Section – I

Directions for questions 1 to 10: Sentences from a paragraph are given in random order in the following questions. Choose the option which has the order of sentences required to form a coherent paragraph.

1. A. Marketers often make their decisions based on clichéd judgments, yet consumers make theirs on idiosyncratic whims at the time of purchase.
    B. I've gotten over being surprised at the exasperation of marketers facing real life consumer reaction when it flies in the face of market research.
    C. Did you know that big consumers of gourmet ice cream are also devotees of diet soda?
    D. The only logic about the consumer market is that there really is none.
    a. BADC   b. CBAD   c. CBDA   d. DABC

2. A. By law, cigarettes may not be advertised on television.
    B. Opponents of such a ban regard it as an infringement of basic freedoms.
    C. Some people think there should also be an advertising ban on foods that are unhealthy for children.
    D. For example, candy and heavily sugared cereals.
    a. ABCD   b. CDAB   c. ACDB   d. BACD

3. A. Merchants soon grew rich as the demand for products increased.
    B. Trade started from person to person but grew to involve different towns in different lands.
    C. Eventually, people got a greater variety of things to choose from.
    D. People found work in transporting the goods or selling them.
    a. BDAC   b. BADC   c. DABC   d. DBAC

4. A. Unemployment is not distributed proportionately as regards ability to bear it.
    B. It falls most heavily on the young, the semi-skilled, the old worker, etc.
    C. For the unemployed person, it is often a damaging affront to human dignity and sometimes a catastrophic blow to family life.
    D. Unemployment is an important index of economic slack and lost outlook, but it is also much more than that.
    a. ABDC   b. DCBA   c. ABCD   d. DCAB

5. A. In 1979, Grenada witnessed the establishment of a socialist government by Maurice Bishop, which survived four years of US-engineered incursions.
    B. This was duly appreciated, with some 7, 000 US servicemen being designated as heroes and given decorations.
    C. This government was overthrown in an internal power struggle among left-wing groups and, within three weeks of the Bishop's ouster and assassination, Reagan launched Operation Urgent Fury against Grenada, claiming that the invasion was "forced on us by events that have no precedent in the eastern Caribbean."
    D. In the end Grenada, just like Cuba and Nicaragua, was no more than the Chomskian "threat of a good example" to other Third World countries in the region.

E. Around 2,000 US Marines "fought" for a week, destroying a mental hospital, killing 84 Cubans building an airstrip, and 400 Grenadians.

a. ACDBE   b. ACEBD   c. CDEAB   d. ABCDE

6.   A. He also mentions the existential burdens on his brother with as much delicacy as the subject will permit.
      B. Many will be disappointed that there is little introspective dwelling on his relationship with Hillary.
      C. Even from the early part of his life, he seems to have inspired extraordinary loyalty from his friends, most of whom he managed to involve in his presidency.
      D. They will be disappointed because his early life in Arkansas is particularly well told.
      E. The early life contains description of his troubled family life with an abusive stepfather, the dilemmas of his mother.

a. ABEDC   b. BEDAC   c. ABCDE   d. BDECA

7.   A. Two and a half years ago, her father received the grim news that he was suffering from the early symptoms of Alzheimer's.
      B. She is focusing on her other career as a successful children's book author.
      C. Her latest, *What's Happening to Grandpa?* is a touching, compassionate story about a young girl who learns her grandfather is suffering from Alzheimer's disease.
      D. As an author, she has taken up the challenge of tackling subjects that kids often don't understand and parents don't know how to talk about.
      E. Sadly, this book like her past two children's best-sellers *What's Heaven?* And *What's wrong with Timmy?* — stems from a firsthand family drama.

