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TSPSC Degree Lecturer

**Previous Year Paper
English 2018 Paper II**



Hall Ticket Number

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Q.B. No.

100349

Booklet Code : A

Marks : 100

DL-312-ENG

Time : 120 Minutes

Paper-II

Signature of the Candidate

Signature of the Invigilator

INSTRUCTIONS TO THE CANDIDATE

(Read the Instructions carefully before Answering)

1. Separate Optical Mark Reader (OMR) Answer Sheet is supplied to you along with Question Paper Booklet. Please read and follow the instructions on the OMR Answer Sheet for marking the responses and the required data.
2. The candidate should ensure that the **Booklet Code printed on OMR Answer Sheet and Booklet Code supplied** are same.
3. Immediately on opening the Question Paper Booklet by tearing off the paper seal, please check for (i) The same booklet code (A/B/C/D) on each page. (ii) Serial Number of the questions (1-100), (iii) The number of pages and (iv) Correct Printing. In case of any defect, please report to the invigilator and ask for replacement of booklet with same code within five minutes from the commencement of the test.
4. Electronic gadgets like Cell Phone, Calculator, Watches and Mathematical/Log Tables are not permitted into the examination hall.
5. **There will be 1/4 negative mark for every wrong answer.** However, if the response to the question is left blank without answering, there will be no penalty of negative mark for that question.
6. Record your answer on the OMR answer sheet by using Blue/Black ball point pen to darken the appropriate circles of (1), (2), (3) or (4) corresponding to the concerned question number in the OMR answer sheet. Darkening of more than one circle against any question automatically gets invalidated and will be treated as wrong answer.
7. Change of an answer is **NOT** allowed.
8. Rough work should be done only in the space provided in the Question Paper Booklet.
9. **Return the OMR Answer Sheet and Question Paper Booklet to the invigilator before leaving the examination hall.** Failure to return the OMR sheet and Question Paper Booklet is liable for criminal action.

This Booklet consists of 13 Pages for 100 Questions +2 page of Rough Work
+1 Title Page i.e. Total 16 pages

1. To speak euphemistically means to speak in a mild manner or indirectly. The word 'euphemism' is drawn from an English Renaissance text titled *Eupheus* which was written by :
(1) Thomas Nashe (2) Robert Greene
(3) Thomas Dekker (4) John Lyly

2. Metaphors used by poets such as John Donne and George Herbert which were seen as strange and artificial were called _____
(1) Metaphysics (2) Conceits
(3) Similes (4) Symbols

3. The term 'Neoclassical' is used for the last quarter of the seventeenth century and into the eighteenth century because of :
(1) The enthusiasm for Greek and Latin literature
(2) The enthusiasm for English classical literature
(3) The reliance on Italian Renaissance literature
(4) The reliance on Aristotle's and Plato's work

4. Which of the following is *not* a writer of the Romantic period ?
(1) Jane Austen (2) Thomas Gray
(3) William Wordsworth (4) Walter Scott

5. Which of the following is a Victorian author who began his career as a poet but later turned to prose ?
(1) Thomas Hardy (2) Alfred, Lord Tennyson
(3) Matthew Arnold (4) Robert Browning

6. Writers such as Ezra Pound, Virginia Woolf and Gertrude Stein are usually labelled :
(1) Modernists (2) Postmodernists
(3) Neo-Romantic (4) New historicists

7. Structuralism becomes a rigorous form of literary analysis in the _____ but its origins were in the work of _____.
(1) 1930s, Todorov (2) 1930s, Genette
(3) 1950s, Jakobson (4) 1950s, Saussure

8. Which of the following is *not* a poststructuralist theorist ?
(1) Baudrillard (2) Greimas
(3) Lyotard (4) Deleuze

9. The concept that native opinions on native reality are discounted in favour of European pronouncements which then become the standard views on the subject was enunciated by :
(1) Julia Kristeva (2) Robert Young
(3) Edward Said (4) Frantz Fanon

10. The claim that the category of Third World Women homogenized women from different regions and cultures into a single category that stood in contrast to white women was first made by :
(1) Chandra Talpade Mohanty (2) Hortense Spillers
(3) Audre Lorde (4) Ruth Vanita

11. _____ is Gates's term for the revision and reversal of racist tropes.

