

Master series Mock CAT - 10 2018

Scorecard (procreview.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Accuracy (AccSelectGraph.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Qs Analysis (QsAnalysis.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Booster Analysis (BoosterAnalysis.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Video Attempt (VideoAnalysis.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Solutions (Solution.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Bookmarks (Bookmarks.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

Toppers (Toppers.jsp?sid=aaa5BycB_LJvH-TdBuPHwSun Jan 20 07:37:35 UTC 2019&qsetId=WoWDYUINYuw=&qsetName=Master series Mock CAT - 10 2018)

VARC

DILR

QA

Sec 1

Directions for questions 1-3: Each of the following paragraphs has five sentences. One of these doesn't belong to the paragraph. Type in the option number of the odd sentence.

Q.1

1. A capstone of this development was an article by Jerome S. Bruner linking perception to the concept of pre-established cognitive categories.
2. Two important developments in social psychology shortly after World War II accelerated interest in the processes of stereotyping.
3. Bruner explicitly stressed the assimilation of incoming information to the 'typical instance' of a category, thus providing a fruitful context for the discussion of stereotyping.
4. Stereotypic thinking was found to characterize high scorers on the F scale, which was designed to measure authoritarianism.
5. One was a growth of interest in the role of motivation and past experience as determinants of our perceptions.

Solution:

Correct Answer : 4

The correct sequence is 2513. 2 introduces the paragraph by stating that two developments in social psychology after World War II gave rise to stereotyping. 4 will not follow 2 as it talks about 'Stereotypic thinking' which cannot be connected to any of the other sentences. 5 follows 2 because it states one of the two developments. 1 follows 5 because of the term 'this development'. 3 follows 1 because both of them talk about Bruner.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 1-3: Each of the following paragraphs has five sentences. One of these doesn't belong to the paragraph. Type in the option number of the odd sentence.

Q.2

1. Nineteen sixty-three was a pivotal year in the history of race relations in the United States.
2. City authorities turned fire hoses and police dogs on a large crowd of demonstrators—many of whom were children from local schools—and hundreds of protesters were beaten and arrested.
3. The violent commotion was broadcast in national and world news media, allowing millions to witness the startling brutality of American racism for the first time.
4. In April of that year, Martin Luther King Jr. and several other civil rights leaders initiated a nonviolent protest campaign to desegregate public facilities in Birmingham, Alabama.
5. Martin Luther King's eloquent and heartfelt "I Have a Dream" speech, is the highlight of this event.

Solution:

Correct Answer : 5

The correct sequence is 1423. 1 and 4 form a mandatory pair as 'in April of that year' refers to the year 'Nineteen sixty-three' used in 1. 4, 2 also follow a mandatory pair as 'protest campaign' in 4 is further discussed in 2- 'demonstrators' and 'protesters'. 3 follows 2 as it further explains the violent action of the city authorities and uses the phrase- "this violent commotion". 5, though based on a similar topic, is unrelated to the given paragraph - as it is unclear what is the reference to the 'event'. Moreover, the entire paragraph is in the past tense, however, sentence 5 uses 'is'.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 1-3: Each of the following paragraphs has five sentences. One of these doesn't belong to the paragraph. Type in the option number of the odd sentence.

Q.3

1. The development of spirituality is generally recognized as requiring some sort of practice or discipline in order to make 'progress'.
2. For other, while the evident order within the universe at macro - and micro -levels is sufficient to demonstrate that there is an intelligence at work much greater than the human mind, this does not justify naming it as God.
3. The debate about the status of spiritual beliefs such as the existence of God, the meaning of life, the absolute existence of moral laws, and many more such, typically appears to reach an impasse between mature spiritual seekers and the sceptics.
4. For a believer there is no need to prove in any rational way that God exists as his existence is self-evident in his creation.
5. To the spiritual person the sceptic appears like a blind man trying to say something about sight when it is absent in himself, and the spiritual person appears to the sceptic as a vulnerable person motivated by emotional needs to find some delusional area of comfort or support.

Solution:

Correct Answer : 1

The correct sequence is 3542. 3 and 5 form a mandatory pair as the two talk about the debate between the spiritual seeker and the skeptic. 4 and 2 also form a mandatory pair as the two individually talk about spiritual seekers and skeptics. 1 is unrelated because it talks about "development of spirituality" and hence it will not connect with any of the other sentences.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of "separating the art from the artist"?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist's work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We're learning more every day about how the entertainment industry has been shaped by their abuses of power. It's time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists, determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to "separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior." It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, "Being an artist has absolutely nothing — nothing — to do with one's personal behaviour." Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: "Let the art stand for itself, and these men stand in judgment, and never the twain shall meet."

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls "the aesthetic alibi": The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius "was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever." And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers "can be illuminating," the "better a film is, the likelier that the biography only fills in details regarding what should already have been apparent to a clear-eyed viewing." That's a bizarre calculation that dismisses discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the "Rent" star who accused Kevin Spacey of preying on him when he was 14. "I hate that actor that ruined that guy's career," he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of "Last Tango in Paris," boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film's infamous butter scene because he "wanted her reaction as a girl, not as an actress." The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kicky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.4

What is the primary purpose of the passage?

-
- 1 ☐ To make the readers understand the difference between the politics of art and aesthetics.
-
- 2 ☐ To make the readers understand that art cannot be secluded from the biography of the artists, thus appraising the power politics that exist in Hollywood.
-
- 3 ☐ To make the readers understand that Hollywood has been shaped by power abuse, which has made it hard to separate the artist's misdeeds from his work.
-
- 4 ☐ To make the readers aware about the implications of power abuse in Hollywood via various examples like Kevin Spacey, Roman Polanski etc.
-

Solution:

Correct Answer : 3

1 is wrong. The passage does not talk about aesthetics. The author doesn't appraise anything, hence 2 is also wrong. Option 4 is incomplete and does not contain the essence of the passage. Option 3 is the only correct answer. Option 3 is the correct answer as the 1st paragraph of the passage contains the same information.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of “separating the art from the artist”?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist's work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We're learning more every day about how the entertainment industry has been shaped by their abuses of power. It's time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists, determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to “separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior.” It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, “Being an artist has absolutely nothing — nothing — to do with one's personal behaviour.” Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: “Let the art stand for itself, and these men stand in judgment, and never the twain shall meet.”

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls “the aesthetic alibi”: The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius “was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever.” And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers “can be illuminating,” the “better a film is, the likelier that the biography only fills in details regarding what should

already have been apparent to a clear-eyed viewing.” That’s a bizarre calculation that dismisses discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the “Rent” star who accused Kevin Spacey of preying on him when he was 14. “I hate that actor that ruined that guy’s career,” he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of “Last Tango in Paris,” boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film’s infamous butter scene because he “wanted her reaction as a girl, not as an actress.” The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kinky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.5

What is the purpose of the paragraph stating “These men stand accused . . . behaviour”?

-
- 1 ☐ The artist as an erring being should not be considered when experiencing the art work.
-
- 2 ☐ The artists who are prone to transgressive behaviour distort the industry.
-
- 3 ☐ The artist’s artistic content is shaped by personality which often damages the medium.
-
- 4 ☐ The artists who harass other people often use those experiences to build up a successful career.
-

Solution:

Correct Answer : 3

The paragraph explicitly discusses that the art and the artist should not be separated. The artist in a position of power also create an insulated atmosphere which robs others of positive chances at producing artistic content thus also damaging the potential of respective artistic mediums. This makes option 3 correct. 2 is close but it only provides a glimpse of one aspect. Option 4 is incomplete. Option 1 is factually incorrect and hence should be discarded.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of “separating the art from the artist”?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist’s work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We’re learning more every day about how the entertainment industry has been shaped by their abuses of power. It’s time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists,

determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to "separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior." It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, "Being an artist has absolutely nothing — nothing — to do with one's personal behaviour." Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: "Let the art stand for itself, and these men stand in judgment, and never the twain shall meet."

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls "the aesthetic alibi": The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius "was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever." And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers "can be illuminating," the "better a film is, the likelier that the biography only fills in details regarding what should already have been apparent to a clear-eyed viewing." That's a bizarre calculation that dismisses discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the "Rent" star who accused Kevin Spacey of preying on him when he was 14. "I hate that actor that ruined that guy's career," he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of "Last Tango in Paris," boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film's infamous butter scene because he "wanted her reaction as a girl, not as an actress." The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kinky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.6

Why is Polanski's mention crucial in the passage?

-
- 1 ☐ It blows apart the myth of art and the artist as separate entities.
-
- 2 ☐ It asserts that the artist as a person and the work of art can stand separately.
-
- 3 ☐ It problematizes the position of the victim in discussions regarding harassment.
-
- 4 ☐ It helps to judge Polanski retrospectively.
-

Solution:

Correct Answer : 1

In the passage a critic comments that the work of art should stand on its own merit. The separation of art and artist is cardinal and the two shall never meet. However, Polanski drugged a minor on the pretext of artistic endeavour. The work and the artist's transgressive behaviour meet more often than not. Polanski is used to emphasise that the separation is not possible.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of “separating the art from the artist”?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist's work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We're learning more every day about how the entertainment industry has been shaped by their abuses of power. It's time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists, determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to “separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior.” It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, “Being an artist has absolutely nothing — nothing — to do with one's personal behaviour.” Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: “Let the art stand for itself, and these men stand in judgment, and never the twain shall meet.”

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls “the aesthetic alibi”: The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius “was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever.” And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers “can be illuminating,” the “better a film is, the likelier that the biography only fills in details regarding what should

already have been apparent to a clear-eyed viewing.” That’s a bizarre calculation that dismisses discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the “Rent” star who accused Kevin Spacey of preying on him when he was 14. “I hate that actor that ruined that guy’s career,” he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of “Last Tango in Paris,” boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film’s infamous butter scene because he “wanted her reaction as a girl, not as an actress.” The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kinky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.7

According to the passage, the branding of the artist as a genius is a license for:

- 1 ☐ unremitting creativity.
- 2 ☐ deplorable activities.
- 3 ☐ biographical accounts.
- 4 ☐ unmitigated disaster.

Solution:

Correct Answer : 2

All the options are present in some form or the other except option 2. The passage actually states- “But Mr Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson’s hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.”

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of “separating the art from the artist”?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist’s work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We’re learning more every day about how the entertainment industry has been shaped by their abuses of power. It’s time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists, determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences

of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to "separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior." It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, "Being an artist has absolutely nothing — nothing — to do with one's personal behaviour." Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: "Let the art stand for itself, and these men stand in judgment, and never the twain shall meet."

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls "the aesthetic alibi": The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius "was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever." And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers "can be illuminating," the "better a film is, the likelier that the biography only fills in details regarding what should already have been apparent to a clear-eyed viewing." That's a bizarre calculation that dismisses discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the "Rent" star who accused Kevin Spacey of preying on him when he was 14. "I hate that actor that ruined that guy's career," he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of "Last Tango in Paris," boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film's infamous butter scene because he "wanted her reaction as a girl, not as an actress." The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kicky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.8

Which of the following is false according to the given passage?

-
- 1 ☐ According to few critics, assessing works of artists on the basis of his\her biography is profane.
-
- 2 ☐ Roman Polanski invited a 13 year old for a photo-shoot and then offered Jack Nicolson to drug and rape her.
-
- 3 ☐ According to Mark Anthony Neal, an African-American studies scholar at Duke University, art should be seen as a separate entity aloof from the personal lives of the artists and both should be judged separately.
-
- 4 ☐ The accused men use their star power in Hollywood to create traps for their victims and then using that power they physically molest or rape their victims.
-

Solution:

Correct Answer : 2

All the options are present in some form or the other except option 2. It is wrongly stated. *"But Mr Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met."*

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 4-9: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Can we now do away with the idea of "separating the art from the artist"?

Whenever a creative type (usually a man) is accused of mistreating people (usually women), a call arises to prevent those pesky biographical details from sneaking into our assessments of the artist's work. But the Hollywood players accused of harassment or worse — Harvey Weinstein, James Toback, Kevin Spacey and Louis C.K., to name a few from the ever-expanding list — have never seemed too interested in separating their art from their misdeeds. We're learning more every day about how the entertainment industry has been shaped by their abuses of power. It's time to consider how their art has been, too.

These men stand accused of using their creative positions to offend — turning film sets into hunting grounds; grooming young victims in acting classes; and luring female colleagues close on the pretext of networking, only to trap them in uninvited provocative situations. The performances we watch onscreen have been shaped by those actions. And their offenses have affected the paths of other artists, determining which rise to prominence and which harassed or shamed out of work are. In turn, the critical acclaim and economic clout afforded their projects have worked to insulate them from the consequences of their behaviour.

This idea of assessing an artist's work in light of his biography is, to some critics, blasphemous. Roman Polanski's 2009 arrest inspired a New York Times round table on whether we ought to "separate the work of artists from the artists themselves, despite evidence of reprehensible or even criminal behavior." It stands as a useful artefact of the prevailing attitude on the question in the early 21st century. The screenwriter and critic Jay Parini wrote, "Being an artist has absolutely nothing — nothing — to do with one's personal behaviour." Mark Anthony Neal, an African-American studies scholar at Duke University, put it this way: "Let the art stand for itself, and these men stand in judgment, and never the twain shall meet."

But Mr. Polanski stood charged of inviting a 13-year-old girl into Jack Nicholson's hot tub on the pretext of photographing her as a model, and then drugging and raping her. The twain have met.

A proclivity for reprehensible acts is built right into the mythos of the artistic genius — a designation rarely extended to women. This is what the historian Martin Jay calls "the aesthetic alibi": The art excuses the crime. Mr. Jay writes that in the 19th century, artistic genius "was often construed as unbound by non-aesthetic considerations — cognitive, ethical, or whatever." And often the ethical lapses afforded to artists have concerned the mistreatment of women.

That tradition lives on today. Recently, the New Yorker film critic Richard Brody responded to assault accusations against Mr. Weinstein by suggesting that while outside information about filmmakers "can be illuminating," the "better a film is, the likelier that the biography only fills in details regarding what should already have been apparent to a clear-eyed viewing." That's a bizarre calculation that dismisses

discussions of bad deeds based on the talent of the person performing them. The journalist Gay Talese was blunter in his dismissal of Anthony Rapp, the “Rent” star who accused Kevin Spacey of preying on him when he was 14. “I hate that actor that ruined that guy’s career,” he said.

Directors, meanwhile, have justified the mistreatment or plain resentment of women as a gritty artistic choice. Bernardo Bertolucci, the director of “Last Tango in Paris,” boasted that he chose not to fully inform his lead actress, Maria Schneider, of all the details of the film’s infamous butter scene because he “wanted her reaction as a girl, not as an actress.” The director Lars von Trier has whipped misogyny into a persona, delighting in riling actresses and selling the stories to magazines as kinky evidence of his transgressive brilliance. The auteur, celebrated for tightly controlling all aspects of the filmmaking, seems only to enhance his reputation by flaunting his control of women.

Q.9

Which of the following can be inferred from the given passage?

-
- 1 ☐ Art and artists cannot be separated practically but many critics have pointed out that it is a crime to mix the scandals and the work of the artists. The author seems to explore these perceptions.
-
- 2 ☐ Art and artists can be separated on the basis of distinguishing their personal life from their professional life but some artists have stooped so low that their career is often defined by their pervert actions.
-
- 3 ☐ Art and artists go hand in hand. Although there are theories which differentiate them but practically it is not possible.
-
- 4 ☐ The passage projects through examples the recent condition of the Hollywood industry and shows how the people in power are taking advantage of their positions.
-

Solution:

Correct Answer : 1

Option 2 is factually incorrect. Option 3 is partially correct but looks incomplete. Option 4 is vague. Option 1 brings out the exact essence of the passage. The author clearly explores the topic “separating the art from the artist” in this passage and at the end he doesn’t conclude anything, he is just stating facts.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 10-12: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

The study of varieties of English that began as second languages under the experience of British colonialism is not new, going back to the nineteenth century. As in all matters pertaining to language contact the name Hugo Schuchardt comes to mind, with his 1891 study *Das Indo-Englische*, which examines the properties of varieties of English in India, in the light of the author's interest in Creole and other contact languages. To show the advancement of this language, some scholars had also inculcated the serious study of the local varieties of English, as opposed to satirical works or grammars, promising to weed out the unconventional in these varieties.

The terms most often used to describe the many varieties of English that are spoken around the world are 'New Englishes' or 'World Englishes'. It has become customary to use the plural form 'Englishes' to stress the diversity to be found in the language today, and to stress that English no longer has one single base of authority, prestige and normativity.

The impact of international migration and globalization in the late twentieth and current centuries has made World Englishes an essential part of modern culture and sociology. Creative writing in English from the former colonial territories is an essential part of this prominence (e.g. those of Ben Okri, Vikram Seth and Arundhati Roy, to name a few).

The influence of Firoz Dustoor in the middle of the twentieth century at Allahabad and later Delhi is cited by Braj Kachru. It is safe to say that until the 1980s most work tended to discuss individual varieties of colonial English in isolation. The comparative study of what has more or less come to be called 'World Englishes' is due to the pioneering efforts of many scholars. Of these scholars Braj Kachru, once of Kashmir, then Edinburgh and finally Urbana Champaign, probably deserves the most credit. It is due to his enthusiasm, vigorous insights and charisma that the area of study entered the mainstream of Sociolinguistics. Other scholars have also played important pioneering roles.

Q.10

Based on the above passage, which of the following is true?

- 1 ☐ The rise of English can be studied as a topic concerned with the impact of English upon different cultures and literatures.
 - 2 ☐ The rise of English can be studied as a topic examining the structural similarities and differences amongst the new varieties of English.
 - 3 ☐ The rise of English can be studied as a macro-sociolinguistic topic detailing the ways in which English was associated with colonization.
 - 4 ☐ The rise of English can be studied as a topic in literary studies examining the several varieties of English language.
-

Solution:

Correct Answer : 4

🔖 Bookmark

🔍 Answer key/Solution

Option 1 is incorrect due to 'cultures'. This is beyond the scope of the passage. Option 2 is incorrect because 'structural similarities and differences' is not discussed in the passage. Option 3 is incorrect because it is stated that the study of English under British colonialism is not new. Hence it is incorrect to say that it can trace the rise of English language. Option 4 is the correct answer as it is stated- "To show the advancement of this language, some scholars had also inculcated the serious study of the local varieties of English...."

FeedBack

Directions for questions 10-12: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

The study of varieties of English that began as second languages under the experience of British colonialism is not new, going back to the nineteenth century. As in all matters pertaining to language contact the name Hugo Schuchardt comes to mind, with his 1891 study *Das Indo-Englische*, which examines the properties of varieties of English in India, in the light of the author's interest in Creole and other contact languages. To show the advancement of this language, some scholars had also inculcated the serious study of the local varieties of English, as opposed to satirical works or grammars, promising to weed out the unconventional in these varieties.

The terms most often used to describe the many varieties of English that are spoken around the world are 'New Englishes' or 'World Englishes'. It has become customary to use the plural form 'Englishes' to stress the diversity to be found in the language today, and to stress that English no longer has one single base of authority, prestige and normativity.

The impact of international migration and globalization in the late twentieth and current centuries has made World Englishes an essential part of modern culture and sociology. Creative writing in English from the former colonial territories is an essential part of this prominence (e.g. those of Ben Okri, Vikram Seth and Arundhati Roy, to name a few).

The influence of Firoz Dustoor in the middle of the twentieth century at Allahabad and later Delhi is cited by Braj Kachru. It is safe to say that until the 1980s most work tended to discuss individual varieties of colonial English in isolation. The comparative study of what has more or less come to be called 'World Englishes' is due to the pioneering efforts of many scholars. Of these scholars Braj Kachru, once of Kashmir, then Edinburgh and finally Urbana Champaign, probably deserves the most credit. It is due to his enthusiasm, vigorous insights and charisma that the area of study entered the mainstream of Sociolinguistics. Other scholars have also played important pioneering roles.

Q.11

According to the passage,

- 1 ☐ it is necessary to find a cover term for all varieties of English around the world.
- 2 ☐ it is important to understand that languages associated with colonization have changed the sociolinguistic ecology of the world.
- 3 ☐ it is because of the efforts of different scholars that the study of 'World Englishes' has been possible.

4 ☐ it is Braj Kachru who coined the term 'World Englishes' to stress the adaptations that English has undergone

Solution:

Correct Answer : 3

Option 1 is ruled out because no such compulsion is stressed upon. Option 2 is ruled out because 'colonization' has not been discussed in the passage.

Option 4 is incorrect because it is simply stated "out of all scholars, Kachru deserves the most credit". This does not mean that he coined the term 'World Englishes'. Option 3 is the most appropriate answer as it is stated in paragraph 4- "The comparative study of what has more or less come to be called 'World Englishes' is due to the pioneering efforts of many scholars."

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 10-12: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

The study of varieties of English that began as second languages under the experience of British colonialism is not new, going back to the nineteenth century. As in all matters pertaining to language contact the name Hugo Schuchardt comes to mind, with his 1891 study *Das Indo-Englische*, which examines the properties of varieties of English in India, in the light of the author's interest in Creole and other contact languages. To show the advancement of this language, some scholars had also inculcated the serious study of the local varieties of English, as opposed to satirical works or grammars, promising to weed out the unconventional in these varieties.

The terms most often used to describe the many varieties of English that are spoken around the world are 'New Englishes' or 'World Englishes'. It has become customary to use the plural form 'Englishes' to stress the diversity to be found in the language today, and to stress that English no longer has one single base of authority, prestige and normativity.

The impact of international migration and globalization in the late twentieth and current centuries has made World Englishes an essential part of modern culture and sociology. Creative writing in English from the former colonial territories is an essential part of this prominence (e.g. those of Ben Okri, Vikram Seth and Arundhati Roy, to name a few).

