, surprise and the **logical** derivatives are enthusiastic, passionate, tender and delight.
64. A **metaphor** is the word carried out from its normal use to a new use.
65. The types of metaphor are **sense metaphor and emotive metaphor**.
66. In a sense metaphor, the shift of the word is justified by the similarity **between the object** and its comparison.
67. In an emotive metaphor, the shift occurs through similarity **between the feelings** the new situation and the normal situation arouse.
68. The word '**swine**' can be the example of sense metaphor and emotive metaphor.
69. The word '**Profound**' is the example of emotive metaphor.
70. The gifted poet has the command of original metaphor and the **poet's task is to control feeling through metaphor**.

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71. **I.A.Richards** prescribes two modes of paraphrasing a poem – the one to exhibit the sense of a poem and the other to portray its feeling.
72. The sense requires the intelligent use of the **dictionary, logical acumen, a command of syntax and pertinacity.**

UNIT V

1. **Tolkappiyam** is the most ancient extant Tamil grammar text and the oldest extant long work of Tamil Literature.
2. Tolkappiyam has **three** books – 1. Phonology and Morphophonemics, 2. Morphology, Syntax and Semantics 3. Semantics and Poetics.
3. Each book of Tolkappiyam has nine chapters with a total of **1610 Sutras in the Nurpa meter.**
4. The section three deals with semantics and poetics discussing **1.Akam love 2. Puram love 3. Clandestine love career 4. Wedded course of love career 5. Residual aspects 6. Manifest Emotions 7. Modes of Comparison 8. Prosody 9. Conventions in Literature.**
5. The **vannam (verse rhythm) and vanappu (elegant poetic flow)** belong to the prosody of Porulatikaram (Section 3).
6. **'Porul' means 'subject matter' and it deals with prosody (Yappu) and rhetoric (Ani) of old Tamil.**
7. The verse rhythm (vannam) is classified into **twenty** types.
8. **Paa vannam** is formed with a word constituting a foot in four-step formulaic verse (nurpa).
9. Assonance of second letters in alternate lines (ethugai) is designated as **Taa vannam.**
10. The dominant occurrence of hard consonants marks the rhythm called **Vallisai vannam.**
11. The dominant occurrence of soft consonants in a verse rhythm is called **Mellisai vannam.**
12. The dominant occurrence of medial consonants is called **Iyaipu vannam.**
13. The preponderance of vocalic and consonantal elongation is called **Alapettai vannam.**
14. **Netunchir vannam** is formed when the long letters(phonemes) are together.
15. **Kurunchir vannam** is formed when the short letters are together.
16. **Sithira vannam** is formed when there is harmony of short and long letters.

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17. **Nalipu vannam** goes with the use of aytam(□) (euphonic phoneme).
18. **Akappaatu vannam** occurs when the rhythm of the text stands with completed message but not in structure.
19. **Purappattu vannam** is the text that stands with completed structure but not in message.
20. The rhythm that flows evenly is called **Oluku vannam**.
21. **Oruu vannam** is that where the linkage jumps to third step of a poetic line.
22. When the structure has enumerative-additive mode, it is called **ennu vannam**.
23. **Akaippu vannam** breaks in the harmony of a rhythm with an intervening syllable(step by step).
24. **Thungal vannam** is endowed with the three syllabled metrical feet proper to vancippa (swinging rhythm).
25. **Ental vannam** accomplishes the distinction with the intended sense inspite of the repetition of choice diction.
26. A succession of short syllables rapidly repeated in a four footed line is called **Uruttu vannam**.
27. A succession of short syllables in a line of feet exceeding four is called **Mutuku vannam**.
28. The eight aspects that ensure an elegant poetic flow(Vanappu) are ammai, alaku, tonmai, tol, viruntu, iyaipu, pulan and ilaipu.
29. Harmonious succession of few mellifluent words in long lines of verse is Ammai (elegant flow).
30. **Alaku (Beautiful flow)** is choice poetic diction wrought in tuneful metrical lines.
31. **Tonmai (Antique flow)** is antique thematic source treated with prose elucidations in between the verses.
32. **Tol (Expansive flow)** expounds themes of sublime import with mellifluous diction in extended lines.
33. Compositions marked with untrodden modes and techniques(new diction) are **viruntu (Modern flow)**.
34. Verses of **Iyaipu** (Mild-finishing flow) have consonantial endings from n to n (n, n, n, m, n, y, r, l, v, l, l).
35. Popular compositions with easy comprehension and no discernment of the mind are **Pulan**.

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36. **Ilaipu** (Melodious flow) has no lofty, sonorous diction of hard consonants (k,c,t,t,p,r) in all five kinds of metrical lines.

FIVE AND TEN MARKS

1. Critical Theory
2. Catharsis
3. Deconstruction
4. Differance
5. Discourse
6. Hamartia
7. Feminism
8. Formalism
9. Hermeneutics
10. Intertextuality
11. Logocentrism
12. Marxism
13. New Historicism
14. Post Colonialism
15. Post Modernism
16. Post Structuralism
17. Queer
18. Structuralism
19. Subaltern
20. Symbolism
21. Transnational
22. Bakhtin
23. Jean Baudrillard
24. Homi Bhaba
25. Harold Bloom
26. Cleanth Brooks
27. Paul de Man
28. Jacques Derrida
29. T.S.Eliot
30. Michael Foucault



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31. Sigmund Freud
32. Wolfgang Iser
33. Roman Jakobson
34. Julia Kristeva
35. Jacques Lacan
36. Claude Levi Strauss
37. Georg Wilhelm Hegel
38. Martin Heidegger
39. Fredrich Nietzsche
40. I.A.Richards
41. Edward Said
42. Ferdinand Saussure
43. Gayatri Spivak
44. George Lukacs
45. Northrop Frye
46. F.R.Leavis
47. Aristotle's Poetics
48. Growth of Tragedy
49. Growth of Comedy
50. Dr.Johnson's Preface to Shakespeare
51. Faults of Shakespeare
52. Merits of Shakespeare
53. Wimsatt's The Intentional Fallacy
54. I.A.Richards and his ideas of Sense
and Feeling
55. Types of Vannam
56. Types of Vanappu
57. Basics of *Bhava*
58. Types of Rasa



WORLD SHORT STORIES

ONE MARK QUESTIONS.

UNIT I

1. Mumu is written by Ivan Turgenev (a Russian writer) published in 1854.
2. Mumu was written by Turgenev in 1852 while he was in custody for writing an obituary for fellow writer Nikolai Gogol.
3. Mumu is an indirectly powerful critique of serfdom and happens in Moscow.
4. **The landlady's** name is Barinya, who is an old, lonely and bitter widow who cruelly decides and manipulates the fate of her serfs. Her sons are in Petersburg.
5. This character is based on Turgenev's mother, Varvara Petrovna Turgeneva.
6. **Gerasim** - The dumb and deaf porter in the household and protagonist of the story (12 inches over normal height).
7. Gerasim is portrayed as a classical Russian folk figure, as both terrible and wonderful: mighty and sympathetic. He did the work of four men.
8. His whole duty consisted in keeping the courtyard clean, bringing in a barrel of water twice a day, splitting and dragging in wood for the kitchen and the house, keeping out strangers, and watching at night.
9. Gerasim threw the fighting cocks in air but fed Geese.
10. The garret of Gerasim was locked up by means of a padlock that looked like a kalatch or basket-shaped loaf, only black; the key of this padlock Gerasim always carried about him in his girdle. He did not like people to come to his garret.
11. **Mumu** - The dog rescued, raised, and pampered by Gerasim. Gerasim is forced by the lady to drown Mumu in the river after she becomes angered by her rejection and barking.
12. **Tatiana** - A meek and timid, orphaned household laundress (28 yrs). She has moles on the left cheek (bad omen in Russian). One of her uncles is butler. She becomes the object of Gerasim's desire, to which she responds with fear. She is ultimately forced by the lady to marry Kapiton.

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13. The gift given by Gerasim to Tatiana is gingerbread cock with gold tinsel on his tail and wings.
14. Gerasim hit Tatiana's superior- Wardrobe keeper for nagging her and warned Kapiton for talking to her.
15. The old lady sent a rouble to Gerasim and laughed at the act of hitting the wardrobe keeper.
16. Gerasim waited for a coat promised by Gavrilla(steward) to appear before the old lady to take permission to marry Tatiana.
17. **Kapiton Klimov** - The shoemaker in the household, and resident drunkard. He is absorbed by self-pity, and forced by the lady of the house to marry Tatiana, whom he does not love.
18. Kapiton was scared of Gerasim, when Gavrila told him about marriage. He told that Gerasim would crush him like a fly and has got a fist like MininPozharsky's (National Heroes).
19. Gavrila calls Tatiana as Taniusha.
20. Tatiana cried after she hears of the decision of her mistress.
21. The wife of Gavrila is Ustinya Fyedorovna.
22. The steward thought that the old lady would forget about the wedding but she was serious about it.
23. The old waiter named Uncle Tail initially suggested to lock Gerasim in Lumber room.
24. Tatiana pretended to be tipsy as Gerasim could not bear drunkards.
25. Gerasim pushed Tatiana to Kapiton, when he thought she was drunken.
26. Gerasim did not come out of his garret for the next 24 hours.
27. **Antipka**, the postilion(rider) saw Gerasim wailing a dirge with his face on hands through a crack in the wall.
28. Gerasim showed no change in behaviour even on the day of wedding in Spring.
29. After a year, Tatiana was sent with Kapiton to a distant village.
30. The parting present of Gerasim to Tatiana was a red cotton handkerchief he had bought for her a year ago.
31. Tatiana kissed Gerasim three times like a good christian.
32. Gerasim accompanied the cart till Crimean Ford and walked away along the riverside.
33. On the day Tatiana let, he saved the little puppy not more than three weeks old from the river.

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34. In eight months, the puppy turned into a pretty dog of Spaniel breed; Gerasim named her Mumu.
35. Mumu was an excellent watch dog.
36. The other old dog with brown spots is called Wolf and it had a noiseless bark.
37. Mumu never went into Mistress's house.
38. The old lady rewarded two pence to the maid for the delicious tea.
39. Mumu was gnawing a bone when the old lady saw her for first time.
40. The footman's name was Stephen, who tried to catch Mumu for the mistress.
41. The old lady was angry and asked to take the dog away as it did not come near her.
42. The old lady ordered the dog to be put away the next day.
43. It was Stephen who sold Mumu to a purchaser for a shilling on a condition that she would be kept tied for at least a week.
44. Antipka told that Gerasim had been groaning all night.
45. The coachman Potap was sent for water instead of Gerasim as he did not come out of his garret the next day.
46. Having missed Mumu, Gerasim's face looked like stone.
47. Gerasim hid Mumu in his garret all the day.
48. Everyone knew Mumu's presence but no one complained to the mistress.
49. Gerasim took Mumu for fresh air at 2'0 clock in the night.
50. The loud bark of Mumu made the old lady to swoon.
51. The physician Hariton slept 14 hours out of 24 hours; he gives cherrybay drops to the mistress.
52. The old lady complained that she was forsaken and could not bear the tearful voice of the dog.
53. Gavrila ordered the five men to wait until morning who banged the door of Gerasim.
54. The companion of Gavrila is Liubov Lubimovna and they both steal groceries, falsify the accounts.
55. Gavrila sent a word through Liubov Lubimovna that Mumu would be killed the next day.
56. The physician gave 40 drops instead of regular 12 drops of narcotic, which made the mistress to sleep well.

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57. Gavrilu knocked the door first and later waved the stick in the opening to come out of garret.
58. Gerasim took himself the task of killing Mumu.
59. Gavrilu ordered **Eroshka**, the gardener to check whether Gerasim kills Mumu.
60. Gerasim got Mumu bread, meat and soup before killing her.
61. Two big tears suddenly rolled from the eyes of Gerasim.
62. Gerasim took Mumu in a rowing boat, with bricks and string.
63. Gerasim killed Mumu by drowning.
64. Stephan told that Gerasim was found going out of Mistress's home.
65. Gerasim returned to his own village as fast as he could till there was thirty miles between him and Moscow.
66. Gerasim was a first-rate mower.
67. The old lady declared that she had never ordered the dog to be destroyed and knowing Gerasim in his native sooner she died.
68. Gerasim was alone in his hut and he had given up women and dogs.
69. **Volchok** - The old guard dog that sits chained on the property: he does not try to obtain freedom, unlike Mumu, nor is he ever censured: He is meant to represent the downtrodden peasant.
70. **Gavrilu Andreitch** - The head steward of the household who does his mistress' bidding while also stealing from her.
71. **Liubov Lubimovna** - A household maid, who attends to the mistress, as well as an old companion of Gavrilu's who helps him steal from the mistress.
72. The Beggar Boy at Christ's Christmas Tree is written by Fyodor Dostoevsky (a Russian writer), first published in A Writer's Diary, January 1876, which is also known as The Heavenly Christmas Tree and Heavenly Fir Tree.
73. The Beggar Boy at Christ's Christmas Tree happens on Christmas Eve with terrible frost.
74. The boy of the title is six years old or younger to that; he is hungry and frozen.
75. The Beggar Boy at Christ's Christmas Tree is written in narrative style stating 'I am a novelist'.
76. A lady gives a kopeck to the little boy but he drops it.
77. The Christmas Tree belongs to the Christ in heaven.

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78. The frozen bodies mother and child are found the next day.
79. What Men Live By is written by Leo Tolstoy, a Russian writer in 1885 in his collection What Men Live By, and Other Tales.
80. Aleksandr Solzhenitsyn refers to the story in Cancer Ward.
81. Simon is a shoemaker and his wife's name is Matryona.
82. Simon had one sheepskin coat for winter wear.
83. Simon goes out with three rouble note and hopes to collect five roubles.
84. Simon got only twenty kopeks for the shoe he mended and he spent on vodka.
85. Simon sees a naked man leaning against the shrine called Michael.
86. Michael says that no-one has ill-treated him; he did not belong to these parts and God has punished him.
87. The rich man ordered boots for him but Michael made soft slippers.
88. On the sixth year, Michael was amazed to see the twins.
89. Michael smiled three times (When Matryona pitied him, when rich man ordered boots and when the lady bought the little twins) because he realised the three truths.
90. God punished Michael because he has not fetched the soul of a mother.
91. God sent Michael to the Earth to learn three truths – What dwells in man, What is not given to men and What men live by.
92. The three truths are love dwells in man, it is not given to man to know his own needs and all men live by love alone. He who has love, is in God and God is in him, for God is love.
93. Ward No 6 is written by Anton Chekov published in 1892(Russian Mind).
94. Ward No 6 is set in a provincial mental asylum and explores the interactions occurring between a doctor and the members of his town.
95. **Dr. Andrey Yefimitch Ragin-** the doctor of a small town who had completed clerical career and wanted to enter theological field but was convinced to become a doctor by his surgeon father.
96. Ragin possessed a thirst for intellectual conversation that was quenched when he met Ivan Dmitritch .
97. Ragin had a stroke after a day of incarceration at the mental ward no.6.
98. **Ivan Dmitritch Gromov-** one of the patients of ward no. 6, who has paranoia of persecution.

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99. Ivan Dmitritch has fear of the police arresting him for a crime he had not committed.
100. **Mihail Averyanitch**- Once a rich landowner and now a postmaster and who took Ragin on a vacation to restore the sanity of doctor.
101. Ragin insulted Mihail with words and even threw a bottle of bromide at him.
102. **Yevgeny Fyodoritch Hobotov**- the young district doctor that arrived to the town to assist Ragin in the hospital.
103. Hobotov diagnosed Ragin to be mentally unstable and then took over Ragin's post in the hospital.
104. Hobotov lured Ragin into the mental ward under the pretext of visiting a patient with an interesting lung complication.
105. **Sergey Sergeyitch** was the medical assistant of Ragin.
106. **Nikita**- once the soldier; the porter and guard of the ward in charge of maintaining the behaviour of the patients.
107. Nikita respected Ragin and referred to him as "your honour".
108. Nikita did not release Ragin from the ward upon request, and instead gave him a beating.
109. **Daryushka**- the chef of the hospital kitchen.
110. **Moiseika**- "the Jew Moiseika" was the only patient of the ward that was allowed to leave.
111. The scraps collected by Moseika through begging is confiscated by Nikita.
112. **Semyon Lazaritch**- barber of the ward patients; mistreats patients like Nikita.
113. The themes of Ward No 6 are suffering, neglect, existential crisis and social responsibility.
114. The hospital yard was peculiar and desolate with sickly smell.
115. There are five patients in the ward and only one belongs to upper class and the rest are artisans.
116. The first workman is a patient of consumption in first stage.
117. The second man is the Jew Moiseika, an imbecile, who went crazy twenty years ago when his hat factory was burnt down.
118. The third patient is Ivan Dmitritch Gromov, a man of thirty-three, who is a gentleman by birth, and has been a court usher and provincial secretary.

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119. The fourth patient is the fat and paralytic peasant who could not move and has no feelings; Nikita cleans him and beats him hard.
120. The fifth patient, an artisan was once a sorter in post office; he often says he is awarded with the Stanislav order of the second degree with the star and hopes to get Swedish Polar Star in future.
121. Ivan Dmitritch's brother Sergey died of consumption in his fourth year.
122. Ivan Dmitritch's father was arrested for fraud and died of typhoid in prison.
123. Ivan Dmitritch gave up his studies in University of Petersburg and returned to his mother.
124. Ivan Dmitritch worked as teacher and then a court usher.
125. Ivan Dmitritch was looked as a walking encyclopaedia.
126. It was under the orders of Dr. Ragin, Ivan Dmitritch was shifted to Ward No 6 for his fear.
127. Everyday the patients see only Nikita and the barber once in two months.
128. Dr. Ragin was rumoured to visit Ward No 6 often.
129. Dr. Ragin was completely careless about his appearance.
130. Dr. Ragin found the hospital as an immoral institution and took no steps to change it.
131. Dr. Ragin had no strength nor will to lead an honest life.
132. Dr. Ragin signed the fake documents knowing it very well.
133. Dr. Ragin saw patients every day from morning till dinner-time initially but later gave up visiting hospital every day.
134. Sergey, Ragin's assistant considered himself more proficient than the doctor.
135. Sergey hung portraits of bishops, a view of the Svyatogorsky Monastery, and wreaths of dried cornflowers on the walls.
136. Sergey Sergeyitch was religious, and even made the patients read the hymns of praise in the consulting-room on Sundays and went through the wards with a censer and burned incense.
137. Dr. Ragin never performed any operation lately and the sight of blood upset him.
138. Dr. Ragin would go away after seeing 5 or 6 patients and the rest are looked by Sergey.
139. Dr. Ragin was confused asking so many questions himself for 20 years.
140. Dr. Ragin spent mostly on his books on History and Philosophy.
141. The only medicinal book which Dr. Ragin subscribed was The Doctor.

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142. Dr. Ragin read books without a break with decanter of vodka, and a salted cucumber or a pickled apple nearby.
143. Dr. Hobotov was glad to have the post of Dr. Ragin.
144. Dr. Ragin could never refuse anything to anyone.
145. Ivan Dmitritch was angry at the visit of Dr. Ragin and called him a cursed reptile.
146. Dr. Ragin considers Ivan Dmitritch as the agreeable young man.
147. Ivan Dmitritch criticises Dr. Ragin's life that he never knows what suffering is as he has never been beaten up; studied at father's expense; lives without rent and bills for twenty years; works at his own will; being a lazy man; neglects and gives his works to assistant; amused with reflections and lofty nonsense with boozing.
148. Ward No 6 has a biblical reference to the Christ praying in Garden of Gethsemane before his crucifixion.
149. After a long conversation with Ivan Dmitritch, Dr. Ragin began going to the ward every day.
150. The manner of Ivan Dmitritch changed to tone of irony in a short period.
151. Dr. Hobotov heard the conversation of Ragin and Ivan Dmitritch at the end of June.
152. Dr. Hobotov, Nikita and Sergey discussed that Dr. Ragin has lost his senses.
153. Dr. Ragin was advised not to take liquor by Mihail and Hobotov.
154. Hobotov asked Dr. Ragin to take bromide instead of alcohol.
155. The Superintendent's daughter Masha ran away seeing Dr. Ragin.
156. A committee consisting of military commander, the superintendent of the district school, a member of the town council, Hobotov, and a plump doctor was appointed to enquire into the mental condition of Dr. Ragin.
157. Dr. Ragin felt wild to break the routine of 20 years when Mihail told him that he is not well and he should go somewhere to take rest.
158. Mihail convinced Dr. Ragin to travel to Moscow, to Petersburg, to Warsaw along with him.
159. Throughout the journey, Mihail was talking continuously which prevented Ragin to think and he wondered who the madman is between the two.
160. The places Mihail and Ragin visited were Iversky Madonna, Kremlin, St. Saviour's and the Rumyantsev museum.