(1) Reversals (2) Signification
(3) Revisioning (4) Signifyin(g)

12. Theorists such as Shoshana Felman, Juliet Mitchell and Jacqueline Rose can be classified as :

(1) Both structuralist and Marxist
(2) Both psychoanalytic and feminist
(3) Only structuralist
(4) Only psychoanalytic

13. The textualization of history is a phrase associated with :

(1) The New Historicists (2) The Marxists
(3) The Deconstructionists (4) The New Critics

14. Among the critics who have argued that archetypes underlie the modes, plots and genres of literary works the most influential is usually held to be :

(1) Carl Jung (2) Joseph Campbell
(3) Maud Bodkin (4) Northrop Frye

15. The New Criticism takes its name from a 1941 book of the same name by :

(1) I.A. Richards (2) L.C. Knights
(3) John Crowe Ransom (4) Robert Penn Warren

16. Wolfgang Iser, Stanley Fish and Hans Robert Jauss are associated with :

(1) Reception theory and Russian Formalism
(2) Reception Theory and Reader response criticism
(3) Russian Formalism and Reader response Criticism
(4) Russian Formalism and Structuralism

17. Sir Philip Sidney engaged with Plato's views on poetry and poets and chose to :

(1) Defend poetry
(2) Attack poetry
(3) Attack poetry and augment Plato's stance
(4) Defend poetry and support Plato's views

18. Samuel Johnson called _____ "the father of English criticism".

(1) Alexander Pope (2) Sir Philip Sidney
(3) John Dryden (4) Matthew Arnold

19. Which was the text published by Pope in 1711 which laid out, with clarity, neoclassical principles ?

(1) *An Essay on Man*
(2) *An Essay on Criticism*
(3) *Ars Poetica*
(4) *An Essay Concerning Human Understanding*

20. Identify the list which contains Mary Wollstonecraft's works :

- A Vindication of the Rights of Man; A Vindication of the Rights of Women; Frankenstein;
- A Vindication of the Rights of Women; Thoughts on the Education of Daughters; Political Justice
- A Vindication of the Rights of Women; Political Justice; The Rights of Man
- A Vindication of the Rights of Man; A Vindication of the Rights of Women; Thoughts on the Education of Daughters

21. Matthew Arnold's touchstone method refers to :

- A way of touching the reader's heart
- A way of determining what is a classic
- An engagement with historical contexts
- An engagement with texts in social contexts

22. A participant point of view can also be called :

- An emergent point of view
- A first person point of view
- A third person point of view
- An impersonal point of view

23. Which of the following is usually *not* a form of narrative poetry ?

- The limerick
- The ballad
- The elegy
- The epic

24. In the lines given below which figure of speech is used ?
 Scepter and crown must tumble down
 And in the dust be equal made
 With the poor crooked scythe and spade.

- Anaphora
- Metonymy
- Synecdoche
- Personification

25. The division of Elizabethan plays into acts and scenes is usually held to be the work of :

- Editors rather than authors
- The actors and authors
- The publishers of plays
- Players rather than editors

26. Which of the following is *not* a character in *Doctor Faustus* ?

- Valdes
- Voltemand
- Duchess of Vanholt
- Duke of Vanholt

27. As *Doctor Faustus* ends the Chorus speaks the following lines. Fill in the blank :
 Cut is the branch that might have grown full straight
 And burned is _____ laurel bough

- Caesar's
- Jove's
- Apollo's
- Zeus's

28. The players in *Hamlet* present a play that is based on an event that happened in :

- Vienna
- Venice
- Denmark
- Germany

29. At the end of *Hamlet*, just before the duel what does Claudius throw into the cup of poisoned wine ?

- More poison
- An opal
- A drug
- A pearl

30. The epic simile in *Paradise Lost* Book I which describes Satan as a large whale points to :
(1) His size (2) His nature
(3) His diet (4) His posture