a. BDCEA   b. BEDCA   c. ABEDC   d. None of the above

8.   A. There are other dark rumours about the Spetsnaz.
      B. Officially, Russian law strictly regulates the treatment of Chechen prisoners, even those suspected of terrorism.
      C. In practice, units are given a high degree of autonomy.
      D. I have never heard specific allegations, but Russian forces in Chechnya have been accused of torture and extra judicial killings.
      E. This autonomy has been blamed as a ruse for taking recourse to methods, which are primitive, often brutal and sometimes fatal.
      F. My questions about allegations of torture are met with shrugs because no reporter, especially a foreign one, could hope to dig out the dirty secrets of the Spetsnaz's past.

a. AEDCBF   b. ABCEDF   c. AEDBCF   d. ADECBF

9.   A. Whitney's personal life at that time is less well documented.
      B. The couple had no children.
      C. 1930 he married Mary Elizabeth Altemus, a society beauty with a passion for dogs and horses, but the marriage ended in divorce in 1940.
      D. Betsey had recently divorced James Roosevelt, the elder son of the former president, Theodore Roosevelt.
      E. But in 1942 he married the glamorous Betsey Cushing, one of three sisters who had been known in New York as 'the East Side Gabors'.

F. She loved art and antiques and shopping for them, and the marriage to Whitney produced, if no children, a staggering procession of art acquisitions.
a. AEDBCF   b. AEBCDF   c. ACBEDF   d. AEDCBF

10.   A. It was in the late-1980s Boston, 'a rock town', that Meritt formed the Magnetic Fields with Harvard student Claudia Gonson, an outspoken classically trained pianist, and they began releasing home-produced albums of Merrit's artful compositions.
B. And I say, "What, you mean that suicidal song of despair that advises you to kill yourself immediately rather than go on for one more moment?"
C. Today, although he has found critical acclaim, he does not harvest much pleasure from the devotion his music inspires.
D. 'They say, "That song you wrote really helped me through a break-up."
E. To his mind, people don't *really* listen to it.
F. He frowns, "It's an unrewarding way of communicating with people."
a. ACEDBF   b. AEDBCF   c. ADBECF   d. AECBDF

Directions for questions 11 to 15: Each of the sentences below has two blanks. The options have two words each. Choose the option that best completes the concerned sentence.

11.   The mandarin took the villager's ___ as a personal ____.
a. effrontery, affront   b. affront, effrontery
c. carriage, prejudice   d. mockery, encomium

12.   A ___ of classical fiction has always hinged on mankind's extreme ___ and uncanny ability to choose the worst possible course of action.
a. consequence, cupidity   b. leitmotif, cupidity
c. leitmotif, intelligence   d. motif, sophisticated

13.   The ___ room received the latest guest with ___, a tired, desultory welcome like the specious smile of a hotel receptionist.
a. decorated, hospitality   b. desecrated, warmth
c. furnished, pseudo-hospitality   d. consecrated, effusiveness

14.   Mother Teresa ___ an aura of calm force and reserve strength which was like ___ to the weak, the desolate and the suffering.
a. contrived, bane   b. exuded, malediction
c. contrived, manna   d. exuded, manna

15.   The rural ___ which seized me when I went to my native village after 3 years vanished as soon as I came up against the first stentorian, sarcastic ___.
a. atavism, youth   b. peace, idyll
c. panorama, pasture   d. nihilism, idyll

Directions for questions 16 to 55: Read the given passages and answer the questions that follow.

Passage – 1

Cyberspace is often thought of as a realm of freedom, even of fun. At least until recently, few would have associated surveillance with cyberspace. The "cyber" prefix has been attached to fiction ("cyberpunk"), and to fashion, as well as to entertainment, education, finance, architecture, and city planning. Cyberjaya, within the Malaysian multimedia Super Corridor, is one of the world's first cities to include "cyber" in its name. This in itself is paradoxical, because at first cyberspace was popularly associated with the immaterial, the virtual, the displaced, and the disembodied. In William Gibson's novel, Neuromancer, cyberspace seems to be apart from the corporeal, institutional world. But in Cyberjaya, the integration of the built environment and the global economy with 'cyberspace' is taken for granted. The fibre-optic broadband links that provide the infrastructure for cyberspace are tied to government plans and a changing economy, but not necessarily to surveillance.