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161. In spite of Mihail's friendly supervision, Dr. Ragin considered him an annoyance and an insufferable bore.
162. In Warsaw, Dr. Ragin gave five hundred roubles to Mihail as he lost in gambling.
163. In November, Hobotov had the post of Dr. Ragin.
164. The only savings of Dr. Ragin was 86 roubles.
165. After resignation, Andrey Yefimitch lodged in a little house with three windows.
166. Daryushka stayed in the third room of doctor's house.
167. Ivan Dmitritch refused to talk to Dr. Ragin when he visited the hospital twice saying 'go to hell'.
168. Dr. Ragin owed thirty-two roubles for beer and some money to the landlady.
169. Daryushka sold old clothes and books on the and told lies to the landlady, saying that the doctor will receive a large sum of money.
170. Hobotov met Ragin with bromide and rhubarb pills.
171. Mihail's visit was an annoyance saying that Ragin is slowly recovering.
172. When Hobotov and Mihail visited Ragin together and talked about marriage, Ragin shouted that they talk vulgar; he threw the bottle of bromide at them.
173. Ragin apologised to Mihail for his behaviour.
174. Hobotov talked about an interesting case of a person with lung complication to Ragin.
175. Andrey Yefimitch died of an apoplectic stroke.
176. Mihail Averyanitch and Daryushka were the only people at Andrey's funeral.

UNIT II

1. Rip Van Winkle is a short story by the American author Washington Irving, first published in The Sketch Book of Geoffrey Crayon, Gent in 1819.
2. Rip Van Winkle is a Dutch-American villager in colonial America named who meets mysterious Dutchmen, imbibes their liquor and falls asleep in the Kaatskill Mountains (New York). He awakes 20 years later to a very changed world, having missed the American Revolution.
3. The Tale of Rip Van Winkle was found among the papers of the late Diedrich Knickerbocker, an old gentleman of New York.

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4. Kaatskill mountains are a dismembered branch of the great Appalachian family, and are seen away to the west of the river Hudson.
5. Washington Irving was inspired to write Rip Van Winkle when he was in Birmingham inspired by the nostalgic conversation of his brother in law.
6. Washington Irving was not in Kaatskill when he wrote Rip Van Winkle.
7. Rip Van Winkle is a kind neighbor, and an obedient hen-pecked husband.
8. The villagers lay all the blame on Dame Van Winkle, Rip Van Winkle's wife.
9. The children of the village shouted with joy when they see Rip Van Winkle a not even a dog would bark at him.
10. Rip Van Winkle assisted children at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians.
11. Rip Van Winkle would sit with a rod or fish all day but hated labour.
12. He would shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and husk Indian corn, or build stone-fences.
13. Rip Van Winkle helped the women of the village in all ways but neglected family duty and farming in his land.
14. His son Rip was found loitering in old clothes.
15. Rip Van Winkle's wife kept continually telling about his idleness, his carelessness, and the ruin he was bringing on his family.
16. Rip's dog is Wolf.
17. The landlord of the inn is Nicholas Vedder.
18. When a topic displeases Nicholas Vedder, he smokes vehemently.
19. Dame Van Winkle blamed Nicholas Vedder for encouraging Rip's idleness.
20. On an autumnal day, Rip had gone to the highest parts of the Kaatskill mountains for squirrel shooting.
21. A stranger called Rip Van Winkle to assist him with the load.
22. The stranger was short, square-built old fellow, with thick bushy hair, and a grizzled beard.
23. The stranger had on his shoulder a stout keg full of liquor.
24. Rip every now and then heard long rolling peals when they climbed mountains.
25. Rip and companion reached the place which looked like small amphitheatre, where other short people were playing nine pins.

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26. Everyone had beards, peculiar visages and were ornately dressed.
27. The commander was a stout old gentleman, wearing a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them.
28. The whole group reminded Rip of the figures in an old Flemish painting.
29. Dominie Van Schaick is the village parson.
30. Ninepin bowlers – The ghosts of Henry Hudson's crewmen from his ship, the *Half-Moon*; they share purple magic liquor with Rip Van Winkle and play a game of nine-pins.
31. Brom Dutcher – Van Winkle's neighbor who went off to war while Van Winkle was sleeping.
32. Peter Vanderdonk – The oldest resident of the village, who confirms Van Winkle's identity and cites evidence indicating Van Winkle's strange tale is true.
33. Mr. Gardenier – Judith Gardenier's husband, a farmer, and crabby villager.
34. Rip Van Winkle III – Rip Van Winkle's infant grandchild; his mother is Judith Gardenier.
35. The strange folks(roysterers) had grave faces and mysterious silence.
36. The strangers had liquor and resumed playing nine pins.
37. Rip Van Winkle had liquor, fell asleep and woke up on a sunny morning.
38. Rip found his gun's barrel rusted and lock fallen off.
39. Rip thought the roysterers had given him liquor and robbed both the gun and his dog.
40. Rip was surprised to find the atmosphere of the village and the dressing of the villagers different.
41. Rip's gray beard was grown a foot long.
42. Rip's house was gone to decay and Rip was worried that even his dog Wolf could not recognise him.
43. The old village inn was replaced by The Union Hotel and its owner is Jonathan Doolittle.
44. Once the tall naked pole of the inn had a flag of stars and stripes now.
45. Rip thought the portrait was King George III but it was George Washington.
46. Derrick Van Bummel – The local schoolmaster who went on to serve in the American Revolution as a flag officer and later a member of Congress.

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47. In place of the inn, there was a person talking about rights of citizens, elections, members of Congress, liberty, Bunker's hill and heroes of seventy-six.
48. The people questioned whether Rip was a federal or democrat.
49. Nicholas Vedder, the friend of Rip Van Winkle was dead eighteen years ago.
50. Brom Dutcher went to the army in the beginning of the war; some say he was killed at the storming of Stony Point—others say he was drowned in a squall at the foot of Antony's Nose.
51. Van Bummel, the schoolmaster went to the wars and was a great militia general, and is now in Congress.
52. Judith Gardenier, the daughter of Rip Van Winkle clarified the details of Rip, who went missing 20 years ago and the details of her dead mother.
53. Rip's wife broke a blood-vessel in a fit of passion at a New England peddler.
54. An old woman recognised Rip Wan Winkle among the crowd.
55. The twenty long years was like one night for Rip.
56. Old Peter Vanderdonk, the ancient inhabitant of the village recollected Rip and told that the short strangers were the ancestors of the Kaatskill mountains.
57. Hendrick Hudson is the first discoverer of the river and country, who kept a kind of vigil there every twenty years, with his crew of the Half-moon.
58. Hendrick Hudson has a guardian eye upon the river, and the great city called by his name.
59. Old Peter's father had once seen them in their old Dutch dresses playing at ninepins in a hollow of the mountain; and that he himself had heard, one summer afternoon, the sound of their balls, like distant peals of thunder.
60. Judith Gardenier was a farmer and she took Rip with her.
61. Rip's son in law was one of the urchins he carried on his back years ago.
62. Rip's son was lazy like himself leaning on the tree and not working in the farm.
63. Old Rip sat at the bench of the inn door and was respected as one of the patriarchs of the village, and a chronicle of the old times before the war.
64. Old Rip came to know about the revolutionary war and how the United States has become a free state and the people are no more the subjects of Majesty George III.
65. Old Rip used to tell his story to every stranger that arrived at Mr. Doolittle's hotel.

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66. "The Celebrated Jumping Frog of Calaveras County", written by Mark Twain in 1865, published in *The Celebrated Jumping Frog of Calaveras County, and Other Sketches* which brought him first great success.
67. The other titles of the story are "Jim Smiley and His Jumping Frog" (its original title) and "The Notorious Jumping Frog of Calaveras County".
68. Twain first wrote the title short story at the request of his friend Artemus Ward.
69. The narrator retells a story he heard from a bartender, Simon Wheeler, at the Angels Hotel in Angels Camp, California, about the gambler Jim Smiley.
70. "Jim Smiley and His Jumping Frog" was published in The New York Saturday Press in 1865(November).
71. "The Celebrated Jumping Frog of Calaveras County" was published in The Californian in 1865(December), where Smiley's name was Greeley.
72. Twain uses the framework of a story within a story, with the search for the Reverend Smiley being the least important part of the story.
73. Twain satirises several aspects of American life, but especially the country bumpkins who tend to speak at length about subjects that are close to them but are really unimportant and nonsensical.
74. The main narrator is Simon Wheeler, who uses a serious, deadpan and understated style that gives the tale an overall humorous effect by the description of the horse's illnesses, the dog, and Smiley's attempts at teaching the frog.
75. The amusing story line that ends with one man outwitting another—Jim Smiley had outwitted everyone throughout the story, but he was not as smart as he thought.
76. The narrator gets a letter from the East to ask old Simon Wheeler about Leonidas W. Smiley.
77. The narrator thinks Leonidas W. Smiley is a myth and shares the tedious stories of Simon Wheeler.
78. Simon Wheeler was fat and bald-headed; he was found in the old, dilapidated tavern in the ancient mining camp of Angel's.
79. Rev. Leonidas W. Smiley, was a young minister of the Gospel and was at one time a resident of Angel's Camp.

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80. Instead of telling about Leonida W.Smiley, Simon Wheeler talked about Jim Smiley, a feller in the winter of '49 or maybe it was the spring of '50.
81. Jim Smiley would bet on horse races, dog fights, cat fights, chicken-fight and even on the sick wife of Parson Walker.
82. Smiley's mare was called fifteen-minute nag, who was so slow and always had the asthma, or the distemper, or the consumption.
83. Smiley's pup was Andrew Jackson, which died when it lost in a fight as the opponent dog has no hind leg.
84. Smiley's frog was Dan'l Webster and he taught it to jump.
85. Smiley was proud that his frog can outjump any frog in Calaveras County and he bet 40 dollars on it to a stranger.
86. The stranger filled Dan'l Webster with lead shots till chin when Smiley has gone to get a frog for the bet.
87. The new frog jumped but Dan'l Webster couldn't budge.
88. Smiley turned his frog upside down, and he belched out a double handful of shot.
89. Smiley never gave information about Leonida W.Smiley.
90. The last story Smiley shared was a yeller one-eyed cow that didn't have no tail.
91. "**The Snows of Kilimanjaro**" is a short story by American author Ernest Hemingway first published in August, 1936, in Esquire magazine.
92. The story opens with a paragraph about Mount Kilimanjaro, the highest mountain in Africa, whose western summit is called in Masai the "House of God."(Ngaje Ngai)
93. There lies the frozen carcass of a leopard near the summit.
94. Harry, a writer dying of gangrene and Helen, his wife are on safari.
95. They are stranded in the camp, because a bearing in their truck's engine burnt out.
96. The italicised portions of the story talk about Harry's past in stream-of-consciousness style.
97. Harry's first memories consist of traveling around Europe following a battle: hiding a deserter in a cottage, hunting and skiing in the mountains, playing cards during a blizzard, and hearing about a bombing run on a train full of Austrian officers.
98. Harry finds himself a writer of failure because he has chosen to make his living by marrying wealthy women.

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99. Harry's second memories include his stay with prostitutes in Constantinople; his pining for the very first woman he fell in love with, with whom he quarrelled in Paris and broke up; his fight with a British soldier over an Armenian prostitute; leaving Constantinople for Anatolia, after running from a group of Turkish soldiers; his recall upon his return to Paris; and his wife's inquiry about a letter from Harry's first love.
100. Harry third memories include the burning of his grandfather's log house; fishing in the Black Forest; his living in a poor quarter of Paris and felt a kinship with his poor neighbours.
101. The fourth memory of Harry is about a ranch and a boy he turned in to the sheriff after the boy protected Harry's horse feed by shooting and killing a thief.
102. The fifth and last memory of Harry is his help to an officer named Williamson who was hit by a bomb, and to whom Harry gave all his morphine tablets.
103. Helen returns from a shooting expedition with a Tommy Ram when Harry wakes up.
104. Helen is a rich widow who lost her husband and a child, was bored by a series of lovers.
105. Helen loves Harry "dearly as a writer, as a man, as a companion and as a proud possession" while Harry does not love Helen.
106. Harry developed gangrene two weeks earlier when they had been trying to get a picture of waterbuck, and Harry scratched his right knee on a thorn.
107. As Harry had not applied iodine, the leg developed gangrene.
108. Harry refuses broth and asks whiskey-soda.
109. The American Lifestyle magazines mentioned in the story are spur; Town and Country.
110. Harry thinks that was one story he had saved to write and he knew at least twenty good stories from out there and he had never written one.
111. Harry prefers to be in a different company rather than with Helen, as "rich were dull".
112. Harry dreams that it is morning, and that a man called Compton has come with a plane to rescue him.
113. Harry sees the snow-covered top of Mt. Kilimanjaro, and knows that is where he is bound.

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114. Helen wakes up in the middle of the night to a strange hyena cry, and finds Harry unresponsive on his cot.
115. Vultures and Hyena are found throughout the story.
116. Death is the major theme of the story.
117. Snow and mountains symbolise the further reminders of Harry's irreparably damaged integrity.
118. The Split Cherry written by Jesse Stuart was published in Esquire Classic (1939) and it was set in the hills of rural Kentucky.
119. Dave Sexton (the student), Luster Sexton (the father) and Professor Herbert are the important characters.
120. Dave Sexton, a student of high school was punished by Professor Herbert for splitting the Cherry tree asking him to pay one dollar as other five boys have paid one dollar each.
121. On a field trip of Biology class, six boys climbed the Cherry tree after a lizard and when it was split, Eif Crabtree demanded 6 dollars.
122. Luster says that he would punish his children until they were 21.
123. Professor Herbert asked Dave to stay two hours after school today and tomorrow charging twenty-five cents an hour.
124. Dave is asked to sweep the schoolhouse floor, wash the blackboards, and clean windows as punishment.
125. It was six o'clock when Dave left the schoolhouse and he had had six miles to walk home.
126. Dave and father usually have seven cows to milk, nineteen head of cattle to feed, four mules, twenty-five hogs, firewood and stovewood to cut, and water to draw from the well.
127. Dave was scared that his father might shoot his professor in school.
128. Dave's father laid his gun on the table of Professor Herbert.
129. Luster who is sixty-five years old doesn't believe in germs.
130. Luster ate with knife instead of fork.
131. Luster saw the germs from his teeth's tartar in a microscope.
132. Luster denied the dissection of a big black snake to show the germs.
133. Luster says that he never kills snakes as they are good mousers.

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134. Professor Herbert asked Dave to go to home as his father was waiting.
135. Both Dave and Luster swept for an hour in school.
136. Luster told his wife about the high school and Professor Herbert.
137. Luster told his wife how different it was from the school in their day and time.
138. Speech Sounds is a science fiction short story by American writer Octavia E. Butler. It was first published in Asimov's Science Fiction Magazine in 1983.
139. It won Butler her first Hugo Award for Best Short Story in 1984.
140. Valerie Rye with a gun for her safety travels from Washington to her brother's house in Pasadena (20 miles away) on bus.
141. The bus stopped because of fight between two young men and Rye got out.
142. A man from a blue battered Ford car tried to stop the fight in the bus by throwing gas.
143. Left-handed people tended to be less impaired, more reasonable and comprehending, less driven by frustration, confusion, and anger.
144. Obsidian was in Los Angeles Police Department uniform complete with baton and service revolver.
145. The common language of this Los Angeles city is Body language.
146. Valerie Rye has been alone for three years and the man in the car asked her to get in.
147. Valerie Rye has lost her parents, husband, three children and sister in the pandemic.
148. Rye was teased by the youngsters and she got in to the car as the man has kept his gun away.
149. Rye also remembered of a sick man who wanted her as the third woman.
150. The man handed over a gold chain to Rye. The pendant attached to it was a smooth, glassy, black rock. His name might be Rock or Peter or Black, but she decided to think of him as Obsidian.
151. Rye handed him her own name symbol—a pin in the shape of a large golden stalk of wheat.
152. Rye had lost reading and writing while Obsidian has lost speaking.
153. Rye had taught history at UCLA and had done freelance writing.
154. The children gathered books as well as wood to be burned as fuel. They ran through the streets chasing one another and hooting like chimpanzees.

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155. Obsidian and Rye travelled back to her house to begin a living.
156. Obsidian tried to protect a woman being chased by a man to kill.
157. The murderer stabbed the woman twice with a boning knife before Obsidian shot him.
158. The murderer shot at Obsidian's temple with Obsidian's gun.
159. Rye was alone with three corpses.
160. Rye took the two children to her home hearing their fluent speech.
161. Like Obsidian, Rye wanted to be a teacher and protector to the children.
162. The last words of Rye were "It's all right for you to talk to me."

UNIT III

1. Sultana's Dream, a utopian fiction written by Begum Rokeya Shekhawat Hussain, a Bengali Feminist thinker was originally published in *The Indian Ladies' Magazine*, Madras, 1905, in English.
2. Sultana, the narrator was thinking of the condition of Indian womanhood on a starlit night.
3. Sultana mistook the lady as sister Sara.
4. When Sultana stepped out with the lady, she found it was a fine morning in Ladyland.
5. The people found the narrator timid and shy like men.
6. Sultana was nervous that being a purdahnishin woman, she was not accustomed to being unveiled.
7. Sultana found beautiful gardens in Ladyland.
8. The men in Ladyland are kept in Zenana as they are fit for nothing.
9. The garden of Sister Sara was heart-shaped.
10. The women in Ladyland finish work in two hours.
11. Sara accuses how an Indian man smokes twelve choroots daily and thus he wastes six hours every day in sheer smoking.
12. There is no epidemic, mosquito bite and death at a young age in Ladyland.
13. Cooking is done using solar heat and the fields are tilled by electricity.
14. There are two universities in the capital, where the Queen lives.

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15. One of the Universities invented a captive balloon to draw as much water from the atmosphere stopping rain and storms thereby.
16. The other university invented an instrument by which they could collect as much sun heat.
17. The men called these inventions a sentimental nightmare.
18. Putting men in Zenanas, the Lady Principal with her two thousand students marched to the battlefield and arriving there directed all the rays of the concentrated sunlight and heat towards the enemy.
19. The seclusion of men in Ladyland is called Mardana and there is no sin or crime.
20. In Ladyland, ladies rule over the country and control all social matters, while gentlemen are kept in the Mardanas to mind babies, to cook and to do all sorts of domestic work.
21. Religion is based on love and truth.
22. Sultana visited the queen and left the place in an air-car and then she realised it as a dream.
23. Sparrows is written by Khwaja Ahmad Abbas, a journalist in Urdu, Hindi and English languages published in Rice and Other Stories(1947).
24. K A Abbas is a filmmaker who has won four national film awards.
25. 'Sparrows' is published initially in Urdu as 'Ababeel'.
26. The story Sparrows is O. Henry-esque in nature, reminding of 'The Last Leaf' said by Mulk Raj Anand.
27. Rahim Khan was a fifty year old peasant, who wanted to join a touring circus and marry Radha.
28. Nanha is the sweet seller; Ramnath is Zaildar.
29. Rahim Khan is called the hard-hearted devil for being cruel to children.
30. Rahim Khan is married for thirty years. His eldest son Buntu and younger son Nuru ran away. His wife has left for her brother's house in Nurpur.
31. Rahim Khan loved Radha, the daughter of Ram Charan in his youth.
32. Rahim Khan's wife had been considered as the symbol and target of all grievances of Rahim Khan.
33. The two ambitions of Rahim Khan in his youth are to join a touring circus and marry Radha, the girl he loved.
34. Rahim Khan's father killed the ambition of Rahim Khan.
35. Rahim Khan's Father opposed Radha as she belonged to Hindu religion.