31. The full title of "Tintern Abbey" is :
(1) "Lines Written Few Miles from Tintern Abbey"
(2) "Lines Written a Few Miles from Tintern Abbey"
(3) "Lines Written a Few Miles on Tintern Abbey"
(4) "Lines Written a Few Miles above Tintern Abbey"

32. In the "Immortality Ode" Wordsworth laments the passing of :
(1) The "visionary gleam"
(2) "Young lambs" bounding to the tabor
(3) "Fresh flowers" in valleys
(4) Silly kittens and butterflies

33. Andrea del Sarto's wife wishes him to pay off the debts of :
(1) His competitor who is her friend
(2) Her brother whose lover is dead
(3) Her cousin, who may be her lover
(4) Her friend whose wife is ill

34. In "My Last Duchess" the Duke resented his late wife because :
(1) She was silly
(2) She was unfaithful and fickle
(3) She was over-friendly with the painter
(4) She treated everyone similarly

35. Tess of the D'Urbervilles can best be described as :
(1) A family tragedy (2) A Greek political tragedy
(3) A sexual and moral tragedy (4) A feminist tragedy

36. In T.S. Eliot's *The Waste Land* when he writes "I had not thought death had undone so many" he is referencing a line from :
(1) Shakespeare (2) Dante
(3) Pound (4) Marvell

37. In "When Lilacs Last in the Doorway Bloomed" when Whitman writes an elegy on the death of Lincoln he is participating in a tradition of :
(1) Writing occasional verse (2) Writing epic verse
(3) Writing epitaphs (4) Writing ballads

38. In "Crossing Brooklyn Ferry" Walt Whitman's speaker does *not* employ the persona of :
(1) An all-seeing post-mortal
(2) An all-empathizing post-mortal
(3) A living breathing ferryman
(4) A post-mortal bound to the living

39. Jack Merridew in *Lord of the Flies* is :
(1) The one who finds the conch shell
(2) The leader of the cathedral choir boys
(3) The one who is initially afraid of the beastie
(4) The one who insists there is no beastie

40. According to Virginia Woolf, a woman, if she is to be an author, must have
 (1) Peace and quiet to write
 (2) Money and no family
 (3) A room of one's own and loving family
 (4) Money and a room of her own

41. In *Death of a Salesman* Ben succeeds by :
 (1) Following the law of the jungle
 (2) Being decent and law abiding
 (3) Practising deception and civility
 (4) Fighting fairly and humanely

42. Miller, by calling his protagonist Willy Loman, signals :
 (a) That he is despicable, a low man
 (b) That he is an ordinary man
 (c) That he is a type of common
 (1) (a) and (b) are correct (2) Only (b) is correct
 (3) (c) and (a) are correct (4) Only (c) is correct

43. Toni Morrison in *Beloved* reworks the real-life incident of :
 (1) Margaret Garner's murder of her child
 (2) Margaret Mitchell's murder of her child
 (3) Joel Garner's murder of his child
 (4) Margaret Garner's master's love for her

44. Mulk Raj Anand's *Untouchable* begins in the town of :
 (1) Bulashah (2) Balharshah
 (3) Bulandshahar (4) Balapur

45. Kamala Das's lines in "An Introduction"
 The language I speak
 becomes mine, its distortion, its queerness
 All mine, mine alone
 It is as human as I am human, don't
 You see?
 Are an expression of :
 (1) Her regret at not being able to use her language well
 (2) An apology for not writing in the language she speaks in
 (3) The nativization and localization of English by the speaker
 (4) Her determination to speak in convoluted ways

46. Karnad's *Hayavadana* mocks the belief that :
 (1) Animals are as intelligent as humans
 (2) The head is superior to the body
 (3) Love makes one blind
 (4) Nature is sympathetic to man