The influence of Firoz Dustoor in the middle of the twentieth century at Allahabad and later Delhi is cited by Braj Kachru. It is safe to say that until the 1980s most work tended to discuss individual varieties of colonial English in isolation. The comparative study of what has more or less come to be called 'World Englishes' is due to the pioneering efforts of many scholars. Of these scholars Braj Kachru, once of Kashmir, then Edinburgh and finally Urbana Champaign, probably deserves the most credit. It is due to his enthusiasm, vigorous insights and charisma that the area of study entered the mainstream of Sociolinguistics. Other scholars have also played important pioneering roles.

Q.12

Out of the following statements, which one is implicit in the passage?

1 ☐ Thinking that the term 'New English', has a problem of perspective that is difficult to overcome, is incorrect.

2 ☐ Considering any particular variety of the English language as the only correct variety is incorrect.

3 ☐ Calling the English language as both new and elite is incorrect.

4 ☐ Stating that many books have been written on the different varieties of English spoken around the world is incorrect.

Solution:

Correct Answer : 2

Options 1 and 3 are beyond the scope of the passage. Option 4 is incorrect because the passage talks about different scholars who have studied and worked on the same. Hence the given statement distorts the truth. Option 2 can be inferred from paragraph 2 of the given passage- "and to stress that English no longer has one single base of authority, prestige and normativity."

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 13-15: Each of the given paragraphs is followed by four options. Choose the option which best captures the essence of the given paragraph. Type in that option number in the space provided below the question.

Q.13

Anthropology comes from the Greek, literally "the study of the human." As such, we overlap with history, sociology, psychology, political science, literature, documentary studies, and other fields. What distinguishes anthropology is less what anthropologists study, than how they do it, and in particular the investigative techniques of participant-observation. Researchers live with and share the daily experiences of the people they are studying, often for years at a time. They also conduct formal and informal interviews; carry out surveys; gather oral histories, myths, and genealogies; and take notes, film, and record. Things that seem irrational, scary, and downright weird on first arrival become second nature, and things that seemed natural and unquestionable at home can start to seem rather odd. Anthropologists believe that this position of being betwixt and between, or liminal, is a powerful place for understanding.

1. The investigative methods in Anthropology lead to a lot of confusion and this, in turn, provides Anthropology with a special meaning.

2. Meaning in Anthropology is derived from the dilemmatic states of the researchers who study many subjects and undergo repeated changes of opinion.

3. Anthropology is a global discipline that builds upon knowledge from natural sciences, including the discoveries about the origin and evolution of Homo sapiens.

4. Anthropology derives its meaning more from its research methodology than its subject matter.

Solution:

Correct Answer : 4

Option 1 is wrong because "confusion" and "investigative methods" are not the correct terms to summarize this paragraph. Option 2 is wrong because the meaning is derived from "research methodology" and not the "dilemmatic state" of the researchers. Option 3 is incorrect because the paragraph does not talk about natural sciences and homo sapiens. Option 4 is the best answer as it captures the essence of the paragraph

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 13-15: Each of the given paragraphs is followed by four options. Choose the option which best captures the essence of the given paragraph. Type in that option number in the space provided below the question.

Q.14

Darker Indians face discrimination by other Indians as demonstrated through lower incomes, less education, and lack of access to coveted government positions. Due largely in part to the intersection of gender, color, and caste, they have fewer available opportunities. For example, the outcaste groups of Dalits are racialized as black and have limited access to occupational sectors. As a result, Dalits are often relegated to unwanted professions including waste management, toilet cleaning, prostitution, and servants to the middle and upper classes. The stratification of Indian society by caste, religion, class, region, gender, and particularly color are detrimental to Indians as a whole, as individuals, and as an emerging nation. These taxonomies promote the creeds of colonialism and western imperialism, which preserves power and wealth in the hands of the elite, who in turn maintain dominance through continued oppression of the masses.

1. The practice of racialized discrimination in India, along with several other factors, impedes India's growth by subverting the underprivileged class.
2. The Indian society, marred by different discriminatory factors, continues to practice the oppression of the have nots by the haves.
3. India, despite years of freedom from colonialism, still practices the western imperialistic practice of exploitation of poor people by the rich.
4. The practice of racialized discrimination in India, along with several other such factors, is detrimental to India's progress.

Solution:

Correct Answer : 1

Option 1 is better than option 4 as it mentions the subversion of the underprivileged people. Options 2 and 3 fail to mention the racial factor which is the main idea of this paragraph. Hence, option 1 is the correct answer.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 13-15: Each of the given paragraphs is followed by four options. Choose the option which best captures the essence of the given paragraph. Type in that option number in the space provided below the question.

Q.15

Not only the political community but the media too has played a very important role in projecting a not so favourable perception of South Asian women political leaders. The women political leaders were received with misperception and disdain. Research already shows that women even as political leaders are stereotyped as mothers, homemakers and sex objects that are incompatible with the image of political leadership. The perpetuation of such stereotypes by the media might have even “diminished the chances of success of other women aspiring for political office”. Since most of the South Asian women leaders have assumed power by feudal, tribal, hierarchical structures, the media has presented them as extensions or mirrors of their male relatives.

1. The media representation of the South Asian women political leaders is faulty as it fails to respect the individual achievements of these ladies.
2. The media treats the South Asian women leaders as diminutive pawns who are the extension or mirrors of their male relatives as these ladies gain power due to nepotism.
3. The South Asian women leaders don't receive a fair treatment from the political community as well as the media as they are stereotyped and judged on the basis of their gender only.
4. The South Asian women leaders are stereotyped by some on the grounds of traditional gender roles, patriarchal influence and this practice causes harm to the aspiration of women in general.

Solution:

Correct Answer : 4

Option 4 is the most complete answer. The paragraph talks about three things : stereotyping of women, treatment of women as extensions or mirrors of their male relatives, and its effect on other women aspiring for a life in politics.

Only option 4 mentions all the three points. All other options mention only one of the three given things.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a ‘second universe’ inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call ‘imaginative’.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions

and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, ‘luminous blue colours’ – and the universals of our conceptual understanding – say, the judgment that ‘Marc Chagall’s blue America Windows (1977) is beautiful.’ Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite ‘bundling process’ prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist’s or even the engineer’s view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as ‘an open channel ... music just flowed through him’.

We’ve romanticised creativity so completely that we’ve ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven’t yet replaced this ‘mysterian’ view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: ‘My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.’ This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) ‘flow’ states, but the idea of ‘flow’ has proven little more than a secular re description of the mysterian view.

Q.16

“Imagination is intrinsic to our inner lives.”

Which of the following supports this given argument according to the given passage?

-
- 1 ☐ The author questions why imagination is least catered by philosophers, psychologists and scientists?
-
- 2 ☐ The author states that imagination is the key to any great work, but it is not given importance by academicians and scientists.
-
- 3 ☐ The author states that we invent everything via our imagination, be it fantasy art making or excavating a mind of a five year old.
-
- 4 ☐ The author states that life without imagination ceases to exist, yet the great fantasy art makers are replicating everyday life through their work and not harnessing on the imaginary aspects of the mind.
-

Solution:

Correct Answer : 3

We must answer according to the given context. Therefore only option 3 justifies the given argument. Other options are not incorrect as such and are present in the first paragraph of the given passage but only 3 justifies 'why' imagination is intrinsic to our inner lives. The other options fail to answer the question.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a 'second universe' inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call 'imaginative'.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and

me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as 'an open channel ... music just flowed through him'.

We've romanticised creativity so completely that we've ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven't yet replaced this 'mysterian' view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: 'My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.' This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) 'flow' states, but the idea of 'flow' has proven little more than a secular re description of the mysterian view.

Q.17

Which of the following sentence is true according to the given passage?

- 1 ☐ Natural art and imagination together can't exist; one has to make way for the other.
- 2 ☐ The philosophers and artists lack interest or excitement when it comes to presenting imaginary tales through their work.
- 3 ☐ The mechanical approach in art making has taken over the world as they fail to create anything independent and out of their own mind.
- 4 ☐ According to Kant, art is unconscious synthesising faculty that pulls together sense perceptions.

Solution:

Correct Answer : 2

Option 1 is factually incorrect. Option 3 is also farfetched. Option 4 is wrong because it states 'art' in place of imagination. Option 2 is the only correct statement which it is mentioned in the given passage. *"It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better."*

FeedBack

Bookmark

Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a 'second universe' inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople

call 'imaginative'.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as 'an open channel ... music just flowed through him'.

We've romanticised creativity so completely that we've ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven't yet replaced this 'mysterian' view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: 'My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.' This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) 'flow' states, but the idea of 'flow' has proven little more than a secular re description of the mysterian view.

Q.18

What can be said about the aim of the author?

1 ☐ The aim of the author is to inform his readers about the importance of imagination in the literary field..

2 ☐ The aim of the author is to make his readers understand the value of imagination which is the muse and the ultimate source of any form of art work.

3 ☐ The aim of the author is to make his readers understand the lost art of imagination which has been promoted by most well-known philosophers all across the world yet the modern day artists maintain a distance from it.

4 ● The aim of the author is to make his readers understand the value of imagination which precedes any form of art work and even after knowing this, the present day artists are not applying it in their work.

Solution:

Correct Answer : 4

Option 1 is vague and is not the sole aim of the author. So is option 2 because it is incomplete. Option 3 is factually incorrect because according to the author philosophers didn't promote imagination; they hardly mentioned it. Option 4 is the correct answer as it brings out the exact essence of the passage. The 1st paragraph justifies it.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a 'second universe' inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call 'imaginative'.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the

imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as ‘an open channel ... music just flowed through him’.

We’ve romanticised creativity so completely that we’ve ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven’t yet replaced this ‘mysterian’ view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: ‘My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.’ This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) ‘flow’ states, but the idea of ‘flow’ has proven little more than a secular re description of the mysterian view.

Q.19

Which of the following statements is correct about Ernst Fuchs?

- 1 ☐ He lost himself in unconsciousness while painting and his conscious self-took the back stage thus he remained mesmerised by the mystery which lay hidden in his head.
- 2 ☐ His imagination was his muse, in which he lost himself while creating anything and everything; he was an exception to those who hardly harnessed imagination.
- 3 ☐ He was an artist who realised the value of imagination which actually was a mystery and being an artist he remained engulfed in it while his conscious mind stayed at a bay.
- 4 ☐ His muse was his unconscious self who provided him the urge to create something creative, so while painting there was always this tussle going on between his conscious and unconscious self.

Solution:

Correct Answer : 1

Option 1 can be directly derived from the given passage. Other options are all factually incorrect. In the portion which discusses Ernest Fuchs, the author never clearly talks about imagination being his power. So, options 2 and 3 can be discarded. Option 4 is factually incorrect since there is no mention of any tussle as such. “My hand created, led in trance, obscure things ...Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ...”This makes option 1 correct.

FeedBack

🔖 Bookmark

🔑 Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a ‘second universe’ inside our heads. We invent animals and events that don’t exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at

Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call 'imaginative'.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as 'an open channel ... music just flowed through him'.

We've romanticised creativity so completely that we've ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven't yet replaced this 'mysterian' view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: 'My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.' This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) 'flow' states, but the idea of 'flow' has proven little more than a secular re description of the mysterian view.

Q.20

According to the given passage, which of the following explains the phrase 'cognitive artists'?

-
- 1 ☐ Artists who use the power of imagination.
-

2 ☐ Artists who use the power of reasoning, intuition or perception.

3 ☐ Artists who use the power of self-appreciation.

4 ☐ Artists who like to understand the value of self-learning and follow utilitarianism while creating any form of art work.

Solution:

Correct Answer : 2

Option 2 possesses the correct meaning of the word cognitive- 'relating to the process of acquiring knowledge by the use of reasoning, intuition, or perception'. Hence all other options are incorrect.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 16-21: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Imagination is intrinsic to our inner lives. You could even say that it makes up a 'second universe' inside our heads. We invent animals and events that don't exist, we rerun history with alternative outcomes, we envision social and moral utopias, we revel in fantasy art, and we meditate both on what we could have been and on what we might become. Animators such as Hayao Miyazaki, Walt Disney and the people at Pixar Studios are masterful at imagination, but they're only creating a public version of our everyday private lives. If you could see the fantastic mash-up inside the mind of the average five-year-old, then Star Wars and Harry Potter would seem sober and dull. So, why is there so little analysis of imagination, by philosophers, psychologists and scientists?

Apart from some cryptic passages in Aristotle and Kant, philosophy has said almost nothing about imagination, and what it says seems thoroughly disconnected from the creativity that artists and laypeople call 'imaginative'.

Aristotle described the imagination as a faculty in humans (and most other animals) that produces stores and recalls the images we use in a variety of mental activities. Even our sleep is energised by the dreams of our involuntary imagination. Immanuel Kant saw the imagination as a synthesiser of senses and understanding. Although there are many differences between Aristotle's and Kant's philosophies, Kant agreed that the imagination is an unconscious synthesising faculty that pulls together sense perceptions and binds them into coherent representations with universal conceptual dimensions. The imagination is a mental faculty that mediates between the particulars of the senses – say, 'luminous blue colours' – and the universals of our conceptual understanding – say, the judgment that 'Marc Chagall's blue America Windows (1977) is beautiful.' Imagination, according to these philosophers, is a kind of cognition, or more accurately a prerequisite 'bundling process' prior to cognition. Its work is unconscious and it paves the way for knowledge, but is not abstract or linguistic enough to stand as actual knowledge.

This rather mechanical approach to the imagination is echoed in more recent computational and modular theories of the mind, according to which human thinking is packaged by innate processors. The American philosopher Denis Dutton, for example, argued in *The Art Instinct* (2009) that landscape paintings are popular because they trigger an innate instinctual preference for distant scouting positions in our ancestors, who were evaluating the horizon for threats and resources. That view – dominant in contemporary evolutionary psychology – seems very far away from the artist's or even the engineer's view of creative imagination.

It is perhaps unsurprising that philosophers and cognitive theorists have a rather arid view of the imagination, but our everyday ideas about the imagination are not much better. Following the Greeks, we still think of our own creativity as a muse that descends upon us – a kind of spirit possession or miraculous madness that flooded through Vincent van Gogh and John Lennon, but only trickles in you and me. After the great Texas guitar improviser Stevie Ray Vaughan died, Eric Clapton paid tribute by describing him as ‘an open channel ... music just flowed through him’.

We’ve romanticised creativity so completely that we’ve ended up with an impenetrable mystery inside our heads. We might not literally believe in muse possession anymore, but we haven’t yet replaced this ‘mysterian’ view with a better one. As the Austrian painter Ernst Fuchs said of the mysterious loss of self that accompanies the making of art: ‘My hand created, led in trance, obscure things ... Not seldom, I get into trance while painting, my state of consciousness fades, giving way to a feeling of being afloat ... doing things I do not know much about consciously.’ This mysterian view of imagination is vague and obscure, but at least it captures something about the de-centred psychological state of creativity. Psychologists such as Mihaly Csikszentmihalyi have celebrated this aspect of creativity by describing (and recommending) ‘flow’ states, but the idea of ‘flow’ has proven little more than a secular re description of the mysterian view.

Q.21

After doing a thematic study of the given passage, which of the following is true?

- 1 ☐ It is a newspaper article.
- 2 ☐ It is a passage on history which discusses the journey of imagination from Plato to Ernst Fuchs.
- 3 ☐ It is a scholarly article which analyses the importance of imagination as it precedes language.
- 4 ☐ All of the above statements are true as far as the given passage is concerned.

Solution:

Correct Answer : 3

The tone here is not of a newspaper article. It has elements of history but is not a passage based on history, it instead traces the importance of imagination and how modern day artists are neglecting it. Imagination always precedes language; it is the source of any form of language for example the idea of muse which has not lost its importance even now. The last paragraph clearly justifies that. So option 3 is the most appropriate answer. Other options hence can be rejected.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 22-24: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

Little by little, Internet and mobile technology seems to be subtly destroying the meaningfulness of interactions we have with others, disconnecting us from the world around us, and leading to an imminent sense of isolation in today's society. Instead of spending time in person with friends, we just call, text or instant message them. It may seem simpler, but we ultimately end up seeing our friends face to face a lot less. Ten texts can't even begin to equal an hour spent chatting with a friend over lunch. And a smiley-face emoticon is cute, but it could never replace the ear-splitting grin and smiling eyes of one of your best friends. Face time is important, people. We need to see each other.

This doesn't just apply to our friends; it applies to the world around us. It should come as no surprise that face-to-face interaction is proven by studies to comfort us and provide us with some important sense of well-being, whether it's with friends or friendly cashiers in the checkout line of Albertson's. That's actually the motivation behind Albertson's decision last year to take all of the self-checkout lanes out of its stores: an eerie lack of human contact.

There's something intangibly real and valuable about talking with someone face to face. This is significant for friends, partners, potential employers, and other recurring people that make up your everyday world. That person becomes an important existing human connection, not just someone whose disembodied text voice pops up on your cell phone, iPad or computer screen.

It seems we have more extended connections than ever in this digital world, which can be great for networking, if it's used right. The sad fact of the matter is that most of us don't. It's too hard to keep up with 1000 friends, let alone 200. At that point, do we even remember their names? We need to start prizing the meaning of quality in our connections, not sheer quantity.

One of my best friends from my hometown has 2,241 Facebook friends. Sure, her posts get a ton of feedback, but when I asked her about the quality of those relationships, she said to me that she really has few friends that she can trust and spend time with happily. Using a strange conundrum like this as a constructive example, we should consider pruning our rampant online connections at the very least.

Q.22

Which of the following sentences is true according to the passage?

- 1 ☐ We need to understand the importance of our friends in our life.
 - 2 ☐ We need to understand that meeting someone in person is more time worthy.
 - 3 ☐ We need to understand that we need more friends offline than online.
 - 4 ☐ We need to understand the difference between virtual and real world.
-

Solution:

Correct Answer : 2

Option 1 is vague. Friends can be made online also, it's important for us to interact humanly with people and not only through a vacuum like social media.

Option 3 is wrong because the passage does not talk about making more friends but that the human touch should be restored which is losing its value in this age of technology. Option 4 can be rejected since it fails to specify anything concrete. Therefore option 2 is the only correct answer which prefers face to face communication over virtual one.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 22-24: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

Little by little, Internet and mobile technology seems to be subtly destroying the meaningfulness of interactions we have with others, disconnecting us from the world around us, and leading to an imminent sense of isolation in today's society. Instead of spending time in person with friends, we just call, text or instant message them. It may seem simpler, but we ultimately end up seeing our friends face to face a lot less. Ten texts can't even begin to equal an hour spent chatting with a friend over lunch. And a smiley-face emoticon is cute, but it could never replace the ear-splitting grin and smiling eyes of one of your best friends. Face time is important, people. We need to see each other.

This doesn't just apply to our friends; it applies to the world around us. It should come as no surprise that face-to-face interaction is proven by studies to comfort us and provide us with some important sense of well-being, whether it's with friends or friendly cashiers in the checkout line of Albertson's. That's actually the motivation behind Albertson's decision last year to take all of the self-checkout lanes out of its stores: an eerie lack of human contact.

There's something intangibly real and valuable about talking with someone face to face. This is significant for friends, partners, potential employers, and other recurring people that make up your everyday world. That person becomes an important existing human connection, not just someone whose disembodied text voice pops up on your cell phone, iPad or computer screen.

It seems we have more extended connections than ever in this digital world, which can be great for networking, if it's used right. The sad fact of the matter is that most of us don't. It's too hard to keep up with 1000 friends, let alone 200. At that point, do we even remember their names? We need to start prizing the meaning of quality in our connections, not sheer quantity.

One of my best friends from my hometown has 2,241 Facebook friends. Sure, her posts get a ton of feedback, but when I asked her about the quality of those relationships, she said to me that she really has few friends that she can trust and spend time with happily. Using a strange conundrum like this as a constructive example, we should consider pruning our rampant online connections at the very least.

Q.23

Which of the following can be inferred from the last paragraph of the given passage?

1 ☐ Considering the given example, we should increase our online connections as soon as possible so that at the end of the day we are not alone.

2 ☐ Considering the given example, one should keep making new friends offline so that the quality of friendship is restored.

3 ☐ Considering the given example, we should consider reducing line connections so that we spend quality time with our actual friends.

4 ☐ Considering the given example, we must keep a balance between virtual and real life.

Solution:

Correct Answer : 3

In the last paragraph the use of the word 'pruning' plays an important role. Except option 3 all the options are wrong. 'Pruning' means to reduce or remove. Option 3 is the only one that talks about that, hence it is the correct answer.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 22-24: The following passage consists of a set of three questions. Read the passage and answer the questions that follow.

Little by little, Internet and mobile technology seems to be subtly destroying the meaningfulness of interactions we have with others, disconnecting us from the world around us, and leading to an imminent sense of isolation in today's society. Instead of spending time in person with friends, we just call, text or instant message them. It may seem simpler, but we ultimately end up seeing our friends face to face a lot less. Ten texts can't even begin to equal an hour spent chatting with a friend over lunch. And a smiley-face emoticon is cute, but it could never replace the ear-splitting grin and smiling eyes of one of your best friends. Face time is important, people. We need to see each other.

This doesn't just apply to our friends; it applies to the world around us. It should come as no surprise that face-to-face interaction is proven by studies to comfort us and provide us with some important sense of well-being, whether it's with friends or friendly cashiers in the checkout line of Albertson's. That's actually the motivation behind Albertson's decision last year to take all of the self-checkout lanes out of its stores: an eerie lack of human contact.

There's something intangibly real and valuable about talking with someone face to face. This is significant for friends, partners, potential employers, and other recurring people that make up your everyday world. That person becomes an important existing human connection, not just someone whose disembodied text voice pops up on your cell phone, iPad or computer screen.

It seems we have more extended connections than ever in this digital world, which can be great for networking, if it's used right. The sad fact of the matter is that most of us don't. It's too hard to keep up with 1000 friends, let alone 200. At that point, do we even remember their names? We need to start prizing the meaning of quality in our connections, not sheer quantity.

One of my best friends from my hometown has 2,241 Facebook friends. Sure, her posts get a ton of feedback, but when I asked her about the quality of those relationships, she said to me that she really has few friends that she can trust and spend time with happily. Using a strange conundrum like this as a constructive example, we should consider pruning our rampant online connections at the very least.