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36. What are the characteristics of Rahim Khan when he was young? Cheerful and Kind
37. What are the athletic skills Rahim Khan had in his youth? Wrestling, kabaddi and diving.
38. Whom did Radha marry? Ram Lal
39. The two little sparrows were called Nuru and Bundu.
40. The four sparrows were the only friends of Rahim Khan.
41. Why did Rahim Khan choose to join touring circus? To seek career after his own heart, travel and fame.
42. Who is referred to as a sheep awaits the Butcher? Rahim Khan's wife
43. Rahim Khan made a terrible resolve to avenge himself on his parents, his family and on society.
44. What are the names of Bullocks which Rahim Khan had? Nathoo and Chidoo
45. What did Rahim Khan feed the sparrows? Crumbs of bread
46. Rahim Khan considered the sparrows as Friends.
47. Who said "oh Bundu, oh Nuru, who will feed you when I am gone"? Rahim Khan
48. How did Rahim Khan fall sick? By drenching in rain
49. What is the sickness Rahim Khan had? High fever
50. A Flowering Tree: A Woman's Tale is written by A K Ramanujan, a story told in Kannada speaking areas of Karnataka in the last twenty years.
51. The younger daughter of the old woman turned into a flowering tree in order to help her mother.
52. The older sister swept and wiped and cleaned, took a bath, and brought two pitchers of water without touching them with her fingernails.
53. The flowering tree became the woman when the other pitcher of water is poured.
54. The sisters hid the money got out of selling garlands.
55. The sisters had five coins in five days.
56. The king's son found the secret behind the flowering tree.
57. The king offered the old woman betel leaf and betel nut (tambula) ceremonially on a silver platter, as a symbolic offer of betrothal.
58. The King's daughter took her sister in law to surahonne orchard.
59. The friends of Princess poured water here and there, thus changing princess into a half tree.

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60. When the princess changed from a tree to a person again, she had no hands and feet. She had only half a body. She was a wounded carcass.
61. The last cart driver stopped his cart and saw a shapeless mass, a body with a beautiful woman's face.
62. Kabuliwala was a work by Rabindranath Tagore, published in 1892.
63. The name of Kabuliwala is Abdur Rahman or Rahamat.
64. The story was originally written in Bengali.
65. Kabuliwala was translated by Mohammed A. Quayum.
66. The main theme of Kabuliwala is Filial affection.
67. The story of Kabuliwala is set on Bengal.
68. Minnie is the name of the five years old little girl.
69. Minnie's mother was suspicious about Rahmat that he might kidnap and sell Minnie.
70. When Kabuliwala arrived to Minnie's house after jail, it was Minnie's wedding day.
71. Kabuliwala's profession is moneylender/hawker.
72. Kabuliwala was tormented by the thought of having lost his own daughter's childhood.
73. Kabuliwala is from Kabul.
74. Minnie is a talkative girl.
75. According to Minnie it was small girls like her, who are in the bag of Kabuliwala.
76. Age of Minnie is five.
77. Kabuliwala means fruit seller.
78. Hawker was not recognized by Minnie at the end of the story.
79. Kabuliwala bribe Minnie with almonds and raisins.
80. Kabuliwala gets imprisoned as he kills one of his customers.
81. Kabuliwala spent eight years in the prison.
82. "In-laws house" is a euphemism for jail.
83. The narrator feels connected with Rahmat because they both are fathers of daughters.
84. The game played by Minnie was Knick-Knack.
85. The narrator was busy in his 17th chapter of his novel.
86. Kabuliwala was a tall, shabbily dressed Afghan street vendor.
87. Kabuliwala and Minnie's first meet was at Minnie's house.
88. The narrator gave a half-a-rupee coin to Kabuliwala.

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89. In the month of January or February Rahmat goes back to his home country.
90. Kabuliwala brought box of grapes and few raisins from the prison.
91. Rahmat showed a grimy piece of paper with a handprint of a small girl to the narrator.
92. Rahmat's daughter's name is Parvati.
93. Kabuliwala's unconditional love towards Minnie didn't change even at the end of the story.
94. In which short story collection the story of squirrel was published? The Tale of Squirrel Nutkin
95. Who is the protagonist in the story squirrel? A feminist sympathizer
96. Ambai's Squirrel falls under category of? Non-Conformists
97. What did the tail of the squirrel look like? A Question mark
98. Who eats away the glue on the books in library? The Squirrel
99. The Original name of Ambai? C.S.Lakshmi Ambai]
100. The Short story Squirrel voices about? Feminism and male domination
101. The Squirrel was translated into English by? Vasanth Kannabiran & Chudamani Ragavan
102. The Character of the Squirrel in the story stood for the? Inner world of the narrator
103. What is the compared with grey over coat? The Squirrel's body
104. The Squirrel serves as a bridge between the Dream and Real.
105. The narrator touched the spine of a mended Nineteenth Century Book
106. The librarian said that there was nothing but? Only dust
107. The Librarian told the author that the books should be? Burnt one day
108. Who was there on the third floor of the library to grieve? The author & The Squirrel

UNIT IV

1. My Father, the Englishman and I was written by Nuruddin Farah, a Somalian writer.
2. When was 'My Father, the Englishman and I' Published? 1970
3. What is the occupation of the Father in the story? Interpreter
4. What is the role of Englishman? The Administor of the Ogaden
5. What did the Englishman offer the Narrator? Boiled sweets and other presents
6. The Narrator harboured resentments toward both? Englishman and his father
7. Who is kindness itself to Non-family, temperamental with his dependants? The Father
8. Who cut the figure of a most obliging vassal to the Englishman? The Father

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9. Who didn't eat the sweet in deference to his mother's unspoken wish? The Son or The Narrator
10. Whom did the Narrator thought as his sanctuary? The Mother
11. "My Father's open palm pushes me from behind, urging me forward toward the? White man's looming face
12. Whose emotions are meant to be protected from psychology harm? The Son
13. Who translated Swahili into Somali? The Father
14. The Father translated Swahili into which language? Somali
15. Who uttered in Swahili? The Englishman
16. The treaty is prepared who, in connivance of the American? Ethiopia and Britain
17. In connivance of who, the Ethiopia and Britain prepared a treaty? Americans
18. "Had I been present, or had my mother been consulted, maybe this would not have occurred" said by who? The Narrator or The Son
19. Who bought the lion? The Husband
20. What was the lion's original price? Three shillings and six pence
21. Examples of Nadine's banned novels -World of strangers and The Late Bourgeois
22. What did the woman see when they stopped at the station? A Lion
23. What were the main themes of Nadine Gordimer's fiction? Her life and her opposition to the government
24. Why didn't the woman buy the lion? Because it was too expensive
25. Where was Nadine born? South Africa
26. When was the story The Train from Rhodesia published? 1952
27. Who is the author of The Train from Rhodesia? Nadine Gordimer, a South-African writer.
28. What is the main theme of the story? Racial segregation
29. The husband bought the lion for One shilling and six pence.
30. The train stops in the village of Southern Africa.
31. The Train from Rhodesia is based on the theme Racial inequality, Greed, Poverty, Conscience.
32. Who is heading out from the window of the train? A Young white woman
33. The young woman feels guilty the way her husband has treated the old man.

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34. A very old man with an enormous wings was written by Gabriel Garcia Marquez, a Columbian author.
35. It was published in 1968.
36. The genre of this story is Magical Realism.
37. It has been three days of rain at the start of the story.
38. Crabs causes a stench in the house.
39. Pelayo is the name of the man who owns the house.
40. Pelayo put all the crabs in the sea.
41. According to Pelayo he found an angel (old man) in his courtyard.
42. Sea and sky are a single ash-gray color at the beginning of the story.
43. The new born child has a fever in the beginning of the story.
44. The old man is dressed like a ragpicker.
45. The angel is described as a 'Drenched great-grandfather.'
46. The neighbor woman knows everything about life and death.
47. Elisenda charges 3 cents for people to see the angel.
48. Elisenda spends a lot of money on clothing.
49. Pelayo is the one who gives up the job of being a bailiff.
50. The carnival spider was a girl earlier.
51. The little girl was turned into a spider as she danced without parent's permission.
52. The girl was the type of a spider – Tarantula.
53. The spider girl's head was the size of a Maiden's head.
54. The lightning bolt of brimstone turned the girl into a spider.
55. The spider girl eats meatballs.
56. The neighbor woman thinks angels eat mothballs.
57. The blind man received three new teeth from the angel.
58. The paralytic almost won the lottery.
59. The angel's loss of popularity affected Father Gonzaga by curing his insomnia.
60. Elisenda and Pelayo build a new mansion with their new money.
61. Pelayo and Elisenda kept the old man at their chicken coop.
62. Elisenda decides to charge admission when the crowd grows large and disorderly.
63. A freak show arrived and the crowd around the old man dispersed.

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64. The most remarkable feature of the old man's physical appearance is his wings.
65. Elisenda's relationship with Pelayo is his wife.
66. Garcia uses wings to suggest that the old man is at once natural and supernatural.
67. The spider woman represents the fickleness with which many people approach their own faith.
68. In the month of December, the man finally leaves.
69. A neighbor woman decides that the man was an angel.
70. Pelayo and Elisenda concluded that the old man with an enormous wing was a castaway from a shipwreck.
71. The doctor heard whistling happening in the old man's heart.
72. The angel reacts to his visitors by showing them how to fly.
73. The magic realism is an angel lands in an ordinary town full of ordinary people.
74. The Prelude is written by Katherine Mansfield, a New Zealand writer.
75. The father is Stanley; mother is Linda and their daughters are Isabel, Kezia and Lottie.
76. Mrs. Fairchild is the grandmother and Aunt is Beryl.
77. Prelude was first published by the Hogarth Press in July 1918, after Virginia Woolf encouraged her to finish the story.
78. Prelude was reprinted in Bliss and Other Stories (1920).
79. Prelude is divided into twelve sections. It opens in medias res, and the Burnell family is moving out of their house.
80. A neighbour, Mrs Samuel Josephs looked after the children.
81. Kezia goes back into her old house and the storeman is there to pick them up.
82. The storeman refers to a lighthouse on Quarantine Island, thus suggesting that the story is set in Wellington.
83. Aunt Beryl dreams of being independent from Stanley.
84. Stanley brags about buying the new house so cheap.
85. Linda dreamt of birds.
86. The grandmother remembers how she lived in Tasmania.
87. Beryl was once stung by a red ant.
88. Kezia and Linda look at an aloe.
89. Stanley comes back delighted from work with cherries, oysters and a pineapple.

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90. Pip and Rags are the cousins of Kezia.
91. Pat chops off a duck's head.
92. In the kitchen, Alice is reading a book on dreams.
93. Stanley and Aunt Beryl play a game of cribbage, and he wins.
94. To Linda, the tree gets her thinking that she loathes Stanley, and dreams about leaving the house.
95. Aunt Beryl writes a letter to her friend Nan, saying she is bored with living in the countryside.
96. Kezia calls Aunt Beryl to come to dinner.
97. **Amie Kaufman** is an Australian author of science fiction and fantasy for young adults.
98. Amie Kaufman is known for the Starbound Trilogy, Unearthed, The Illuminae Files and her solo series, Elementals.
99. "One Small Step" is the first short story of the anthology named Begin, End, Begin published in 2017.
100. Zaida, a seventeen year old girl is the first person born on the planet Mars known to the Earth on a 17 minutes delay.
101. Zaida is a Martian.
102. All the people on Earth are interested in Zaida's life.
103. Zaida got her college letter for Harvard.
104. Thanh is going to Oxford and Josh to Europe.
105. The parents of Zaida call her birth as the happy accident on Mars.
106. Zaida's mother was the first colony doctor sent to Mars on the first settlement mission.
107. Zaida's father, the only nurse of the colony came in the third wave.
108. The aunts and uncles sewed clothes for the new born Zaida.
109. The nine billion on the Earth were quite excited and prayed for Zaida's safe birth.
110. Zaida had few billion followers on the Earth.
111. Zaida's grandmother has left her money to do whatever she wants to do.
112. Keiko is the best friend of Zaida.
113. Keiko reached Mars when she was four.
114. Zaida and Keiko normally meet in greenhouses.

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115. Zaida and Keiko have named a small tree as Horace, where they have played buried treasure.
116. Keiko reveals that she would like to go to Arashiyama, a bamboo grove near Kyoto on the Earth.
117. Zaida considers visiting Ireland, as it is the greenest, wettest place.
118. Keiko lost her balance because of airlock 742 explosion.
119. Zaida communicated to Marguerite Syvertson asking for help and she tried to locate Airlock 741.
120. The happy teens wanted to explore the Earth starting with Keiko's favourite Bamboo grove.
121. 'One Small Step' explores themes of family, friendship, and love. It's about survival, finding oneself and not letting others decide.

FIVE MARK QUESTIONS.

1. Paraphrase the story of Mumu.
2. What is the title significance of Mumu?
3. Summarise The old beggar boy at Christ's Christmas Tree.
4. What is the significance of the three truths that God wishes the angel to learn in Tolstoy's "What Men Live By," and how were they revealed?
5. Describe the Character sketch of Dr. Ragin.
6. Elucidate the past and present in Rip Van Winkle.
7. Explain the humour in The Celebrated Jumping Frog of Calaveras County.
8. How is the failed writer portrayed in Snows of Kilimanjaro?
9. How does the father understand the importance of education in The Split Cherry Tree?
10. What is the environment of Speech Sounds?
11. Describe the dream of Sultana.
12. How is Rahman connected to Sparrows?
13. Describe the relationship between Kabuliwalla and Minnie.
14. How is Flowering Tree related to the mythical beliefs of Karnataka?
15. Why are the women writers given importance in Squirrel?
16. Summarise My Father, the Englishman and I.

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17. How does Nadine Gordimer Portray African village in The Train from Rhodesia?
18. Characterise the old angel in A Very Old Man with Enormous Wings.
19. How does Linda realise her hatred for Stanley?
20. Describe the relationship between Zaida and Keiko.
21. Signify the origin of short story.

TEN MARK QUESTIONS.

1. Describe the character sketch of Mumu.
2. How is Christmas depicted in The old beggar boy at Christ's Christmas Tree?
3. What are the three truths that God wishes the angel to learn in Tolstoy's "What Men Live By," and how were they revealed?
4. Describe the relationship between Dr.Ragin and Ivan.
5. Why is the ward named as No.6?
6. Elucidate the Rip Van Winkle' mysterious past.
7. Write an essay on the humour in The Celebrated Jumping Frog of Calaveras County.
8. What are the themes of Snows of Kilimanjaro?
9. How does the father understand the importance of education in The Split Cherry Tree?
10. What are the themes of Speech Sounds?
11. Describe Oblivion and Rye in Speech Sounds.
12. Explain Mardana in the dream of Sultana.
13. What is the title significance of Sparrows?
14. Describe the Kabuliwalla's return and Minnie's wedding.
15. Explain the story of The Flowering Tree.
16. Enumerate the feministic touch in Squirrel.
17. What are the postcolonial themes of My Father, the Englishman and I.
18. How does Nadine Gordimer Portray racism in The Train from Rhodesia?
19. Explain magical realism in A Very Old Man with Enormous Wings.
20. Explain the struggle of old man in A Very Old Man with Enormous Wings.
21. What is the symbolism in Katherine Mansfield's Prelude.
22. Describe the Martian story of Zaida.
23. Write an essay on Keiko's Accident in One Small Step.

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24. What does One Small Step signify?
25. List out the writers of short story.
26. Write a short story of your own on the theme of education.
27. Write an essay on Keiko's Accident in One Small Step.

PROFESSIONAL ENGLISH– II

PART -A ANSWER THE FOLLOWING.

1. **Culture** : the customs, ideas, beliefs etc. of a particular society, country etc.
2. **Interaction** : an occasion when two or more people communicate with each other
3. **Reciprocity** : behaviour in which two people or groups of people give each other help and advantages
4. **Executive** : Administrative using of the government
5. **Legislature** : Enactment of Law
6. **Judiciary** : Administration of Justice
7. **Press or Media** : Dissemination of Information for the public through broadcasting and telecasting.
8. **Steering** : the device of a vehicle that controls its movement and directions
9. **Accelerator** : also known as gas pedal located on the floor on the far-right and it controls the amount of gas being fed into the engine and thereby controls the speed of the vehicle.
10. **Speedometer** : an instrument on a vehicle's dashboard indicating its speed.
11. **Product launch** : a planned effort to bring a new product to market.
12. **Professional Ethics** : adoption of fairness in business.
13. **Air bag** : a safety device fitted inside a road vehicle, consisting of a cushion designed to inflate rapidly and protect passengers from impact in the event of a collision.
14. **A debate** is a formal argument in which there are two sides that take opposing or supportive viewpoints and discuss them in an organized discussion of opposite views.

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15. **Just a Minute** is a one minute or less extempore speech that is carried out without any preparation.
16. A **dialogue** means conversation between two or more people and it is also defined as a verbal exchange between two or more characters.
17. An **interview** is an oral examination conducted by an interviewer or more than an interviewer for assessing the subject knowledge, communication skills, Intelligent and emotional quotients and leadership qualities of the interviewer.
18. **Rajiv Gandhi** is hailed as the “**Father of Information Technology**”.
19. **Orbit** - a regular and repeating path that an object takes around another one.
20. **PURA** – abbreviation for Providing Urban Amenities in Rural Areas,
21. A **web page** (or webpage) is a specific collection of information written in HTML (hypertext markup language) and are translated by your Web browser.
22. Each web page is identified by a distinct **Uniform Resource Locator (URL)**.
23. A **Flyer** is usually a single, unfolded printed sheet that is used to draw attention to an event, service, product or idea.
24. A **flyer** usually contains a very simple message that can be conveyed quickly.
25. A **short film** is any motion picture that runs from fifteen seconds to forty five minutes in length.
26. A **Brochure** is a single foldable sheet used by marketers to highlight a product, company or service.
27. **Minutes of meeting** is a documented record of the proceedings of an official meeting which contains the list of attendees, the absentees, the points of discussion and the decisions taken.
28. **Paraphrase** is a rewording or a restatement of the meaning of a text or a phrase.
29. A **circular** is an ----- communication (official/ informal)
30. A **circular** reaches -----audience (larger/smaller)
31. **Memos** are intended for audience (larger/selective)
32. **Emperor** : a ruler of an empire
33. **Regime** : a particular form of government or a system or method of government

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34. **Peasant** : a small farmer
35. **Bleak** : dull
36. **Fiscal** : relating to government revenue, especially taxes.
37. **Seismograph** : instrument to measure earthquake
38. **Seismogram** : graphical output of an earthquake
39. **Tremor** : shake or vibration
40. **Magnitude** : a measure of energy released by an earthquake
41. **Eruptions** : a sudden release of pressure
42. **Invaluable** : of much value; also used as valuable Distress : suffering
43. **Prime** : important stage
44. **Destitute** : people who have no support
45. **Circulars** are ----- (expensive/ inexpensive)

PART B & PART C ANSWER THE FOLLOWING.

1. Match the words in column A with their meanings in column B

Column A	Column B
1. Psychology	the study of societies and social behaviour
2. Economics	the study of the past based on objects or parts of buildings found in the ground
3. Political Science	reflection of life in various forms of writing like short story, novel, poetry etc
4. Sociology	the branch of study dealing with the state and systems of government
5. Archaeology	the branch of study concerned with the production, distribution and consumption of things
6. Literature	the study of the mind and behavior

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2. Match the following words and their meanings:-

Sl.No.	PART – A	PART – B
i	Misconception	Increasing at a fast pace
ii	Gallop	Wrong understanding of something
iii	Neuroticism	The quality of being energetic and not Shy
iv	Extraversion	The tendency to experience negative Emotions
v	Retrospect	Deeply
vi	Profoundly	A survey or review of past course of Action

3. What are the Do's and Don'ts of Interview?

4. Write a group discussion on

- Panchayat Raj System
- American Independence Struggle
- Role of Indian Women Freedom Fighters
- Modern Psychologists – Sigmund Freud and Carl Jung.