47. Rushdie's *Midnight's Children* makes India available through :
 (a) One dominant viewpoint
 (b) Multiple fragmented memories
 (c) Polyphonic histories
 (1) Only (a) (2) Only (b)
 (3) (a) and (c) (4) (b) and (c)

48. Okonkwo in Achebe's *Things Fall Apart* wants to avoid being :
(1) Like a woman and like his father
(2) Masculine and macho
(3) Like other men
(4) An uncaring male like his father

49. In Atwood's *Edible Woman* the narration can best be described as :
(1) Moving from first person to third person
(2) Moving from third person to first person
(3) Moving from first to third to first person
(4) Staying in first person throughout

50. Throughout *Dream on Monkey Mountain* Walcott stresses :
(a) The native's mimicry of his forefathers
(b) The adoration of Western culture
(c) The native's love of his own culture
(d) The native's mimicry of the colonial masters
(1) (a), (b) and (d) (2) (b) and (d)
(3) (a) and (b) (4) (c) and (d)

51. In India English is :
(a) One of the languages used for many of the government activities
(b) The mother tongue of fifty two percent of the population
(c) One of the languages that enables communication among strangers
(d) The language of much of the trade and commerce
(1) All four statements are correct
(2) (a), (b), and (c) are correct
(3) Only (c) and (d) are correct
(4) (a), (c) and (d) are correct

52. Which of the following is *not* a reason for English becoming a global language ?
(1) The colonial expansion and developments in Asia, Africa and the South Pacific
(2) The adoption of English as an official language by many newly independent countries
(3) Its use across governance, politics, entertainment, business, media and education
(4) The settlement of English men and women across the world, in every known area.

53. In learning English as a second language L1 transfer or interference refers to :
(1) Pronunciation being affected by one's mother tongue influence
(2) The learner's grammar structures only being affected
(3) The learner's primary language affecting her progress in learning L2
(4) Vocabulary and semantics being affected

54. Teaching English as a Foreign Language (TEFL) is most closely related to :
(a) ESOL (English for Speakers of Other Languages)
(b) ESL (English as a Second Language)
(c) ESP (English for Special Purposes)
(d) EAP (English for Academic Purposes)
(1) (a) and (b) (2) (b) and (c)
(3) (a), (b) and (c) (4) (a), (c) and (d)

55. The Grammar Translation method worked by :

- (1) Treating language at the level of everyday communication
- (2) Treating language at the level of the sentence only
- (3) Treating language at the level of the morpheme
- (4) Treating language at the level of the textbook

56. At the end of the 19th century the reaction the Grammar Translation method evoked resulted in :

- (1) The structural approach to language teaching
- (2) Blended methods of language learning
- (3) L1 influence being prioritised in ELT
- (4) The direct method of language learning

57. The Audiolingual method works through :

- (1) Interaction in the real world via hearing and speaking
- (2) Habit formation through interaction with native speakers
- (3) Habit formation through repetition and reinforcement
- (4) Interaction with only the teacher in a controlled environment

58. Communicative language teaching is often seen as :

- (1) Fixated on grammatical accuracy and precision
- (2) Privileging the pursuit of fluency over accuracy
- (3) Privileging the ability to translate precisely
- (4) Ignoring the learner's everyday requirements

59. The progression in the Structural Approach is :

- (1) From hearing, through pronunciation to speaking reading and writing
- (2) From writing through reading to speaking and pronunciation
- (3) From speaking and hearing to writing and reading with clarity
- (4) From listening and writing to grammatical structures to speech

60. Extensive listening includes :

- (a) The learner choosing for himself
- (b) The learner doing so for pleasure
- (c) The learner listening to varied material

- (1) (a) and (c) (2) Only (a)
- (3) (a), (b) and (c) (4) (b) and (c)

61. For best results extensive listening should *not* be followed by :

- (1) Summarising the content (2) Nothing further
- (3) Fill in reports (4) Writing in a journal