Q.24

According to the given passage, which of the following explains the word 'conundrum'?

-
- 1 ☐ Something that is confusing or puzzling; like here in spite of having 1000 online friends, one can land up lonely at the end of the day.
-
- 2 ☐ Something that is obvious; like here, if one doesn't have friends outside social media platforms, one will land up lonely.
-
- 3 ☐ Something that is wrong and unusual; like here, if one has less number of online pals, it's very unlikely, at least in the 21st century.
-
- 4 ☐ Something which is defined or expressed; like here the author is expressing her views on social connections.
-

Solution:

Correct Answer : 1

The correct meaning of the word 'conundrum' is confusing or puzzling.

Therefore option 1 is the only correct answer as it defines it correctly. Other options are hence incorrect and can be rejected.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 25-28: Each of the following questions contains five sentences which need to be arranged in a logical order to create a coherent paragraph. Type in the sequence in the space provided below the paragraph.

Q.25

1. The latest rejigs of the tax rates under the goods and service tax has pared down the list of items in the 28 per cent tax bracket to 50 from 228.
2. The big slogan for the Union government's 'historic' indirect tax reform was 'One Nation, One Tax'.
3. If indiscriminate tax rate changes are bad, even more worrying is the fact that the government has wrecked the essence of a seamless common market by denying the benefit of input tax credit to a widening pool of taxpayers.
4. Since the indirect tax reform was introduced on July 1, the spate of rate revisions is certainly bemusing.
5. Restaurant owners are the latest group which will lose the tax set-off benefit after the GST council decided to slash the relevant GST rate from 18 per cent to 5 per cent at its meeting last week.
-

Solution:

Correct Answer : 21435

It begins with sentence 2 with the introduction of Union Government's One Nation, One tax'. It is followed by 1 and 4 which as a pair show us the recent effects of the newly introduced tax. Sentence 3 shows us the side effects of this new tax system. The Paragraph ends with sentence 5 which shows the effect of the reduced GST on the restaurants.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 25-28: Each of the following questions contains five sentences which need to be arranged in a logical order to create a coherent paragraph. Type in the sequence in the space provided below the paragraph.

Q.26

1. The Azzurri have always found a way, regardless of the circumstances. Italy went into the 2006 World Cup with a match-fixing scandal raging back home; it ended up lifting the trophy.
2. Since 1982, the team has failed to make it to the quadrennial extravaganza on four different occasions. Dutch footballers were always expected to thrill but not necessarily to win.
3. Even the legendary Johan Cruyff didn't bag football's most coveted prize.
4. Football in the Netherlands is facing its worst crisis and its fans have perhaps become used to under-performance.
5. But Italy is different.

Solution:

Correct Answer : 42351

Sentence 4 introduces the topic which is the "worst crisis" in Football for Netherlands. Sentence 2 explains this crisis. Sentence 3 gives an example that further highlights the significance of this crisis. Sentence 5 introduces a comparison with Italy. Sentence 1 explains this. Hence, 42351 is the correct sequence.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 25-28: Each of the following questions contains five sentences which need to be arranged in a logical order to create a coherent paragraph. Type in the sequence in the space provided below the paragraph.

Q.27

1. It did not, and now Mugabe is confined to his official residence in the plush suburb of Borrowdale.
 2. The final unravelling of the 37-year rule of Robert Mugabe in Zimbabwe began with an uncharacteristic tactical error.
 3. Emerson Mnangagwa, the former vice-president was unceremoniously stripped of his office by Mugabe nine days ago.
 4. To clear the way to power for his wife, Grace, the 93-year- old autocrat sought a decisive confrontation with the only man in the former British colony who had the power to mount a successful challenge to his authority – and he lost.
 5. The manner of the sacking should have given the oldest ruler in the world and the 53-year- old first lady pause.
-

Solution:

Correct Answer : 24351

The passage talks about Mugabe's failed transfer of power. 2 is the starting point, since in this sentence it is mentioned what cost Mugabe. 2 and 4 form a pair, since 4 expounds on the reason behind Mugabe's tactical error. 3 comes next as it directly mentions the other player in the game and at whose expense Grace was to be made the leader. 1 is the final sentence as it offers closure and provides the current situation of the Mugabe.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 25-28: Each of the following questions contains five sentences which need to be arranged in a logical order to create a coherent paragraph. Type in the sequence in the space provided below the paragraph.

Q.28

1. Inside is decay and despair, but also defiance.
2. The massive steel fences that have surrounded this place for years have been in large part pulled down, but in haste, and much of the perimeter lies half-dismantled, twisted and torn.
3. But from the shadows comes a solitary blinking light into this darkness.
4. By the glow of his phone, Benham Satah leads the way into the Manus Island "regional processing centre", abandoned now by both the Australian and Papua New Guinean governments, and left to ruin and the resourcefulness of those left within.
5. Darkness descends quickly upon the Manus Island detention centre, and it is very nearly absolute.

Solution:

Correct Answer : 53421

It is clear from the jumbled format that 5 is the first sentence. It sets up a premise. 3 follows 5 as it uses "this darkness". 3 and 4 form a pair and comes next. 3 talks about the solitary source of light and 4 expands on the source of light and thereby provides a glimpse into Manus Island. 2 comes next since it describes the plant. 1 concludes the paragraph.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.29

From the passage, how can one describe Roth's later stage career?

1 ☐ It has been marked by quibbles with other writers.

2 ☐ It has been marked by a sense of spirituality.

3 ☐ It has been marked by a sense of parting.

4 ☐ It has been marked by a feeling of resignation.

Solution:

Correct Answer : 3

The narrator in the passage states that, Roth's later day writing has been marked by a valedictorian tone. The passage also mentions how Roth has come out of retirement once. 4 is wrong since a farewell need not be an act of resignation. The other options are factually incorrect.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.30

What sort of character can be attributed to Philip Roth?

1 ☐ He is a man of diplomatic temperament.

2 ☐ He is a man of unequivocal temperament.

3 ☐ He is a man of choleric temperament.

4 ☐ He is a man of analytical temperament.

Solution:

Correct Answer : 2

In the first paragraph it is mentioned that Roth is blunt. Later on he is also described as having an argumentative spirit. Thus, 2 is the correct choice. The other options are factually incorrect and hence shall be eliminated.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.31

Roth's style can be analysed as:

-
- 1 ☐ a fiction writer who incorporates treatise styled writings in his works.
-
- 2 ☐ a fiction writer who has infused the argumentative spirit of his age.
-
- 3 ☐ a fiction writer who produces fat novels and critical works on other authors.
-
- 4 ☐ a fiction writer who is meticulous about stylistic devices and employs a diplomatic style.
-

Solution:

Correct Answer : 1

Throughout the passage Roth has been described as a fiction writer with the soul of an essayist or with an editorial spirit. Some passages from his fiction works can be separated and enlarged into separate essay pieces altogether. This makes option 1 correct. The other options are thus factually incorrect.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.32

Based on the passage, which of the following makes Roth worth paying attention to?

1 ☐ The ability to incorporate minute details.

2 ☐ The ability to make scenes appear dynamic.

3 ☐ The ability to remain objective.

4 ☐ The ability to integrate inconsistencies.

Solution:

Correct Answer : 4

In the final paragraph it is mentioned that, 'Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions'. The other options cannot be validated from the given passage. Hence, 4 is the only correct answer.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.33

The given passage, is primarily a piece of:

1 ☐ analysis of Roth's impact on Eastern European authors.

2 ☐ analysis of Roth's works in general.

3 ☐ analysis of Roth's 'Why Write' in particular.

4 ☐ analysis of Roth's relationship with other authors.

Solution:

Correct Answer : 3

The passage starts with Roth's latest literary work and tries to analyse it in the light of Roth's writing style. Towards the end it focuses solely on 'Why Write'.

The other options are factually incorrect and hence should be discarded.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Directions for questions 29-34: The following passage consists of a set of six questions. Read the passage and answer the questions that follow.

Philip Roth's new collection of nonfiction, mostly writing about writing and about other writers, is called, with Rothian bluntness, "Why Write?" It's the first nonfiction collection Roth has produced in many years, though some pieces in it have appeared in two previous volumes, "Reading Myself and Others" and "Shop Talk." Where John Updike, his competitive partner in a half-century literary marathon—in which each always had the other alongside, stride by stride, shedding books like perspiration—produced eight doorstep-size volumes of reviews, essays, jeux d'esprit, citations, and general ponderations, Roth ceased writing regularly about writing sometime in the mid-seventies. Since then, there have been the slightly beleaguered interview when a new book came out, the carefully wrought "conversations" in support of writers he admired, particularly embattled Eastern European ones, and, after his "retirement" from writing, a few years ago, a series of valedictory addresses offered in a valedictorian's tone.

This turning away from topical nonfiction was not an inevitable development. If our enigmatic oracles—Thomas Pynchon, say, or Cormac McCarthy—weighed in too often on general literary and political topics, they would cease to be enigmatic, and oracular. But Roth, from early on, was a natural essayist and even an editorialist, a man with a taste and a gift for argument, with much to say about the passing scene as it passed. (A 1960 Commentary piece, "Writing American Fiction," about a murder in Chicago and the impossibility of the writer's imagination matching American reality, is a classic of that magazine's high period.) He remains engaged, so much so that a mischievous essayist might accuse Roth of being an essayist manqué, looking for chances to interpolate essays in novels. In "Exit Ghost" (2007), for instance, there are embryonic ones on (among other topics) the surprising excellence of George Plimpton's prose and the micro-mechanics of cell-phone use on New York streets, and though both are supportable as pieces in a fictional work, they could easily be excised, enlarged, and made to stand on their own. The editorialist in Roth is part of his art even when he's writing straight fiction. Roth is a dramatic writer inasmuch as he typically begins with an inherently dramatic circumstance or situation: a writer pays a call on his hero, as in "The Ghostwriter," or is suffering from unbearable neck pain, as in "The Anatomy Lesson," or has become a woman's breast, as in "The Breast." But the succession of events is presented more as rumination and reverie—as irony overlaid on incident—than as "scenes," something that becomes apparent when they are made into sometimes painfully static movies.

The new collection divides neatly into three parts: the first, mostly from the sixties and the early seventies, is devoted to setting up shop as a writer—announcing themes, countering critics, with the author trying to defend himself from accusations, which dogged him after the publication of "Goodbye, Columbus" and then "Portnoy's Complaint," that he was callous or hostile to the Jews. Peace was eventually made—he actually got an honorary doctorate from the Jewish Theological Seminary—perhaps because the novels in the "American" trilogy ("American Pastoral," "I Married a Communist," and "The Human Stain") were such undeniably Jewish meditations on ethnicity and morality.

Like any writer worth paying attention to, Roth turns out to be the sum of his contradictions. There is the severity of purpose that he loved in the literary culture of the fifties, one that had him coming to books "by way of a rather priestly literary education in which writing poems and novels was assumed to eclipse all else in what we called 'moral seriousness.'" That's the spirit that infuses the first third of "Why Write?," and it is a state Roth has never really abandoned. (Even his announced retirement has the exigency of vocation: the Archbishop makes a point of his withdrawal, whereas most writers just drift away from attention.)

Q.34

What does the author of the passage hint at when using the phrase, 'enigmatic oracles'?

-
- 1 ☐ Writers who have a sarcastic tone.
-
- 2 ☐ Writers who have a spiritual bend of mind.
-
- 3 ☐ Writers who have a non-fiction based aptitude.
-
- 4 ☐ Writers who have a disturbed frame of mind.
-

Solution:

Correct Answer : 2

'Enigmatic oracle' literally would mean a mysterious prophet. This lends to the sensation of spiritualism. The other options have no semblance with the given phrase. They are incorrect and hence should be eliminated.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Sec 2

Directions for questions 35 to 38: Answer the questions on the basis of the information given below.

In ITL Auction of 2017, one of the teams bid for the following players. Now it has a squad of 20 players. The table given below represent list of those players, the type of players they are [i. e. Batsman (BAT), Bowler (BOW), All-rounder (AR) and Wicket keeper (WK)] and the amount paid to the player for one match in which he played.

S No	Name	Type	Amount in Rs. lakh
1	Glenn Maxwell	AR	100
2	Axar Patel	AR	65
3	Darren Sammy	AR	95
4	Kedar Jadhav	AR	60
5	Jalaj Saxena	AR	55
6	Eoin Morgan	BAT	90
7	Rinku Singh	BAT	10
8	David Miller	BAT	85
9	Shaun Marsh	BAT	50
10	Manan Vohra	BAT	45
11	Gurkeerat Singh	BAT	40
12	Shreyas Iyer	BAT	35
13	Mitchel Santner	BOW	75
14	Varun Aaron	BOW	30
15	Mitchel Starc	BOW	70
16	Sandeep Sharma	BOW	25
17	Shardul Thakur	BOW	20
18	Mohit Sharma	BOW	15
19	Wriddhiman Saha	WK	55
20	Nikhil Naik	WK	80

It is also known that :

In each match, 11 players have to play. Minimum 1 Wicket Keeper needs to be played. There are two types of values for the players – Bat value and Ball value. All Batsmen have Bat Value of 1 and ball value of 0. All Bowlers have Bat value of 0.2 and Ball value of 1. All All-rounders have Bat value of 0.7 and Ball value of 0.7. Wicket Keepers have Bat value of 0.8 and ball value of 0. Ball value of the players combined should not be less than 5 in any match. Also Bat value of players combined should not be less than 7.5 in any match.

For the first match, the team owner decided to form the least expensive team. However, after they lost their first match, they decided to form the most expensive team for the 2nd match.

Q.35

Total expenses (in Rs. Lakh) to form the team for second match is

1 ☐ 920

2 ☐ 810

3 ☐ 910

4 ☐ 830

Solution:

Correct Answer : 4

Players of the team for the first match are as follows:

Rinku Singh	BAT	10
Shreyas Iyer	BAT	35
Gurkeerat Singh	BAT	40
Manan Vohra	BAT	45

Mohit Sharma	BOW	15
Shardul Thakur	BOW	20
Sandeep Sharma	BOW	25
Jalaj Saxena	AR	55
Kedar Jadhav	AR	60
Axar Patel	AR	65
Wriddhiman Saha	WK	55

Players of the team for the second match are as follows:

Glenn Maxwell	AR	100
Darren Sammy	AR	95
Eoin Morgan	BAT	90
David Miller	BAT	85
Nikhil Naik	WK	80
Mitchel Santner	BOW	75
Mitchel Starc	BOW	70
Axar Patel	AR	65
Kedar Jadhav	AR	60
Jalaj Saxena	AR	55
Wriddhiman Saha	WK	55

Total expenses to form the team for second match is
830 lakh

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 35 to 38: Answer the questions on the basis of the information given below.

In IITL Auction of 2017, one of the teams bid for the following players. Now it has a squad of 20 players. The table given below represents list of those players, the type of players they are [i. e. Batsman (BAT), Bowler (BOW), All-rounder (AR) and Wicket keeper (WK)] and the amount paid to the player for one match in which he played.

S No	Name	Type	Amount in Rs. lakh
1	Glenn Maxwell	AR	100
2	Axar Patel	AR	65
3	Darren Sammy	AR	95
4	Kedar Jadhav	AR	60
5	Jalaj Saxena	AR	55
6	Eoin Morgan	BAT	90
7	Rinku Singh	BAT	10
8	David Miller	BAT	85
9	Shaun Marsh	BAT	50
10	Manan Vohra	BAT	45
11	Gurkeerat Singh	BAT	40
12	Shreyas Iyer	BAT	35
13	Mitchel Santner	BOW	75
14	Varun Aaron	BOW	30
15	Mitchel Starc	BOW	70
16	Sandeep Sharma	BOW	25
17	Shardul Thakur	BOW	20
18	Mohit Sharma	BOW	15
19	Wriddhiman Saha	WK	55
20	Nikhil Naik	WK	80

It is also known that :

In each match, 11 players have to play. Minimum 1 Wicket Keeper needs to be played. There are two types of values for the players – Bat value and Ball value. All Batsmen have Bat Value of 1 and ball value of 0. All Bowlers have Bat value of 0.2 and Ball value of 1. All All-rounders have Bat value of 0.7 and Ball value of 0.7. Wicket Keepers have Bat value of 0.8 and ball value of 0. Ball value of the players combined should not be less than 5 in any match. Also Bat value of players combined should not be less than 7.5 in any match.

For the first match, the team owner decided to form the least expensive team. However, after they lost their first match, they decided to form the most expensive team for the 2nd match.

Q.36

How many players are common in the team for first match and the team for second match?

1 ☐ 1

2 ☐ 2

3 ☐ 3

4 ☐ 4

Solution:

Correct Answer : 4

Players of the team for the first match are as follows:

Rinku Singh	BAT	10
Shreyas Iyer	BAT	35
Gurkeerat Singh	BAT	40
Manan Vohra	BAT	45

Mohit Sharma	BOW	15
Shardul Thakur	BOW	20
Sandeep Sharma	BOW	25
Jalaj Saxena	AR	55
Kedar Jadhav	AR	60
Axar Patel	AR	65
Wriddhiman Saha	WK	55

Players of the team for the second match are as follows:

Glenn Maxwell	AR	100
Darren Sammy	AR	95
Eoin Morgan	BAT	90
David Miller	BAT	85
Nikhil Naik	WK	80
Mitchel Santner	BOW	75
Mitchel Starc	BOW	70
Axar Patel	AR	65
Kedar Jadhav	AR	60
Jalaj Saxena	AR	55
Wriddhiman Saha	WK	55

Axar Patel, Kedar Jadhav, Jalaj Saxena, Wriddhiman Saha were common players between the first team and the second team

 **Bookmark**

 **Answer key/Solution**

FeedBack

Directions for questions 35 to 38: Answer the questions on the basis of the information given below.

In ITL Auction of 2017, one of the teams bid for the following players. Now it has a squad of 20 players. The table given below represent list of those players, the type of players they are [i. e. Batsman (BAT), Bowler (BOW), All-rounder (AR) and Wicket keeper (WK)] and the amount paid to the player for one match in which he played.

S No	Name	Type	Amount in Rs. lakh
1	Glenn Maxwell	AR	100
2	Axar Patel	AR	65
3	Darren Sammy	AR	95
4	Kedar Jadhav	AR	60
5	Jalaj Saxena	AR	55
6	Eoin Morgan	BAT	90
7	Rinku Singh	BAT	10
8	David Miller	BAT	85
9	Shaun Marsh	BAT	50
10	Manan Vohra	BAT	45
11	Gurkeerat Singh	BAT	40
12	Shreyas Iyer	BAT	35
13	Mitchel Santner	BOW	75
14	Varun Aaron	BOW	30
15	Mitchel Starc	BOW	70
16	Sandeep Sharma	BOW	25
17	Shardul Thakur	BOW	20
18	Mohit Sharma	BOW	15
19	Wriddhiman Saha	WK	55
20	Nikhil Naik	WK	80

It is also known that :

In each match, 11 players have to play. Minimum 1 Wicket Keeper needs to be played. There are two types of values for the players – Bat value and Ball value. All Batsmen have Bat Value of 1 and ball value of 0. All Bowlers have Bat value of 0.2 and Ball value of 1. All All-rounders have Bat value of 0.7 and Ball value of 0.7. Wicket Keepers have Bat value of 0.8 and ball value of 0. Ball value of the players combined should not be less than 5 in any match. Also Bat value of players combined should not be less than 7.5 in any match.

For the first match, the team owner decided to form the least expensive team. However, after they lost their first match, they decided to form the most expensive team for the 2nd match.

Q.37

Who is the most expensive player among those, who did not play in any of the two matches ?

1 ☐ Nikhil Naik

2 ☐ Varun Aaron

3 ☐ Shaun Marsh

4 ☐ Manan Vohra

Solution:

Correct Answer : 3

Players of the team for the first match are as follows:

Rinku Singh	BAT	10
Shreyas Iyer	BAT	35
Gurkeerat Singh	BAT	40
Manan Vohra	BAT	45

Mohit Sharma	BOW	15
Shardul Thakur	BOW	20
Sandeep Sharma	BOW	25
Jalaj Saxena	AR	55
Kedar Jadhav	AR	60
Axar Patel	AR	65
Wriddhiman Saha	WK	55

Players of the team for the second match are as follows:

Glenn Maxwell	AR	100
Darren Sammy	AR	95
Eoin Morgan	BAT	90
David Miller	BAT	85
Nikhil Naik	WK	80
Mitchel Santner	BOW	75
Mitchel Starc	BOW	70
Axar Patel	AR	65
Kedar Jadhav	AR	60
Jalaj Saxena	AR	55
Wriddhiman Saha	WK	55

Shaun Marsh was the most expensive player among those, who did not play in any of the two matches.

 **Bookmark**

 **Answer key/Solution**

FeedBack

Directions for questions 35 to 38: Answer the questions on the basis of the information given below.

In ITL Auction of 2017, one of the teams bid for the following players. Now it has a squad of 20 players. The table given below represent list of those players, the type of players they are [i. e. Batsman (BAT), Bowler (BOW), All-rounder (AR) and Wicket keeper (WK)] and the amount paid to the player for one match in which he played.

S No	Name	Type	Amount in Rs. lakh
1	Glenn Maxwell	AR	100
2	Axar Patel	AR	65
3	Darren Sammy	AR	95
4	Kedar Jadhav	AR	60
5	Jalaj Saxena	AR	55
6	Eoin Morgan	BAT	90
7	Rinku Singh	BAT	10
8	David Miller	BAT	85
9	Shaun Marsh	BAT	50
10	Manan Vohra	BAT	45
11	Gurkeerat Singh	BAT	40
12	Shreyas Iyer	BAT	35
13	Mitchel Santner	BOW	75
14	Varun Aaron	BOW	30
15	Mitchel Starc	BOW	70
16	Sandeep Sharma	BOW	25
17	Shardul Thakur	BOW	20
18	Mohit Sharma	BOW	15
19	Wriddhiman Saha	WK	55
20	Nikhil Naik	WK	80

It is also known that :

In each match, 11 players have to play. Minimum 1 Wicket Keeper needs to be played. There are two types of values for the players – Bat value and Ball value. All Batsmen have Bat Value of 1 and ball value of 0. All Bowlers have Bat value of 0.2 and Ball value of 1. All All-rounders have Bat value of 0.7 and Ball value of 0.7. Wicket Keepers have Bat value of 0.8 and ball value of 0. Ball value of the players combined should not be less than 5 in any match. Also Bat value of players combined should not be less than 7.5 in any match.