5. Match the following words with their meanings.

	Words	Their meanings
i	Democracy	people are equal and should share equally the resources of the country
ii	Communism	a system in which the government of a country is elected by the people
iii	Autocracy	Belief in or Support for government by elected representatives of the people rather than government by a king or queen
iv	Republicanism	government by a single person or small group that has unlimited power or authority
v	Socialism	the set of beliefs that states that all the political system in which the state owns and controls all factories, farms, services etc

6. Read the following passage and answer the questions.

Crop Groups

1. **Kharif Crops:** Also called the summer crops, they are sown before the onset of the rainy season from May to July and harvested after the rains in September and October. Rice and millets are major kharif crops of India.
2. **Rabi Crops:** Also called the winter crops, they are sown in the beginning of the winter season from October to December and harvested before the summer season from February to April. Wheat, barley and oilseeds (mustard) are rabi crops.
3. **Zaid Crops:** These are the short duration crops grown after the harvest of the kharif or rabi crops before the next major season. The crops sown in February to April and harvested by June and July are called the Zaid Rabi crops. Green vegetables are main crops of this season. Similarly, after the harvest of the kharif crops in September are grown some crops to be harvested before sowing the rabi crops in November and December. They are called zaid kharif crops. Oil seeds and some pulses are grown in this season.
4. **Food crops:** These are the crops that serve as food, and all food grains and pulse and most oilseeds are included here. They can be further divided as food grains, pulses, oilseeds and beverages.
5. **Food grains:** These are grains consumed in various forms by man. The most important food grains in India are rice, wheat, maize, jowar and bajra.
6. **Pulses:** The important pulses grown in India include gram, mung, urad and masur. They are also grain crops but they are not the staple food of the people.
7. **Oilseeds:** These crops yield seeds from which oil is expelled. Mustard, rapeseed, groundnut, linseed and castor are the examples.
8. **Beverages:** The most important beverage crops of India are tea and coffee.
9. **Subsistence Crops:** These crops are grown primarily for own consumption

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by farmers and only a small portion enters the market. Cultivation of rice in west Bengal is an example of subsistence cropping.

10. **Commercial crops:** Also called the cash crops, they are grown mainly for the market. Cotton and sugarcane are important commercial crops.
11. **Plantation Crops:** In some cases, the crop is planted once and it provides yield for many years. Such plantations are managed like an industry. Tea, coffee, rubber, coconut and spices are examples of such crops.
12. **Spices:** Pepper, cardamom, red chilly and turmeric are examples of spices.
13. **Fibre Crops:** Also grown as cash crops, this group includes the plant that yield fibres; Jute and cotton are fibre crops.
14. **Fodder Crops:** These are crops harvested generally when green and used as cattle fodder. Berseem is one example of such a crop.

Answer the following questions based on the passage given above

1. When do farmers raise kharif crops?
2. How are Rabi crops called?
3. When does the cultivation of Rabi crops take place?
4. Which is the cultivation period of zaid crops?
5. Which crops come under Food crops?
6. Give a few examples for Indian food grains.
7. Which pulses are grown in India?
8. Explain "Subsistence crops" and Differentiate it from "commercial crops"
9. What are the benefits of raising plantation crops?
10. Which are called Fodder crops? And What are they used for?
7. Compare "State" and Government".
8. Find out the meanings of following Idioms and make sentences by using them.

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- i. Build Castle in the air
- ii. Bring home the bacon
- iii. White Elephant
- iv. Leviathan
- v. Make much ado about nothing
- vi. Silver Tongue
- vii. Man of letters

9. Look at the following pictures related to Egypt. Do you know their historic significance? Write about them briefly.

Mummy



Cairo City – Capital of Egypt



Pyramid



Suez Canal

Nile River



10. Make a summary of the following passage

Egypt has one of the longest histories of any nation in the world. The ancient Greek historian Herodotus called Egypt “the Gift of the Nile.” The valley of the Nile River was one of the birthplaces of civilization, and for more than 2000 years Egypt was one of the richest and most civilized lands in the ancient world. Much of what we know about this great civilization has been learned from its art and architecture. In particular, the ruins of tombs and temples have provided a valuable record of Egyptian life.

The Egyptians were extremely religious, and their belief in life after death was an important part of their culture. They believed that, for the spirit to live on, the dead person's body had to be preserved, or mummified and buried, along with supplies of food and drink, tools and utensils, valued possessions – all the things the person had needed or enjoyed on earth. Kings and other wealthy persons had elaborate tombs built. Sculptures and wall paintings in the tombs were also created for use in the next life.

The Step Pyramid was the first stone building in history and the first of the many pyramids to appear in the next 1000 years. The Step Pyramid was designed as a tomb for King Zoser and members of his family. It was an unusual pyramid because of its broad terraces or steps. The form of the pyramid that we are familiar with

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developed soon thereafter. The most important and famous pyramids are the three Great Pyramids at Giza, on the west bank of the Nile River. These pyramids were meant to house the Pharaohs' bodies and serve as reminders of their almighty power. The giant statue known as the Sphinx – part human and part beast – has mystified and fascinated travellers for centuries.

Cairo, the capital of Egypt is the largest city in Africa. Situated on both banks of the Nile, it is Egypt's commercial and cultural centre as well as the seat of government. Egypt's second largest city Alexandria, is a busy port on the Mediterranean Sea. Port Said situated at the northern end of the Suez Canal, is one of Egypt's principal ports. The ancient city of Luxor is one of the country's major tourist attractions. Its historical sites include the Temple of Luxor, the temple of Karnak and the Valley of the Kings.

11. Write creatively about the following pictures in a few sentences.



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12. Answer the following questions.

The Launch of Apple iPad Air (2020) Wi-Fi

Apple iPad Air (2020) Wi-Fi tablet was launched on 15th September 2020. The tablet comes with a 10.90-inch touchscreen display with a resolution of 2360x1640 pixels at a pixel density of 264 pixels per inch (ppi). As far as the



cameras are concerned, the Apple iPad Air

(2020) Wi-Fi on the rear packs 12-megapixel camera. It sports a 7-megapixel camera on the front for selfies.

Apple iPad Air (2020) Wi-Fi packs 64GB of inbuilt storage. The Apple iPad Air (2020) Wi-Fi measures 247.60 x 178.50 x 6.10mm (height x width x thickness) and weighs 458.00 grams. It was launched in Green, Rose Gold, Silver, Sky Blue, and Space Gray colours. Connectivity options on the Apple iPad Air (2020) Wi-Fi include Wi-Fi 802.11 a/b/g/n/ac. Sensors on the tablet include accelerometer, ambient light sensor, barometer, gyroscope, and compass/ magnetometer. As of 1st December 2020, Apple iPad Air (2020) Wi-Fi price in India starts at Rs. 54,900.

A. Apple iPad Air (2020) Wi-Fi Full Specifications

i. General

Brand	Apple
Model	iPad Air (2020) Wi-Fi

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Release date	15 th September 2020
Dimensions (mm)	247.60 x 178.50x 6.10
Weight (g)	458.00
Removable battery	No
Colours	Green, Rose Gold, Silver, Sky Blue, Space Gray

ii. Display

Screen size (inches)	10.90
Touchscreen	Yes
Resolution	2360x1640 pixels
Pixels per inch (PPI)	264

iii. Hardware

Processor make	Apple A14 Bionic
Internal storage	64GB
Expandable storage	No

iv. Camera

Rear camera	12-megapixel
-------------	--------------

Front camera	7-megapixel
--------------	-------------

v. Connectivity

Wi-Fi	Yes
Wi-Fi standards supported	802.11 a/b/g/n/ac
Bluetooth version	5.00

vi. Sensor

Compass/ Magnetometer	Yes
Accelerometer	Yes
Ambient light sensor	Yes

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Gyroscope	Yes
Barometer	Yes

A. Match the following items:

A	B
i. Model	7 Megapixel
ii. Removable Battery	iPad Air (2020) Wi-Fi
iii. Touch Screen	64 GB
iv. Internal Storage	Yes
v. Front Camera	No

B. Fill in the blanks

- i. Apple iPad Air (2020) Wi-Fi tablet was launched on _____
- ii. The phone was launched in colours such as _____ and _____
- iii. Apple iPad Air (2020) Wi-Fi price in India starts at _____
- iv. With regard to connectivity, apart from Wi-Fi and Wi-Fi standards supported, the other facility available is ____
- v. _____ is the screen size of display.

13.

- ☐ **Persuasion** : the process aimed at changing a person's (or a group's) attitude or behaviour.
- ☐ **Logos** : logical appeal to the audience; does the speaker's

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- argument make sense?
- **Pathos** : emotional appeal to the audience.
- **Audience Analysis** : the speaker's understanding of the audience's knowledge, personal experience and proximity to atopic
- **Ethos** : credibility of the speaker, assigned to him by the audience.

An example of a persuasive speech is a sales pitch.

13. Match the following words with their meanings given below A B

- | | |
|-----------------|---------------------------|
| 1. Argument | : Stable |
| 2. Disagreement | : Refusal |
| 3. Consensus | : Contradiction |
| 4. Rebuttal | : Wordy exchange of ideas |
| 5. Consistency | : Agreement |

14. Structure of a debate

15. Ways to open an argument
16. Vocabulary for transition of points
17. Ways to conclude a speech
18. Debate on the following topics:
- 1) Online games are harmful to children
 - 2) Reality shows on Television
 - 3) Student's participation in curriculum design
 - 4) Industrialisation vs Preservation of Nature.
 - 5) Mobile Phone : A boon or a bane.
19. Just a Minute on
- 1) Digital world
 - 2) Bio-life
 - 3) Social behaviour

20. Distinguish between "Debate" and "Just a Minute."

21. What are the key components of Just a Minute?

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22. What do you think should be done to improve one's skills to excel in Just a Minute? exercise I

23. Read the following advertisement and do as directed.

**DO YOU WANT TO LEARN ENGLISH
SOMEWHERE DIFFERENT?**

**Then come to Perth,
the Picturesque Capital City of Western
Australia**

**Situated on the beautiful Swan River, Perth offers
you...**

- Mediterranean climate
- lovely Indian Ocean beaches
- every sport imaginable
- multicultural society
- government owned TAFE Colleges
- high standards of facilities and staff
- maximum flexibility
- hostel or homestay accommodation

Intensive English Courses Available

- 5 intakes per year
- 10 week modules
- multicultural classes
- optional programs
- Cost: \$2000 AUD per 10 weeks

Study Tours Available

- English/cultural/tourism

For further details, contact:
TAFE International,
Level 5, 1 Mill Street,
Perth 6000, Western Australia
Telephone: 619 320 3777



A. Answer the following questions.

- What is the advertisement about?
- How many intakes are there for the course per year?
- What is the climate of the class?
- Is the study tour available for the course?

24. Draft suitable Classified word ads, bearing in mind the details provided below:

- A reputed company requires canvassing agents. Attractive commissions are

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offered. So, frame an advertisement quoting Box No.

2. A leading company requires posh bungalows on company lease as guest houses. Provide the telephone no. and specify the area preferred.
 3. You wish to sell your second hand scooter for Rs.35,000/- It is in excellent condition.
25. Patterns for Seeking Permission
26. Patterns for Giving Permission
27. Patterns for Refusing Permission
28. Based on the exercise given above, fill in the blanks in the following dialogue between a I Year History and an Economics student in a college.

History Student : Hello friend. Nice to meet you. Which course are you doing?

Economics Student : _____ Economics. Have your classes started for this semester?

History Student : _____ last week. How do you find the subject of economics?

Economics Student : _____. Like Economics, I hope your subject history also will be interesting to study. Can you say some basic things about history?

History Student :

_____ . I have shared with you the basic facts about history. Now, I am eager and enthusiastic to know something about your subject. Can you please tell me something about it?

Economics Student : I will be very happy to share with you some foundational ideas of Economics. _____ is considered to be the father of Economics. _____ is India's economy. Study of Economics is divided into two types: _____ and _____.

History Student : Thank you friend. With your help, I have learnt some basic matters about Economics.

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29. Write a dialogue between a Sociologist and Political Scientist on the need for strengthening democracy.

30. Write an argumentative essay on the significance of social harmony.

31. Attempt persuasive essay on ways and means to strengthen democracy.

32. Match the following words in Group A with their Antonyms in Group B:

Group A

Group B

- | | |
|---------------------|----------------------|
| 1. Traits | (a) Limited |
| 2. By passed | (b) Incompetent |
| 3. Defeat | (c) Usualness/Normal |
| 4. Multiple | (d) Continue |
| 5. Self sufficiency | (e) Success |

32.

New Words	Meaning
Cultural Relativism	ability to understand a culture on its own terms and not to make judgments using the standards of one's own culture
Ethnocentrism	evaluation of other cultures according to preconceptions originating in the standards and customs of one's own culture.
Acculturation	assimilation to a different culture, typically the dominant one
Assimilation	the process of taking in and fully understanding information or ideas.
Syncretism	the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought.
Multiculturalism	the co-existence of diverse cultures, where culture includes racial, religious, or cultural

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	groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles
Toponyms	the name of a place

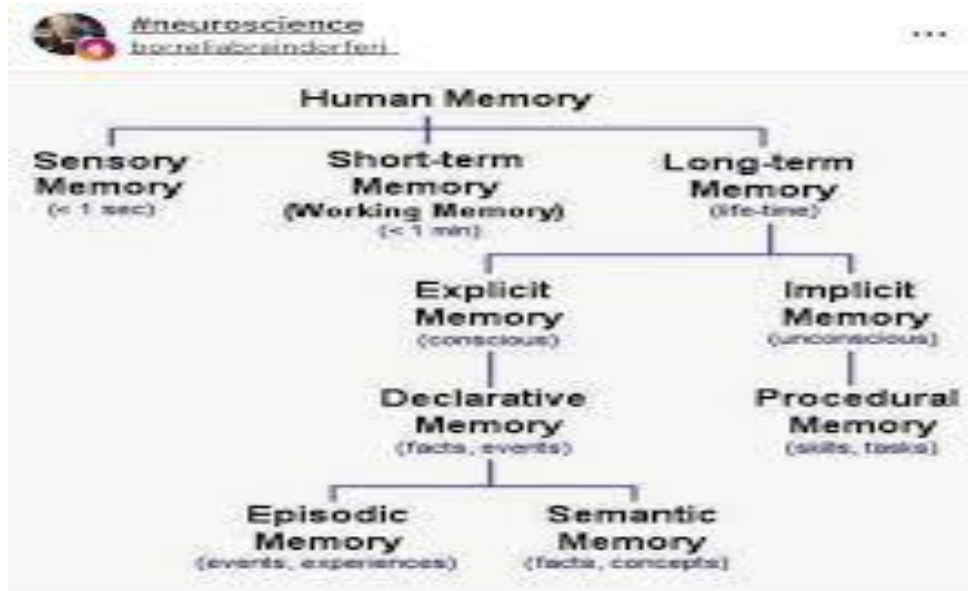
33. Arrange the following production of Sugarcane crops in order.

Sending crop to sugar factory	Irrigation	Harvesting	Sowing
1	2	3	4
Preparation of soil	Ploughing the field	Manuring	
5	6	7	

34. Match the Following:

- | | |
|---------------|--------------------------------------|
| 1. Word | (a) desktop publishing |
| 2. Excel | (b) organises notes |
| 3. PowerPoint | (c) creates websites |
| 4. OneNote | (d) creates financial spreadsheets |
| 5. Outlook | (e) creates text files |
| 6. Access | (f) program for email and scheduling |
| 7. Publisher | (g) creates presentation |
| 8. SharePoint | (h) database program |

35. Design a Web Page related to any topic of your choice pertaining to your subject area.
36. Describe the following in a paragraph or two.



37. Write a set of **instructions** to be followed by a psychologist
38. Write a set of instructions to identify the symptoms for depression
39. Write a set of **recommendations** for patients on how to reduce Anxiety and on how to control eating disorders.
40. Explain the difference between creativity and imagination.
41. How do scientists find solutions with logical reasoning?
42. Why creativity and imagination is important for science students?
43. What is Medawar's explanation on "telling stories"?
44. Creative people in any field come up with new ways of looking at the world. Explain.
45. Write about the importance blog creation and its uses.
46. Make a flyer for the conference to be conducted in your department.
47. Design a brochure for your science lab.
48. Design a poster with effective slogans on the importance of cleanliness.
49. Types of Interview
50. What is the interview for?
51. How far should the candidate be qualified for the job?

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52. Is prior experience required for the job?
53. Is there any mention about salary in the interview? If so, how much?
54. What qualities does the candidate present as his strengths?
55. What is mock interview?
56. What are the benefits of mock interviews.
57. As a Managing Director of a Motor company, draft a circular to the employees of your organisation about the launching of a new brand of a vehicle.
58. As a Principal of a school, prepare a circular for teachers and students regarding Republic Day celebrations in your school.
59. Write an essay on Punctuation and Capitalization.



ENGLISH LITERATURE FOR COMPETITIVE EXAMINATIONS

PART – A ANSWER THE FOLLOWING QUESTIONS.

1. The Wife of Bath was
 - a. blind
 - b. lame
 - c. deaf
2. The Rhyme Royal is used by
 - a. Chaucer
 - b. Spenser
 - c. Langland
3. Mystery and Miracle plays are based on
 - a. English Folklore
 - b. Biblical stories
 - c. English Legends
4. The subtitle of *Piers the Plowman* is
 - a. vision
 - b. pilgrim
 - c. truth
5. The author of *Ralph Roister Doister* is
 - a. Nicholas Norton
 - b. Nicholas Udall
 - c. Nicholas Ben
6. The first picaresque novel is
 - a. Terrors of Night
 - b. Anatomy of Melancholy
 - c. The Life of Jack Wilton
7. Whose words are 'Drink to me with only thine eyes'?
 - a. Milton
 - b. Marlowe
 - c. Ben Jonson
8. The white devil in *The White Devil* is
 - a. Courtesan
 - b. Satan
 - c. Ghost
9. New Atlantis is modelled on
 - a. Jonson's Epigramme
 - b. More's Utopia
 - c. Marlowe's Dr. Faustus
10. Marvell's political satires look forward to those of
 - a. Dryden
 - b. Pope
 - c. Milton
11. The Lady of the Light was the nickname of
 - a. Milton
 - b. Donne
 - c. Vaughan
12. Which work of Milton has no trace of Puritanism?
 - a. L'Allegro
 - b. Il Penseroso
 - c. Both
13. The bulkiest of Browne's Works is
 - a. Vulgar Errors
 - b. Religio Medici
 - c. The Garden of Cyprus
14. The New Testament opens with
 - a. St. John
 - b. St. Mark
 - c. St. Matthew

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15. In Genesis, God called the dry land
a. desert b. Earth c. air
16. How many books are there in the Bible?
a. 60 b. 66 c. 72
17. The script of the Old Testament was
a. Latin b. Greek c. French
18. The longest tale in Canterbury Tales is
a. The Knight's Tale b. Franklin's Tale c. both
19. Modern English emerged from
a. French b. East Midland Dialect c. South Midland Dialect
20. Who is called the first great stylist in English Prose?
a. Malory b. Shakespeare c. John Lyly
21. What does Morte D'Arthur mean?
a. Death of Arthur b. Burial of Arthur c. Castle of Arthur
22. Miller's and Reeve's Tales are examples of
a. Fables b. Fabliau c. Sermon
23. Which is the first English Novel in verse?
a. The Book of Duchess b. Troilus and Cryseyde c. House of Fame
24. How many ecclesiastical characters are there in Prologue?
a. 5 b. 6 c. 8
25. William Caxton who invented the printing press was
a. writer b. merchant c. doctor
26. Roger was To Elizabeth.
a. Tutor b. admirer c. friend
27. Who gave the name 'sporting Kyd' to Thomas Kyd?
a. Beaumont b. Boswell c. Ben Jonson
28. The only essay of Bacon which is personal is
a. Of Death b. Of Gardens c. Of Ambition
29. Sidney's Arcadia is a
a. Tragedy b. Comedy c. Romance
30. Bunyan's style was influenced by
a. Euphues b. Bible c. Pandosto
31. Who is not a University Wit?