62. In intensive listening exercises, before the listener answers questions she should :

- (1) Hear the recorded material at least twice or more
- (2) Hear the recorded material only once
- (3) Hear the recorded material in a natural setting with outside noises
- (4) Hear the recorded material in a noisy, echoing classroom

63. A genre approach to teaching writing skills refers to :

- (a) Focussing on genres such as the historical novel, the short story, the elegy, etc
- (b) Focussing on examples of everyday genres such as letters to the newspaper
- (c) Focussing on familiarising oneself with examples before trying to write one
- (d) Focussing on the elements of a literary genre before sampling and writing

- (1) (b) and (d) (2) (a) and (b)
- (3) (c) and (d) (4) (b) and (c)

64. Creative writing exercises are of particular benefit for teaching writing because :

- (1) It is often hard and demotivating
- (2) It requires the learner to exercise their imaginative faculties
- (3) It requires an appropriate reader audience of peers and juniors
- (4) It helps them to discover themselves and tap into their own experiences

65. Cooperative writing refers to :

- (1) Teachers and learners writing together
- (2) A group of learners doing a writing exercise together
- (3) Learners writing cooperatively with their family members
- (4) Learners cooperating with their teachers on writing exercises

66. Scanning as a reading skill refers to :

- (1) Reading to extract specific information
- (2) Reading for general understanding
- (3) Identifying a specific language use
- (4) Reading to analyse text construction

67. Which of the following is *not* a skill involved in reading ?

- (1) Deducing the meaning of unfamiliar lexical items
- (2) Understanding cohesion between parts of a text
- (3) Recognizing indicators in discourse
- (4) Understanding voice and tone modulations

68. Reading comprehension exercises can include :

- (a) Multiple choice questions
- (b) Matching photographs
- (c) Tracing a route on a map

- (1) Only (a) (2) Only (b)
- (3) (b) and (c) (4) (a), (b) and (c)

69. The environmentalist view of learning to speak gave rise to :

- (1) The audio-lingual method (2) The audio-visual method
- (3) The structuralist approach (4) The innatist approach

70. In the functional view of language, speaking is regarded as a :

- (1) Conceptualized formulaic event
- (2) Contextualised communicative event
- (3) Monitored formulation
- (4) Situated automatic selection

71. Which of the following is *not* necessary to produce linguistically acceptable utterances ?

- (1) Phonology (2) Orthography
- (3) Grammar (4) Vocabulary

72. In a rule-based approach to learning vocabulary the instructor will familiarise the learner with rules regarding :

(a) Affixation
(b) Compounding
(c) Conversion
(1) (a) and (b) (2) (a) and (c)
(3) (a), (b) and (c) (4) (b) and (c)

73. Polysemous words can often confuse a learner because they :

(1) Have the same spellings and meanings
(2) Have multiple but related meaning
(3) Have identical pronunciation and meaning
(4) Have varying spellings and meanings

74. A teacher with a large class must be willing to :

(1) Establish routines and be organised
(2) Use pair-work and groupwork
(3) Do all the work by herself
(4) Delegate responsibilities to students

75. A grammarian interested in formal descriptions will often use sentences drafted to illustrate the grammatical rules rather than those drawn from real world sources or contexts.

This statement :

(1) Is true (2) Is wholly false
(3) Could be true or false (4) Makes no sense

76. Good grammar rules should ideally exhibit :

(1) Simplicity, truth, relevance and clarity
(2) Complexity, truth, relevance and clarity
(3) Complexity, relevance and precision
(4) Simplicity, truth, precision and flexibility

77. An external evaluation of teaching materials ideally includes :

(a) Looking at the cover design
(b) Reading the blurb
(c) Reading the page of contents
(d) Browsing through the chapters
(e) Checking the date of publication
(1) (a), (c) and (d) (2) (a), (b) and (c)
(3) (b), (c), (d) and (e) (4) (b), (c) and (e)