In Asian countries, no less than in others outside Asia, cyberspace is a realm of surveillance. Personal data is gathered, sorted, stored, traded and processed for the purpose of management, influence, and social control. Most innocent, seemingly, would be the efforts of e-commerce online marketers to use customer profiles to create consumer clusters in order to target specific persons and groups for advertising and solicitation. Most sharply, perhaps, would be the use of Internet data tracking techniques to discover the whereabouts and plans of Al Qaeda members since the devastating "terrorist" attacks of September 11, 2001. In March, 2002, for instance, American Internet intelligence experts detected Al Qaeda email-use patterns in Malaysia as well as Afghanistan and Pakistan. At either end of this spectrum, I shall argue, that some critical questions are raised about the "hidden face" of the Internet. Although it is acknowledged that civil society may use the Internet, in reality it is used in Asian countries as elsewhere for repressive and illiberal surveillance purposes.

Whatever freedom and fun may be generated in cyberspace, the reality is that the Internet does not create a "space apart", a realm of technologically enabled liberty. Rather, as the Internet is increasingly integrated with everyday life, it provides some new ways of engaging in old practices. It may well be that our relationship to our bodies alters, subtly, as we are able to do more things at a distance. Organizational behaviours and expectations may also develop in new ways as the Internet and its associated intranets become embedded in bureaucratic routines. It may well be that we can discern changes in the very notions of time and space that structure human social activity. But none of this means that fundamental changes in social relationships, and especially in the political economy of power, are occurring. It is easy to forget that even in Gibson's novel, however much utopian cyberpunks may have been.

While not wishing to promote dystopian perspectives on the Internet, it would be irresponsible to ignore what might be thought of as a dark side, a hidden face of cyberspace. This has to do with how we conceive of cyberspace. For a brief period in the 1990s, it seemed to some that cyberspace had only a bright side. Sociologically, however, it is appropriate to use the term "cyberspace" to connote the convergence of what were once thought of as different spheres: information technologies and telecommunications. The computing machinery provides the media with flows of information. Cyberspace, then, refers to the social and cultural relations involved in computer-mediated communication. Even if we avoid referring to cyberspace and use

the more precise-sounding term "Internet'" there is no escaping the social shaping and thus mixed influences on its development.

The Internet is by definition a techno-social, evolving medium. It is in many ways a process rather than a "thing." Janet Abbate says, "The turbulent history of the Internet may be a reminder of the very real material consideration that lie behind this technology and of their political and economic consequences." Abbate has in mind in particular the American military concerns built into the Internet at its origin, but also networking philosophies in other countries, and end users everywhere, which help to shape the Internet as a medium of communication, using electronic mail and the World Wide Web. Like other technological innovations, the Internet represents human social activity, and as such manifests all the ambiguities and contradictions that are common to such activity.

The particular "material considerations" discussed here are ones that relate to the coordination and control capacities of the Internet. Just as it is a mistake to focus on the supposedly virtual aspects of the Internet, as if these were separate from bodily life in geographical places, so it is wrong to think of cyberspace as a new domain of human activity. Rather, the Internet is superimposed upon and integrated with already existing forms of communication. In a world where nation states have simultaneously been trying to shore up their cultural and social defences while ceding much power of regulation to the marketplace, new media of communication such as the Internet have become increasingly significant. The capacities of cyberspace for information processing have a huge impact both on how nation states govern their populations and how corporations marshal the behaviour of consumers. These are the processes that I refer to as "surveillance".