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- a. Thomas Lodge b. Thomas Kyd c. Thomas North
32. With whom Endymion is related?
a. Greene b. Lyly c. Drayton
33. The Unfortunate Traveller was written by
a. Thomas Nashe b. Thomas Deloney c. Thomas North
34. Who wrote 'Drink to me only with thine eyes'?
a. Shakespeare b. Ben Jonson c. Thomas Heywood
35. The ascension of King James I in inaugurated the Jacobean age.
a. 1600 b. 1603 c. 1611
36. The first published work of Chaucer is
a. The House of Fame b. The Book of Duchess c. The Prologue
37. About lines are in Canterbury Tales.
a. 16500 b. 17000 c. 13400
38. Modern English emerged from
a. East Midland Dialect b. French c. South Midland Dialect
39. is the longest and finest poem of Italian Period of Chaucer.
a. The House of Fame b. The Book of Duchess c. Troilus and Criseyde
40. The Gist of the Canterbury Tales is taken from
a. Filostrato b. Decameron c. none of these
41. The first man who wrote lyrics in English is
a. Thomas Wyatt b. Shakespeare c. Earl of Surrey
42. Legends of Holy Women is written by
a. Chaucer b. Osborn Bokenham c. Thomas Norton
43. William Dunbar's Lament for the makers is
a. kings b. poets c. peasants
44. Who is known for pungent satire in 15th century?
a. Chaucer b. A.W. Pinero c. John Gower
45. Barclay wrote the first formal in English about rural life.
a. epilogues b. eclogues c. eclogues
46. Whose works were examined with new interest in 20th century?
a. Spenser b. Thomas Lodge c. John Lyly
47. Amalgamation of French and Saxon produced literature.

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- a. English b. Spanish c. Anglo Saxon
48. Thomas Malory's Morte d Arthur inspired
a. Coleridge b. Wordsworth c. Tennyson
49. Bacon's New Atlantis is about a Utopian state called
a. Ben Salem b. Avalon c. Baltia
50. Battle of Hastings was fought in the year
a. 1016 b. 1066 c. 1056
51. Who wrote Book of Common Prayer?
a. George Cavendish b. Thomas Cranmer c. Martin Luther
52. Who is the best translator of the Elizabethan age?
a. Camden b. Hakluyt c. Thomas North
53. is the first producer of the first complete printed English Bible.
a. Tyndale b. Coverdale c. Jerome
54. is a collection of critical and literary principles.
a. Arcadia b. Prothalamion c. Apology for poetry
55. About how many languages the Bible has been translated into?
a. 1500 b. 1520 c. 400
56. The incidental or Correlative method is known as
a. deductive b. inductive c. structural
57. The philosopher who first mentioned the importance of play in education is
a. Plato b. Aristotle c. Socrates
58. The word Pedagogy means
a. to guide the child b. to lead the child c. to educate the child
59. American approach emphasises
a. teacher b. content presentation c. learning objectives
60. The lowest level of learning in affective domain is
a. attending b. responding c. valuing
61. Who wrote Shadow lines?
a. Amitav Ghosh b. Vikram Seth c. R K Narayan
62. Naipaul's India and Mine is authored by
a. Kamala Das b. Nizzim Ezekiel c. V.S. Naipaul
63. Ilion is the work of
a. Virgil b. Aurobindo c. Toru Dutt

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64. Flowers, the short play is written by
a. Mahesh Dattani b. Nirad.C.Chaudary c. Girish Karnad
65. Which one is not the work of Badal Sircar?
a. Bhoom b. Agra Bazar c. Evam Indrajeet
66. Who coined the term Marxism?
a. Karl Marx b. Antonio Gramsci c. Karl Kautsky
67. Helen Cixous researched on the works of
a. D H Lawrence b. Roland Barthes c. James Joyce
68. Which is not a critical theory of Cultural Studies?
a. Psychoanalytic theory b. Leavisite theory c. Frankfurt theory
69. The Gypsy Goddess is written by
a. Meena Kandasamy b. Arun Kolatkar c. Raja Rao
70. Which thinker posed a serious challenge to Structural linguistics of Saussure?
a. Roman Jakobson b. Noam Chomsky c. Jacques Lac
71. Sydney's Apology for Poetry is an example of criticism.
a. Historical b. Theoretical c. Apologetic
72. On the Sublime is written in
a. Conversational b. Poetic c. Prose
73. Who praised Eliot for his gift of phrasing?
a. Sampson b. Clive Bell c. Atkins
74. The Suffragette movement was about
a. Social reform b. Women's rights c. Children's rights
75. Poetic license applies to
a. Poets alone b. Epic writers only c. All literary authors
76. Which genre of the New Critics must enjoy analysing?
a. Poetry b. epics c. novels
77. The Mad Woman in the Attic is
a. Charlotte Bronte b. Jane Eyre c. Barthes Jenkins
78. A person might use archetypal criticism when reading stories from different
a. Cultures b. motifs c. myths
79. According to Eagleton, which is the oldest form of literary criticism?
a. Religion b. Drama c. Rhetoric
80. According to Plato, a state of language anterior to the word is called

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- a. Chora b. Semiotic c. Morphology
81. The gist of Canterbury Tales has been taken from
a. Filostrato b. Polychronicon c. Decamerone
82. Who is called the first great stylist in English prose?
a. John Lyly b. Thomas Malory c. Francis Bacon
83. Who was the best translator of the Elizabethan age?
a. Richard Hakluyt b. Thomas North c. Camden
84. The Elizabethan master of Arcadian or Pastoral poetry is
a. Edmund Spenser b. Thomas Nashe c. Thomas Kyd
85. During the 15th century, Renaissance ideas spread from
a. Italy to China b. India to Italy c. Italy to France
86. The Old Wives Tale is written by
a. George Peele b. Thomas Kyd c. Robert Burton
87. Who is the play The Way of the World dedicated to ?
a. Charles II b. Romeo, Earl of Montague c. Ralph, Earl of Montague
88. Andrew Marvell wrote an Horation Ode upon this man's return from Ireland.
a. Jonathan Swift b. Cromwell c. John Milton
89. Who ascended the throne during the Glorious Revolution in 1688?
a. Elizabeth I b. William and Mary c. James II
90. "Drink to me only with thine eyes" – quoted by?
a. John Lyly b. Shakespeare c. Ben Jonson
91. Samuel Johnson wrote London in imitation of
a. Horace b. Juvenal c. Ovid
92. Whose epitaph reads – "one who strove with all his might to champion liberty"?
a. Pope b. Swift c. Defoe
93. Which was the first play of Steele?
a. The Funeral b. Lying Lovers c. The Conscious Lovers
94. The Rape of the Lock is a parody of
a. Paradise Lost b. The Iliad c. The Aeneid
95. Who is the Ploughman Poet?
a. George Crabbe b. Walter Scott c. Robert Burns
96. Who wrote The Eve of St. Agnes?

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- a. Keats b. Scott c. Blake
97. "Our sweetest songs are those that tell our saddest thoughts"- told by
a. Byron b. Southey c. P B Shelley
98. Who wrote first Gothic Novel?
a. Anne Radcliffe b. Horace Walpole c. Mary Shelley
99. The author of Maria or The Wrongs of Woman is
a. Mary Wollstonecraft b. William Godwin c. George Eliot
100. Gibbon's The Decline and Fall of Roman Empire is of how many volumes?
a. 3 b. 6 c. 4
101. Which play of Shaw is used as the basis of the film My Fair Lady?
a. Major Barbara b. Pygmalion c. Saint Joan
102. In Memoriam is published in
a. 1845 b. 1850 c. 1851
103. Which movement describes Art for Art's sake?
a. Aestheticism b. Neo realism c. Realism
104. The real name of Lewis Carroll is
a. Charles Lutwidge Dodgson b. Edgar Allan Poe c. George Eliot
105. In which city did John Ruskin see a paradigm for Victorian Britain?
a. Vienna b. Venice c. Paris
106. Who was A G Gardiner's fellow traveller in A fellow Traveller?
a. Bird b. Mosquito c. Dog
107. In Ulysses, Leopold Bloom works for a Dublin
a. bar b. park c. newspaper
108. In what country were most of Ibsen's plays set?
a. Holland b. Sweden c. Norway
109. Things fall apart; the centre cannot hold – opening lines of ?
a. Vacillation b. The Second Coming c. The Hound of Heaven
110. After the death of the Queen Victoria, ascended the throne.
a. George V b. Edward VII c. Edward VI
111. The Waste Land of T S Eliot appeared in
a. Blast b. Life c. The Criterion
112. Who did not receive the Nobel Prize for Literature?
a. Wole Soyinka b. Chinua Achebe c. J M Coetzee

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113. Who is the Edwardian Novelist?
a. George Gissing b. Virginia Woolf c. E M Forster
114. Who is the last person to leave the ruins of asylum in Ghosts?
a. Mrs Alving b. Oswald c. Mr Alving
115. Who commented on W B Yeats as a foreign mind?
a. W H Auden b. T S Eliot c. T E Hulme
116. The term Theatre of the Absurd was coined by
a. Samuel Beckett b. Arthur Adamov c. Martin Esslin
117. Which poem is quoted as the epigraphy to a Raisin in the Sun by Lorraine Hansberry?
a. Harlem (A dream Deferred) b. The Big Sea c. I too, Sing America
118. The novel The Name of the Rose is written by
a. Umberto Eco b. Ignazio Silone c. Isabel Allende
119. Which newspaper did Simon Winchester join in 1969?
a. The Times Review b. The Spectator c. The Guardian
120. Allan Poe's The Raven mourns the death of Poe's
a. pet animal b. lost heritage c. lost abigail
121. Which is the most popular critical work of Dryden?
a. The Essay on Satire b. Essay on Dramatic Poesy c. Essay on Fables
122. E O Wilson's biophilia means
a. A love of life b. Fear of death c. Rejection of Nature
123. What method is closely associated with New Criticism?
a. Close Reading b. Exposing power relations c. over reading
124. Who praised Dryden as the father of English Criticism?
a. Atkins b. Dr Johnson c. T S Eliot
125. D H Lawrence was greatly influenced by
a. Marx b. Aristotle c. Freud
126. The term Theatre of the Absurd was coined by
a. Samuel Beckett b. Martin Esslin c. Arthur Adamov
127. Who was the miglior fabbro to whom The Waste Land was dedicated?
a. Ezra Pound b. Coco Chanel c. D H Lawrence
128. The novel Name of the Rose was written by

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- a. Ignatio Silone b. Umberto Eco c. Isabel Allende
129. The patterns of sounds and rhythms in poetry and speech is
- a. Prosody b. Phonetics c. Linguistics
130. The Euphuism is
- a. Eulogical writing b. grand style c. exalted and affected writing

ANSWER THE FOLLOWING QUESTIONS.

1. The first creator of English versification is
- a. Gower b. Wycliffe c. Chaucer d. Tyndale
2. Excluding Chaucer how many pilgrims participated in the pilgrimage?
- a. 39 b. 19 c. 29 d. 30
3. The prioress in the prologue swore in the name of
- a. St. Christopher b. St. Loy c. St. Joseph d. St. Julian
4. The prologue takes place in
- a. The heart of London b. Derbyshire c. Chelsea d. Germany
5. The monk prefers eating
- a. Fried chicken b. garnished fish c. roasted swan d. mutton-curry
6. Hubert is the name of
- a. A monk b. a friar c. a clerk d. a parson
7. Who is shown as an ideal character, loving his books and Aristotle?
- a. Shipman b. monk c. clerk d. the frankline
8. Epithalamion is the conclusion for
- a. Prothalamion b. Amoretti c. Astrophel d. Faerie Queene
9. Who is called as poet's poet?
- a. Sydney b. Wyatt c. Spenser d. Marlowe
10. Faerie Queen is
- a. A simile b. a metaphor c. an allusion d. an allegory
11. 'All Lovely daughters of the food thereby
With goodly greenish locks all loose untied' – these lines appear in
- a. Epithalamion b. Amoretti c. Prothalamion d. Faerie Queene
12. 'And wilt thou leave me thus? Say nay! Say nay!'-these lines appear in
- a. Sidney in 'London' b. Wyatt in Lover's Appeal c. Surrey in Spring
13. Who was called by Pope as 'the wisest, brightest, meanest of mankind'?

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- a. Shakespeare b. Bacon c. Milton d. Spenser
14. The authorised version of the Bible was brought out in
a. 1610 b. 1611 c. 1612 d. 1621
15. 'An injury is committed because of self-love'-Bacon's words appear in
a. Of Studies b. of Revenge c. of Adversity d. of Truth
16. Sidney's Apologie for Poetrie is a reply to
a. Stephen Gosson b. Spenser c. Aristotle d. Milton
17. Which of the unities of Aristotle did Sidney not mention in his Apologie for Poetrie?
a. Unity of time b. unity of place c. unity of action
18. 'He preserveth not the life of wicked : but giveth right to the poor'—told by
a. Zophar b. Elihu c. Job d. Bildad
19. In the later years Faustus becomes
a. A heartless sensualist b. a priest c. a Shepherd d. a monk
20. Wycliffe's doctrines were condemned by
a. Archbishop of Cranmer b. Archbishop of Canterbury c. Pope
21. Confessio Amantis was composed by
a. Wat Tyler b. John Gower c. Chaucer d. Jack Straw
22. The poem which represents Chaucer as a lover is
a. The boke of the duchess b. Roman de la Rose c. Canterbury Tales
23. Chevy Chase is the oldest and Finest of
a. Ballads b. sonnets c. odes d. novels
24. Morte d' Arthur was written by
a. Caxton b. Reginald Peacock c. Thomas Malory d. Ascham
25. Who wrote Adages and Praise of Folly?
a. Thomas More b. Erasmus c. Caxton d. Malory
26. The English king who broke with the papacy was
a. Edward II b. Henry VII c. Mary d. Henry VIII
27. The connecting link between Chaucer and Spenser in stanzaic verse is
a. Wyatt b. Sackville c. Surrey d. Gascoigne
28. Arcadia is a story of
a. War and death b. life and death c. Love and Chivalry d. treachery
29. Euphues or Anatomy of wit is written by

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- a. Lyly b. Sydney c. Spenser d. Marlowe
30. Elizabethan literature, the expression of national genius had its birth in
a. Hellenism b. German c. French d. Italianism
31. Latimer and Foxe were
a. Reformatory preachers b. historians c. Chroniclers d. politicians
32. History of the World was written by
a. Raleigh b. Hollinshed c. Tyndale d. Coverley
33. The six years of intense vogue of sonnet in Elizabethan Era was
a. 1590-1596 b. 1599-1605 c. 1591-1597 d. 1600-1601
34. The Laws of Ecclesiastical Polity was written by
a. Ascham b. Ben Jonson c. Daniel d. Richard Hooker
35. The Anatomy of Melancholy was written by
a. Robert Burton b. Bacon c. Lyly d. Montaigne
36. Spanish Tragedie was written by
a. Thomas Malory b. Thomas Kyd c. Thomas More
37. Which of the following is not one of the last plays of Shakespeare?
a. Cymbeline b. The Tempest c. The Winter's Tale d. Hamlet
38. Who said this: 'Shakespeare wanted art'
a. Ben Jonson b. Dryden c. Dr. Johnson d. Pope
39. Who said "Sweetest Shakespeare, Fancy's Child"?
a. Bunyan b. Milton c. Johnson d. Lamb
40. Who qualifies Cleopatra's beauty this way? 'Age cannot wither her, nor custom stale her infinite variety...'
a. Antony b. Enobarbus c. Brutus d. Julius Caesar
41. Which of the following was not written by George Chapman?
a. All Fools b. Bussy d'Ambois c. The Poetaster d. The Conspiracy
42. Who was called "a sort of prose Shakespeare" by Lamb?
a. Dekker b. Heywood c. Peele
43. Who wrote The Witch and A Game at Chess?
a. Dekker b. Heywood c. Middleton
44. When were the theatres closed by Parliament in London?
a. 1640 b. 1642 c. 1652

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45. The Pulley was written by
a. Milton b. Thomas Carew c. George Herbert
46. Which is the principal work of Milton?
a. L'Allegro b. Paradise Lost c. Paradise Regained
47. Hudibras was written by
a. Dryden b. Dr. Johnson c. Samuel Butler
48. The Siege of Rhodes was written by
a. Johnson b. Dryden c. D'Avenant
49. The two historians of the Restoration period
a. Locke and Hobbes b. Clarendon and Burnet c. Lee and Otway
50. Essay on the Human Understanding was written by
a. Halifax b. Locke c. Butler
51. Who wrote The Horse's Mouth, Herself Surprised, The African Witch and An American Visitor?
a. Aldous Huxley b. Joyce Cary c. Graham Greene
52. Which was not written by J.B. Priestly?
a. Dangerous Corner b. English Journey c. Carnival
53. Whose real name was Eric Blair?
a. George Orwell b. H.S. Wells c. C.S. Lewis
54. Which work was not written by Kingsley Amis?
a. Lucky Jim b. Green Man c. An Error of Judgement
55. The pseudonym of Mary Westmacott?
a. Mary Evans b. Agatha Christie c. Virginia Woolf
56. Who wrote Back to Methuselah?
a. Sean O'Casey b. Bernard Shaw c. Galsworthy
57. Who wrote The Winslow Boy, Who is Sylvia and Ross?
a. Peter Ustinov b. Terrence Rattigan c. John Whiting
58. Who wrote Early Morning, Narrow Road to the Deep North and Saved?
a. Christopher Fry b. T.S. Eliot c. Edward Bond
59. Who wrote In Memory of Yeats?
a. W.B. Yeats b. W.H. Auden c. G.K. Chesterton
60. Who is not a war poet?
a. George Eliot b. T.S. Eliot c. Crabbe

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61. Who wrote Brutus Orchard, A Last Season and Buff?
a. Roy Fuller b. Dylan Thomas c. D.J.Enright
62. Who wrote Fighting Terms, My Sad Captains and Positives?
a. Thom Gunn b. John Wain c. Robert Conquest
63. To whom do you ascribe A Hope for Poetry, Starting Point and The Poetic Image?
a. F.R.Leavis b. C.Day Lewis c. I.A.Richards
64. Who wrote The History of the English Novel?
a. I.A.Richards b. E.A.Baker c. A.E.Morgan
65. "Ghosts did shriek and squeal about the street"- Whose death is anticipated?
a. Hamlet's b. Brutus' c. Julius Caesar's
66. "For a good poet's made, as well as born. And such wert thou"- who says about Shakespeare?
a. Ben Jonson b. Dr.Johnson c. John Milton
67. "Beauty is Truth, truth beauty" – occurs in
a. Ode to Psyche b. Hyperion c. Ode on a Grecian Urn
68. "I had birth and death, But had thought they were different"-these lines occur in
a. Marina b. Journey of the Magi c. The Waste Land
69. Which statement is not true of Lamb?
a. He was a clerk b. for him beauty is supreme truth c. he wrote Tales from Shakespeare
70. Which is written by Shelley?
a. Don Juan b. Prometheus Unbound c. Endymion
71. Which is true of Arnold's criticism?
a. He defined doctrines b. he wrote of Homer c. both a and b
72. Which statement is not true of Dickens?
a. Deep human quality b. employed in a ware house c. appreciated the Poor Law
73. Which is not a work of J. H. Newman?
a. Gallista b. Modern Painters c. Sermons
74. 'In Memoriam' of Tennyson is elegiac. [yes/no]
75. Goblin market is a delightful fairy tale of Christina Rossetti. [yes/no]
76. Which is a work of George Eliot? 1. Adam Bede 2. The Mill on the Floss 3. Silas Marner

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- a. 1 and 2 only b. 1 and 3 only c. all of the above
77. There is a livening and animating force at the base of the writer's art. [yes / no]
78. Which is not the work of George Meredith?
- a. Modern Love b. Unconscious Memory c. on the idea of comedy
79. The master of the Art for Art's sake movement in England was
- a. Ruskin b. Walter Pater c. Swinburne
80. Who wrote 'The Winding Stair, The Tower, a Full moon in March'?
- a. T. S. Eliot b. W. B. Yeats c. Thomas Moore
81. The Celtic revival started from
- a. Ireland b. Scotland c. England
82. Who wrote Orthodoxy, The Flying Inn, The Napoleon of Nothing and Man alive?
- a. D. H. Lawrence b. E. M. Forster c. G. K. Chesterton
83. Which is the work of Shaw?
- a. The Doctor's Dilemma b. The Man who was Thursday c. A Man in the Zoo
84. Who is not known for symbolism?
- a. W. W. Gibson b. Somerset Maugham c. D. H. Lawrence
85. Who wrote The Garden Party, Bliss and The Dove's Nest?
- a. Virginia Woolf b. Katherine Mansfield c. D. H. Lawrence

MATCH THE FOLLOWING.