For the first match, the team owner decided to form the least expensive team. However, after they lost their first match, they decided to form the most expensive team for the 2nd match.

Q.38

What would be the best composition of the team if money is not a consideration but maximising BAT value (in the given order of number of type of players i.e BAT, BOW, AR, WK) is?

1 ☐ 3, 2, 5, 1

2 ☐ 3, 3, 4, 1

3 ☐ 2, 2, 5, 2

4 ☐ 3, 2, 4, 2

Solution:

Correct Answer : 1

Players of the team for the first match are as follows:

Rinku Singh	BAT	10
Shreyas Iyer	BAT	35
Gurkeerat Singh	BAT	40
Manan Vohra	BAT	45

Mohit Sharma	BOW	15
Shardul Thakur	BOW	20
Sandeep Sharma	BOW	25
Jalaj Saxena	AR	55
Kedar Jadhav	AR	60
Axar Patel	AR	65
Wriddhiman Saha	WK	55

Players of the team for the second match are as follows:

Glenn Maxwell	AR	100
Darren Sammy	AR	95
Eoin Morgan	BAT	90
David Miller	BAT	85
Nikhil Naik	WK	80
Mitchel Santner	BOW	75
Mitchel Starc	BOW	70
Axar Patel	AR	65
Kedar Jadhav	AR	60
Jalaj Saxena	AR	55
Wriddhiman Saha	WK	55

For maximum Bat value the number of players of type BAT, BOWL, AR, WK should be 3,2,5,1 respectively.

 **Bookmark**

 **Answer key/Solution**

FeedBack

Directions for questions 39 to 42: Answer the questions on the basis of the information given below.

An Ottoman king in the 16th century commissioned a series of 6 books to be printed, so he appointed six writers for writing the text and six artists for drawing images . For each book there was exactly one writer and one artist for the text and images respectively. An artist or a writer could work on only 1 book. Each writer was paid 1 gold coin per page for the text while each artist was paid 40 gold coins (of the same type) per page of image. Each page of the book had either texts or images, but not both. No two books have same number of total pages. As greed overtook the artists, they tried to include more pages of image per book. However, the writers were no less, so each of the writer ensured the number of pages containing text in a book must be directly proportional to the square of number of pages containing image(s) in the same book. For example, if the total number of pages that contain image(s) in a book was N , then the total number of pages that contain texts in the book must be kN^2 , where k is constant and has same value for each book. Seeing this, the king ordered that no book should contain more than 1000 pages or less than 500 pages and the same was followed by the writers and artists. After printing of all the six books, the king found some interesting facts which are as follow:

- (i) The total number of pages in exactly one book is in the form of AAA , where A is a single digit natural number.
- (ii) For exactly one book the number of gold coins paid to the artist and to the writer was same.

Q.39

The number of gold coins paid to the writer and artist put together for a book cannot be more than

Solution:

Correct Answer : 1848

If there are N images in the book, there are kN^2 pages of text.

So number of pages = $N + kN^2$

Given, $500 < N + kN^2 < 1000$. Also given that 1 artist got paid equal to writer. That means for him, $40N = kN^2$. So $40 = kN$.So $500 < 41N < 1000$ or $11 < N < 25$. Since kN^2 is integer for at least 5 more N , so for the book for which writer and artist were paid equally, $N = 20$ and $k = 2$.

Now the following cases are possible:

S. No	Number of pages containing Images	Number of pages containing Text	Total number of pages
1	16	512	528
2	17	578	595
3	18	648	666
4	19	722	741
5	20	800	820
6	21	882	903
7	22	968	990

There are 7 possible combination of number of pages containing images and texts. Out of which books with 18 and 20 images must be there. From other 5 books, any 4 can be the required book..

The required number of coins = $22 \times 40 + 968 = 1848$

FeedBack

Bookmark

Answer key/Solution

Directions for questions 39 to 42: Answer the questions on the basis of the information given below.

An Ottoman king in the 16th century commissioned a series of 6 books to be printed, so he appointed six writers for writing the text and six artists for drawing images . For each book there was exactly one writer and one artist for the text and images respectively. An artist or a writer could work on only 1 book. Each writer was paid 1 gold coin per page for the text while each artist was paid 40 gold coins (of the same type) per page of image. Each page of the book had either texts or images, but not both. No two books have same number of total pages. As greed overtook the artists, they tried to include more pages of image per book. However, the writers were no less, so each of the writer ensured the number of pages containing text in a book must be directly proportional to the square of number of pages containing image(s) in the same book. For example, if the total number of pages that contain image(s) in a book was N , then the total number of pages that contain texts in the book must be kN^2 , where k is constant and has same value for each book. Seeing this, the king ordered that no book should contain more than 1000 pages or less than 500 pages and the same was followed by the writers and artists. After printing of all the six books, the king found some interesting facts which are as follow:

- (i) The total number of pages in exactly one book is in the form of AAA , where A is a single digit natural number.
- (ii) For exactly one book the number of gold coins paid to the artist and to the writer was same.

Q.40

The number of gold coins paid to the writers for all the six books put together cannot be less than

Solution:

Correct Answer : 4142

If there are N images in the book, there are kN^2 pages of text.

So number of pages = $N + kN^2$

Given, $500 < N + kN^2 < 1000$. Also given that 1 artist got paid equal to writer. That means for him, $40N = kN^2$. So $40 = kN$.So $500 < 41N < 1000$ or $11 < N < 25$. Since kN^2 is integer for at least 5 more N , so for the book for which writer and artist were paid equally, $N = 20$ and $k = 2$.

Now the following cases are possible:

S. No	Number of pages containing Images	Number of pages containing Text	Total number of pages
1	16	512	528
2	17	578	595
3	18	648	666
4	19	722	741
5	20	800	820
6	21	882	903
7	22	968	990

There are 7 possible combination of number of pages containing images and texts. Out of which books with 18 and 20 images must be there. From other 5 books, any 4 can be the required book..

The minimum number of coins paid to the writers
= $512 + 578 + 648 + 722 + 800 + 882 = 4142$.

FeedBack

Bookmark

Answer key/Solution

Directions for questions 39 to 42: Answer the questions on the basis of the information given below.

An Ottoman king in the 16th century commissioned a series of 6 books to be printed, so he appointed six writers for writing the text and six artists for drawing images . For each book there was exactly one writer and one artist for the text and images respectively. An artist or a writer could work on only 1 book. Each writer was paid 1 gold coin per page for the text while each artist was paid 40 gold coins (of the same type) per page of image. Each page of the book had either texts or images, but not both. No two books have same number of total pages. As greed overtook the artists, they tried to include more pages of image per book. However, the writers were no less, so each of the writer ensured the number of pages containing text in a book must be directly proportional to the square of number of pages containing image(s) in the same book. For example, if the total number of pages that contain image(s) in a book was N , then the total number of pages that contain texts in the book must be kN^2 , where k is constant and has same value for each book. Seeing this, the king ordered that no book should contain more than 1000 pages or less than 500 pages and the same was followed by the writers and artists. After printing of all the six books, the king found some interesting facts which are as follow:

- (i) The total number of pages in exactly one book is in the form of AAA , where A is a single digit natural number.
- (ii) For exactly one book the number of gold coins paid to the artist and to the writer was same.

Q.41

How many writers were paid in odd number of coins?

Solution:

Correct Answer : 0

If there are N images in the book, there are kN^2 pages of text.

So number of pages = $N + kN^2$

Given, $500 < N + kN^2 < 1000$. Also given that 1 artist got paid equal to writer. That means for him, $40N = kN^2$. So $40 = kN$.So $500 < 41N < 1000$ or $11 < N < 25$. Since kN^2 is integer for at least 5 more N , so for the book for which writer and artist were paid equally, $N = 20$ and $k = 2$.

Now the following cases are possible:

S. No	Number of pages containing Images	Number of pages containing Text	Total number of pages
1	16	512	528
2	17	578	595
3	18	648	666
4	19	722	741
5	20	800	820
6	21	882	903
7	22	968	990

There are 7 possible combination of number of pages containing images and texts. Out of which books with 18 and 20 images must be there. From other 5 books, any 4 can be the required book..

No one was paid in odd number of coins.

FeedBack

Bookmark

Answer key/Solution

Directions for questions 39 to 42: Answer the questions on the basis of the information given below.

An Ottoman king in the 16th century commissioned a series of 6 books to be printed, so he appointed six writers for writing the text and six artists for drawing images . For each book there was exactly one writer and one artist for the text and images respectively. An artist or a writer could work on only 1 book. Each writer was paid 1 gold coin per page for the text while each artist was paid 40 gold coins (of the same type) per page of image. Each page of the book had either texts or images, but not both. No two books have same number of total pages. As greed overtook the artists, they tried to include more pages of image per book. However, the writers were no less, so each of the writer ensured the number of pages containing text in a book must be directly proportional to the square of number of pages containing image(s) in the same book. For example, if the total number of pages that contain image(s) in a book was N , then the total number of pages that contain texts in the book must be kN^2 , where k is constant and has same value for each book. Seeing this, the king ordered that no book should contain more than 1000 pages or less than 500 pages and the same was followed by the writers and artists. After printing of all the six books, the king found some interesting facts which are as follow:

- (i) The total number of pages in exactly one book is in the form of AAA , where A is a single digit natural number.
- (ii) For exactly one book the number of gold coins paid to the artist and to the writer was same.

Q.42

The number of pages containing image(s) in all the six books put together cannot be more than

Solution:

Correct Answer : 117

If there are N images in the book, there are kN^2 pages of text.

So number of pages = $N + kN^2$

Given, $500 < N + kN^2 < 1000$. Also given that 1 artist got paid equal to writer. That means for him, $40N = kN^2$. So $40 = kN$.So $500 < 41N < 1000$ or $11 < N < 25$. Since kN^2 is integer for at least 5 more N , so for the book for which writer and artist were paid equally, $N = 20$ and $k = 2$.

Now the following cases are possible:

S. No	Number of pages containing Images	Number of pages containing Text	Total number of pages
1	16	512	528
2	17	578	595
3	18	648	666
4	19	722	741
5	20	800	820
6	21	882	903
7	22	968	990

There are 7 possible combination of number of pages containing images and texts. Out of which books with 18 and 20 images must be there. From other 5 books, any 4 can be the required book..

The maximum number of images = $17 + 18 + 19 + 20 + 21 + 22 = 117$

FeedBack

Bookmark

Answer key/Solution

Directions for questions 43 to 46: Answer the questions on the basis of the information given below.

Benoni Democracy is a country of five states namely Brinjal, Dakshin, Hindi Shehar, Dongre and Mahaprant.

The results of the recently held general elections are tabulated below. Table 1 given below shows the minimum and maximum number of seats won by a party in a state and the total number of seats won by the party in all the states (in which the party contested) put together.

The (Min, Max) column represents the minimum and maximum number of seats won by the party in a state .For example the minimum number of seat won by PJP in a state is 3, the maximum number of seat won by PJP in a state is 10 and the total number of seats won by PJP in all the states (in which the party contested) put together is 19.

Table 1

Sr. No.	Party	Seats won	Min, Max
1	Bongress	28	(2, 12)
2	PJP	19	(3, 10)
3	Right	8	(8, 8)
4	KMK	9	(9, 9)
5	CTCC	6	(6, 6)
6	SPP	3	(1, 2)
7	RJL	3	(3, 3)
8	MJD	4	(2, 2)
9	QCP	4	(4, 4)
10	LSP	8	(3, 5)
11	MC	3	(3, 3)
12	PXP	1	(1, 1)
13	WYMK	1	(1, 1)
14	Others	3	(1, 1)

Table 2 indicates the five states and the parties that contested in each state apart from others.

Table 2

State	Parties which Competed
Brinjal	Bongress, Right, CTCC, MJD
Dakshin	KMK, WYMK, SPP, QCP
Hindi Shehar	Bongress, PJP, LSP, SPP, RJL
Dongre	Bongress, PJP, PXP, MC
Mahaprant	Bongress, PJP, LSP, MJD

For example, apart from others, only four parties i.e Bongress, PJP, LSP and MJD have contested in state Mahaprant.

It is also known that:

1. The total number of seats in the state of Brinjal is 21.
2. LSP won more number of seats in Mahaprant than that in Hindi Shehar.
3. Others did not contest in the state of Dakshin but contested in at least three states out of the four remaining states.

Q.43

How many seats did Bongress win in 'Brinjal'?

1 ☐ 4

2 ☐ 5

3 ☐ 7

4 ☐ Either (1) or (2)

Solution:

Correct Answer : 4

 **Bookmark**

 **Answer key/Solution**

The total number of seats in the state of Brinjal is 21. It can be observed that the Right and CTCC parties have competed only in the state of Brinjal. From table 1, observe that Right and CTCC have won a total of 8 and 6 seats respectively in Brinjal only .
 \therefore The Right and CTCC parties have won 8 and 6 seats respectively in Brinjal only.

From table 1, we observe that MJD has won 4 seats in all and that the minimum and maximum seats that MJD has won are 2 and 2 respectively. Therefore, it won 2 seats each in the states of Brinjal and Mahaprant.

From table 1, others could have won a maximum of 1 seat in Brinjal. Given that others did not compete in the state of Dakshin,
 \therefore Only KMK, WYMK, QCP and SPP competed in the state of Dakshin.

For KMK, WYMK and QCP, the total number of seats won is the same as the minimum number of seats won as well as the maximum number of seats won. Thus, these three parties competed in exactly one state i.e. Dakshin.

\therefore KMK won 9 seats, WYMK won 1 seat and QCP won 4 seats in the state of Dakshin. SPP contested in Dakshin as well as Hindi Shehar and won 1 seat in one of the 2 states and 2 seats in the other in any order.

Party	Brinjal	Dakshin	Hindi Shehar	Dongre	Mahaprant
Bongress	4 or 5	0	–	–	–
PJP	0	0	–	–	–
Right	8	0	0	0	0
KMK	0	9	0	0	0
CTCC	6	0	0	0	0
SPP	0	2 or 1	1 or 2		
RJL*	0	0	3	0	0
MJD	2	0	0	0	2
QCP	0	4	0	0	0
LSP*	0	0	3	0	5
MC	0	0	0	3	0
PXP	0	0	0	1	0
WYMK	0	1	0	0	0
Others	0 or 1	0			
Total	21	15/16			

Bongress won either 5 or 4 seats in Brinjal.

FeedBack

Directions for questions 43 to 46: Answer the questions on the basis of the information given below.

Benoni Democracy is a country of five states namely Brinjal, Dakshin, Hindi Shehar, Dongre and Mahaprant.

The results of the recently held general elections are tabulated below. Table 1 given below shows the minimum and maximum number of seats won by a party in a state and the total number of seats won by the party in all the states (in which the party contested) put together.

The (Min, Max) column represents the minimum and maximum number of seats won by the party in a state .For example the minimum number of seat won by PJP in a state is 3, the maximum number of seat won by PJP in a state is 10 and the total number of seats won by PJP in all the states (in which the party contested) put together is 19.

Table 1

Sr. No.	Party	Seats won	Min, Max
1	Bongress	28	(2, 12)
2	PJP	19	(3, 10)
3	Right	8	(8, 8)
4	KMK	9	(9, 9)
5	CTCC	6	(6, 6)
6	SPP	3	(1, 2)
7	RJL	3	(3, 3)
8	MJD	4	(2, 2)
9	QCP	4	(4, 4)
10	LSP	8	(3, 5)
11	MC	3	(3, 3)
12	PXP	1	(1, 1)
13	WYMK	1	(1, 1)
14	Others	3	(1, 1)

Table 2 indicates the five states and the parties that contested in each state apart from others.

Table 2

State	Parties which Competed
Brinjal	Bongress, Right, CTCC, MJD
Dakshin	KMK, WYMK, SPP, QCP
Hindi Shehar	Bongress, PJP, LSP, SPP, RJL
Dongre	Bongress, PJP, PXP, MC
Mahaprant	Bongress, PJP, LSP, MJD

For example, apart from others, only four parties i.e Bongress, PJP, LSP and MJD have contested in state Mahaprant.

It is also known that:

1. The total number of seats in the state of Brinjal is 21.
2. LSP won more number of seats in Mahaprant than that in Hindi Shehar.
3. Others did not contest in the state of Dakshin but contested in at least three states out of the four remaining states.

Q.44

Which party won second-largest number of seats in state 'Dakshin'?

1 ☐ **KMK**

2 ☐ **WYMK**

3 ☐ **SPP**

4 ☐ **QCP**

Solution:

Correct Answer : 4

 **Bookmark**

 **Answer key/Solution**

The total number of seats in the state of Brinjal is 21. It can be observed that the Right and CTCC parties have competed only in the state of Brinjal. From table 1, observe that Right and CTCC have won a total of 8 and 6 seats respectively in Brinjal only .
 \therefore The Right and CTCC parties have won 8 and 6 seats respectively in Brinjal only.

From table 1, we observe that MJD has won 4 seats in all and that the minimum and maximum seats that MJD has won are 2 and 2 respectively. Therefore, it won 2 seats each in the states of Brinjal and Mahaprant.

From table 1, others could have won a maximum of 1 seat in Brinjal. Given that others did not compete in the state of Dakshin,
 \therefore Only KMK, WYMK, QCP and SPP competed in the state of Dakshin.

For KMK, WYMK and QCP, the total number of seats won is the same as the minimum number of seats won as well as the maximum number of seats won. Thus, these three parties competed in exactly one state i.e. Dakshin.

\therefore KMK won 9 seats, WYMK won 1 seat and QCP won 4 seats in the state of Dakshin. SPP contested in Dakshin as well as Hindi Shehar and won 1 seat in one of the 2 states and 2 seats in the other in any order.

Party	Brinjal	Dakshin	Hindi Shehar	Dongre	Mahaprant
Bongress	4 or 5	0	–	–	–
PJP	0	0	–	–	–
Right	8	0	0	0	0
KMK	0	9	0	0	0
CTCC	6	0	0	0	0
SPP	0	2 or 1	1 or 2		
RJL*	0	0	3	0	0
MJD	2	0	0	0	2
QCP	0	4	0	0	0
LSP*	0	0	3	0	5
MC	0	0	0	3	0
PXP	0	0	0	1	0
WYMK	0	1	0	0	0
Others	0 or 1	0			
Total	21	15/16			

However, irrespective of whether SPP won 2 or 3 seats in Dakshin, QCP with 4 seats would remain the second largest party in Dakshin.

FeedBack

Directions for questions 43 to 46: Answer the questions on the basis of the information given below.

Benoni Democracy is a country of five states namely Brinjal, Dakshin, Hindi Shehar, Dongre and Mahaprant.

The results of the recently held general elections are tabulated below. Table 1 given below shows the minimum and maximum number of seats won by a party in a state and the total number of seats won by the party in all the states (in which the party contested) put together.

The (Min, Max) column represents the minimum and maximum number of seats won by the party in a state .For example the minimum number of seat won by PJP in a state is 3, the maximum number of seat won by PJP in a state is 10 and the total number of seats won by PJP in all the states (in which the party contested) put together is 19.

Table 1

Sr. No.	Party	Seats won	Min, Max
1	Bongress	28	(2, 12)
2	PJP	19	(3, 10)
3	Right	8	(8, 8)
4	KMK	9	(9, 9)
5	CTCC	6	(6, 6)
6	SPP	3	(1, 2)
7	RJL	3	(3, 3)
8	MJD	4	(2, 2)
9	QCP	4	(4, 4)
10	LSP	8	(3, 5)
11	MC	3	(3, 3)
12	PXP	1	(1, 1)
13	WYMK	1	(1, 1)
14	Others	3	(1, 1)

Table 2 indicates the five states and the parties that contested in each state apart from others.

Table 2

State	Parties which Competed
Brinjal	Bongress, Right, CTCC, MJD
Dakshin	KMK, WYMK, SPP, QCP
Hindi Shehar	Bongress, PJP, LSP, SPP, RJL
Dongre	Bongress, PJP, PXP, MC
Mahaprant	Bongress, PJP, LSP, MJD

For example, apart from others, only four parties i.e Bongress, PJP, LSP and MJD have contested in state Mahaprant.

It is also known that:

1. The total number of seats in the state of Brinjal is 21.
2. LSP won more number of seats in Mahaprant than that in Hindi Shehar.
3. Others did not contest in the state of Dakshin but contested in at least three states out of the four remaining states.

Q.45

If SPP won more seats in 'Dakshin' than in 'Hindi Shehar' then the total number of seats in state Dakshin

1 ☐ 15

2 ☐ 14

3 ☐ 16

4 ☐ Cannot be determined

Solution:

Correct Answer : 3

 **Bookmark**

 **Answer key/Solution**

The total number of seats in the state of Brinjal is 21. It can be observed that the Right and CTCC parties have competed only in the state of Brinjal. From table 1, observe that Right and CTCC have won a total of 8 and 6 seats respectively in Brinjal only .
 \therefore The Right and CTCC parties have won 8 and 6 seats respectively in Brinjal only.

From table 1, we observe that MJD has won 4 seats in all and that the minimum and maximum seats that MJD has won are 2 and 2 respectively. Therefore, it won 2 seats each in the states of Brinjal and Mahaprant.

From table 1, others could have won a maximum of 1 seat in Brinjal. Given that others did not compete in the state of Dakshin,
 \therefore Only KMK, WYMK, QCP and SPP competed in the state of Dakshin.

For KMK, WYMK and QCP, the total number of seats won is the same as the minimum number of seats won as well as the maximum number of seats won. Thus, these three parties competed in exactly one state i.e. Dakshin.