Surveillance is personal data processing for particular purposes. Put another way, surveillance is focused attention on behaviours and trends of persons and of populations with a view to manage, control, protect, or influence them. Coordination and control are thus built into this understanding of surveillance. In the last quarter of the twentieth century, computers became the vital medium of surveillance, allowing collected data to be stored, matched, retrieved, processed, marketed, and circulated. Above all searchable databases became the key to surveillance practices, permitting new levels of classifying, categorizing and cataloguing of personal data. This is generated by systems of the kind that permit citizens to gain online access to government departments or that seek niche' markets in specific neighbourhoods of people with similar socio-economic characteristics. Similarly, these systems have an impact on organizational practices of human resource management and of policing. It is worth stressing that activities such as these may be construed positively. They permit greater efficiency and speed, and may well result in increased benefit for citizens and consumers, who experience them as enhancing their comfort, convenience, and safety.

Without suggesting that surveillance is intrinsically sinister, however, it must be admitted that all forms of human categorizing and classifying carry risks. During the same quarter century as computers became established in administration, questions were raised, protests mounted, and regulation emerged, mainly in an effort to protect personal data and to try to safeguard privacy. Laudable results of this include the development of Fair Information Practices, the European Data Protection Directive, and the OECD Guidelines for handling personal data. Several Asian countries, including Java and Korea, base their management of computer-based personal information held by government departments on the OECD Guidelines, while others such as Malaysia and Hong Kong refer positively to those Guidelines.

But by the 1990s, the emergence of the Internet as a medium for commercial, management, policing, and government activities including military intelligence and war-making spelled the birth of cyberspace.

16.   What does the author find interesting about Cyberjava?
       a. A South East Asian country has built a Multimedia Super Corridor before any of the developed countries.
       b. 'Cyber' was coined to build to refer to the virtual world and Cyberjava is a concrete reality.
       c. William Gibson coined the term with a negative association and in this case it is used positively.
       d. The name is used for a corridor linking the third world countries with the first world.

17.   The author used the term "hidden face" of the Internet to mean?
       a. The use of internet by the civil society to extend freedoms.
       b. The potent yet untapped power of the Internet.
       c. The use of Internet for illiberal surveillance purposes.
       d. The use of Internet to track terrorists.

18.   Why does the author think that the Internet does not create a "space apart"?
       a. It merely facilitates newer ways of doing old things.
       b. It allows organizational behaviours to be developed in new ways.
       c. Internet is a creation of energy running through fibre optics which by itself, cannot create any space.
       d. Its ability to fundamentally alter social relationships has been cured by various regulations.

19.   According to Janet Abbate, what is not an instance of the "turbulent history" of the Internet?
       a. The American military concerns built into the Internet at its origin.
       b. Networking philosophies in countries.
       c. End users who are present all over the world.
       d. The network between small corporations and the US government.

20.   What is the strongest reason against proclaiming cyberspace as a new domain of human activity?
       a. It merely falls into place with the rest of the forms of communication.
       b. It is possible when there are two end users who cease to exist in isolation.
       c. It superimposes and dominates the existing forms of communication.
       d. It is impossible to separately delineate the domain of the cyberspace as it is not the dominant paradigm in all aspects of life.

21.   Which one of these is incorrect regarding surveillance?
       a. Coordination and control are important to the understanding of surveillance.
       b. Computers have recently become the most vital medium for this.
       c. Many developments related to computers were funded by institutions interested in surveillance.
       d. They might possibly result in greater benefits for consumers and citizens.

22. Which of these is not mentioned in the context of steps taken to safeguard privacy?
    a. OECD Protection Directive
    b. European Data Protection Directive
    c. OECD Guidelines for handling personal data
    d. Fair Information Practices

23. The author refers to the appropriate definition of terms such as Internet, Cyberspace, etc. to indicate
    a. That the impact of computers has affected society so deeply, that its definitions are dynamic.
    b. That besides the well-known bright side to the Internet, there is a dark side which should be understood.
    c. That the social and cultural skeins are so closely intertwined with our understanding of the Internet that they have become extremely complicated.
    d. None of the above