- | | | |
|----------------------|---|------------------------|
| 86. Malcolm Lowry | - | a. The Human Age |
| 87. Wyndham Lewis | - | b. South Wind |
| 88. Lawrence Durrell | - | c. Under the Volcano |
| 89. Norman Douglas | - | d. The Black Book |
| | | |
| 90. Thackeray | - | a. Doctor Thorne |
| 91. Trollope | - | b. The Virginians |
| 92. Reads | - | c. The Women in White |
| 93. Wilkie Collins | - | d. Jack of All Trades |
| | | |
| 94. G. B. Shaw | - | a. Lucas Malet |
| 95. H. G. Wells | - | b. Three Men in a Boat |

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96. G. K. Chesterton - c. The uses of Adversity
97. J. K. Jerome - d. The Time Machine
98. The Wages of Sin - e. Back to Methuselah
99. Hardy - f. Pessimistic Vision
100. The Prisoner of Zenda- g. Anthony Hope
101. The masterpiece of Edmund Spenser is
a. Epithalamion b. Faerie Queen c. Amoretti
102. Who said, employment of metre does not make one poet?
a. Sidney b. Plato c. Homer
103. The contemporary of Chaucer was
a. John Milton b. Martin Luther c. John Wycliffe
104. The fall of Constantinople to the Turks occurred in
a. 1453 b. 1345 c. 1435
105. Amoretti is a collection of
a. sonnets b. odes c. stories
106. Who said this: 'Shakespeare wanted art'
a. Dryden b. Ben Jonson c. Pope
107. Who wrote The Witch and A Game at Chess?
a. Dekker b. Middleton c. Heywood
108. Hudibras is written by
a. Dr. Johnson b. Samuel Butler c. Maxwell
109. The Rape of the Lock marks
a. the golden age of parody
b. the classical age and period of calamity
c. the genius of Dryden
110. Edward Gibbon is a well known
a. poet b. historian c. playwright
111. What are these books known as: The Marriage of Heaven and Hell; America?
a. Books of Innocence b. Prophetic Books c. Books of Knowledge
112. Which of the following was not written by Southey alone?
a. Wat Tyler b. The fall of Robespierre c. Joan of Arc
113. Which of the following was not written by Matthew Arnold?
a. Essays in criticism b. Culture and Anarchy c. Shadows of clouds

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114. Which of the following was written by Browning?
a. Pauline b. Sordello c. both a and b
115. Who wrote The City of Dreadful Night, Essays and Profanities?
a. Hardy b. James Thomson c. Samuel Butler
116. Which of the following is a work by A.E.Housman?
a. The Eldest son b. A Shropshire Lad c. The Return of the Prodigal
117. Who wrote Literature and Western Man, An Inspector Calls, Salt is Leaving
a. John Boyton Priestley b. Joyce Cary c. Hugh Walpole
118. To whom do you ascribe these one-act plays: Landscape, Silence and Night?
a. Christopher Fry b. Nigel Dennis c. Harold Pinter
119. Who wrote Living in Time, The Pythoness, The Year One and Hollow Hill?
a. George Barker b. Kathleen Raine c. Dylan Thomas
120. ii) Beauty is truth, truth beauty, - that is all
Ye know on earth, and all ye need to know. Which poem of Keats you come across?
a. Ode to Autumn b. Ode on a Grecian Urn c. Hyperion
121. Who is shown an ideal character, loving his books and Aristotle?
a. Shipman b. the Clerk c. the monk
122. Who among the following was not quoted by Sidney in Apologie for Poetrie?
a. Plato b. Pluto c. Plutarch
123. Sweet Helen, make me immortal with a kiss - These lines talk about
a. Hercules' sensuality b. Faustus' sensuality c. Tamburlaine's sensuality
124. Which of the following was not written by Chaucer?
a. Troylus and Criseyde b. IIfilostrato c. The knight's Tale
125. The plays of the early 15th century England were called
a. miracles b. mysteries c. moralities
126. The plan laid in the 'The Prologue' was carried out in the Canterbury Tales
a. totally b. hardly c. partially
127. Tragi-comedy was called a mongrel by
a. Spenser b. Sidney c. Aristotle
128. Which is true of Dr.Faustus?

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- i. Tamberlaine succeeded Dr. Faustus
 - ii. It is the story of the alchemist who sells his soul to the Devil.
 - iii. It is the story of an avaricious Jew.
- 129. King's English was the speech of
a. the Wessex b. the East Midlands c. the Sussex
- 130. William Tyndale began translating the New Testament into English as early as
a. 1522 b. 1512 c. 1532
- 131. John Lyly was known as the father of
a. Criticism b. Prose c. Euphuism
- 132. A wandering tinker who became a great English prose writer was
a. Bacon b. Bunyan c. Milton
- 133. Which of the following was not written by Abraham Cowley?
a. The Mistress b. The Weeper c. Ode of Wit
- 134. The Siege of Rhodes was written by
a. Dryden b. Johnson c. D'Avenant
- 135. Tick the correct one
 - i. Cowley and Temple were essayists with moral tinge
 - ii. Cowley and Temple were novelists with moral tinge
 - iii. Cowley and Temple were poets with moral tinge
- 136. Ascham's The Schoolmaster is
 - a. About a method of translating Latin
 - b. an attack on school children
 - c. a criticism about school
- 137. Who wrote The Bachelor's Banquet, Belman of London, Gul's Horn Book
a. Beaumont b. Bacon c. Dekker
- 138. Who was called 'a sort of prose Shakespeare' by Lamb?
a. Green b. Heywood c. Peele
- 139. iv) 1660 marks
 - i. Restoration of King Charles II
 - ii. Beginning of the Renaissance
 - iii. End of the Miltonic Age
- 140. The greatest philosopher of England during the 17th century

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- a. Thomas Hobbes b. Cromwell c. Shakespeare
141. Which of the following is not a friend of Pope?
a. Addison b. Milton c. Swift
142. 1. Pamela - A. Laurence Sterne
2. Humphry Clinker - B. Picaresque Novel
3. Joseph Andrews - C. Epistolary Novel
A Sentimental Journey - D. Smollett
143. George Crabbe's poetry is called
a. Sensible poetry b. mock-heroic poetry c. realistic poetry
144. iv) To whom are these statements applicable?
a. Coleridge b. Shelley c. Keats
He was born in 1772 and studied at Christ's Hospital. He wrote with Southey an unfinished historical drama The Fall of Robespierre. He stayed in Malta and after 1816 freed himself from opium addiction.
145. Which is not true of Scott's poetry?
i. It has a sobriety of tone.
ii. The descriptive vein is always strongly controlled.
iii. tragedy with Scott reaches the stage of horror.
146. Which one is not true of the Dunciad?
i. It was based on a play by Shakespeare.
ii. It contains a symbol of war against mediocrity.
iii. The theme is taken from Mac Flecknoe by Dryden.
147. Jonathan Wild was written by
a. Richardson b. Henry Fielding c. George Smollett
148. Which of the following is not true?
i. The tone of Anti-Jacobin is racial hostility and temperamental
ii. The Rolliad is a fictitious epic
iii. Burke's real master is Disraeli
149. Who was the author of these poems? Table Talk, The Progress of Error
a. Richard Graves b. John Wesley c. William Cowper
150. 1. Thalaba - A. Blank verse
2. Roderick and Madoc - B. Epic allegory
3. The Life of Nelson - C. Social Drama

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4. Wat Tyler - D. The moral biograph
151. Which of the following statements was not true of Landor and Peacock?
- i. They were different from their romantic contemporaries.
 - ii. They were more of romanticism than of classicism
 - iii. Both had middle class family background.
152. Wuthering Heights divines the emotions of the most passionate souls. Yes/No
153. Which of the following was not written by Elizabeth Barrett?
- a. Aurora Leigh b. An Essay on Mind c. Amours de Voyage
154. 1. Born in Exile - A. Richard Blackmore
2. The Dynasts - B. George Robert Gissing
3. A Midsummer Holiday - C. Thomas Hardy
4. Lorna Doone - D. Swinburne
155. Identify the novelist who wrote Howard's End, Aspects of the Novel
- a. D.H. Lawrence b. E.M. Forster c. Somerset Maugham
156. Which of the following was not a work by Thomas De Quincey?
- i. The Confessions of an Opium Eater
 - ii. Kloster Leim
 - iii. The Love of the Angels
157. Tennyson's works include The Princess, In Memoriam, Maud and Idylls of the king. Yes/No
158. 1. Thackeray - A. Doctor Thorne
2. Trollope - B. The Virginians
3. Reads - C. The Women in White
4. Wilkie Collins - D. Jack of All Trades
159. Whose works are Imaginary Portraits, Appreciations, Greek Studies
- a. Swinburne b. Walter Pater c. Victor Hugo
160. Which movement doesn't belong to the first two decades of 20th century?
- a. Symbolism b. Georgianism c. Romanticism
161. 1. J.B. Priestley - A. Our Man in Havana
2. Graham Greene - B. Festival at Farbridge
3. David Garnett - C. My Sister's Keeper
4. L.P. Hartley - D. Ulterior Motives
162. Identify the playwright of The Shadow of the Gunman, Juno and the Paycock.

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- a. Noel Coward b. J.M.Synge c. Sean O' Casey
163. Who wrote In Memory of Yeats?
- a. W.H.Auden b. T.S.Eliot c. D.H.Lawrence
164. Who wrote Art and Action?
- a. C.H.sisson b. F.T.Prince c. Alan Ross
165. For a good poet's made, as well as born;
and such wert thou'- whose lines are these about Shakespeare?
- a. John Milton b. Ben Jonson c. John Dryden
166. Who wrote Under the Net, The Bell, An Unofficial Rose, The Time of the Angels?
- a. John Osborne b. Doris Lessing c. Iris Murdoch
167. 1. Shelagh Delaney - A. The Hostage
2. Brendan Behan - B. Happy Days
3. Samuel Beckett - C. The Kitchen
4. Arnold Wesker - D. A Taste of Honey
168. Who among the following doesn't belong to 'The Macspanday' group?
- a. Mac Niece b. Siegfried Sassoon c. Spender
169. Who wrote The Quintessence of Ibsenism?
- a. G. K. Chesterton b. F. R. Leavis c. George Bernard Shaw
170. 'Kindness of wooed and wooer
Seems shame to their love pure'- Which Wilfred Owen's poem shows the love of soldiers in this way?
- a. Strange Meeting b. Futility c. Greater Love
171. For Gold in Physick is a cordial,
Therefore he lov'd gold in special- who is referred to here?
- a. merchant b. a goldsmith c. a doctor of Physic
172. Which gravestone carried the inscription 'prince of Poet in his time?'
- a. Sidney b. Spenser c. Surrey
173. The translation of Bible in to English had a greater impact on English
- a. Prose b. Drama c. Criticism
174. Who is called the Parent of Modern Science?
- a. Shakespeare b. Sir Thomas More c. Francis Bacon
175. Which of the following is not true of Elizabethan Drama?

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- i. It gave variety, flexibility and clarity to our prose.
 - ii. It inspired grand poetry as well as sweet lyrics
 - iii. It did not make intensity of expression.
176. Dr. Faustus is
a. a world conqueror b. is in pursuit of universal knowledge c. a shepherd
177. Wyclif's Lollards opposed
a. the friars b. the Pope c. the bishops
178. The poem which represents Chaucer as a lover is
a. The Boke of the Duchesse b. Metamorphoses c. Roman de la Rose
179. Humanism in England was heralded by
a. Sir Thomas More's Utopia b. Malory's Prose c. Caxton's Prose
180. Tindale's translation of the Bible was completed by
a. Luther b. Calvin c. Miles Coverdale
181. The first English comedy of the classical school is
a. Ralph Roister Doister b. Agamemnon c. Gorbudoc
182. Who among the following is not a poet during James I reign?
a. Fletcher b. Southwell c. William Browne
183. Which of the following was not written by George Chapman?
a. Bussy d'Ambois b. All Fools c. The poetaster
184. For how many years were the theatres closed?
a. 18 yrs b. 20yrs c. 22yrs
185. The most popular of Anglican poems of George Herbert is
a. Virtue b. The Temple c. The Collar
186. Which was not written by Dryden?
a. Aureng-Zebe b. Annus Mirabilis c. Rambler
187. Which of the Following is not true of Hudibras?
a. A powerful tragic drama
b. A scathing indictment against the puritan regime
c. A poor imitation of Cervantes.
188. Who does not belong to religious Rationalism?
a. Barrow b. South c. Newton
189. The two great memoir writers of this period are
a. Newton and Hobbes

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- b. Webster and Dekker
c. Evelyn and Pepys
190. 1702-1740 period is known as the age of
a. Romanticism b. Classicism c. Positivism
191. Which of the following statements is true?
Addison was unscrupulous in his attack on ridicule.
Swift, one of the greatest masters of English is a polemist.
Pope's satire was more polished than that of Addison.
192. The Drummer is
a. Comedy by Steele b. Comedy by Addison c. Tragedy by Steele
193. The Novel of Terror is associated with
a. George Eliot b. Mrs. Radcliffe c. Anne Boline
194. v) Robert Burns was
a. a Scot writing in normal English
b. an Englishman writing in Scottish tongue
c. a Welsh writing in English
195. Romanticism appeals to the vital forces of the soul against the rule of interests and cold calculations. Yes/No
196. Which of the following is true of Lyrical Ballads?
It is not an aesthetic application of sentimental democracy.
The contribution of Wordsworth is much greater than that of Coleridge.
Wordsworth lacks reflective sensibility.
197. Which of the following is not true of Tintern Abbey and Immortality Ode?
They give the poet a language superior to his normal experience.
They isolate the poet from his average fellow men.
They begin in simplicity and end in simplicity.
198. In Scott's poetry the past is evoked in a spirit romantic before it is human.
Yes/No.
199. Which is not true of Scott as a novelist?
a. His pages have kept an incomparable charm and youthfulness.
b. His novels have become part of the treasure of permanent literature.

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- c. Scott was not intimately acquainted with the past of England.
200. Which is not written by Keats?
a. Cain b. Hyperion c. The Eve of St. Agnes
201. Which was an elegy written by Shelley on the death of Keats?
a. Queen Mab b. Adonais c. Hellas
202. Charlotte Bronte's novels are tinged in passion and moral austerity. Yes/No.
203. In Middlemarch, the psychology tends more clearly towards an intuitive idea of mind and consciousness. Yes/No.
204. 1875 to 1914 in Britain characterised
a. Romantic revival b. Classicism c. Romanticism
205. Who is the author of New Grub Street, The Nether World, Demos
a. George Meredith b. George Robert Gissing c. Flaubert
206. Who wrote Lord Jim, The Arrow of Gold?
a. Rudyard Kipling b. Hillaire Belloc c. Joseph Conrad
207. Who is the author of From the Four Winds, The Island Pharisees?
a. H.G. Wells b. John Galsworthy c. Joseph Conrad
208. Who among the following is not a major war poet?
a. Wilfred Owen b. Alfred Austin c. E. Blunden
209. Who is the author of Antic Hay, Point Counter Point, Brave New World?
a. Lytton Strachey b. Aldous Huxley c. T.S. Eliot
210. Name the author of The Power and the Glory, The Heart of the Matter.
a. Graham Greene b. Aldous Huxley c. E.M. Forster
211. Who is known for Indian novels- The Pool of Vishnu, Prince Jali, The Root and the Flower?
a. George Orwell b. Kipling c. L.H. Myers
212. Who wrote Waiting for Godot, Endgame, All That Fall and Play?
a. Kafka b. Samuel Beckett c. Harold Pinter
213. In which of these plays Beckett is a central character?
a. The Confidential Clerk b. Murder in the Cathedral c. The Cocktail Party
214. What is the name of Stephen Spender's autobiography?
a. World within World b. City within City c. Zero within Zero
215. Who wrote A Last Season, Counterparts, Brutus Orchard and Buff?
a. Dylan Thomas b. Roy Fuller c. D.J. Enright

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216. Who wrote Science and Poetry, Principles of Literary Criticism, Practical Criticism?
a. F.R.Leavis b. T.S.Eliot c. I.A.Richards
217. To whom do you ascribe the History of the English Novel?
a. I.A. Richards b. D.Daiches c. E.A.Baker
218. Water, water everywhere, and all the boards did shrink,
Water, water everywhere, nor any drop to drink.—Identify the poet.
a. Wordsworth b. Coleridge c. Southey
219. Turning and turning in the widening gyre; the falcon cannot hear the falconer;
Things fall apart; the centre cannot hold.
Which poem of W.B.Yeats begins with these lines?
a. The Second Coming b. Byzantium c. Sailing to Byzantium

PART B ANSWER THE FOLLOWING

1. Explain the period of Chaucer.
2. Write a paragraph on Tragedies of Shakespeare.
3. Elucidate the contribution of Literature in Jacobean Era.
4. Who are the prominent dramatists of Restoration period?
5. Write about the literary excellence of Shakespeare.
6. Enumerate the essence of plays in Restoration period.
7. Augustan Writers.
8. Romantic Poets.
9. Victorian Drama.
10. Modern Writers.
11. Indian Novelists in English.
12. American Poetry.
13. African Writers.
14. Canadian, Australian Writers
15. Contemporary Fiction
16. Rhetoric
17. Prosody
18. Literary Theories
19. Post Modernism
20. Post Structuralism

21. Structuralism
22. Marxism
23. New Criticism
24. Feminism
25. Deconstruction
26. Reader Response Theory
27. Formalism
28. Modernism
29. Psychoanalytic theory
30. Archetypal Criticism



INTRODUCTION TO THEATRE ART

ONE MARK QUESTIONS

1. **Drama** is derived from the Greek word **dran** meaning to **perform**.
2. **Drama** is a performing art.
3. Drama is of **small groups with circus skills, performed in public theatres such as Greek tragedies and Renaissance court performances**.
4. The earliest period in Western Theatrical history was written in **Greek or Latin**.
5. Drama is **immediate, intense and communal**.
6. The elements that go to make up a theatrical performance are **atmosphere, staging, actors and performance**.

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7. The atmosphere of the play is characterized by **characters, action and language**.
8. Modern theatre has the following three types of stages - **Proscenium Stage, Apron Stage and Theatre in the Round**.
9. **Proscenium Stage** is a traditional stage which includes a proscenium arch from which hangs the curtain.
10. The proscenium arch forms a window called '**picture-frame stage**' or '**fourth-wall theatre**'.
11. **Proscenium theatre** is suitable for realistic settings and portrayal of social habits of everyday living. E.g.: The Importance of Being Earnest on the stage
12. **Apron stage** projects out into the body of the theatre, so that the audience sits on the three sides of the acting area.
13. Apron stage is also called **thrust stage**. E.g. A Man for All Seasons.
14. **Theatre in the Round** is a variation of the apron stage.
15. The theatre in the round looks like a **circus ring** surrounded by the audience except for the entrance and exit point. Eg. Harold Pinter's play The Home Coming; The Caretaker
16. The Stage Scenery is the responsibility of the designer to choose appropriate sets such as **indoor/outdoor, rich exotic setting, domestic set up, elaborate or plain sets in tune with the demands of the play**.
17. **Hamlet's costume** contributes to the brooding, inward-looking prince.
18. **Spectacle** refers to the total impact of words, action, dance and music. Eg. The wedding masque in The Tempest.
19. **Marjorie Boulton** calls that Drama is literature that walks and talks before our eyes.
20. **Drama** is a visual medium which is performed **first on the paper and second on stage**.
21. The business of theatre is not dissimulation but **revelation**.
22. The theatres in Ancient Greece were all **outdoors**.
23. The effective design is the **fan-shaped auditorium** in Greek and Roman theatres.
24. The actors may be divided from the audience by the height of a platform, an orchestra pit, footlights, boundary and curtain.
25. Theatre comes from the Greek word Theasthai which means to see or view.
26. Theatre includes **acting, directing, stage lighting, theatre architecture, theatre costume, makeup, machinery and special effects**.
27. The history of European theatre begins with the **Greeks**, whose annual festivals in honour of the God **Dionysus** included competitions in tragedy and comedy.