78. Teaching literature within a historicist framework does *not* require :

(1) Knowledge of the contexts in which the text was produced
(2) Attention to the historical details within the text
(3) Imposing a presentist critical interpretative framework
(4) Demonstrating how the text is situated within its historical moment

79. If stylistics is the study of style in literature, it does not study :

(1) Internal deviation (2) Language units at various levels
(3) External deviation (4) Poststructural deviation

80. Second language learners reading literature in the target language face problems that include :

(a) Failure to detect irony
(b) Understanding of point of view
(c) Inferring problematically
(1) (a) and (b) (2) (a) and (c)
(3) (b) and (c) (4) (a), (b) and (c)

81. A test to diagnose a learner's specific levels of language learning would *not* include :

(1) Several subtests to test various language skills
(2) A test to check aptitude and potential
(3) Tests to measure components of a single skill
(4) Tests to check strengths and weaknesses

82. English language tests are usually concerned with measuring the learner's :

(1) Proficiency and achievement (2) Aptitude and achievements
(3) Proficiency and intelligence (4) Aptitude and progress

83. When testing language skills it is advisable to :

(1) Take small samples of language performance
(2) Give one long essay question
(3) Have a large number of items in a test
(4) Change the conditions in which the test is given

84. Which of the following is now considered a not-quite-reliable form for language testing ?

(1) Translation (2) Multiple choice questions
(3) Composition (4) Scored interview

85. Which of the following would *not* be a characteristic of a good language test ?

(1) Reliability (2) Scoring variations
(3) Empirical validity (4) Interpretive ease

86. Alveolar sounds such as "t" and "d" are made by :

(1) The tongue touching the ridge between the top front teeth and the hard palate
(2) The tongue coming in contact with the velum
(3) The tongue coming in contact with the upper side teeth
(4) The teeth touching the lips

87. Affricates are composed of :

(1) A labial and a glottal (2) An alveolar and a glottal
(3) A glottal and a palatal (4) A phoneme and a fricative

88. Complex words in English are of two major types. They are :

(1) Words made with a prefix and words made with a suffix
(2) Words made with an affix and simple words
(3) Words made with a prefix and compound words
(4) Words made with an affix and compound words

89. When we think of a phrase as containing a head and modifiers :
(a) The head controls the modifiers
(b) The head conveys a central piece of information
(c) The modifiers convey additional information
(1) Only (a) and (b) are true (2) Only (b) and (c) are true
(3) (a), (b) and (c) are true (4) Neither (a) nor (c) is true

90. Lexical or content words include :
(1) Nouns, verbs, articles and adverbs
(2) Nouns, verbs, adjectives and adverbs
(3) Verbs, auxiliary verbs and adjectives
(4) Demonstrative adjectives and nouns

91-95. Read the passage given below and answer the questions (91-95) that follow :

LET US IMAGINE that Shakespeare found himself from boyhood fascinated by language, obsessed with the magic of words. There is overwhelming evidence for this obsession from his earliest writings, so it is a very safe assumption that it began early, perhaps from the first moment his mother whispered a nursery rhyme in his ear :

Pillycock, pillycock, sate on a hill,
If he's not gone—he sits there still.

(This particular nursery rhyme was rattling around in his brain years later, when he was writing *King Lear*. "Pillicock sat on Pillicock-hill," chants the madman Poor Tom [3.4.73].) He heard things in the sounds of words that others did not hear; he made connections that others did not make; and he was flooded with a pleasure all his own.

This was a love and a pleasure that Elizabethan England could arouse, richly satisfy, and reward, for the culture prized ornate eloquence, cultivated a taste for lavish prose from preachers and politicians, and expected even people of modest accomplishments and sober sensibilities to write poems. In one of his early plays, *Love's Labour's Lost*, Shakespeare created a ridiculous schoolteacher, Holofernes, whose manner is a parody of a classroom style that most audience members must have found immediately recognizable. Holofernes cannot refer to an apple without adding that it hangs "like a jewel in the ear of *caelo*, the sky, the *welkin*, the heaven" and that it drops "on the face of *terra*, the soil, the land, the earth" (4.2.4-6). He is the comical embodiment of a curriculum that used, as one of its key textbooks, Erasmus's *On Copiousness*, a book that taught students 150 different ways of saying (in Latin, of course) "Thank you for your letter."