Passage – 2

As Asia faces the global economy of the future, it is necessary to take stock of the once arcane issue of intellectual property. The ability to manufacture cheaply computer software, music, movies, and textbooks that are of the same quality as the original has resulted in a threat posed by intellectual property consumers to intellectual property owners. While the philosophically oriented may see the digital age as an opportunity to rethink authorship, creativity, and private property, others view it as an era of massive theft. When the ease of reproduction is combined with the networked world of the Internet, the laws of copyright created in the eighteenth century seem ready to topple. In response, expansive new laws are passed in an effort to maintain control of information even as that control becomes impossible.

Industries that rely upon intellectual property laws perceive piracy as a threat and the Internet as a tool for wrongdoing rather than as a more efficient mode of communication. Copyright violations around the globe have led to a huge multi-pronged anti-piracy effort with intellectual property interests successfully lobbying governments to change laws to enhance protection, and to shut down troublesome Internet sites. These industries have developed educational campaigns to define piracy as a moral issue.

The development of the Internet, along with other information and communication technologies in Asia had tremendous significance for several reasons. First, as "information" has become the key ingredient to participation in the information society, governments have invested heavily in these technologies in order to bring about economic development and participate more fully in the new global economy. Second, the availability of information on the Internet means that unlike traditional property, information is not exclusive and can exist in multiple forms and locations, without diminishing the ability of the original owner to use it. Finally, the Internet enables rapid and inexpensive duplication of information, allowing an enlarged sphere of participation in economic political and cultural life.

The idea of copyright originates in English law during the eighteenth century and finds its modern day advocate in the United States. At the international level, the US has been the primary actor in lobbying for intellectual property protection through the trade negotiations leading up to the creation of the WTO and the Trade Related Aspects of Intellectual Property Rights Agreement (TRIPs) As negotiations surrounding

the passage of TRIPs indicate, the debate breaks down into a contest between developed, intellectual property producing nations and newly industrializing countries (NICs). It is of course also important to recognize that piracy remains rampant in the US and many developing nations have growing intellectual property-related industries seeking stronger protection. These complexities make the "problem" of piracy even more difficult to address because the issue seems to be a political one. By political, I am suggesting that property rights and piracy are political boundaries placed upon the debate over property protection. By evaluating the context within which claims of piracy are made, we are better able to understand how to address the issue.

One important transition point lies in the fact that when the United States economy shifted to one reliant on knowledge based innovation, rather the manufacturing and industrial strength, piracy became a major concern. The shift to an intellectual property-based economy occurred at the same time as the US was experiencing record trade deficits, a condition that remains in place today. These changes in the global economy threatened US economic stability.

Since 1945, intellectual property-related US exports more than doubled, with current profits from licensing reaching over US$8 billion. Within the rapidly developing new information based economy, openness of ideas was replaced with private property rights. All aspects of the system, from code to content, were subject to privatization and control. Thus, strong international intellectual property protection became necessary to stave off the threat posed by the developing economies, most of which had no intellectual property protection on the books.

As the global economy developed and focus shifted to the East, technology based firms, software, record, and movie companies began to publicize more vocally the "problem" of piracy in Asia. Despite rampant piracy throughout the United States and Europe, it was Asia that became the focus of anti-piracy campaigns. China, for example, became the target of early anti-piracy activism. The reasons countries in Asia have been targeted as pirate nations are complex, but they seem to be based upon the combination of an early lack of intellectual property laws and enforcement, combined with rapid economic development that threatened countries producing and exporting intellectual property goods.

With the passage of the Trade Related Aspects of Intellectual Property Agreement (TRIPs), the rather esoteric topic of intellectual property became a crucial part of the World Trade Organization (WTO). Prior to TRIPs, the primary international body dealing with intellectual property was the World Intellectual Property Organization (WIPO). However, as early as the late 1970s, many businesspeople felt that WIPO was too weak to protect their intellectual property in the developing world, especially as countries were members of WIPO, the US could not use the organization to protect its interests without being vetoed by developing countries. Thus, the United States turned to unilateral trade sanctions and the General Agreement on Tariffs and Trade (GATT) to protect intellectual property.