28. **Thespis of Icaria** is the first playwright and the first actor.
29. **Thespis of Icaria** won first prize in tragedy competition at Athens in 534 BC.
30. **Thespis of Icaria** introduced the masks, a conventional mask in Greek and Roman theatre.
31. The tragedians **Aeschylus and Sophocles** later added a second and a third actor to tragedy.
32. Comedy was given written form by **Epicharmus of Syracuse**.
33. The ancient chorus was retained as an integral part of Greek drama and there were **15 in tragedy and 24 in comedy**.
34. In a satyr play, a short burlesque that dramatists were expected to submit along with their tragedies, the chorus comprised either **12 or 15 members**.
35. All the roles were played by **men; women** were not allowed to perform in the Greek theatre.
36. Greek tragedy was intensely **musical**.
37. **Sophocles** is said to have been a **scene designer** and **Aeschylus** invented the **tragic costume**.
38. Tragic actors wore a variety of cloaks over the '**chiton**'; the '**cothurnus**' or tragedian's **boot**.
39. Characters in old comedy were usually costumed in short chitons heavily padded in front and behind and wore **grotesque masks and stuffed phalluses**.
40. With the arrival of New Comedy in the later 4th century BC these features were discarded and comic characters became more **respectably dressed**.
41. The original Greek theatre at Athens was simply a large circle known as the **Orchestra** ("**dancing place**").
42. Spectators sat on seats set into the **southern slope of the Acropolis**.
43. Special effects included the **eccyclema**, or "**wheeling out**" machine, a wagon or perhaps a turn-table on which tableaux were displayed, and a crane by which actors representing Gods could be flown above the stage.
44. The playwright **Euripides** and **Aristophanes** was fond of both these devices.
45. By the 4th century BC the Greek theatre had the **addition of a raised stage**.
46. The Greek theatres were often carved out of a **hillside**, rows of stone seats being hewn out of the rock, while the later, Roman ones were built from scratch, in imitation of the Greek.

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47. We can classify Elizabethan theatres into two main groups-those within the **London district and those located throughout the English countryside.**
48. The theatres within the London district can be further classified as **playhouses, inn yards, and private theatres.**
49. The plays of Shakespeare during his lifetime were performed on stages in **private theatres, provincial theatres, and playhouses.**
50. The most popular theatre of Shakespeare's times were the 'Globe' and the 'Blackfriars.'
51. The theatre of those days was a small round wooden structure. Shakespeare refers to this in Henry IV as this **wooden 'O.'**
52. The place in front of the stage was called **'pit'** and the groundlings or the **riff-raff** remained standing in the pit, passing loud comments on what was going on the stage.
53. The galleries were situated in rows round all the **three sides of the stage** and these seats were occupied by the richer sections of the audience.
54. The Elizabethan stage was divided into **four** parts.
55. The space behind the pillars on the front stage was called the **back stage.**
56. The **back stage** served as a room in a tavern, a palace, or an office.
57. Behind the back stage, there was another stage called the **rear stage.**
58. The door between the **entrance and the exit** led to this rear stage.
59. The Shakespearean dramas had **no curtain.**
60. In the comedies, at the end of a scene the characters generally **dance off the stage.**
61. In the tragedies instructions are given to servants to **carry the dead bodies that litter the stage.**
62. As there was no front curtain to be brought down at the end of a scene, Shakespeare used **rhymed tags to indicate end of a scene.**
63. Shakespearean stage was **bare.**
64. There was not much **painted scenery.**
65. The absence of scenery makes it easy for Shakespeare to shift the place of action from **country to country** in history plays.
66. Shakespeare, because of lack of scenic aids, had to use the dialogue **as a means to indicate the place and time of action.**
67. The **Globe Theatre** was constructed in **1599.**
68. **The Globe** was the primary home of Shakespeare's acting company beginning in late 1599, and it is a possibility that **As You Like It** was written especially for the occasion.

69. The **Globe Stage** had two primary parts. The **outer stage** was a rectangular platform projecting into the courtyard from the back wall. Above it was a thatched roof and hangings but no front or side curtains. The **inner stage** was the recess between two projecting wings at the very back of the outer stage.
70. Rising from behind the stages was the tiring house, the three story section of the play house that contained the **dressing rooms, the prop room, the musician's gallery and connecting passage ways.**
71. Absurd is a term derived from the existentialism of Albert Camus presented in his essay "**Le Mythe de Sisyphe**" (1942) and is applied to 'The Theatre of the Absurd' consisting of the body of plays written primarily in France from the mid-1940s through the 1950s.
72. The word 'absurd' meant for them '**out of harmony, incongruous, unreasonable and illogical.** **Eugene Ionesco** defined it as '**devoid of purpose.**'
73. For the Absurdists, reality being **meaningless**, there is no God and man's life is reduced to a mere circular progress from nothing to nothing.
74. According to **Absurdists**, the true field of battle is inside us, in the **Unconscious.**
75. The British scholar **Martin Esslin** who first used the phrase "Theatre of the Absurd" in 1961 referring to several contemporary dramatists such as Samuel Beckett and French playwrights Eugene Ionesco, Jean Genet, and Arthur Adamov.
76. In their drama they departed from the **conventional Western theatre by rejecting logical characterization, language, and plot.**
77. Examples of Absurd Theatre are Beckett's *En attendant Godot* (1953) translated as **Waiting for Godot** (1954) presents two tramps waiting for a character named Godot. They are not sure who Godot is.
78. Contemporary playwrights whose works show the influence of the theatre of the absurd include British dramatists Harold Pinter and Tom Stoppard, American dramatists Edward Albee and Sam Shepard.
79. The term **Epic Theatre** used by Brecht for the first time in 1926.
80. **Verfreindungseffect** on Veffect experiment is discussed by director **Erwin Piscator.**
81. **Epic theatre** was a theatrical movement arising in the early to mid-20th century from the theories and practice of a number of theatre practitioners, including **Erwin Piscator, Vladimir Mayakovsty, Vsevolod Meyenhold and most famously, Bertolt Brecht.**
82. Epic theatre incorporates a mode of acting called '**gestus.**'
83. Brecht later preferred the term **Dialectical theatre** for epic theatre.

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84. Like Stanislavski, Brecht disliked the **shallow spectacle, manipulative plots and heightened emotion of melodrama.**
85. The theatre audience of cruelty was developed by **Antonin Artaud.**
86. Sanskrit drama dealt with **Godly events.**
87. The dramatist Bhasa is traditionally considered to have been the Founder and **"Father" of Indian drama.**
88. The origins of **Sanskrit drama** reach back as far as 500 BC.
89. The art of theatre spread from **India to China and Japan.**
90. In Japan the two traditional forms of theatre are **Noh and Kabuki.**
91. The costumes of Noh theatre are of a **brilliance, elegance and luxury** unparalleled elsewhere.
92. In the Noh theatre, the stage is quite small, about **eighteen dance square** feet.
93. The Irish poet and playwright **William Butler Yeats** was inspired by the experience of Japanese Noh theatre for its clarity.
94. All males Kabuki, (traditional Japanese puppet theatre) involves types of plays based on **historical events or moral conflicts** in love relationships.
95. **Jidai-mono**-historical plays
96. **Sewamono** - domestic plays
97. **Shosagoto** - anthropomorphic dance pieces
98. **Ka**-Music/Song; **Bu** - Dance; **Ki**-performance / skill
99. Beijing opera has dominated **Chinese theatre** since the 850s and is the principal form of Chinese national theatre.
100. The earliest country to develop this method of scenic art was China.

ONE MARK QUESTIONS.

1. The **folk theatre** is close to the hearts and minds of the people.
2. The **Tamasha** is an extremely lively and robust form of folk theatre of Maharashtra, going back to over 400 years.
3. The most celebrated patron of this folk form was **Bajirao II, the last of the Peshwas**, who introduced **professional women singers** into it for the first time.
4. The jester, nicknamed **Songadya** acted as the 'master of ceremonies'.

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5. In the main, **Tamasha** (which means 'fun') is pure commercial entertainment, with the star performer being the female artist who has to sing the favourite songs for the patrons.
6. The **Powada of Maharashtra** is a folk ballad form which shot into prominence during the 16th century.
7. **Powada** is dramatic in nature and is dominated by tales about the events of history.
8. **Powada** is sung to the accompaniment of musical instruments like **daph, tuntune, and Majira**, generally by a group with a leading voice.
9. The **Keertanas** (on Harikatha or Harikeertan as it is sometimes called) is a kind of concentrated drama in **Maharashtra**.
10. Naturakshagana is '**the song of the Yaksha**', the most popular folk drama of Karnataka, first performed in the 16th century.
11. The themes of Yakshagana are from the **Bhagavata** but with a lot of local flavour.
12. There is the jester **Hanumanayaka**, as also kings, villains and demons
13. **Girish Karnad's** play **Hayavadana** employs the Yakshagana folk form.
14. **Dashavatar** is a religious folk theatre form of South Konkan.
15. The **Dashavatar** is a re-enactment of the **ten incarnations of Vishnu**, and the story of the Lord and his devotees.
16. The **Nautanki** is a North Indian folk drama performed on an open and bare stage.
17. The main musical instruments used are the **makkara (kettle drum) and the dholak**.
18. **Ramlila** tells the story of the **Ramayana**, while the **Raslila** focuses on the exploits of **Lord Krishna and his lover, Radha**.
19. The Ramlila is enacted all over north India in **September and October** during the Jatra.
20. Singing interludes by the **chorus (juri)**, loud and light pitched acting and rhetorical flourishes characterise the form even today.
21. Bhavai means **Universe** / mother Sanskrit word- **Bhave emotion**.
22. The **Bhavai** is the foremost folk theatre form in stylised medieval dramatic form.
23. The **Ranglo** character is the jester or clown.
24. In Tamilnadu, the traditional media include **puppetry PuraviAttam (Horse Dance), NizhalAttam (Shadow Dance), Theru Koothu (Street Drama), KazhaiKoothu, Kalatchen and Villupattu**.
25. In India, **four** styles of puppetry have proved popular in different parts of the country.
26. **Sutradharika**: Puppets are manipulated with long strings in Rajasthan, Orissa, Karnataka, Tamil Nadu and Andhra Pradesh.

27. **Rod Puppets:** Rod puppets are large in size and are fixed to heavy bamboo sticks which are tied to the puppeteer's waist.
28. **Shadow Puppets:** Shadow puppets are flat figures made from tanned hide and painted with vegetable dyes.
29. Shadow puppets are illuminated from behind so that their **shadows fall on a transparent cotton screen.**
30. The stories projected by shadow puppets are generally taken from the Hindu epics, the **Ramayana and the Mahabharata.**
31. **Hand Puppets:** Glover or hand puppet shows are most popular in Orissa, Kerala and Tamil Nadu.
32. The free use of the puppeteer's strings lends a rare strength and vitality to the movements of a puppet's head and arms, and the wrist lends **flexibility and power** to a puppet's body.
33. **Hand- puppets** are fashioned on Kathakali characters in Kerala.
34. There has been an explosion of '**street theatre**' activity in India in the eighties and nineties.
35. There are **7,000 'street theatre'** groups with the largest number in **West Bengal, Andhra, Tamil Nadu and Kerala.**
36. The main groups involved in this type of popular street theatre activity are **social action groups' (SAGs), health and agricultural extension workers, student activists, political parties, religious reformers and women's organizations.**
37. The most influential proponent of Indian street theatre has been **Badal Sircar**, who argued for a '**theatre of commitment.**'
38. Sircar's work stands out for its emphasis on '**body language' on dialogue** directed straight at the audience and on the involvement of the audience.
39. '**Sahiar**', a women's group in Baroda, uses **Gujarati folk forms like bhavai and garba, and the Jan Natya Mandali (of Andhra Pradesh) uses local forms like 'ogerratha'.**
40. Women's groups in **Delhi, Bombay, and in rural Andhra Kerala and Maharashtra** have used **street theatre to raise social consciousness on issues like suttee, dowry, sex discrimination in education and employment, exploitative advertising.**
41. Urban Drama takes a more **socially realistic stance** than the traditional drama genre.

42. Urban dramas the city/ environment itself is almost presented as a **character** that influences the protagonists as much, or more so than any other element of the film.
43. Urban films depict the effects of **race, multi-culturalism, labour, over-population, filth, chaos and corruption** on their central characters.
44. A type of urban drama originated from the United States in the early to mid-90s, which features aspects of primarily **'Black' culture, including music, street gangs, racial discrimination, poverty, and the problems of young black men** coming of age or struggling in a predominantly white society.
45. Urban Theatre was used as a tool to educate/ teach the exhibited in films like **"The Grapes of Wrath (1940) 'Citizen audience (as Dia Kane' (1941)** which attempted to show the effects of depression).
46. Urban Dramas set out to prove that city life is becoming **increasingly difficult** and 'raw' and defining it is equally as tough.
47. Urban dramas also tried to focus more on the complexities of an **urban lifestyle**.
48. **Ideas of escaping 'the ghetto'** and withstanding the negative temptations of the concrete jungle serve as the most prominent/ traditional themes within the 'Urban Drama genre.
49. Urban Theatre include the importance of **friendship (including betrayal), romance, racism and the effects of living multi-culturally and the consequences of a material- centric modern society**.
50. Urban films often kill off **the main character** or jail them at the end.
51. Urban films reinforce that **sense of realism**.
52. Life does not always end happily and humans are **fragile**.
53. The term **'Third Theatre'** is used to define a new theatrical phenomenon that emerged first encounter for third theatre took place in **Belgrade in 1976**.
54. A short document written by **Eugenio Barga** serves proto for third theatre.
55. Third theatre serve by the prominent Bengali playwright and director **Badal Sircar**.
56. Stressing on the basic fact that the theatre is a live experience, he has done away with **heavy costumes, spotlights**.
57. In 1995, Badal Sircar conducted a theatre festival on the **pavements of Calcutta**, involving theatre groups that sprang out of his ideology.
58. Badal Sircar was a dramatist with a **didactic** purpose.

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59. A **multipurpose** theatre can be reconfigured to change the actor-audience relationship and the seat count.
60. The one-room form of the concert hall can be transformed into a **two-room theatre-an auditorium and stage with a proscenium**.
61. These proscenium theatres are designed to accommodate a range of activity-**symphonic music, opera, musical theatre, ballet, and touring productions**.
62. Seat count is in the range of **1,200 to 2,400 with an upper limit of about 2,800 seats**.
63. A **Proscenium** theatre is a theatre space whose primary feature is a large archway (the proscenium arch) at or near the front of the stage, through which the audience views the play.
64. The space in front of the curtain is called the **"apron."**
65. The areas obscured by the proscenium arch and any curtain serving the same purpose (often called legs or tormentors) are called the **wings**.
66. Any space not viewable to the audiences is collectively referred to as **"offstage."**
67. Proscenium stages range in size from **small enclosures to several storeys** tall.
68. A theatre space is referred to as a **"proscenium"** any time the audience directly faces the stage, with **no audience** on any other side, even if there is not a formal proscenium arch over the stage.
69. The proscenium arch creates a **"window"** around the scenery and actors.
70. Anything that is not meant to be seen is **simply placed outside the "window" created by the proscenium arch**.
71. The side of the stage that faces the audience is referred to as the **"fourth wall."**
72. The phrase **"breaking the proscenium"** refers to the time when the actor addresses the audience directly as part of the dramatic production (also known as **breaking the fourth wall**).
73. In theatre, a **thrust** stage (also known as a **platform stage or open stage**) is one that extends into the **audience on three sides** and is connected to the **backstage area** by its upstage end.
74. An **arena**, exposed on all sides to the audience, is without a backstage and relies entirely on entrances in the auditorium or from under the stage.
75. As with an arena, the audience in a thrust stage theatre may view the stage from **three or more sides**.

76. If a performance employs the **fourth wall**, that imaginary wall must be maintained on multiple sides.
77. Since the audience can view the performance from a variety of perspectives, it is usual for the **blocking, props and scenery to receive a thorough consideration to ensure that no perspective** is blocked from view.
78. A **high backed chair**, for instance, when placed stage right, could create a blind spot in the stage left action.
79. Theatre in the round - stage design consists of a **stage situated in the centre of the theatre, with audience facing it from all sides.**
80. 'In-the-round' stages require **scenery not obscuring actors, no backdrops and curtains, unblinding lighting design, surprise entrances and closed-off walkways.**
81. Audience is very close within **20 feet** of the actors in theatre in the round.
82. One encircling row can contain **100** people in theatre in the round.
83. Each row of the audience is seated at a different level, **one foot higher than the row in front** in theatre in the round.
84. In this type of stage, the actors translate the natural **three dimension** structure of life to project events in **one direction.**
85. **Theatre-in-the round** imitates life more literally. The actors can stand face to face and talk to each other.
86. Theatre in the round has been used for **spectacular musicals**. It is the most exciting form for the presentation of dance.
87. **Theatre in the round** is also effective with virtually no scenic apparatus at all.
88. Acting skills are closely connected with associated skills such **as dancing, singing, story- telling and so on.**
89. One of the most dominant approaches to the art of acting reached its zenith at the end of the 19th century in **Russia.**
90. **Constantin Stanislavsky's** aim was to find ways in which an actor could create and recreate truth and freshness in a performance.
91. **Stanislavsky** believed that the achievement of theatre was to create the **temporary illusion that, what the audience saw and heard were real events.**
92. The actor therefore makes much effort to observe and express accurately and to envisage the character as a complete person.

93. The actor's art is to distil a **spiritual and emotional** experience into voice and movement.
94. He must also bring the audience to a sense of **the climax of the play** and then to its reflective conclusion.
95. In acting a play, it emphasizes the **pretence**, the knowledge shared by audience and actors, that a play is being presented.
96. The audience was not expected to believe in a fiction, but to **share in the play as a reminder of the truth**.
97. Therefore, it was important to pass on **wisdom** from one generation to the next- creation, birth, growth, the passing on of wisdom, death and regeneration, etc.
98. Such events were provided by myths. **Early myths** were linked with drama in two ways - through stories and rituals.
99. **Theatre** also provides a healthy outlet for aggressive feelings.
100. The language of **gesture, often called body language** now, is where no words are used and often no props or scenery.
101. **Sign language** is partly imitative and partly conventional, with no direct connection between sign and the meaning.
102. In ordinary life, there is great variety in the meaning of **gestures**, which have developed both naturally and artificially, in different parts of the world at different times.
103. From **military ceremonial** - for example, various forms of salute - to different ways of being vulgar, cultural develop their own vocabulary, which the actor can observe, and use whenever appropriate.
104. In Shakespeare's **Romeo and Juliet** when a servant bites his thumb it is to show insolence.
105. The final piece of the **actor's expressive equipment** is the voice.
106. Indian theatre emphasized the **transcendental power of acting**, the performers' ability to raise the audience's consciousness above the level of ordinary life to a spiritual awareness.
107. **Costumes**, therefore, were not the clothes people wore every day, but decorative, **ceremonial garments which symbolized the richness of spiritual life**.
108. **Kathakali dancers** still appear in India, performing parts of the great mythical plays which were the basis for Sanskrit drama.

109. In **Kathakali**, they wear huge dome-shaped headdresses, sometimes with a kind of halo added, if they represent a God or Goddess.
110. They do not wear **masks**, but have a thick decorative make-up, each with its own colour scheme and design.
111. Most male characters have **long silver nails**.
112. The pupils of the eyes are **reddened**, heightening the dramatic expression and giving the performers a non- human appearance, as if they were **dream characters** from another world.
113. When the art of theatre spread from **India to China** and other parts of Asia, this decorative and conventional form of costume was adopted with brilliant displays of colour, texture and shape, enhancing the actors' appearance and giving them a power and significance greater than their ordinary selves.
114. In Japan, the two traditional forms of theatre, **Noh and Kabuki** are both associated with lavish, ceremonial costume which provides much visual appeal for the audience, and also reveals the significance of the characters.
115. The costumes of Noh theatre are of a **brilliance, elegance and luxury** unparalleled elsewhere.
116. Like those of the Indian dancers, **Noh** performers are ceremonial, bearing little relation to any realistic portrayal of the character.
117. The **costumes of Noh** are exquisitely made of silken robes, deriving from the clothes of the court, the military nobility and the priesthood, but gradually constituting a distinct variety of dress.
118. Since human beings express their thoughts and feelings most fully through the face, it has long been a theatrical tradition for actors to cover their faces with **masks** when performing.
119. In Africa and in many parts of Asia, **decorative masks** are a striking feature of the performing arts, but in Europe, the mask has been much less important.
120. Costume traditions have varied, too, **from culture to culture**.
121. The designer of any production has to account for the **strengths and weaknesses** of the particular theatre in which a play will be housed.
122. Most dramatic works are written in an **episodic form** with irregular jumps forward (or sometimes backwards) in time.