\therefore KMK won 9 seats, WYMK won 1 seat and QCP won 4 seats in the state of Dakshin. SPP contested in Dakshin as well as Hindi Shehar and won 1 seat in one of the 2 states and 2 seats in the other in any order.

Party	Brinjal	Dakshin	Hindi Shehar	Dongre	Mahaprant
Bongress	4 or 5	0	–	–	–
PJP	0	0	–	–	–
Right	8	0	0	0	0
KMK	0	9	0	0	0
CTCC	6	0	0	0	0
SPP	0	2 or 1	1 or 2		
RJL*	0	0	3	0	0
MJD	2	0	0	0	2
QCP	0	4	0	0	0
LSP*	0	0	3	0	5
MC	0	0	0	3	0
PXP	0	0	0	1	0
WYMK	0	1	0	0	0
Others	0 or 1	0			
Total	21	15/16			

The total number of seat in Dakshin will be 16.

FeedBack

Directions for questions 43 to 46: Answer the questions on the basis of the information given below.

Benoni Democracy is a country of five states namely Brinjal, Dakshin, Hindi Shehar, Dongre and Mahaprant.

The results of the recently held general elections are tabulated below. Table 1 given below shows the minimum and maximum number of seats won by a party in a state and the total number of seats won by the party in all the states (in which the party contested) put together.

The (Min, Max) column represents the minimum and maximum number of seats won by the party in a state .For example the minimum number of seat won by PJP in a state is 3, the maximum number of seat won by PJP in a state is 10 and the total number of seats won by PJP in all the states (in which the party contested) put together is 19.

Table 1

Sr. No.	Party	Seats won	Min, Max
1	Bongress	28	(2, 12)
2	PJP	19	(3, 10)
3	Right	8	(8, 8)
4	KMK	9	(9, 9)
5	CTCC	6	(6, 6)
6	SPP	3	(1, 2)
7	RJL	3	(3, 3)
8	MJD	4	(2, 2)
9	QCP	4	(4, 4)
10	LSP	8	(3, 5)
11	MC	3	(3, 3)
12	PXP	1	(1, 1)
13	WYMK	1	(1, 1)
14	Others	3	(1, 1)

Table 2 indicates the five states and the parties that contested in each state apart from others.

Table 2

State	Parties which Competed
Brinjal	Bongress, Right, CTCC, MJD
Dakshin	KMK, WYMK, SPP, QCP
Hindi Shehar	Bongress, PJP, LSP, SPP, RJL
Dongre	Bongress, PJP, PXP, MC
Mahaprant	Bongress, PJP, LSP, MJD

For example, apart from others, only four parties i.e Bongress, PJP, LSP and MJD have contested in state Mahaprant.

It is also known that:

1. The total number of seats in the state of Brinjal is 21.
2. LSP won more number of seats in Mahaprant than that in Hindi Shehar.
3. Others did not contest in the state of Dakshin but contested in at least three states out of the four remaining states.

Q.46

For how many political parties (except others), it is possible to find exact number of seats won in the states in which they contested?

1 ☐ 7

2 ☒ 10

3 ☐ 8

4 ☐ 6

Solution:

Correct Answer : 2

 **Bookmark**

 **Answer key/Solution**

The total number of seats in the state of Brinjal is 21. It can be observed that the Right and CTCC parties have competed only in the state of Brinjal. From table 1, observe that Right and CTCC have won a total of 8 and 6 seats respectively in Brinjal only .
 \therefore The Right and CTCC parties have won 8 and 6 seats respectively in Brinjal only.

From table 1, we observe that MJD has won 4 seats in all and that the minimum and maximum seats that MJD has won are 2 and 2 respectively. Therefore, it won 2 seats each in the states of Brinjal and Mahaprant.

From table 1, others could have won a maximum of 1 seat in Brinjal. Given that others did not compete in the state of Dakshin,
 \therefore Only KMK, WYMK, QCP and SPP competed in the state of Dakshin.

For KMK, WYMK and QCP, the total number of seats won is the same as the minimum number of seats won as well as the maximum number of seats won. Thus, these three parties competed in exactly one state i.e. Dakshin.

\therefore KMK won 9 seats, WYMK won 1 seat and QCP won 4 seats in the state of Dakshin. SPP contested in Dakshin as well as Hindi Shehar and won 1 seat in one of the 2 states and 2 seats in the other in any order.

Party	Brinjal	Dakshin	Hindi Shehar	Dongre	Mahaprant
Bongress	4 or 5	0	–	–	–
PJP	0	0	–	–	–
Right	8	0	0	0	0
KMK	0	9	0	0	0
CTCC	6	0	0	0	0
SPP	0	2 or 1	1 or 2		
RJL*	0	0	3	0	0
MJD	2	0	0	0	2
QCP	0	4	0	0	0
LSP*	0	0	3	0	5
MC	0	0	0	3	0
PXP	0	0	0	1	0
WYMK	0	1	0	0	0
Others	0 or 1	0			
Total	21	15/16			

For which the total number of seats won is equal to the minimum or maximum seats, we can determine the exact number of seats won in any state. If we see the table, there are total 10 parties for whom the above stated condition is getting satisfied.
Hence, answer is 10.

FeedBack

Directions for questions 47 to 50: Answer the questions on the basis of the information given below.

A rectangular field 'X' with area 7200 sq. meters is divided into 10 small rectangular areas: A, B, C, D, E, F, G, H, I and J. Each rectangular area including 'X' has its length and breadth in East to west and North to South direction respectively. The dimensions (length \times breadth, in meter) of X, A, B, C,..... J are 80×90 , 20×40 , 25×30 , 25×30 , 35×40 , 40×15 , 20×30 , 40×15 , 20×30 , 20×20 and 35×20 , in the given order.

Here the length of the fields are not necessarily longer than breadth. Further it is known that:

I. The square field is at the west north corner of X.

II. The field G is in the south - east corner of X, and E is just north of G and both of them share at least one boundary with the boundary of X.

III. A is the only field which does not share its boundary with the boundary of X.

IV. Field F is immediately to the west of field H such that there is common breadth for both the field.

V Field B is immediately north of C such that there is common length for both the field.

Q.47

Which of the following two fields share their boundary?

1 ☐ A and D

2 ☐ I and F

3 ☐ H and C

4 ☐ D and B

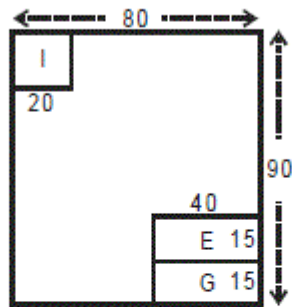
Solution:

Correct Answer : 1

 Bookmark

 Answer key/Solution

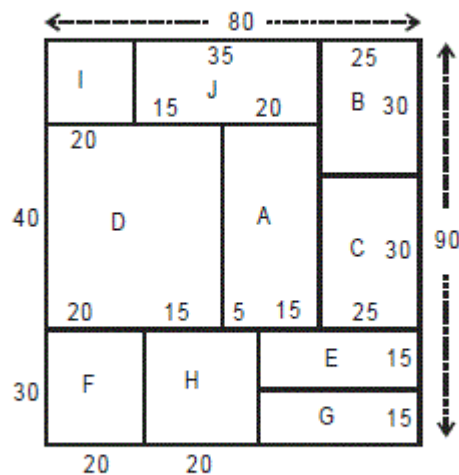
The total area of all the fields together is 7200 sq. meters and hence we can say that all area of field X is covered by the given 10 fields. Using information I and II, we can make the figure like:



The dimensions of A are 20×40 . It has to be completely above E, otherwise we need to put a field below A whose breadth is less than 30. The only such fields is J whose breadth is 20. But J has a length of 35 and with E and G on its right the remaining length will be 5 meters only and no field has this length. So, field A must be above E.

Similarly, field A must be below I as no field has a length less than 20. The field above A must be a field with breadth 20 only so it must be J. Now the length of I and J combined is $20 + 35$ i.e. 55 so the remaining length can be covered by B or C only. Using IV, it must be B as B is above C.

Similarly, filling up the remaining places leads us to the final structure as:



Among the given options fields A and D share the boundary.

FeedBack

Directions for questions 47 to 50: Answer the questions on the basis of the information given below.

A rectangular field 'X' with area 7200 sq. meters is divided into 10 small rectangular areas: A, B, C, D, E, F, G, H, I and J. Each rectangular area including 'X' has its length and breadth in East to west and North to South direction respectively. The dimensions (length \times breadth, in meter) of X, A, B, C,..... J are 80×90 , 20×40 , 25×30 , 25×30 , 35×40 , 40×15 , 20×30 , 40×15 , 20×30 , 20×20 and 35×20 , in the given order.

Here the length of the fields are not necessarily longer than breadth. Further it is known that:

I. The square field is at the west north corner of X.

II. The field G is in the south - east corner of X, and E is just north of G and both of them share at least one boundary with the boundary of X.

III. A is the only field which does not share its boundary with the boundary of X.

IV. Field F is immediately to the west of field H such that there is common breadth for both the field.

V Field B is immediately north of C such that there is common length for both the field.

Q.48

Field E shares boundary with how many other fields, excluding X?

1 ☐ 2

2 ☐ 3

3 ☐ 4

4 ☐ 5

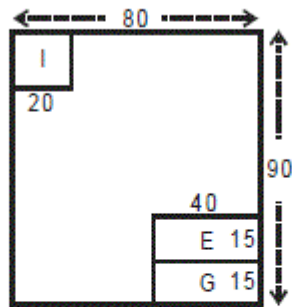
Solution:

Correct Answer : 3

 Bookmark

 Answer key/Solution

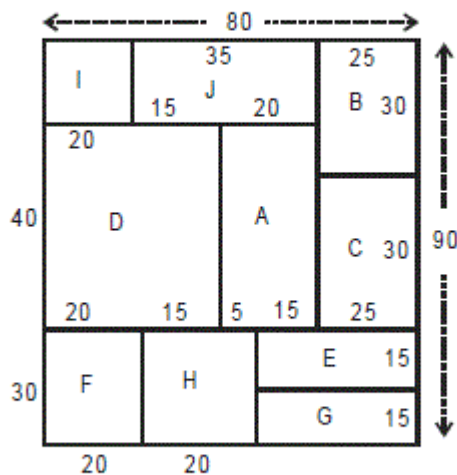
The total area of all the fields together is 7200 sq. meters and hence we can say that all area of field X is covered by the given 10 fields. Using information I and II, we can make the figure like:



The dimensions of A are 20×40 . It has to be completely above E, otherwise we need to put a field below A whose breadth is less than 30. The only such fields is J whose breadth is 20. But J has a length of 35 and with E and G on its right the remaining length will be 5 meters only and no field has this length. So, field A must be above E.

Similarly, field A must be below I as no field has a length less than 20. The field above A must be a field with breadth 20 only so it must be J. Now the length of I and J combined is $20 + 35$ i.e. 55 so the remaining length can be covered by B or C only. Using IV, it must be B as B is above C.

Similarly, filling up the remaining places leads us to the final structure as:



Field E share boundary with 4 fields C, A, H and G

FeedBack

Directions for questions 47 to 50: Answer the questions on the basis of the information given below.

A rectangular field 'X' with area 7200 sq. meters is divided into 10 small rectangular areas: A, B, C, D, E, F, G, H, I and J. Each rectangular area including 'X' has its length and breadth in East to west and North to South direction respectively. The dimensions (length \times breadth, in meter) of X, A, B, C,..... J are 80×90 , 20×40 , 25×30 , 25×30 , 35×40 , 40×15 , 20×30 , 40×15 , 20×30 , 20×20 and 35×20 , in the given order.

Here the length of the fields are not necessarily longer than breadth. Further it is known that:

I. The square field is at the west north corner of X.

II. The field G is in the south - east corner of X, and E is just north of G and both of them share at least one boundary with the boundary of X.

III. A is the only field which does not share its boundary with the boundary of X.

IV. Field F is immediately to the west of field H such that there is common breadth for both the field.

V Field B is immediately north of C such that there is common length for both the field.

Q.49

Two poles P1 and P2 are of same height, and situated inside or on the boundaries of field D and field C respectively. A bird sitting on the top of P1 reaches to the top of P2 by flying on a path which is straight line. What can be the maximum possible distance (in metres) travelled by the bird?

1 ☐ 100m

2 ☐ $40\sqrt{5}$

3 ☐ $10\sqrt{145}$

4 ☐ $60\sqrt{2}$

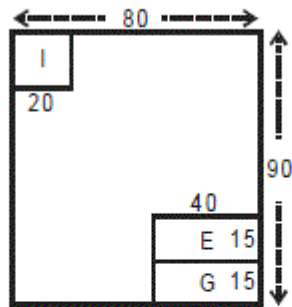
Solution:

Correct Answer : 2

 Bookmark

 Answer key/Solution

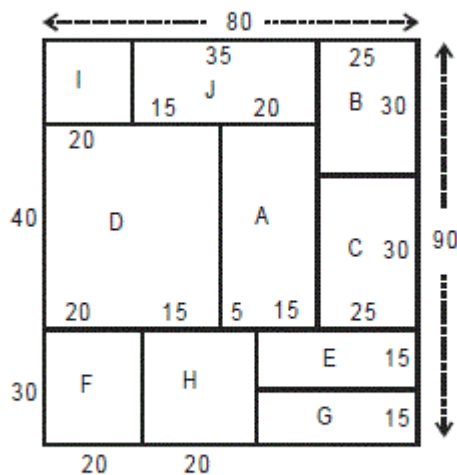
The total area of all the fields together is 7200 sq. meters and hence we can say that all area of field X is covered by the given 10 fields. Using information I and II, we can make the figure like:



The dimensions of A are 20×40. It has to be completely above E, otherwise we need to put a field below A whose breadth is less than 30. The only such fields is J whose breadth is 20. But J has a length of 35 and with E and G on its right the remaining length will be 5 meters only and no field has this length. So, field A must be above E.

Similarly, field A must be below I as no field has a length less than 20. The field above A must be a field with breadth 20 only so it must be J. Now the length of I and J combined is 20 + 35 i.e. 55 so the remaining length can be covered by B or C only. Using IV, it must be B as B is above C.

Similarly, filling up the remaining places leads us to the final structure as:



P_1 can be at north west corner of D and P_2 can be at south east corner of C.

The maximum distance = $\sqrt{80^2 + 40^2} = 40\sqrt{5}$

FeedBack

Directions for questions 47 to 50: Answer the questions on the basis of the information given below.

A rectangular field 'X' with area 7200 sq. meters is divided into 10 small rectangular areas: A, B, C, D, E, F, G, H, I and J. Each rectangular area including 'X' has its length and breadth in East to west and North to South direction respectively. The dimensions (length \times breadth, in meter) of X, A, B, C,..... J are 80×90 , 20×40 , 25×30 , 25×30 , 35×40 , 40×15 , 20×30 , 40×15 , 20×30 , 20×20 and 35×20 , in the given order.

Here the length of the fields are not necessarily longer than breadth. Further it is known that:

I. The square field is at the west north corner of X.

II. The field G is in the south - east corner of X, and E is just north of G and both of them share at least one boundary with the boundary of X.

III. A is the only field which does not share its boundary with the boundary of X.

IV. Field F is immediately to the west of field H such that there is common breadth for both the field.

V Field B is immediately north of C such that there is common length for both the field.

Q.50

Which field/s share their boundary with D and A both?

1 ☐ J

2 ☐ H

3 ☐ J and H

4 ☐ None

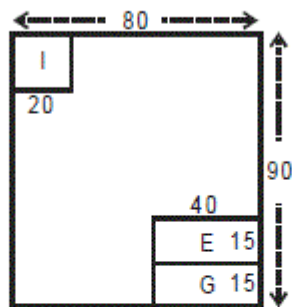
Solution:

Correct Answer : 3

 Bookmark

 Answer key/Solution

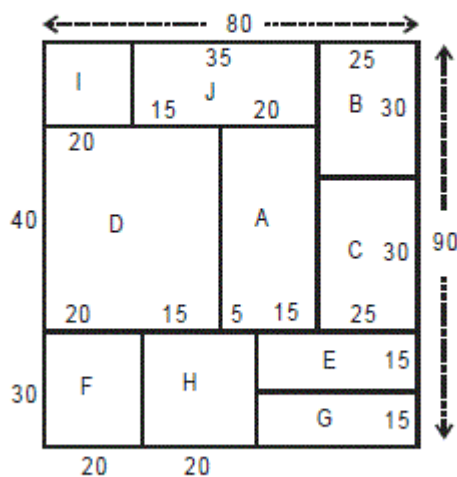
The total area of all the fields together is 7200 sq. meters and hence we can say that all area of field X is covered by the given 10 fields. Using information I and II, we can make the figure like:



The dimensions of A are 20×40 . It has to be completely above E, otherwise we need to put a field below A whose breadth is less than 30. The only such fields is J whose breadth is 20. But J has a length of 35 and with E and G on its right the remaining length will be 5 meters only and no field has this length. So, field A must be above E.

Similarly, field A must be below I as no field has a length less than 20. The field above A must be a field with breadth 20 only so it must be J. Now the length of I and J combined is $20 + 35$ i.e. 55 so the remaining length can be covered by B or C only. Using IV, it must be B as B is above C.

Similarly, filling up the remaining places leads us to the final structure as:



Fields H and J share boundary with D and A.

FeedBack

Directions for questions 51 to 54: Answer the question on the basis of the information given below.

In a small family of four members, the ages (in years) of Father, Mother, Son and Daughter in that order, are in the descending order and further all ages are different natural numbers. All the four members were spotted at a party with each of them wearing a dress of a different color among Red, Green, Pink and White, not necessarily in the same order. Each of them was enquired about the ages of the remaining three persons, for which, their replies were as follows:

Person wearing a Red dress: The sum of the ages of all the others is 90 years.

Person wearing a Green dress: The sum of the ages of all the others is 70 years.

Person wearing a Pink dress: The sum of the ages of all the others is 80 years.

Person wearing a White dress: The sum of the ages of all the others is 110 years.

It later turned out that all of them made the right statement except one who made an error of 10 while adding the ages.

Q.51

The mother was wearing a dress of which color?

1 ☐ Red

2 ☐ Green

3 ☐ Pink

4 ☐ Blue

Solution:

Correct Answer : 3

Let the ages of Father, Mother, Son and Daughter be F, M, S and D respectively.

The sum of ages of 3 persons taken at once out of 4 persons is given in 4 ways.

$$3[F + M + S + D] = 350 \pm 10$$

$$\Rightarrow 3[F + M + S + D] = 340 \text{ (not possible since 3 does not divide 340).}$$

$$\therefore 3[F + M + S + D] = 360$$

$$F + M + S + D = 120.$$

It means the person wearing green or pink cannot make error because in that case, the sum of ages of 2 different combinations of 3 persons will be same.

Sum of ages of Mother, Son and Daughter must be 70

$$M + S + D = 70$$

$$\Rightarrow F = 50$$

$$\text{Now, } F + S + D = 80$$

$$\Rightarrow S + D = 30$$

$$\Rightarrow D = 10, S = 20$$

Hence, the sum of ages replied by Father, Mother, Son and Daughter were 70, 80, 90 and 110 years respectively, in which, 90 as the sum of ages is not possible.

Hence, the son made an error in making the sum of ages.

The mother was wearing a dress of pink color.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 51 to 54: Answer the question on the basis of the information given below.

In a small family of four members, the ages (in years) of Father, Mother, Son and Daughter in that order, are in the descending order and further all ages are different natural numbers. All the four members were spotted at a party with each of them wearing a dress of a different color among Red, Green, Pink and White, not necessarily in the same order. Each of them was enquired about the ages of the remaining three persons, for which, their replies were as follows:

Person wearing a Red dress: The sum of the ages of all the others is 90 years.

Person wearing a Green dress: The sum of the ages of all the others is 70 years.

Person wearing a Pink dress: The sum of the ages of all the others is 80 years.

Person wearing a White dress: The sum of the ages of all the others is 110 years.

It later turned out that all of them made the right statement except one who made an error of 10 while adding the ages.

Q.52

What was the age (in years) of the father?

1 ☐ 45

2 ☐ 50

3 ☐ 65

4 ☐ Cannot be determined

Solution:

Correct Answer : 2

Let the ages of Father, Mother, Son and Daughter be F, M, S and D respectively.

The sum of ages of 3 persons taken at once out of 4 persons is given in 4 ways.

$$3[F + M + S + D] = 350 \pm 10$$

$$\Rightarrow 3[F + M + S + D] = 340 \text{ (not possible since 3 does not divide 340).}$$

$$\therefore 3[F + M + S + D] = 360$$

$$F + M + S + D = 120.$$

It means the person wearing green or pink cannot make error because in that case, the sum of ages of 2 different combinations of 3 persons will be same.

Sum of ages of Mother, Son and Daughter must be 70

$$M + S + D = 70$$

$$\Rightarrow F = 50$$

$$\text{Now, } F + S + D = 80$$

$$\Rightarrow S + D = 30$$

$$\Rightarrow D = 10, S = 20$$

Hence, the sum of ages replied by Father, Mother, Son and Daughter were 70, 80, 90 and 110 years respectively, in which, 90 as the sum of ages is not possible.

Hence, the son made an error in making the sum of ages.

The age of the father is 50 years.

FeedBack

 Bookmark

 Answer key/Solution

Directions for questions 51 to 54: Answer the question on the basis of the information given below.

In a small family of four members, the ages (in years) of Father, Mother, Son and Daughter in that order, are in the descending order and further all ages are different natural numbers. All the four members were spotted at a party with each of them wearing a dress of a different color among Red, Green, Pink and White, not necessarily in the same order. Each of them was enquired about the ages of the remaining three persons, for which, their replies were as follows:

Person wearing a Red dress: The sum of the ages of all the others is 90 years.

Person wearing a Green dress: The sum of the ages of all the others is 70 years.

Person wearing a Pink dress: The sum of the ages of all the others is 80 years.

Person wearing a White dress: The sum of the ages of all the others is 110 years.

It later turned out that all of them made the right statement except one who made an error of 10 while adding the ages.

Q.53

Who has done the error while adding the ages?