91. Shakespeare used a nursery rhyme in *King Lear*. This can be seen as certain evidence of :
(1) His mother singing nursery rhymes to him
(2) His fascination for words and rhymes
(3) His early interest in words and their sounds
(4) The rhyme rattling around in his brain

92. When the author begins a biography of Shakespeare with "Let us imagine" we should understand that :

- (1) Much of what follows is factual, historical truth
- (2) What follows may be a mix of imagination and fact
- (3) Much of what follows is imagined as true
- (4) Much of what follows is imagined but not true

93. Shakespeare's love for words and interest in sounds is evidenced by :

- (1) His using a nursery rhyme in King Lear
- (2) His mother singing to him as a child
- (3) All his writings from the very earliest
- (4) His pleasure in writing beautiful words

94. Most of the audience watching Love's Labour's Lost would have recognized Holofernes :

- (1) Because they were all taught by him
- (2) Because they all knew of him
- (3) Because his way of speaking was parodic of what they had been taught
- (4) Because he was in all the textbooks they used in Elizabethan schools

95. From the last line of the passage we can understand that :

- (1) Most of the education in Elizabethan England was in Latin
- (2) The students were expected to think people only in Latin
- (3) The students were expected to use an ornate style of speech
- (4) The education of the times stressed rote learning in Latin.

96-100. Read the poem given below and answer the questions (96-100) that follow :

Education for Leisure

Carol Ann Duffy

Today I am going to kill something. Anything.
I have had enough of being ignored and today
I am going to play God. It is an ordinary day,
a sort of grey with boredom stirring in the streets.

I squash a fly against the window with my thumb.
We did that at school. Shakespeare. It was in
another language and now the fly is in another language.
I breathe out talent on the glass to write my name.

I am a genius. I could be anything at all, with half
the chance. But today I am going to change the world.
Something's world. The cat avoids me. The cat
knows I am a genius, and has hidden itself.

I pour the goldfish down the bog. I pull the chain.
I see that it is good. The budgie is panicking.
Once a fortnight, I walk the two miles into town
for signing on. They don't appreciate my autograph.

There is nothing left to kill. I dial the radio
and tell the man he's talking to a superstar.
He cuts me off. I get our bread-knife and go out.
The pavements glitter suddenly. I touch your arm.

96. When the speaker says he is going to kill something today :
(1) It is because he is tired of being bored
(2) It is because he is powerless and ineffectual
(3) It is because he is tired of grey streets
(4) It is because he is like God, all-powerful.

97. When the speaker's killing a fly reminds him of Shakespeare, he may be
(a) Imagining himself to be great and powerful
(b) Showing connections between his education and his actions
(c) Showing the relevance of Shakespeare to contemporary youth
(1) Both (a) and (b) (2) Both (b) and (c)
(3) Both (a) and (c) (4) Only (a)

98. The speaker's belief that his genius is acknowledged only by the cat :
(1) Indicates clearly that he is delusional
(2) Indicates that he is an animal lover
(3) Indicates that he will kill the cat soon
(4) Indicates that he loves only cats

99. The speaker in the poem is someone who is unemployed. This is indicated by the line(s) :
(1) I could be anything at all, with half
the chance.
(2) Once a fortnight, I walk the two miles into town
for signing on. They don't appreciate my autograph
(3) I am going to play God
(4) I dial the radio
and tell the man he's talking to a superstar.

100. In the final stanza we see the speaker about to 'play God' with his bread-knife. Our understanding that he might hurt a random stranger is :
(1) Because of the pronouns that are used in the stanza
(2) Because he touches the reader's arm
(3) Because he has already killed the goldfish
(4) Because the man on the radio cut him off.

Space for Rough Work



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