

Read the following passage carefully and answer the questions that follow: (20) The third great defect of our civilization is that it does not know what to do with its knowledge. Science has given us powers fit for the gods, yet we use them like small children. For example, we do not know how to manage our machines. Machines were made to be man's servants; yet he has grown so dependent on them that they are in a fair way to become his master. Already most men spend most of their lives looking after and waiting upon machines. And the machines are very stern masters. They must be fed with coal, and given petrol to drink, and oil to wash with, and they must be kept at the right temperature. And if they do not get their meals when they expect them, they grow sulky and refuse to work, or burst with rage, and blow up, and spread ruin and destruction all around them. So we have to wait upon them very attentively and do all that we can to keep them in a good temper. Already we find it difficult either to work or play without the machines, and a time may come when they will rule us altogether, just as we rule the animals. And this brings me to the point at which I asked, "What do we do with all the time which the machines have saved for us, and the new energy they have given us?" On the whole, it must be admitted, we do very little. For the most part we use our time and energy to make more and better machines; but more and better machines will only give us still more time and still more energy, and what are we to do with them? The answer, I think, is that we should try to become more civilized. For the machines themselves, and the power which the machines have given us, are not civilization but aids to civilization. But you will remember that we agreed at the beginning that being civilized meant making and linking beautiful things. Thinking freely, and living rightly and maintaining justice equally between man and man. Man has a better chance today to do these things than he ever had before; he has more time, more energy, less fear, and less to fight against. If he will give his time and energy which his machines have won for him to making more beautiful things, to finding out more and more about the universe, to removing the causes of quarrels between nations, to discovering how to prevent poverty, then I think our civilization would undoubtedly be the greater, as it would be the most lasting that there has ever been.

Questions:

1. Instead of making machines our servants the author says they have become our masters. In what sense has this come about?? (4)
2. The use of machines has brought us more leisure and more energy. But the author says that this has been a curse rather than a blessing. Why? (4)
3. What exactly is the meaning of 'civilization'? Do you agree with the author's views? (4)
4. 'Making more beautiful things' – what does this expression mean? Make a list of the beautiful things that you would like to make and how you would make them. (4)
5. Mention some plans you may have to prevent poverty in the world. Who would receive your most particular attention, and why?

ANSWER QUESTION No: 1

The author says that machines have become our masters because we take care of them like our masters. We keep them in an adequate temperature. We feed them with fuel. Because they do ^{refuse} not work when we do not care of them. That's way machines have become our masters.

ANSWER QUESTION NO: 02

The use of machines has brought us more leisure ^{time} and more energy.

But this has been a curse rather than a blessing because we use this time to make ^{our} machines more better.

Resultantly, we have more leisure time and more energy. ^{But} We do not use this to become ^{more} civilized. So we waste this valuable with time. We should use this time to improve our society.

ANSWER QUESTION No: 03

Civilization means a beautiful connection and relation among the members and institutions of society. Civilization promotes equality, justice, love, and rule of law. All members of society lives with peace and love. Yes I agree with the author's view.

ANSWER QUESTION No: 04

'Making more beautiful things' means that we can use leisure time for the betterment of our society and civilization. I would like the beautiful things that I would like to make are: ~~the~~ eradication of corruption, poverty, and ~~the~~ unemployment. I will promote transparency and honesty. I will give free education and will collaborate with my friends and students to give free education and help needy people. In this way poverty, unemployment and

corruption will eradicate.

ANSWER QUESTION No: 5

We can eradicate poverty in the world by equal distribution of resources. We can collaborate with other developed and developing countries to promote access to all basic needs and resources.

~~We can also eradicate poverty by creating jobs for both men and~~

women. If I share my plans to eradicate poverty with local government, ~~the~~ it may be ready to work for it.

Because it needs just the collaboration of local government and moral support.

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according to demand of answer
over all satisfactory
8/20

Q.2 Make a precis of the given passage and suggest a suitable heading. (20+5)

From Plato to Tolstoy art has been accused of exciting our emotions and thus of disturbing the order and harmony of our moral life. "Poetical imagination, according to Plato, waters our experience of lust and anger, of desire and pain, and makes them grow when they ought to starve with drought. "Tolstoy sees in art a source of infection. "Not only in infection," he says, "a sign of art, but the degree of infectiousness is also the sole measure of excellence in art." But the flaw in this theory is obvious. Tolstoy suppresses a fundamental moment of art, the moment of form. The aesthetic experience – the experience of contemplation – is a different state of mind from the coolness of our theoretical and the sobriety of our moral judgment. It is filled with the liveliest energies of passion, but passion itself is here transformed both in its nature and in its meaning. Wordsworth defines poetry as "emotion recollected in tranquility". But the tranquility we feel in great poetry is not that of recollection. The emotions aroused by the poet do not belong to a remote past. They are "here"-alive and immediate. We are aware of their full strength, but this strength tends in a new direction. It is rather seen than immediately felt. Our passions are no longer dark and impenetrable powers; they become, as it were, transparent. Shakespeare never gives us an aesthetic theory. He does not speculate about the nature of art. Yet in the only passage in which he speaks of the character and function of dramatic art the whole stress is laid upon this point. "The purpose of playing," as Hamlet explains, "both at the first and now, was and is, to hold, as twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." But the image of a passion is not the passion itself. The poet who represents a passion does not infect us with this passion. At a Shakespeare play we are not infected with the ambition of Macbeth, with the cruelty of Richard III, or with the jealousy of Othello. We are not at the mercy of these emotions; we look through them; we seem to penetrate into their very nature and essence. In this respect Shakespeare's theory of dramatic art, if he had such a theory, is in complete agreement with the conception of the fine arts of the great painters and

sculptors.

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Art and Poetry ^{and its influence}

~~From Plato to Tolstoy art has been~~
~~accused of influencing our lives.~~
~~Plato deems poetical imagination affects~~
~~our emotions. Tolstoy thinks that~~
~~the excellence of art depends upon~~
~~its influence on human lives.~~

But the aesthetic experience is different from explain above. It does not infect human lives. Wordsworth considers ~~that~~ poetry as emotion recollected in tranquillity. A poet writes poetry according to his emotions and observation. His emotions do not affect other humans. Because every person has different emotions and experiences. Shakespeare does not speculate about the nature of art. As Helmet explains the poet writes after observing the nature and events. His writings do not affect us because his understanding of things may be different from us. So, if the Shakespeare has the theory of dramatic art, then it is complete with conception of fine art of the great painters and sculptors.

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