1 ☐ Father

2 ☐ Daughter

3 ☐ Son

4 ☐ Mother

Solution:

Correct Answer : 3

Let the ages of Father, Mother, Son and Daughter be F, M, S and D respectively.

The sum of ages of 3 persons taken at once out of 4 persons is given in 4 ways.

$$3[F + M + S + D] = 350 \pm 10$$

$$\Rightarrow 3[F + M + S + D] = 340 \text{ (not possible since 3 does not divide 340).}$$

$$\therefore 3[F + M + S + D] = 360$$

$$F + M + S + D = 120.$$

It means the person wearing green or pink cannot make error because in that case, the sum of ages of 2 different combinations of 3 persons will be same.

Sum of ages of Mother, Son and Daughter must be 70

$$M + S + D = 70$$

$$\Rightarrow F = 50$$

$$\text{Now, } F + S + D = 80$$

$$\Rightarrow S + D = 30$$

$$\Rightarrow D = 10, S = 20$$

Hence, the sum of ages replied by Father, Mother, Son and Daughter were 70, 80, 90 and 110 years respectively, in which, 90 as the sum of ages is not possible.

Hence, the son made an error in making the sum of ages.

Son has made the error while adding the ages.

FeedBack

 Bookmark

 Answer key/Solution

Directions for questions 51 to 54: Answer the question on the basis of the information given below.

In a small family of four members, the ages (in years) of Father, Mother, Son and Daughter in that order, are in the descending order and further all ages are different natural numbers. All the four members were spotted at a party with each of them wearing a dress of a different color among Red, Green, Pink and White, not necessarily in the same order. Each of them was enquired about the ages of the remaining three persons, for which, their replies were as follows:

Person wearing a Red dress: The sum of the ages of all the others is 90 years.

Person wearing a Green dress: The sum of the ages of all the others is 70 years.

Person wearing a Pink dress: The sum of the ages of all the others is 80 years.

Person wearing a White dress: The sum of the ages of all the others is 110 years.

It later turned out that all of them made the right statement except one who made an error of 10 while adding the ages.

Q.54

After how many years would the son be as old as what the mother is now?

1 ☐ 10

2 ☐ 20

3 ☐ 30

4 ☐ 40

Solution:

Correct Answer : 2

Let the ages of Father, Mother, Son and Daughter be F, M, S and D respectively.

The sum of ages of 3 persons taken at once out of 4 persons is given in 4 ways.

$$3[F + M + S + D] = 350 \pm 10$$

$$\Rightarrow 3[F + M + S + D] = 340 \text{ (not possible since 3 does not divide 340).}$$

$$\therefore 3[F + M + S + D] = 360$$

$$F + M + S + D = 120.$$

It means the person wearing green or pink cannot make error because in that case, the sum of ages of 2 different combinations of 3 persons will be same.

Sum of ages of Mother, Son and Daughter must be 70

$$M + S + D = 70$$

$$\Rightarrow F = 50$$

$$\text{Now, } F + S + D = 80$$

$$\Rightarrow S + D = 30$$

$$\Rightarrow D = 10, S = 20$$

Hence, the sum of ages replied by Father, Mother, Son and Daughter were 70, 80, 90 and 110 years respectively, in which, 90 as the sum of ages is not possible.

Hence, the son made an error in making the sum of ages.

As of now son is 20 years old and the mother is 40 year old. Therefore son would take another 20 years to be as old as what the father is now.

 **Bookmark**

 **Answer key/Solution**

FeedBack

Directions for questions 55 to 58: Answer the questions on the basis of the information given below.

In "Career Launcher", a training institute for competitive exams, 10,000 students enrolled for 5 different courses i.e. SAT, MBA, Law, Banking and BBA. Each student is enrolled in at least 1 and at most 3 courses. The total number of students enrolled for the 5 above mentioned courses, in the same order is 4,000, 2,500, 1500, 1,000 and 3,000 respectively. Further it is known that

- I. 800 of the students enrolled in SAT, are enrolled in at least one more course.
- II. Of all the students enrolled in BBA, 2150 are not enrolled in more than 1 course.
- III. 150 of the students enrolled in Law are enrolled in SAT and BBA as well whereas 250 students enrolled in Law are also enrolled in SAT and MBA as well.
- IV. 600 students are enrolled in exactly 2 courses.
- V. No student enrolled in Banking is enrolled in 3 courses and 200 of these students are enrolled in Law too.
- VI. Of all the students enrolled in Law and two more courses, 300 of them are not enrolled in SAT.

Q.55

How many students are enrolled in both SAT and BBA?

Fill "1 if your answer is 400"

Fill "2 if your answer is 550"

Fill "3 if your answer is 850"

Fill "4 if your answer is 1100"

Solution:

Correct Answer : 2

The total number of enrolments of the given 10,000 students is $(4 + 2.5 + 1.5 + 1 + 3) \times 1,000 = 12,000$. This means there are 2,000 extra enrolments compared to the number of students. According to statement 3, 600 students have one extra enrolment which means the students having 2 extra enrolments have $2000 - 600$ i.e. 1400 extra enrolments. Hence, we can say that 700 students are enrolled in 3 courses.

Using statement 4, Law + Banking = 200.

Using statement 5, we can say that 300 students are enrolled in MBA and BBA along with Law.

So, Law + MBA + BBA = 300.

Using statement 2, Law + BBA + SAT = 150.

Also, Law + MBA + SAT = 250.

So, we have already got 700 students enrolled in 3 courses each and hence the remaining students cannot be enrolled in more than 2 courses. Also 400 of these students are enrolled in SAT which means 400 students more (using statement 1) are enrolled in SAT plus one more course.

We have already got 450 students enrolled in BBA and at least one more course. So, still there are $3,000 - 2,150 - 450 = 400$ students enrolled in BBA and at least one more course. This means the number of students enrolled in SAT and BBA is 400.

550 students enrolled in SAT and BBA.

 Bookmark

 Answer key/Solution

FeedBack

Directions for questions 55 to 58: Answer the questions on the basis of the information given below.

In "Career Launcher", a training institute for competitive exams, 10,000 students enrolled for 5 different courses i.e. SAT, MBA, Law, Banking and BBA. Each student is enrolled in at least 1 and at most 3 courses. The total number of students enrolled for the 5 above mentioned courses, in the same order is 4,000, 2,500, 1500, 1,000 and 3,000 respectively. Further it is known that

- I. 800 of the students enrolled in SAT, are enrolled in at least one more course.
- II. Of all the students enrolled in BBA, 2150 are not enrolled in more than 1 course.
- III. 150 of the students enrolled in Law are enrolled in SAT and BBA as well whereas 250 students enrolled in Law are also enrolled in SAT and MBA as well.
- IV. 600 students are enrolled in exactly 2 courses.
- V. No student enrolled in Banking is enrolled in 3 courses and 200 of these students are enrolled in Law too.
- VI. Of all the students enrolled in Law and two more courses, 300 of them are not enrolled in SAT.

Q.56

How many students are enrolled in only one course?

Fill "1 if your answer is 8,000"

Fill "2 if your answer is 8,600"

Fill "3 if your answer is 8,700"

Fill "4 if your answer is 9,400"

Solution:

Correct Answer : 3

The total number of enrolments of the given 10,000 students is $(4 + 2.5 + 1.5 + 1 + 3) \times 1,000 = 12,000$. This means there are 2,000 extra enrolments compared to the number of students. According to statement 3, 600 students have one extra enrolment which means the students having 2 extra enrolments have $2000 - 600$ i.e. 1400 extra enrolments. Hence, we can say that 700 students are enrolled in 3 courses.

Using statement 4, Law + Banking = 200.

Using statement 5, we can say that 300 students are enrolled in MBA and BBA along with Law.

So, Law + MBA + BBA = 300.

Using statement 2, Law + BBA + SAT = 150.

Also, Law + MBA + SAT = 250.

So, we have already got 700 students enrolled in 3 courses each and hence the remaining students cannot be enrolled in more than 2 courses. Also 400 of these students are enrolled in SAT which means 400 students more (using statement 1) are enrolled in SAT plus one more course.

We have already got 450 students enrolled in BBA and at least one more course. So, still there are $3,000 - 2,150 - 450 = 400$ students enrolled in BBA and at least one more course. This means the number of students enrolled in SAT and BBA is 400.

The required number of students
= $10000 - 1300 = 8700$.

FeedBack

Bookmark

Answer key/Solution

Directions for questions 55 to 58: Answer the questions on the basis of the information given below.

In "Career Launcher", a training institute for competitive exams, 10,000 students enrolled for 5 different courses i.e. SAT, MBA, Law, Banking and BBA. Each student is enrolled in at least 1 and at most 3 courses. The total number of students enrolled for the 5 above mentioned courses, in the same order is 4,000, 2,500, 1500, 1,000 and 3,000 respectively. Further it is known that

- I. 800 of the students enrolled in SAT, are enrolled in at least one more course.
- II. Of all the students enrolled in BBA, 2150 are not enrolled in more than 1 course.
- III. 150 of the students enrolled in Law are enrolled in SAT and BBA as well whereas 250 students enrolled in Law are also enrolled in SAT and MBA as well.
- IV. 600 students are enrolled in exactly 2 courses.
- V. No student enrolled in Banking is enrolled in 3 courses and 200 of these students are enrolled in Law too.
- VI. Of all the students enrolled in Law and two more courses, 300 of them are not enrolled in SAT.

Q.57

If the fee of SAT and Law course is Rs. 40,000 each whereas for the other three courses is Rs. 30,000 each, then what is the total fee (in Rs.) paid by students enrolled in exactly two courses?

Fill "1 if your answer is 4,20,00,000"

Fill "2 if your answer is 42,00,000"

Fill "3 if your answer is 48,00,000"

Fill "4 if your answer is 4,80,00,000"

Solution:

Correct Answer : 1

The total number of enrolments of the given 10,000 students is $(4 + 2.5 + 1.5 + 1 + 3) \times 1,000 = 12,000$. This means there are 2,000 extra enrolments compared to the number of students. According to statement 3, 600 students have one extra enrolment which means the students having 2 extra enrolments have $2000 - 600$ i.e. 1400 extra enrolments. Hence, we can say that 700 students are enrolled in 3 courses.

Using statement 4, Law + Banking = 200.

Using statement 5, we can say that 300 students are enrolled in MBA and BBA along with Law.

So, Law + MBA + BBA = 300.

Using statement 2, Law + BBA + SAT = 150.

Also, Law + MBA + SAT = 250.

So, we have already got 700 students enrolled in 3 courses each and hence the remaining students cannot be enrolled in more than 2 courses. Also 400 of these students are enrolled in SAT which means 400 students more (using statement 1) are enrolled in SAT plus one more course.

We have already got 450 students enrolled in BBA and at least one more course. So, still there are $3,000 - 2,150 - 450 = 400$ students enrolled in BBA and at least one more course. This means the number of students enrolled in SAT and BBA is 400.

As we have $(BBA + SAT) = 400$ and $(Law + Bank) = 200$

\therefore The required fees = $600 (30000 + 40000)$
= 42000000.

FeedBack

Bookmark

Answer key/Solution

Directions for questions 55 to 58: Answer the questions on the basis of the information given below.

In "Career Launcher", a training institute for competitive exams, 10,000 students enrolled for 5 different courses i.e. SAT, MBA, Law, Banking and BBA. Each student is enrolled in at least 1 and at most 3 courses. The total number of students enrolled for the 5 above mentioned courses, in the same order is 4,000, 2,500, 1500, 1,000 and 3,000 respectively. Further it is known that

- I. 800 of the students enrolled in SAT, are enrolled in at least one more course.
- II. Of all the students enrolled in BBA, 2150 are not enrolled in more than 1 course.
- III. 150 of the students enrolled in Law are enrolled in SAT and BBA as well whereas 250 students enrolled in Law are also enrolled in SAT and MBA as well.
- IV. 600 students are enrolled in exactly 2 courses.
- V. No student enrolled in Banking is enrolled in 3 courses and 200 of these students are enrolled in Law too.
- VI. Of all the students enrolled in Law and two more courses, 300 of them are not enrolled in SAT.

Q.58

How many students are enrolled in SAT but not MBA?

Fill "1 if your answer is 4,000"

Fill "2 if your answer is 3,750"

Fill "3 if your answer is 3,200"

Fill "4 if your answer is 3,000"

Solution:

Correct Answer : 2

The total number of enrolments of the given 10,000 students is $(4 + 2.5 + 1.5 + 1 + 3) \times 1,000 = 12,000$. This means there are 2,000 extra enrolments compared to the number of students. According to statement 3, 600 students have one extra enrolment which means the students having 2 extra enrolments have $2000 - 600$ i.e. 1400 extra enrolments. Hence, we can say that 700 students are enrolled in 3 courses.

Using statement 4, Law + Banking = 200.

Using statement 5, we can say that 300 students are enrolled in MBA and BBA along with Law.

So, Law + MBA + BBA = 300.

Using statement 2, Law + BBA + SAT = 150.

Also, Law + MBA + SAT = 250.

So, we have already got 700 students enrolled in 3 courses each and hence the remaining students cannot be enrolled in more than 2 courses. Also 400 of these students are enrolled in SAT which means 400 students more (using statement 1) are enrolled in SAT plus one more course.

We have already got 450 students enrolled in BBA and at least one more course. So, still there are $3,000 - 2,150 - 450 = 400$ students enrolled in BBA and at least one more course. This means the number of students enrolled in SAT and BBA is 400.

250 are in SAT and MBA

\therefore the required number students = 3750.

 Bookmark

 Answer key/Solution

FeedBack

Directions for questions 59 to 62: Answer the questions on the basis of the information given below.

A company has a building having 3 floors—Floor 1, Floor 2 and Floor 3 and a total of 600 employees working on those three floors. The number of employees working on Floor 2 is equal to that on Floor 3. The number of employees working on Floor 1 is equal to the sum of the number of employees working on Floor 2 and Floor 3 put together. The company is looking for employees who can dance on its annual function scheduled on November 30, 2017. The following table gives the proportion of males and that of employees who can dance.

	Percentage of Male	Percentage of employees who can dance
Floor 1		30
Floor 2	60	20
Floor 3	50	
Total	45	30

Q.59

Find the number of male employees working on Floor 1.

1 ☐ 115

2 ☐ 85

3 ☐ 95

4 ☐ 105

Solution:

Correct Answer : 4

The total number of employees of the company is 600. It is known that Floor 2 and 3 have equal work force, the sum of which is equal to that of Floor 1.

If the number of employees of Floor 2 and floor 3 is individually x , then that of Floor 1 will be $2x$.

$$\therefore 2x + x + x = 600$$

$$\therefore 4x = 600$$

$$\therefore x = 150$$

Thus, 150 people work on Floor 2 and floor 3 each, and 300 people work on Floor 1.

$$\text{Total number of males} = 0.45 \times 600 = 270$$

$$\text{Total number of males on Floor 2} = 0.6 \times 150 = 90$$

$$\text{Total number of males on Floor 3} = 0.5 \times 150 = 75$$

$$\therefore \text{Total number of males on Floor 1} = 270 - (90 + 75) = 105$$

FeedBack

 Bookmark

 Answer key/Solution

Directions for questions 59 to 62: Answer the questions on the basis of the information given below.

A company has a building having 3 floors—Floor 1, Floor 2 and Floor 3 and a total of 600 employees working on those three floors. The number of employees working on Floor 2 is equal to that on Floor 3. The number of employees working on Floor 1 is equal to the sum of the number of employees working on Floor 2 and Floor 3 put together. The company is looking for employees who can dance on its annual function scheduled on November 30, 2017. The following table gives the proportion of males and that of employees who can dance.

	Percentage of Male	Percentage of employees who can dance
Floor 1		30
Floor 2	60	20
Floor 3	50	
Total	45	30

Q.60

If 20% of males on Floor 3 can dance, then what is the absolute difference between the number of female who can dance and that of male who cannot dance on that Floor 3?

1 ☐ 12

2 ☐ 15

3 ☐ 18

4 ☐ 20

Solution:

Correct Answer : 2

Number of males on Floor 3 = 75
Total number of employees on Floor 3 = 150.
∴ Total number of females on Floor 3 = 150 – 75 = 75
Now, 20% of males on floor 3 are dancers.
∴ Number of male dancers on Floor 3 = $0.2 \times 75 = 15$
So, number of male non-dancers on Floor 3 = $75 - 15 = 60$... (i)
Now, total number of dancers = $0.3 \times 600 = 180$
Total number of dancers on Floor 1 = $0.3 \times 300 = 90$
Total number of dancers on Floor 2 = $0.2 \times 150 = 30$
∴ Total number of dancers on Floor 3 = $180 - (90 + 30) = 60$
Of these 60 dancers on Floor 3, 15 are males.
∴ Number of female dancers on Floor 3 = $60 - 15 = 45$
... (ii)

Hence, difference between the number of male non-dancers and female dancers on floor 3 = $60 - 45 = 15$

FeedBack

 **Bookmark**

 **Answer key/Solution**

Directions for questions 59 to 62: Answer the questions on the basis of the information given below.

A company has a building having 3 floors—Floor 1, Floor 2 and Floor 3 and a total of 600 employees working on those three floors. The number of employees working on Floor 2 is equal to that on Floor 3. The number of employees working on Floor 1 is equal to the sum of the number of employees working on Floor 2 and Floor 3 put together. The company is looking for employees who can dance on its annual function scheduled on November 30, 2017. The following table gives the proportion of males and that of employees who can dance.

	Percentage of Male	Percentage of employees who can dance
Floor 1		30
Floor 2	60	20
Floor 3	50	
Total	45	30

Q.61

If at least $\frac{3}{5}$ th of the number of males working on Floor 2 and Floor 3 put together cannot dance, then what is the maximum number of females, working on Floor 2 and Floor 3 put together, who can not dance?

1 ☐ 111

2 ☐ 97

3 ☐ 103

4 ☐ None of these

Solution:

Correct Answer : 1

Total number of people in the group when floor 2 and 3 are combined = $150 + 150 = 300$

Total number of males in the group = 165

Total females in the group = 135

Total dancers in the group formed when floor 2 and 3 are combined = $30 + 60 = 90$

Now, atleast $\frac{3}{5}$ th of males in this group are non - dancers.

So, minimum number of male non dancers in this group = $35 \times 165 = 99$

∴ Maximum number of male dancers in the group = $165 - 99 = 66$

To find the maximum number of females in the group

who cannot dance, consider the maximum number of males in that group who can dance.

Thus, if 66 dancers are male, number of dancers who are female = $90 - 66 = 24$.

∴ Maximum number of females in the group who cannot dance = $135 - 24 = 111$

 **Bookmark**

 **Answer key/Solution**

FeedBack

Directions for questions 59 to 62: Answer the questions on the basis of the information given below.

A company has a building having 3 floors—Floor 1, Floor 2 and Floor 3 and a total of 600 employees working on those three floors. The number of employees working on Floor 2 is equal to that on Floor 3. The number of employees working on Floor 1 is equal to the sum of the number of employees working on Floor 2 and Floor 3 put together. The company is looking for employees who can dance on its annual function scheduled on November 30, 2017. The following table gives the proportion of males and that of employees who can dance.

	Percentage of Male	Percentage of employees who can dance
Floor 1		30
Floor 2	60	20
Floor 3	50	
Total	45	30

Q.62

Which of the following is true?

- 1 ☐ Number of females, who work on Floor 2 is more than that on floor 3
- 2 ☐ Number of females, who work on Floor 1 is equal to number of people who cannot dance on Floor 1
- 3 ☐ Number of males, who work on Floor 1 is equal to number of people who cannot dance on Floor 1
- 4 ☐ Number of employees, who cannot dance and work on Floor 3 is equal to number of employees who can dance and work on Floor 1

Solution:

Correct Answer : 4

From the information given, we can build the table in following manner:

	Males	Females	Dancers	Non Dancers	Total
Floor 1	105	195	90	210	300
Floor 2	90	60	30	120	150
Floor 3	75	75	60	90	150
Total	270	330	180	420	600

From the table, we can see that Option (4) is true.

FeedBack

 Bookmark

 Answer key/Solution

Directions for questions 63 to 66: Answer the questions on the basis of the information given below.

Eleven friends live in 'Carlton' society and every day they go to their respective offices. 2 of them is working in Intello Pvt Ltd., 1 is working in Creative Pvt. Ltd., 4 are working in Knowledge Pvt. Ltd and the other 4 are working in Sober Pvt. Ltd. At the end of the day, they all leave their office at the same time and meet at a common point.

Further it is known regarding the location of these companies:

The office of Intello Pvt Ltd. is 4 km to the east and 9 km to north from Carlton.

The office of Creative Pvt Ltd. is 8 km to east and 2 km to north from Carlton.

The office of Knowledge Pvt Ltd. is 5 km to east and 5 km south from Carlton.

The office of Sober Pvt Ltd. is 2 km to west and 7 km to north from Carlton.

One can travel in east, west, north and south direction only. For example, If one has to reach to the office of Intello Pvt Ltd from Carlton, then he/she will have to walk 4 km toward east and then 9 km toward north. The same walking pattern is applicable for all other offices.

Q.63

Where should all of them meet such that the total distance travelled by all 11 friends is minimum possible?

- 1 ☐ In Creative Pvt Ltd.
- 2 ☐ 5 km east and 7 km south of Carlton
- 3 ☐ 4 km east and 7 km north of Carlton
- 4 ☐ 4 km north and 2 km south of Carlton

Solution:

Correct Answer : 3

Let us assume that Carlton is at the origin of a co-ordinate system. So, the positions of Intello, Creative, Knowledge and Sober Pvt Ltd. will be (4, 9), (8, 2), (5, -5) and (-2, 7) respectively.

Let all of them meet at a point (X, Y), after their office. So the total distance travelled by the employees of Intello Pvt Ltd. will be $2(|X - 4| + |Y - 9|)$.