24. What is the reason for the two views as mentioned by the author in the first paragraph?
   a. The ability to manufacture software, music, etc. which is the same quality as original to some signifies freedom; to others it means loss of revenues.
   b. The two views are of the haves and the have-nots, the have-nots justify this "theft" on account of freedom.

c. The forces of globalisation are leading to creation of such dilemmas in many South East Asian countries.

d. The revival in the belief for Intellectual Property Rights since the 18the century has fuelled this debate.

25. Which one of these is not mentioned as an anti-piracy effort?
    a. Shutting down of troublesome Internet sites.
    b. Changing laws to enhance protection against those who indulge in piracy.
    c. Development of educational campaigns.
    d. Funding of primary school education where anti-piracy is highlighted.

26. Why is the Internet able to facilitate an enlarged sphere of participation in various areas?
    a. It is inexpensive and is not limited by geographical boundaries.
    b. It allows rapid and inexpensive duplication of information.
    c. It allows rapid creation of financial benefits for the participants.
    d. It is quickly spread and adopted by people.

27. What is a significant impact of the growing intellectual property-related industries in many countries?
    a. There are economic boundaries involved in the debate.
    b. There are political boundaries involved in the debate.
    c. The political actors have a huge stake in the resolution of this debate.
    d. None of the above

28. What does the term NICs stand for?
    a. Non Industrial Countries
    b. Newly Industrializing Countries
    c. New Intellectual Code
    d. Non Interest Concern

29. What are the reasons for the American insistence on strong intellectual property protection?
    a. A major reason for the decline of its competitiveness was the loss from overseas piracy.
    b. It shifted to an economy based on intellectual property and this was proving profitable.
    c. Both (a) and (b)
    d. It would stand to gain the most and would be able to dominate the Southern hemisphere.

30. What does the author find interesting about the focus shifting to the East of the global economy?
    a. Piracy in Asia was vocalized for complex reasons, although piracy was as rampant in US.
    b. Piracy in Asia was vocalized because the countries were in debt to the US and would toe the line easily.
    c. The Asian countries were not under a regime that would force them to listen to the US.
    d. The US was using economic sanctions as a threat to get these countries to have stringent anti piracy laws.

31. What was the reason for the shift of Intellectual Property Rights from WIPO to WTO?
     a. The WIPO regime's efficiency was dwindling because many of its members were themselves indulging in piracy.
     b. WIPO was too weak because its financial situation was not healthy and this did not give it any leverage in negotiations.
     c. The former had many developing countries as its members who would veto any proposal that protected the US interests.
     d. Businessmen who were covertly funding the WTO could exercise pressure but they could not do the same in case of WIPO.

Passage – 3

It is a leap to go from writing poems about ruins to making ruins to represent poems, but early eighteenth century England did just this. The Gothic Revival began as a literary movement, drawing its impulses from poetry and drama, and translating them into architecture. It was swept into existence in Georgian England by a new literary appetite for melancholy, horror, gloom and decay. It revelled in the exalted psychological states of Shakespeare's characters, the love of the fantastic and the supernatural in Edmund Spender and, later the morbid graveyard poetry of Thomas Gray. All these themes, which stood in opposition to the classical values of clarity and orderliness, came to be associated with the crumbling Gothic landscape of England.