123. These changes in time may be accompanied by changes in **place and the nature** and extent of such time and place changes are a major component of visual style.
124. The stylist's options available to a **stage environment** are virtually unlimited, from a **bare stage to a complex setting** so realistically constructed that it could almost be lived in.
125. Objects may be selected to identify the actor in a special place or to stress its **universality**.
126. The **stage** may be symbolic or atmospheric or cynical or satirical.
127. The **dramatic works** may place audience imagination under strict control or allow it free reign.
128. **Lighting** often has to form a stylistic bridge between near naturalistic acting and the non- naturalism of the scenic environment.
129. A large component of the light will be reflected **light form the sky** and from the surfaces of buildings outside the window.
130. Naturalistic light can be simulated by making it appear to be motivated by the **sources in the sky and by real light fittings** which are either in view or presumed to be just out of sight.
131. As a back up to these obvious sources many **spotlights** are required to project the effect of reflected light in a sufficiently exaggerated way to help to project the actors.
132. For the audience to accept such lighting as realistic, it must appear to conform to the logic of natural light in terms of its **direction, balance, colour, shadows**, etc.
133. Light can be used selectively to help concentrate the audience attention on chosen areas of the stage action - **light can be used to conceal as well as to reveal**.
134. **Light** can be used to help create an atmosphere.
135. Physical movements can be used to change the stage environment by **repositioning elements of scenery** already the present and / or by replacing, removing or adding other co elements.
136. **Scenery changes** may take place within sight of the audience or be hidden behind a curtain or other form to of screening.
137. For scenic movements in a vertical plane, the obvious alternative to flying them above the stage is to **sink them** below.
138. Most **Victorian stages** were equipped to do this to a greater or lesser degree.

139. The most common traps were the **corner traps downstage left and right**, intended not for scenery but for instant appearance of actors.
140. More upstage and central, there was usually a **rectangular grave trap** inspired by Hamlet.
141. The creative artist must first form in his mind the image of an **external object to which he attaches an impression**, a thought, or any other product of memory or imagination.
142. The **product** is the concept, the creation, by the subject.
143. It will have resulted from a **deeply felt emotional experience** in life-an experience, but one that is universal and, in drama especially, common to a mass of people.
144. The dramatist may conceive a **human being or character**; he/she may review an **event** or story; or may have an **idea**.
145. Whatever the concept, it must deal fundamentally with man in relation to greater forces, such as the **laws of God and man**.
146. **Sheer imagination** alone, however, is incapable of arousing emotional stages in others.
147. The artist, besides feeling his concept, must know **his materials** in order to reproduce it.
148. The artist's emotion expressed in whatever **material-clay, granite, paint, word or musical sound-will**, without form, fail completely to fulfil his purpose of stirring the **spectator or audience**.
149. The pure reproduction of the concept will not make the art product complete.
150. If this were sufficient, all that the playwright need do would be to reproduce nature or a part of life **literally, photographically and minutely**.
151. Literal reproduction on stage never succeeds in evoking **emotional reactions** of a profound sort.
152. Theatre artists must **rearrange the parts of actual life into a whole** that may perhaps seem to be a life reproduction but in reality is not.
153. Art is not nature's creation; it is **man's**.
154. The rearrangement of the concept or nature is achieved through **technique**, known in drama as form or structure.
155. Each art has its own technique based upon many **fundamental principles**.

156. In all writings on the arts, the **principles** are the most difficult to describe, the most intangible to make clear, the most contradictory to arrange in order.
157. Time alone has developed **art; trial and error** have made it factual.
158. At the beginning of any art there were few principles, if any: artists have added them by **degrees and from experience**.
159. Those principles are generally accepted as being common to all arts: **unity, coherence, emphasis and selectivity, proportion, rearrangement and intensification**.
160. Balance is **weight against weight**, so the stage must be thought of as a large balance scale with the fulcrum at any point on an **imaginary line running perpendicular to the footlights** and dividing the **stage into two halves, right and left**.
161. This imaginary centre line, running from downstage to upstage is as long as **the depth** of the setting.
162. Balance, then, is definitely the balancing of this scale in order to **obtain equilibrium between the two halves of the stage**.
163. Balance can be achieved by **arranging the design elements** to give a sense of **restfulness, stability, or equilibrium to the design**.
164. There are two types of balance: **symmetrical and asymmetrical**.
165. In symmetrical balance, if you were to draw a **line down the centre of a design**, the objects on the **left side of a design** would be the **mirror image** of the **objects on the right**.
166. In **asymmetrical balance**, the **left side of the design does not mirror the right**.
167. Balance is achieved by creating a pattern in which the juxtaposition of the various design elements creates a sense of **restfulness, stability, or equilibrium**.
168. This **"non-mirror" balance** presents many more ways for the designer to create dynamic balance through the manipulation of the elements of design.
169. The design of individual costumes is much more likely involve the use of **symmetrical balance**, in which the side of the costume mirrors the right.
170. A **theatre director or stage director** is a director/ instructor in the theatre field who **oversees and orchestrates** the mounting of a theatre production (a play, an opera, a musical, or a devised piece of work) by unifying various endeavours and aspects of production.

171. The director's function is to ensure the **quality and completeness of theatre production** and to lead the members of the creative team into realising their artistic vision for it.
172. The director therefore collaborates with a team of creative individuals and other **staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, stage.**
173. If the production he or she is mounting is a new piece of writing or a (new) translation of a play, the director may also work with the **playwright or translator.**
174. In contemporary theatre, after the playwright, the **director** is generally the primary visionary, making decisions on the artistic concept and interpretation of the play and its staging.
175. Different directors occupy different places of authority and responsibility, depending on the **structure and philosophy** of individual theatre companies.
176. Directors utilize a wide variety **of techniques, philosophies, and levels of collaboration.**
177. **Choreography** is the art of designing sequences of movements in which motion, form, or both are specified.
178. Choreography may also refer to the **design** itself.
179. The word 'choreography' literally means "**dance-writing**" from the Greek word '**choreia**'.
180. A **choreographer** is one who creates choreographies by dance movements.
181. Hopefully in the first production meeting, the **Stage Director, Musical Director, Choreographer, and Set/Lighting Designer(s)** will be present to discuss the overall vision/direction for the show which is ultimately decided by the Stage Director.
182. There are three elements used in creating the visual effect required in the theatre. **They are the scenery, properties and lighting.**
183. **Props** is the theatrical term for the countless objects that need to be brought on to the stage and used during the course of the play - **cigarette, sword, gun, dagger, olive branch, fan cushion, stool.**
184. The provision **of lighting** is always a consideration, ensuring that the audience can see the stage action.
185. The play must be timed to fit into daylight hours, so **natural daylight and artificial lighting** serves the basic function, to illuminate the action of the play.

186. The word **Properties**, usually shortened to props, is the theatrical term for the countless objects that need to be brought on to the stage and used during the course of the play, ranging from a **cigarette lighter in a modern play, to a weapon such as sword, dagger or gun, or an important object like the olive branch in the story of Noah.**
187. Props can be magical things: **talismanic, transformational.**
188. The examples of props are **Desdemona's handkerchief or Macbeth's dagger.**
189. Props can be actual things being told of in the story, or can be **symbols, physical metaphors** used to indicate something else.
190. It is not always necessary to distinguish between a prop **which is a costume accessory, such as a fan, and a prop which is part of the scenery, such as a cushion or a stool.**
191. In a production, **prop manager** is responsible for acquiring and placing the prop.
192. **The stage manager assigns a prop manager** with whom actors deal directly during rehearsals.
193. **Props** help an actor to make the story clearer or a character more convincing, so they must be used in ways that led the audience see them without being distracted by them.
194. **Lighting** is one of the elements of theatre which has changed most over the centuries.
195. **Lighting** began its history with **candles and oil-lamps** and now uses the resources of sophisticated electrical equipment, which directs and controls the light in a million different ways.
196. **Lighting** can also be used to create or enhance the scenic effect.
197. There are basically **three** ways of creating the setting and locations required by the story: **to use the real thing, to construct a scenic illusion of the real thing, to use signs and symbols of the real thing.**
198. Weapons, whether **swords or guns** can be real but must **not be harmful.**
199. **Real food** is often surprisingly **inappropriate** on stage, taking too long to eat or getting caught in the throat, **so substitutes have to be found.**
200. A **real mirror** is often a **distraction** and has to be **dulled with soap.**
201. **An oil-lamp** can be real if it does not have to be lit.
202. Sometimes **real things would be inconvenient on stage** - but audience found the novelty enjoyable.

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203. The functions of Lighting are **selectivity, revelation of form, focus, mood, location and time.**
204. **Selectivity** is the simple ability to see what is occurring on stage.
205. Any **lighting design** will be ineffective if the viewers cannot see the characters, unless this is the explicit intent.
206. **Revelation of form** is altering the perception of shapes onstage particularly three-dimensional stage elements.
207. **Focus** is directing the audience's attention to an area of the stage or distracting them from another.
208. **Mood** is setting the tone of a scene. **Harsh red light** has a totally different effect from **soft lavender light.**
209. **Location and Time** is establishing or altering position in time and space.
210. **Blues** can suggest night while **orange and red** can suggest a sunrise or sunset.
211. Use of **mechanical filters ("gobos")** to project sky scenes, the moon.
212. **Projection** is lighting may be used to project scenery or to act as scenery onstage.
213. **Plot** is a lighting event may trigger or advance the action onstage.
214. **Composition** is lighting may be used to show only the areas of the stage which the designer wants the audience to see, and to **"paint a picture".**
215. Colour is warm colour, such as **amber, red, and orange** create feelings of **intimacy and safety.**
216. Cool colours, such a **blues and whites** create feelings of **isolation and distance.**
217. From the Renaissance to the beginning of the 20 century, **scenic artists** in Europe sought out different way of creating an **illusion of visual reality on the stage.**
218. **Sebastiano Serilo**, an Italian developed three settings which could be adapted for a vast number of scenes in plays.
219. The art of scene-painting was developed to a high point - they created an **exterior and an interior setting**, where the **distant landscape** was painted on a **backcloth**, while the **middle and foreground** were shown on **wing drops** and **border** that framed the action and concealed the offstage areas at the same time.
220. While Western realism developed the making of a **replica into a highly sophisticated art**, Eastern tradition instead made an **art of the symbolic substitute.**
221. At the very beginning **candles and oil-lamps** had been used in many ingenious ways to illuminate and to create be special effects in the theatre.

222. In the early 19th century **gas lighting** was introduced.
223. It was quickly followed by a dazzling light made by **heating quicklime to incandescence**.
224. **Electric lighting** was introduced in the late **19th century**, making illumination both efficient and effective.
225. Providing **light** is creating **shade and darkness** where and when needed.
226. In the 19th century the auditorium was **darkened**, increasing the **vividness** of the stage action allowing the **spectators almost to forge their own existence**.
227. **Scenes** should be ended by a **black out** instead of by **lowering the curtain**.
228. Very useful for quick ending such as is needed for a **comic sketch with punch line, or a moment of dramatic suspense**.
229. Previously, **colour and texture** had been indicated mainly through **skilful painting**.
230. Special effects, through using **fire, moving lights or beams** filtered through silk had been hampered by the difficulty of controlling naked flames.
231. **Three-dimensional, architectural scenery** offered scope for creating very different effects with one set.
232. **Scenic Art was not divorced from the other visual arts**.
233. New developments in **painting and sculpture** were paralleled in the theatre.
234. **Realism** ceased to be the only important scenic style.
235. The impressionistic quality of light the increased interest in **psychology, in dreams and the unconscious**, made the creation of **mood, atmosphere** and underlying meaning as important as a representation of the environment.
236. At the same time, the separation of the two main theatrical traditions, **European and Asian**, now began to be bridged.
237. **Asian theatres** began to introduce more **realism**, sometimes retaining their older traditions alongside the European style, while **western theatres** introduced **decorative and symbolic scenery and props**.
238. **Greek tragedies** did not present violence on the stage.
239. Instead violent deeds, such as that of **Oedipus**, who **scratched out his own eyes and blinded himself**, were narrated by a **messenger**, the effect transmuted through his reaction and that of his hearers.
240. Yet the theatre of **Roman Empire** presented **spectacles of shocking violence** and decadence, including **gladiatorial displays and nudity**.

241. The mechanism of **performance**, particularly the need for an actor to project a character rather than simply feel it, make true realism almost impossible to achieve on a stage.
242. **Dance** is probably the actor's furthest and most obvious departure from natural behaviour.
243. Any form of dance is highly dependent upon **atmospheric and emotional support** from music.
244. **Music** is away from natural behaviour.
245. **Objects on the stage** may overstate or understate a situation.
246. **Music** may place audience imagination under strict control or allow it to reign.
247. Variations in **time and place** may vary from total changes to delicate hints.
248. Between **heightened naturalism and total symbolism** there is an unlimited range of departures from reality.
249. Light in a **real life situation** is generated naturally by **sun, moon and stars and artificially by lamps**.
250. Light can be used selectively to help concentrate the audience attention on chosen areas of the stage action - it can be used to conceal as well as to reveal.
251. **Modern staging** is entirely the slave of painting- **the painting of sets** - which purports to **give the illusion of reality**.
252. This illusion on stage is itself an illusion because the physical presence of the actor contradicts it.
253. It is impossible to set up on **stage real trees**, real houses, etc.
254. The two basic conditions for an artistic presentation of the human body on the stage are: **lighting that brings out its plasticity, and its harmonizing with the setting which brings out its attitude and movements**.
255. There was a movement to counter the representation of actuality on the stage. Its earliest proponents were **French and German**.
256. The anti-naturalists were part of a much larger movement that had its roots on the **personal, emotional obsession of Romanticism**.
257. The new theatres were presentational in its **staging, poetic rather than mundane in its language, symbolic rather than psychological** in its characters dominated by the theory of non-illusionism by **Antony Artaud**.

258. Many theatres envisioned like **presentational, theatrical, symbolist and expressionist theatre.**
259. **Gordon Craig** was neither the first nor the most innovative e of the anti-illusionists.
260. **Richard Wagner's** idea belongs to Adolphe Appia, the Swiss Architect in **Stage lighting.**
261. He sensed that the interaction of **three- dimensional forms**, including the living actor with light could produce an entirely theatrical image.
262. The use of **controlled incandescent light** is surely one of the outstanding instances of the effects of technology on theatrical art.
263. Appia grasped the implications of the new means of **providing focused, controlled light- living light as a living element** of theatrical production.
264. It was Appia who most successfully argued for **three dimensional or architectural, scenery to replace the much older painted scenery in two-dimensions.**
265. Appia was a **visionary and a mystic**, who believes in the possibility.
266. **Gordon Craig** was a literary propagandist; he was preaching innovation at a time when most European theatre was making money on something far less adventurous.
267. **Like Appia**, Craig sensed the value of controlled light, both for its ability to mould three- dimensional forms and for its ability to create mood.
268. As a theatre practitioner Craig advocated **single-artist dominance.**
269. That single artist, of course was Craig as **director, designer and interpreter of the text.**
270. Craig's objection to literary men in the theatre was healthy;
271. Craig advocated the creation of an **uber-marionette** to replace the actor, a carefully articulated, perfectly responsive mechanical man to respond to the director- designer's needs.
272. Craig was an outspoken **innovator.**
273. Craig outlived the general acceptance of his ideas by more than three decades and people live with theatre that has completely adopted Craig's theories of design, of **lighting and of intense pictorial presentation of dramatic images.**
274. The first work of Maurice Maeterlinck was hardly a fitting answer to **illusionists as Shaw, Becque, Chakhova and Ibsen.**

275. Maeterlinck's plays enjoyed some reputation during their day, especially **Pelleas and Melisande, The Death of Tintagiles, The Bluebird and Death.**
276. Other non-illusionistic dramas were the symbolic play of Strindberg Strindberg's plays - **The Ghost Sonata, The Dream Play, and The Damascus Plays.**
277. Strindberg influenced many movement a playwrights of the so-called expressionism
278. **Georg Buechner's anachronistic Woyzeck** had profound influence on German playwrights who found contemporary significance in its nonlinear structure.
279. The principal exponents of Expressionism were **George Kaiser and Ernst Toller.**
280. Most important expressionistic dramatist was **Eugene O'Neill, his plays - Dynamo, The great God Brown, and The Hairy Ape.**
281. The common elements of all these plays were symbolic externalization, in acting, setting and incident of the inner emotional content and the inner psychology of characters and action.
282. An **expressionist play** centred on a little protagonist and typically it showed him in conflict with or at the mercy of, a **machine-like government.**
283. But as a more general expression of **distaste of illusionism** and a sense that the theatre could deal in non-logical symbolism, its tendencies can still be seen.
284. **Censorship** may be imposed in the theatre for several reasons, first is disapproval of the whole idea of theatre Plato, the Greek philosopher, banned theatre in his idea republic, because it was basically pretence, a falsehood.
285. In Judaism, **the second commandment 'Thou shalt not make false idols'** can be understood to forbid, or at least to limit, the art of theatre.
286. The Christian Church **banned drama** for many years.
287. After the Reformation in the sixteenth century, **Puritans re-imposed the ban** wherever, and whenever, they had sufficient influence.
288. The Islam religion also disapproved of **theatre**; its development was therefore slower in the **Arab world**, where Islamic control of culture was stronger.
289. For example in the Roman Catholic Church, a popular feast-day evolved amongst clerics called **Feast of Fools**, this endangered the authority of the established bishops.
290. Politics of each nation has changed several times; the history of censorship provides a scale by which one can measure the **strength and confidence** of various monarchies and governments.

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291. For example, in Shakespeare's Richard II, he criticizes the **ruling authority to prevent brutality and obscenity**.
292. Theatre is open to both **violence and sex**, which are an integral part of drama.
293. Theatre reflects and possibly affects its society's view of the world: **its history, philosophy, religious attitudes, social structure**, theoretical assumptions, its way of thinking about humanity and the world and nature.
294. Theatre art is a combination of many art forms. It involves **personal commitment** in preparing a show.
295. Theatre art promotes teamwork and concern for the community. It helps in building **interpersonal skills, creativity, critical thinking and self-direction**, which is a part of life-long learning.
296. **Theatre** has often been used primarily as a teaching mechanism. Each society in history had and still has theatre that can help the people learn about their world.
297. **Theatre** helps us to learn about other societies besides our own. Theatre is an influencer and reflector of social values.
298. **Theatre** explains to people what they are and how better they could become.
299. **Theatre** also sharpens their sensibilities, intellect and sense of values.

FIVE MARK AND TEN MARK QUESTIONS

1. Drama as a performing art
2. Relation between drama and theatre
3. The role of theatre
4. The need for permanent theatres
5. Greek theatre
6. Shakespearean theatre
7. The Absurd theatre
8. The Epic theatre
9. The Multipurpose theatre
10. Designing for a particular theatre
11. The Eastern theatre
12. Conventional theatre
13. Non- conventional theatre
14. Folk theatre

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15. Urban theatre
16. Third theatre
17. Fundamentals of Play directing
18. Concept
19. Technique
20. Physical balance
21. Demonstration
22. The director and the stage
23. Components of acting
24. Gesture
25. Voice
26. Costume,
27. Make-up
28. Mask
29. Different styles in acting as an art form
30. Violence in the theatre
31. Need for censorship
32. Managing time and space
33. Reactions against the theatre of illusion
34. Expressionism and dramatic symbolism
35. Stage-design in the modern world
36. Lighting in the modern world





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