Similarly the distance travelled by the other employees of other companies will be:

Creative Pvt Ltd.: $1(|X - 8| + |Y - 2|)$

Knowledge Pvt Ltd.: $4(|X - 5| + |Y + 5|)$

Sober Pvt Ltd.: $4(|X + 2| + |Y - 7|)$

So, the total distance travelled by all the friends to meet at a point is:

$2|X - 4| + |X - 8| + 4|X - 5| + 4|X + 2| + 2|Y - 9| + |Y - 2| + 4|Y + 5| + 4|Y - 7|$.

This expression above will be minimized at $X = 4$ and $Y = 7$.

Feedback

 Bookmark

 Answer key/Solution

Directions for questions 63 to 66: Answer the questions on the basis of the information given below.

Eleven friends live in 'Carlton' society and every day they go to their respective offices. 2 of them is working in Intello Pvt Ltd., 1 is working in Creative Pvt. Ltd., 4 are working in Knowledge Pvt. Ltd and the other 4 are working in Sober Pvt. Ltd. At the end of the day, they all leave their office at the same time and meet at a common point.

Further it is known regarding the location of these companies:

The office of Intello Pvt Ltd. is 4 km to the east and 9 km to north from Carlton.

The office of Creative Pvt Ltd. is 8 km to east and 2 km to north from Carlton.

The office of Knowledge Pvt Ltd. is 5 km to east and 5 km south from Carlton.

The office of Sober Pvt Ltd. is 2 km to west and 7 km to north from Carlton.

One can travel in east, west, north and south direction only. For example, If one has to reach to the office of Intello Pvt Ltd from Carlton, then he/she will have to walk 4 km toward east and then 9 km toward north. The same walking pattern is applicable for all other offices.

Q.64

What is the minimum distance travelled towards north by all the employees of Sober Pvt. Ltd. to meet the other friends?

1 ☐ 24 km

2 ☐ 28 km

3 ☐ 44 km

4 ☐ Cannot be determined

Solution:

Correct Answer : 4

Let us assume that Carlton is at the origin of a co-ordinate system. So, the positions of Intello, Creative, Knowledge and Sober Pvt Ltd. will be (4, 9), (8, 2), (5, -5) and (-2, 7) respectively.

Let all of them meet at a point (X, Y), after their office. So the total distance travelled by the employees of Intello Pvt Ltd. will be $2(|X - 4| + |Y - 9|)$.

Similarly the distance travelled by the other employees of other companies will be:

Creative Pvt Ltd.: $1(|X - 8| + |Y - 2|)$

Knowledge Pvt Ltd.: $4(|X - 5| + |Y + 5|)$

Sober Pvt Ltd.: $4(|X + 2| + |Y - 7|)$

So, the total distance travelled by all the friends to meet at a point is:

$2|X - 4| + |X - 8| + 4|X - 5| + 4|X + 2| + 2|Y - 9| + |Y - 2| + 4|Y + 5| + 4|Y - 7|$.

As we do not know where will all friends meet, the answer cannot be determined.

Feedback

 **Bookmark**

 **Answer key/Solution**

Directions for questions 63 to 66: Answer the questions on the basis of the information given below.

Eleven friends live in 'Carlton' society and every day they go to their respective offices. 2 of them is working in Intello Pvt Ltd., 1 is working in Creative Pvt. Ltd., 4 are working in Knowledge Pvt. Ltd and the other 4 are working in Sober Pvt. Ltd. At the end of the day, they all leave their office at the same time and meet at a common point.

Further it is known regarding the location of these companies:

The office of Intello Pvt Ltd. is 4 km to the east and 9 km to north from Carlton.

The office of Creative Pvt Ltd. is 8 km to east and 2 km to north from Carlton.

The office of Knowledge Pvt Ltd. is 5 km to east and 5 km south from Carlton.

The office of Sober Pvt Ltd. is 2 km to west and 7 km to north from Carlton.

One can travel in east, west, north and south direction only. For example, If one has to reach to the office of Intello Pvt Ltd from Carlton, then he/she will have to walk 4 km toward east and then 9 km toward north. The same walking pattern is applicable for all other offices.

Q.65

One day, due to extended working hours in Knowledge Pvt Ltd., their employees could not come to meet others. The friend working in other three offices decided to meet at a point such that the total distance travelled by these friends is minimum possible. Where should they meet?

1 ☐ In Sober Pvt Ltd.

2 ☐ In Intello Pvt Ltd.

3 ☐ At Carlton

4 ☐ In Creative Pvt Ltd.

Solution:

Correct Answer : 1

Let us assume that Carlton is at the origin of a co-ordinate system. So, the positions of Intello, Creative, Knowledge and Sober Pvt Ltd. will be (4, 9), (8, 2), (5, -5) and (-2, 7) respectively.

Let all of them meet at a point (X, Y), after their office. So the total distance travelled by the employees of Intello Pvt Ltd. will be $2(|X - 4| + |Y - 9|)$.

Similarly the distance travelled by the other employees of other companies will be:

Creative Pvt Ltd.: $1(|X - 8| + |Y - 2|)$

Knowledge Pvt Ltd.: $4(|X - 5| + |Y + 5|)$

Sober Pvt Ltd.: $4(|X + 2| + |Y - 7|)$

So, the total distance travelled by all the friends to meet at a point is:

$2|X - 4| + |X - 8| + 4|X - 5| + 4|X + 2| + 2|Y - 9| + |Y - 2| + 4|Y + 5| + 4|Y - 7|$.

Minimum distance will be $2|X - 4| + |X - 8| + 4|X + 2| + 2|Y - 9| + |Y - 2| + 4|Y - 7|$. This will be minimized at $X = -2$ and $Y = 7$. Hence they should meet in Sober Pvt Ltd.

 **Bookmark**

 **Answer key/Solution**

Feedback

Directions for questions 63 to 66: Answer the questions on the basis of the information given below.

Eleven friends live in 'Carlton' society and every day they go to their respective offices. 2 of them is working in Intello Pvt Ltd., 1 is working in Creative Pvt. Ltd., 4 are working in Knowledge Pvt. Ltd and the other 4 are working in Sober Pvt. Ltd. At the end of the day, they all leave their office at the same time and meet at a common point.

Further it is known regarding the location of these companies:

The office of Intello Pvt Ltd. is 4 km to the east and 9 km to north from Carlton.

The office of Creative Pvt Ltd. is 8 km to east and 2 km to north from Carlton.

The office of Knowledge Pvt Ltd. is 5 km to east and 5 km south from Carlton.

The office of Sober Pvt Ltd. is 2 km to west and 7 km to north from Carlton.

One can travel in east, west, north and south direction only. For example, If one has to reach to the office of Intello Pvt Ltd from Carlton, then he/she will have to walk 4 km toward east and then 9 km toward north. The same walking pattern is applicable for all other offices.

Q.66

The straight line (air route) distance is minimum between office of which two companies?

1 ☐ Intello and Creative

2 ☐ Creative and Knowledge

3 ☐ Sober and Intello

4 ☐ Sober and Knowledge

Solution:

Correct Answer : 3

Let us assume that Carlton is at the origin of a co-ordinate system. So, the positions of Intello, Creative, Knowledge and Sober Pvt Ltd. will be (4, 9), (8, 2), (5, -5) and (-2, 7) respectively.

Let all of them meet at a point (X, Y), after their office. So the total distance travelled by the employees of Intello Pvt Ltd. will be $2(|X - 4| + |Y - 9|)$.

Similarly the distance travelled by the other employees of other companies will be:

Creative Pvt Ltd.: $1(|X - 8| + |Y - 2|)$

Knowledge Pvt Ltd.: $4(|X - 5| + |Y + 5|)$

Sober Pvt Ltd.: $4(|X + 2| + |Y - 7|)$

So, the total distance travelled by all the friends to meet at a point is:

$2|X - 4| + |X - 8| + 4|X - 5| + 4|X + 2| + 2|Y - 9| + |Y - 2| + 4|Y + 5| + 4|Y - 7|$.

The distance between Intello and Creative is

$$\sqrt{(8 - 4)^2 + (2 - 9)^2} = \sqrt{65} \text{ km}$$

Similarly the same for Creative and Knowledge

is $\sqrt{58}$ km

For Sober and Intello, the distance is $\sqrt{40}$ km

For Sober and Knowledge the distance is $\sqrt{193}$ km.

 **Bookmark**

 **Answer key/Solution**

FeedBack

Sec 3

Q.67

One day, Rajesh walked from his home to his office at three fourths of his usual speed. When he reached midway, he realised that he was 10 minutes late at that point. He, then, increased his speed by 25% and completed the remaining journey. Find the time (in minutes) taken by Rajesh to reach his office that day.

1 ☐ 64

2 ☐ 72

3 ☐ 60

4 ☐ 80

Solution:

Correct Answer : 2

If the speed is $\frac{3}{4}$ of the original, then time taken will be

$\frac{4}{3}$ of the original time.

Thus, Rajesh will take one third extra time. But, he is taking 10 minutes extra to reach the midway.

$\Rightarrow \frac{1}{3}$ of his usual time to reach midway = 10 minutes.

So, ideally he takes 30 minutes to reach midway.

But, today he takes 40 minutes to reach midway.

If he increases his speed by 25% then the time that he required to reach his destination from midway decreases by 20%.

i.e., he will cover the remaining journey in $40 \times \frac{4}{5} = 32$ minutes.

Thus, today he will reach his work place in $40 + 32 = 72$ minutes.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.68

If $|x^2 + 7x + 12| - |x^2 - 8x + p| = 0$ and $|x - 7| - |x - 9| = 0$, then find the value $|p|$,

1 ☐ 132

2 ☐ 64

3 ☐ 256

4 ☐ 128

Solution:

Correct Answer : 1

$$|x - 7| - |x - 9| = 0$$

$$|x - 7| = |x - 9|$$

Squaring both the sides we get

$$(x - 7)^2 = (x - 9)^2$$

$$x^2 - 14x + 49 = x^2 - 18x + 81$$

$$\Rightarrow 4x = 32$$

$$\therefore x = 8$$

Now,

$$|x^2 + 7x + 12| - |x^2 - 8x + p| = 0$$

Substituting $x = 8$ in the above equation we get

$$|8^2 + 7(8) + 12| - |8^2 - 8(8) + p| = 0$$

$$\therefore 132 - |p| = 0$$

$$\therefore |p| = 132$$

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.69

If $\frac{P+24}{P}$ is a positive integer, what is the sum of all possible values of P?

Solution:

Correct Answer : 60

$$\frac{P+24}{P} = 1 + 24/P$$

We need to find the sum of divisors of p which will be equal to 60.

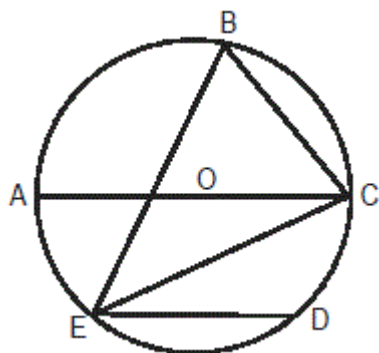
FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.70

In the figure given below, AC is the diameter of the circle and ED is parallel to AC. If $\angle CBE = 55^\circ$, then find the measure of $\angle DEC$.



1 ☐ 35°

2 ☐ 70°

3 ☐ 25°

4 ☐ 55°

Solution:

Correct Answer : 1

We join E and O. So, $\triangle EOC$ is isosceles with $\angle OEC = \angle OCE$.

$\angle EOC = 2 \times \angle EBC = 2 \times 55^\circ = 110^\circ$.

Now, in $\triangle EOC$, $\angle OEC + \angle OCE = 180^\circ - 110^\circ = 70^\circ$

So, $\angle OCE = 35^\circ$

Since, AC and ED are parallel so $\angle CED = \angle OCE = 35^\circ$.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.71

X, Y and Z are three distinct natural numbers such that $X < Y < Z$. The only factors of the number $(X + Y + Z)$ are $(X - 7)$, $(X - 6)$, $(X + 9)$, $(Y - 10)$, $(Y - 5)$, $(Y + 1)$, $(Z - 12)$, $(Z - 7)$ and $(Z + 20)$. Which of the following statements is/are true?

I. X is a perfect square

II. Y is a prime number

III. Z is a perfect square

1 ☐ I only

2 ☐ I and III only

3 ☐ II and III only

4 ☐ All three of them

Solution:

Correct Answer : 4

🔖 Bookmark

🔑 Answer key/Solution

The number $X + Y + Z$ has 9 factors, indicating that it is a perfect square.

Also, Z being the greatest amongst X , Y and Z , $(Z + 20)$ will be largest factor of the number and hence is equal to the number itself.

Therefore, $X + Y + Z = Z + 20$ means $X + Y = 20$.

We also know that, '1' has to be one of the factors and also the smallest factor. Hence, either $X - 7 = 1$ or $Y - 10 = 1$ or $Z - 12 = 1$.

For this to be true, either (i) $X = 8$ or (ii) $Y = 11$ or (iii) $Z = 13$.

Case (iii): If $Z = 13$, then $Z + 20 = 33$, which is not a perfect square.

Case (i) if $X = 8$, then $Y = 12$ and the factors are 1 (i.e. $X - 7$), 2 (i.e. $X - 6$), 17 (i.e. $X + 9$), 2 (i.e. $Y - 10$), 7 (i.e. $Y - 5$) and 13 ($Y + 1$).

But as we can see, the factor 2 gets repeated ($X - 6$) and ($Y - 10$).

Thus, only case (ii) can be true.

Hence, $X = 9$ and $Y = 11$ and the factors are 2 (i.e. $X - 7$), 3 (i.e. $X - 6$), 18 (i.e. $X + 9$), 1 (i.e. $Y - 10$), 6 (i.e. $Y - 5$) and 12 ($Y + 1$).

Our number must be a multiple of all the LCM of all these factors i.e. 36.

For this to be true, $Z = 16$ and remaining factors as 4 (i.e. $Z - 12$), 9 (i.e. $Z - 7$), 36 (i.e. $Z + 20$).

Hence, $X = 9$, $Y = 11$, $Z = 16$.

Feedback

Q.72

A function defined as $F(n) = q \times 5^n$, where n and q are natural number such that q is not divisible by 5. If m is a natural number, then which of the following is true?

1 ☐ $F(m + n) = F(m) + F(n)$

2 ☐ $F(m + n) < F(m) + F(n)$

3 ☐ $F(m + n) > F(m) + F(n)$

4 ☐ None of these

Solution:

Correct Answer : 3

$$F(m) = 5^m q$$

$$F(n) = 5^n q$$

$$F(m + n) = 5^{(m+n)} q = 5^m \times 5^n q$$

$$F(m) + F(n) = (5^m + 5^n) q$$

$$5^m \times 5^n q > (5^m + 5^n) q$$

$$F(m + n) > F(m) + F(n)$$

🔖 Bookmark

🔑 Answer key/Solution

Feedback

Q.73

In a trapezium ABCD, AD and BC are parallel but not equal and the diagonals AC and BD intersect each other at point O. If $AO = 4$, $BO = 2x - 11$, $CO = x - 4$, $DO = x - 3$ then find x . (all lengths are measured in same unit)

1 ☐ 7

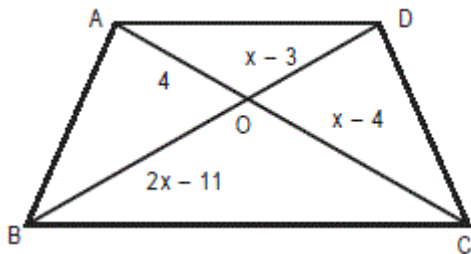
2 ☐ 8

3 ☐ 9

4 ☐ Either (1) or (2)

Solution:

Correct Answer : 1



$\triangle AOD$ is similar to $\triangle COB$

$$\frac{4}{(x-4)} = \frac{(x-3)}{(2x-11)}$$

$$\Rightarrow x^2 - 15x + 56 = 0$$

On solving, we get $x = 7, 8$ but in case of $x = 8$, AD will be equal to BC. Hence, $x = 7$

FeedBack

Bookmark

Answer key/Solution

Q.74

If $1 \times 50 + 2 \times 49 + 3 \times 48 + \dots + 48 \times 3 + 49 \times 2 + 50 \times 1 = {}^nC_3$, then what is the value of n ?

Solution:

Correct Answer : 52

$$\begin{aligned} {}^{52}C_3 &= 1 \times 50 + 2 \times 49 + 3 \times 48 + \dots + 48 \times 3 + 49 \times 2 + 50 \times 1 \\ &= 1 \times (51 - 1) + 2(51 - 2) + \dots + 50(51 - 50) \\ &= 51(1 + 2 + 3 + \dots + 50) - [1^2 + 2^2 + 3^2 + \dots + 50^2] \\ &= \frac{50 \times 51}{2} \times 51 - \frac{50 \times 51 \times 101}{6} \\ &= \frac{50 \times 51}{2} \times \left[51 - \frac{101}{3} \right] = \frac{50 \times 51 \times 52}{6} = \frac{52!}{3! \times 49!} \\ &= {}^{52}C_3 \end{aligned}$$

So, $n = 52$

FeedBack

Bookmark

Answer key/Solution

Q.75

Three circles of equal radius r are drawn inside a circle of radius R such that the smaller circles touch each other externally and the bigger circle (of radius R) internally. What percentage of area of the bigger circle is occupied by the smaller circles?

1 ☐ 51.5

2 ☐ 58.3

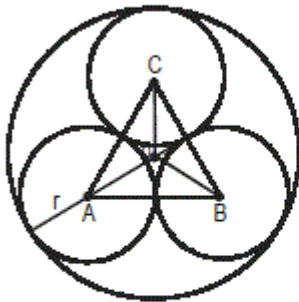
3 ☐ 64.7

4 ☐ 69.4

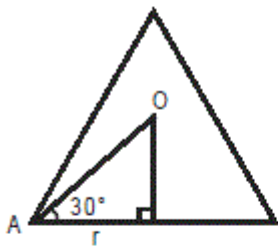
Solution:

Correct Answer : 3

In the figure given below, let O be the centre of larger circle. We join the centers of the smaller circles to get an equilateral triangle of side length $2r$.



$$OA = \frac{2r}{\sqrt{3}}$$



Now, radius of larger circle = $OA + r$

$$= \frac{2r}{\sqrt{3}} + r = r \left(\frac{2 + \sqrt{3}}{\sqrt{3}} \right)$$

$$\text{Now, required percentage} = \frac{3\pi r^2}{\pi r^2 \left(\frac{2 + \sqrt{3}}{\sqrt{3}} \right)^2}$$

$$= \frac{9}{(2 + \sqrt{3})^2} = \frac{9}{(3.73)^2} = 0.6468 = 64.7\%.$$

Feedback

Bookmark

Answer key/Solution

Q.76

At the beginning of winter, there were at least 66 students registered in a ski class. After the class started, eleven new boys joined the class and thirteen girls left the class. Post this the ratio of boys to girls in the class became 1 : 1. Which of the following cannot be a possible ratio of boys to girls, in the class at the beginning of winter?

1 ☐ 4 : 7

2 ☐ 1 : 2

3 ☐ 9 : 13

4 ☐ 5 : 11

Solution:

Correct Answer : 4

Option 1.

Boys = $4k$ and Girls = $7k$

$4k + 11 = 7k - 13$

$3k = 24$ and $k = 8$

Possible as total is $88 > 66$

Option 2.

Boys = k and Girls = $2k$

$k + 11 = 2k - 13$

$k = 24$

Possible as total is $72 > 66$

Option 3.

Boys = $9k$ and Girls = $13k$

$9k + 11 = 13k - 13$

$4k = 24$

$k = 6$

Possible as total is $132 > 66$

Option 4.

Boys = $5k$ and Girls = $11k$


$5k + 11 = 11k - 13$

$6k = 24$

$k = 4$

Not possible as total is $64 < 66$.

 **Bookmark**

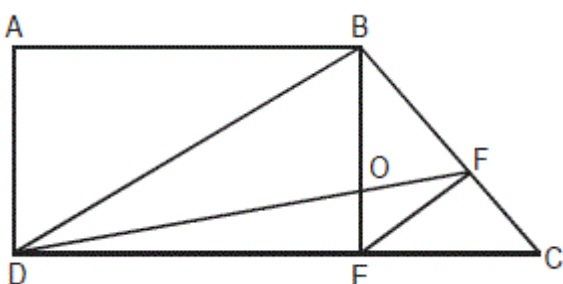
 **Answer key/Solution**

FeedBack

Q.77

In the figure given below, ABCD is a trapezium such that $AB = 10$ cm, $CD = 15$ cm and $AD = 8$ cm.

AB is parallel to CD , BD is parallel to EF , AD is parallel to BE and AD is perpendicular to DC . Find the area (in cm^2) of triangle DBF .

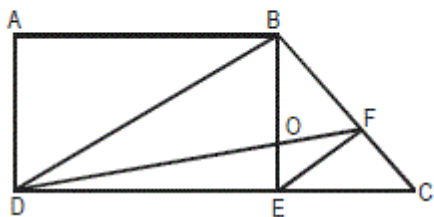


Solution:

Correct Answer : 40

Since, BD is parallel to EF,
 $\text{ar}(\triangle DBE) = \text{ar}(\triangle DBF)$ (\because triangle with same base
and between same set of parallel lines)

$$\text{Thus, ar}(\triangle BDE) = \frac{1}{2} \times 10 \times 8 = 40 \text{ cm}^2$$



FeedBack

🔖 Bookmark

🔑 Answer key/Solution

Q.78

$$\frac{x}{3a+2b} = \frac{y}{3b+2c} = \frac{z}{3c+2a} = 5$$

Where a, b and c are in continued proportion and b, c and a are also in continued proportion.

What is the value of $\frac{x}{a} + \frac{y}{2b} + \frac{z}{3c}$?

1 ☐ 45.83

2 ☐ 38.5

3 ☐ 27.27

4 ☐ 36.36

Solution:

Correct Answer : 1

a, b and c are in continued proportion.

$$\therefore b^2 = ac \quad \dots(i)$$

b, c and a are in continued proportion.

$$\therefore c^2 = ab \quad \dots(ii)$$

Multiplying (i) and (ii), we get,

$$a^2bc = c^2b^2$$

$$\therefore a^2 = bc \quad \dots(iii)$$

All three will be satisfied only when $a = b = c$.

$$\text{So, } \frac{x}{3a+2b} = \frac{y}{3b+2c} = \frac{z}{3c+2a} = 5 \text{ is same as}$$

$$\frac{x}{5a} = \frac{y}{5a} = \frac{z}{5a} = 5$$

$$\Rightarrow x = y = z = 25a$$

$$\text{Now, } \frac{x}{a} + \frac{y}{2b} + \frac{z}{3c} = 25 + \frac{25}{2} + \frac{25}{3} = 45.83.$$

FeedBack

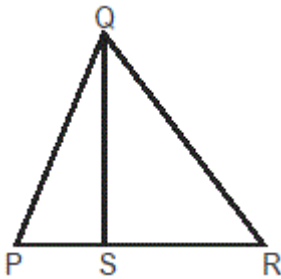
🔖 Bookmark

🔑 Answer key/Solution

Q.79

In the figure below, PQR is an acute angled triangle in which QS is perpendicular to PR.

If $PQ = (x - 2)$ cm, $QR = (x + 2)$ cm and $PR = x$ cm. Find the absolute difference between the lengths (in cm) of PS and SR.



1 ☐ $x/9$

2 ☐ 8

3 ☐ $x/8$

4 ☐ Cannot be determined

Solution:

Correct Answer : 2

From triangle QSR, $QS^2 = (x + 2)^2 - SR^2$

From triangle QPS, $QS^2 = (x - 2)^2 - SP^2$

$(x + 2)^2 - SP^2 = (x - 2)^2 - SR^2$

$(x + 2)^2 - (x - 2)^2 = SR^2 - SP^2$

$8x = (SR + SP)(SR - SP)$

$8x = x(SR - SP)$

$(SR - SP) = 8$ cm.

Alternative Method:

If $x = 8$ then $PQ = 6$, $QR = 10$ and $PR = 8$, which is a Pythagorean triplet.

Thus, $\triangle PQR$ becomes a right-angled triangle with $\angle P = 90^\circ$.

So, point P will fall on point S such that $PS = 0$

Hence, $SR - PS = SR = PR = 8$ cm.

FeedBack

Bookmark

Answer key/Solution

Q.80

If the 27th, 36th and 45th terms of an Arithmetic Progression are a, b and c respectively, then what is the value of $24a - 48b + 24c$?

1 ☐ 0

2 ☐ 48

3 ☐ 96

4 ☐ Cannot be determined

Solution:

Correct Answer : 1

$$\begin{aligned}t_{27} &= a = x + 26d \\t_{35} &= b = x + 35d \\t_{45} &= c = x + 44d \\2b &= a + c \\24a - 48b + 24c &= 0\end{aligned}$$

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.81

If $f(n) = \frac{n(n+1)}{2}$, where n is a natural number. What can be said about the values of $f(n) + f(n+1)$.

1 ☐ Always even

2 ☐ Always odd

3 ☐ Always a perfect square

4 ☐ None of the above

Solution:

Correct Answer : 3

$$f(n) + f(n+1) = \frac{n(n+1)}{2} + \frac{(n+1)(n+2)}{2} = (n+1)^2$$

Hence, $f(n) + f(n+1)$ will always be a perfect square.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.82

If A beats B by 15 seconds in a 200 m race, B beats C by 25 seconds in a 500 m race, C beats D by 32 seconds in a 800 m race and D beats E by 35 seconds in a kilometer race. What must be the speed of A in order to beat E by 800 m in a 2 km race?

1 ☐ 2.5 m/s

2 ☐ 3.33 m/s

3 ☐ 5 m/s

4 ☐ 6.66 m/s

Solution:

Correct Answer : 2

If all of them were to be compared on 2 km race i.e.

2000 m then:

A would beat B by 150 seconds, B would beat C by 100 seconds, C would beat D by 80 seconds and D would beat E by 70 seconds. In other words, E would reach 400 seconds after A or A beats E by 400 seconds in 2 km race.

Now, if A has to beat him by 800 m, E's speed must be 2 km (i.e. 800 m in 400 seconds).

Hence, E would finish the 2000 m race in 1000 seconds.

A has to reach 400 seconds earlier i.e. in 600 seconds. Hence, A's speed = $2000 \div 600 = 3.33$ mps.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.83

The weight of 9 melons is equal to the total weight of 9 lemons and one and a half turnips. The total weight of 9 melons and four and a half turnips is equal to the weight of 18 lemons. if every object of the same kind weighs the same, then which of the following will be equal to the total weight of 1 melon, 1 lemon and 1 turnip?

1 ☐ 3 melons

2 ☐ 3 lemons

3 ☐ 2 turnips

4 ☐ Indeterminate

Solution:

Correct Answer : 1

Let, the weight of 1 melon, 1 lemon and 1 turnip be x, y and z respectively.

Then, as per the data given:

$$9x = 9y + 1.5z \Rightarrow 6x - 6y - z = 0 \dots (i)$$

$$9x + 4.5z = 18y \Rightarrow 18x + 9z - 36y = 0 \dots (ii)$$

Multiplying equation (i) with 9 and adding with equation (ii) we get, $X : Y = 5 : 4$

Substituting, $x = 5$ and $y = 4$ in any one of the above two equations, we get $z = 6$

Thus, $x : y : z = 5 : 4 : 6$

Thus, 1 melon, 1 lemon, 1 turnip would weigh $4 + 5 + 6$ i.e. 15 parts, which is equal to the total weight of 3 melons.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.84

Ashok and Kishore buy ovens from two different stores. They then sell it to their neighbors and both make a profit. If their selling prices are interchanged, their profit percentages also interchange. Which of the following has to be true?

- 1 ☐ Their selling prices are equal
- 2 ☐ Their cost prices are equal
- 3 ☐ Their profits are equal
- 4 ☐ Their profit percentages are equal

Solution:

Correct Answer : 2

If their selling prices are interchanged; their profit percentages also get interchanged means their base value (i.e. C.P.) should be equal.

Feedback

Bookmark

Answer key/Solution

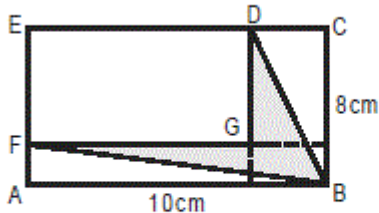
Q.85

ABCE is a rectangle and G is a point inside the rectangle. Two perpendiculars are drawn from G meeting AE and EC at D and F respectively. If AB = 10 cm, BC = GD = 8cm and GF = 6 cm, find the area (in cm^2) of the quadrilateral BFGD.

Solution:

Correct Answer : 14

In the figure shown below,



area of quadrilateral BFDG = area of rectangle ABCE –
area of rectangle FGDE – area of triangle FAB – area
of triangle DCB
 $= 10 \times 8 - 6 \times 8 - 8 - 10 = 80 - 66 = 14.$

Feedback

Bookmark

Answer key/Solution

Q.86

George's age was X years in the year X^2 BC (Before Christ). After 3X years, George's age became one third of the numerical value of the calendar year. What was George's age (in years) after X more years? (Note:- The year after 200 BC was 199 BC)

- 1 ☐ 75
- 2 ☐ 105
- 3 ☐ 36

Solution:**Correct Answer : 1**

George's age was X years when the year was X^2 BC.
 After 3X years, George was 4X years old and the
 year would have been $(X^2 - 3X)$ BC.
 from question,

$$\frac{(X^2 - 3X)}{3} = 4X \quad \therefore X = 15$$

We have to find George's age after 4X years.
 This is equal to $5 \times 15 = 75$ years.

Q.87

Radha went to Mega Bazar to buy fruits. Only 100 units each of apples, bananas, oranges, guavas and melons were available in the fruits section. The number of fruits that she bought of each type were in the ratio 6 : 7 : 8 : 9 : 10. In all she bought 56% of the total unit of fruits available. The number of types of fruits of which she bought more than 60% of available units is

Solution:**Correct Answer : 2**

Total number of fruits available = $5 \times 100 = 500$
 Let the number of fruits of each type bought be 6x, 7x,
 8x, 9x and 10x.
 $\therefore 6x + 7x + 8x + 9x + 10x = 56\% \text{ of } 500 \text{ or } 40x = 280$
 $x = 7$
 \therefore Number of apples, bananas, oranges, guavas and
 melons bought are 42, 49, 56, 63 and 70.
 \therefore She bought more than 60% of the units available for
 2 types of fruits.

Alternate Method:

Average of 6, 7, 8, 9, 10 is 8. Thus 8 correspond to
 56%. Thus, 1 correspond to 7%.
 Thus, 9 and 10 will correspond to 63% and 70%
 respectively.

Q.88

Amit had Rs.1,09,386 with him which he invested partly in Plan A at simple interest at the rate of 25% per annum and partly in Plan B at compound interest 20% per annum. After 2 years, the amount of money returned by both the investments is the same. What is the ratio of the amount invested in Plan A to that in Plan B?

1 ● 18 : 11

2 ● 24 : 25

3 ☐ 23 : 21

4 ☐ 19 : 17

Solution:

Correct Answer : 2

Simple interest in two years is 50% Compound interest in two years is 44%.
Thus, in the first investment the amount will be 150% of the investment and in the second investment it will be 144% of the investment. For these two to be equal, the ratio of their investments must be $144 : 150 = 24 : 25$

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.89

Two inlet pipes and an outlet pipe have radii 3 cm, 2 cm and 4 cm respectively. The inlet pipes are opened at alternate minutes (one after the other), while the outlet pipe is kept open throughout. The rate of flow of water through each of these pipes is 1m per minute. If a completely filled tank gets emptied in exactly 14 minutes, find the capacity of the tank.

1 ☐ $5.17 \times 10^4 \text{ cm}^3$

2 ☐ $4.18 \times 10^4 \text{ cm}^3$

3 ☐ $3.135 \times 10^4 \text{ cm}^3$

4 ☐ $3.19 \times 10^4 \text{ cm}^3$

Solution:

Correct Answer : 2

Volume passing through a pipe = cross-sectional area \times speed of flow.

So, volume passing through first inlet pipe = $\pi \times 3^2 \times 1 \times 100 \text{ cm}^3/\text{min.} = 900\pi \text{ cm}^3/\text{min.}$

volume passing through second inlet pipe = $\pi \times 2^2 \times 1 \times 100 \text{ cm}^3/\text{min.} = 400\pi \text{ cm}^3/\text{min.}$

volume passing through first outlet pipe = $\pi \times 4^2 \times 1 \times 100 \text{ cm}^3/\text{min.} = 1600\pi \text{ cm}^3/\text{min.}$

In 2 minutes, each inlet pipe will be opened for 1 minute and they will fill $900\pi + 400\pi = 1300\pi \text{ cm}^3$.

Whereas, the outlet pipe will remove $2 \times 1600\pi = 3200\pi \text{ cm}^3$ in 2 minutes.

So, net volume removed in 2 minutes = $3200\pi - 1300\pi = 1900\pi \text{ cm}^3$.

\Rightarrow net volume removed in 14 minutes = $1900\pi \times 7 \text{ cm}^3 = 4.18 \times 10^4 \text{ cm}^3$.

FeedBack

 **Bookmark**

 **Answer key/Solution**

Q.90

The product of two natural numbers X and Y is 10,00,000. If neither X nor Y has zero as one of its digits, then find the value of X + Y.

Solution:

Correct Answer : 15689

$$1000000 = 10^6 = 2^6 \times 5^6$$

i.e. 1000000 to be written as the product of 2 co-prime factors which does not involve 1 and 1000000.

This can be done as, $1000000 = 64 \times 15625$.

Sum of integers = $64 + 15625 = 15689$.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.91

On a planet called Bluto every month has a fixed number of days. In one particular month it rained for 12 days and the remaining days were clear (that means there was no rain on those days). Every morning when it rained was followed by a clear afternoon. Every afternoon when it rained was preceded by a clear morning. A total of ten mornings and fourteen afternoons were clear. How many days had no rain at all?

1 ☐ 3

2 ☐ 6

3 ☐ 8

4 ☐ Cannot be determined

Solution:

Correct Answer : 2

Let the total days be 'n'

then number of days with no rain = $(n - 12)$ = days with no rain in afternoon and morning.

Of the 12, let 'b' days have rain in the morning. So, 'b' days have clear afternoon. Also, $(12 - b)$ days will have rain in afternoon.

Therefore, $(12 - b)$ days have clear morning.

Thus, $(n - 12) + b = 14$ and $(n - 12) + (12 - b) = 10$.

On solving these two equations, we get $n = 18$.

Hence, $18 - 12 = 6$ days had no rain at all.

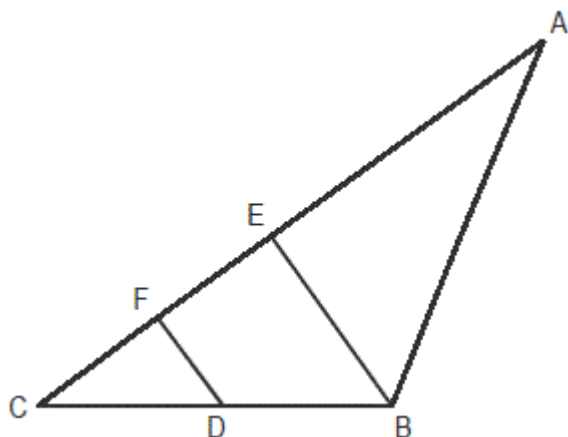
FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.92

In the figure given below, ABC is a triangle such that E and D are the midpoints of sides AC and BC respectively. F is a point on side AC such that DF is parallel to BE. If CF = 4 cm, FD = 3 cm and CD = 5 cm, then find the length (in cm) of AB.



Solution:

Correct Answer : 10

Since $\angle CFD = \angle CEB$ and $\angle CDF = \angle CBE$, so $\triangle CDF$ and $\triangle CBE$ are similar.

$$\Rightarrow CF/CE = CD/CB = DF/BE = 1/2 \text{ (mid-point theorem)}$$

$$\Rightarrow CB = 2 \times CD = 2 \times 5 = 10 \text{ cm}$$

$$CE = 8 \text{ cm and } BE = 6 \text{ cm}$$

Now, from Apollonius theorem,

$$BA^2 + BC^2 = 2(BE^2 + CE^2)$$

$$BA^2 + 10^2 = 2(6^2 + 8^2); BA = 10 \text{ cm}$$

Alternative Method:

3, 4, 5 is a Pythagorean triplet

So, $\angle DFC$ must be 90°

also, $\angle BEC = 90^\circ$ [$DF \parallel BE$]

$$\Rightarrow CE = 8 \text{ cm}, CB = 10 \text{ cm and } EB = 6 \text{ cm}$$

Since, point E is the mid-point of AC and $\triangle ABE$ also includes the line BE

Hence, $AB = BC = 10 \text{ cm}$

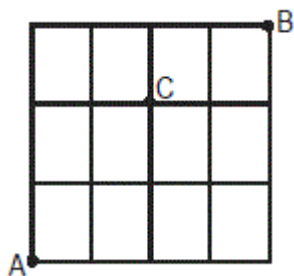
Bookmark

Answer key/Solution

FeedBack

Q.93

The diagram below shows a rectangular network of paths. What is the number of shortest paths from point A to point B without passing through intersection C?



Solution:

Correct Answer : 17

Number of shortest paths AB without any restriction

$$= \frac{7!}{4!3!} = 35$$

$$\text{Number of shortest paths AC} = \frac{4!}{2!2!} = 6$$

$$\text{Number of shortest paths CB} = \frac{3!}{2!1!} = 3$$

Number of shortest paths AB through C = $6 \times 3 = 18$

Number of shortest paths AB without going through C
= $35 - 18 = 17$

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.94

What is the largest bill amount that cannot be cleared using only notes of denominations Rs. 5 and Rs. 8?

1 ☐ Rs. 43

2 ☐ Rs. 22

3 ☐ Rs. 27

4 ☐ Rs. 39

Solution:

Correct Answer : 3

Let the number of 5 rupee stamps be x and 8 rupee stamps be y.

$$\text{Hence } 5x + 8y = 43, 22, 27, 39$$

$$43 = 7 \times 5 + 1 \times 8 - \text{Possible}$$

$$39 = 3 \times 5 + 3 \times 8 - \text{Possible}$$

$$22 = \text{Not Possible}$$

$$27 = \text{Not Possible}$$

but the highest is 27. Hence option (3)

Alternative method:

The amount that cannot be paid is given by $mn - n - m$

$$= 5 \times 8 - 8 - 5 = 27$$

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.95

If square of Laurel's age (in years) is added to the age (in years) of Hardy, the sum is 37; but if the square of Hardy's age is added to the age of Laurel, the result is 149. If their ages (in years) are integers, then what is the difference between their age?

Solution:

Correct Answer : 7

$$L^2 + H = 37$$

$$\text{and } H^2 + L = 149$$

From the two equations, $H > L$

$$H < 13$$

$$L^2 = 37 - H$$

$$H = 1, L = 6 \text{ Not admissible}$$

$$H = 12, L = 5$$

$$H = 21, L = 4 \text{ Not admissible}$$

$$H = 12 \text{ and } L = 5$$

$$\text{Age difference} = 7$$

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.96

Siva read a book called 'The Last Hunter'. On the first day he read p pages in d minutes, where p and d are positive integers. On the second day he read $(p + 1)$ pages in $(d + 1)$ minutes. On the third day he read $(p + 2)$ pages in $(d + 2)$ minutes. Every day he read one more page than the previous day and took one more minute to do so as compared to the previous day till he reached the end of the book. He read 374 pages, in total, and it took him 319 minutes to do so. Find the value of $(p + 4)$

1 ☐ 60

2 ☐ 22

3 ☐ 54

4 ☐ 33

Solution:

Correct Answer : 4

Let Siva read for n days. So, he read total
 $p + (p + 1) + (p + 2) + \dots + [p + (n - 1)]$ pages in
 $d + (d + 1) + (d + 2) + \dots + [d + (n - 1)]$ minutes.

So, from question

$$p + (p + 1) + (p + 2) + \dots + [p + (n - 1)] = 374$$

$$\Rightarrow np + \frac{n(n-1)}{2} = 374 \quad \dots(i)$$

$$d + (d + 1) + (d + 2) + \dots + [d + (n - 1)] = 319$$

$$\Rightarrow nd + \frac{n(n-1)}{2} = 319 \quad \dots(ii)$$

from (i) and (ii),

$$n(p - d) = 55 = 5 \times 11 \text{ or } 11 \times 5 \quad [\because n \neq 1]$$

So, $n = 5$ or 11 .

Putting $n = 5$ in equation (i),

$$p = 72.8 \text{ [Rejected, because } p \text{ must be integer]}$$

when $n = 11$,

$$p = 29.$$

and d is also integer [$d = 24$]

So, the only possible value of $p + 4$ is $29 + 4 = 33$.

FeedBack

🔖 Bookmark

🔍 Answer key/Solution

Q.97

On a wooden rod, there are markings for three different scales. The first set of markings divides the rod into 8 equal parts, the second set of markings divides the rod into 10 equal parts and the third set of markings divides the rod into 12 equal parts. If a person cuts the rod at each marking, how many pieces of wood does he get?

Solution:

Correct Answer : 24

Let the total length be 120 cms [120 is LCM of 8, 10, 12]

Therefore, Length of each marking that gives total of 8 pieces = 15 cms

Length of each marking that gives total of 10 pieces = 12 cms

Length of each marking that gives total of 12 pieces = 10cms

So, the markings are at (in terms of distance in cms from start)

8 pieces → 15, 30, 45, 60, 75, 90, 105, 120

10 pieces → 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120

12 pieces → 12, 24, 36, 48, 60, 72, 84, 96, 108, 120

But the common cuts at 30, 60, 90, 120 are getting counted more than once. So 24 pieces

Feedback

Bookmark

Answer key/Solution

Q.98

Before his last Maths test, Bongani's cumulative percentage marks in Maths was 33%. In his last test he scored 40%, which increased his cumulative percentage marks to 34%. If the maximum marks of each test was 100, what should he score in his next test to increase his cumulative percentage marks to 35%?

1 ☐ 42

2 ☐ 41

3 ☐ 39

4 ☐ 38

Solution:

Correct Answer : 1

The initial cumulative percentage gets changed from 33 to 34 due to the score of 40 marks in his last test. So, $33n + 40 = 34(n+1)$, where n is the total number of tests before his last test.

⇒ $n = 6$

i.e. marks till the end of 7th test = $7 \times 34 = 238$.

So, to make his score 35% till 8th test,

$(238 + x) = 8 \times 35 = 280 \Rightarrow x = 42\%$

Feedback

Bookmark

Answer key/Solution

Q.99

If $f(x)$ denotes the number of prime numbers less than x , what is the value of $f(f(40))$?

Solution:

Correct Answer : 5

$f(40) = 12$, as there are 12 prime numbers less than 40 viz. 2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31 and 37.

$f(f(40)) = f(12) = 5$, as there are 5 prime numbers less than 12 viz. 2, 3, 5, 7 and 11.

FeedBack

Bookmark

Answer key/Solution

Q.100

A teacher wants to buy exactly 106 laddoos. The laddoos are sold in packs of 5 which cost Rs.6 per pack, or packs of 7 which cost Rs.7 per pack. What is the lowest cost (in Rs.) at which the teacher can buy the laddoos?

1 ☐ 112

2 ☐ 109

3 ☐ 99

4 ☐ 38

Solution:

Correct Answer : 2

Let x be the number of packs of 5 and y be the number of packs of 7.

So, total cost = $6x + 7y$

and $5x + 7y = 106$

$$\Rightarrow x = (21 - y) + \frac{(1 - 2y)}{5}$$

Since, x and y are positive integers, and y will increase in the steps of 5 and x will decrease in the steps of 7.

So, the possible solutions are

$$x = 17 \quad y = 3$$

$$x = 10 \quad y = 8$$

$$x = 3 \quad y = 13$$

For total cost to be minimum, y must be largest, which is $y = 13$ when $x = 3$.

So, minimum cost = $6 \times 3 + 7 \times 13 = 109$.

FeedBack

Bookmark

Answer key/Solution