The medieval landscape of England had long been the focus of powerful cultural association. It was exceptionally rich in its heritage of medieval monasteries and abbeys. Although dissolved and looted by Henry VIII during the Protestant Reformation, these decaying monasteries were an essential component of the landscape. The English attitude toward this landscape was unusually reverent. Because of the social history of England a Norman aristocracy arriving in 1066 to supplant an Anglo Saxon kingdom pedigree and dynastic continuity were matters of great symbolic weight. At the same time, England's aristocracy was rural, not urban, and enjoyed an intimate relationship with the land, as it does to this day. When the Puritans ruled England from 1646 to 1660, Tory aristocrats were exiled to their rural estates, batted from public life, many took refuge in antiquarianism, a favourite aristocratic diversion in troubled times. Most estates were built on or near the ruins of monasteries, whose antiquity seemed to offer historical legitimacy to their upstart possessors, albeit of a rather spurious sort. Such is the background to William Dugdale's *Monasticon Anglicanum* (1655), an extravagant compendium of these monasteries produced during the Puritan interregnum.

It was one thing to draw and research medieval monasteries, it was quite another to build copies of them. For this to happen required mental adjustments of a traumatic nature. Up to the start of the eighteenth century it was still taken for granted that a building must be beautiful to look at. This meant classical architecture, as revived by the Renaissance and proportioned according to the punctilious method of Vitruvius. In this system Gothic architecture had no place. To admit the merit of Gothic architecture, either one of two things must occur. Either the definition of beauty could be stretched so that the Gothic could be defined as beautiful, or the merit of a building could be seen to reside in values other than beauty. The eighteenth century, though it struggled to do the first, chose the second course. The consequences of this were not restricted to the Gothic Revival and came to affect much of Western culture.

The doctrine, which came to compete with beauty as the fundamental end of art, was that of associationism. According to this doctrine, a work of art should be judged both by such intrinsic qualities as proportion or form, and by the mental sensations they conjure in the minds of viewers.

The playground for indulging associations was the picturesquely landscaped garden, that essential creation of eighteenth-century English culture. These gardens recreated the rambling irregularity and contrasting scenery found in the painted landscapes of Claude Lorrain and Salvator Rosa. In their paintings melancholy ruins were indispensable, serving to establish scale and depth in perspective, and in landscaped gardens they did the same. Of course, while Claude's ruins were classical, those of the English countryside were medieval. Thus from an early date the English landscaped garden introduced medieval vignettes among its classical pavilions. Some of these consisted of remodelled or altered monastic ruins while others consisted of entirely new buildings in the 'Gothic' style.

32. Gothic Revival is present in the works of all these authors except
a. Shakespeare   b. G B Shaw   c. Thomas Gray   d. Edmund Spenser

33. What was the impact of the arrival of the Norman aristocracy in England?
a. Pedigree and dynastic continuity were attached with great symbolic weight.
b. Pedigree and aristocracy were attached with great symbolic weight.
c. It supplanted all the architectural styles of the Anglo Saxons.
d. It altered the unusually reverent attitude of the English toward the landscape.

34. What was impact on architecture of the Tory aristocrats being exiled?
a. They went to their rural estates thereby lessening the problem of urban overpopulation.
b. Taking refuge in antiquarianism meant that this was now the most popular theme of architecture.
c. The prevalent architectural form that they were patronizing was now left without support and slowly faded.
d. Once barred from public life, they built estates near monasteries since antiquity offered historical legitimacy.

35. What was significant about 18ᵗʰ century and Gothic architecture?
a. It established that Gothic should either be considered beautiful or superior on some other platform to be deemed meritorious.
b. It established Gothic architecture as being meritorious on account of values besides beauty.
c. It was established that a building must be beautiful to be considered a piece of good architecture.
d. The fact that beauty was rejected as a criterion for good architecture impacted the Western culture as whole.

36. Which one of these best describes the theme of associationism?
a. A work of art is judged by the emotions it evokes in the viewers.
b. The prevalent standards of judging works of art which stressed on form etc. did not provide a holistic judgment.
c. Both (a) and (b)
d. None of the above

37. What was the final outcome of the movement to recreate scenery containing melancholy ruins as in the paintings of Claude Lorrain and Salvator Ross?
    a. Classical ruins were introduced to establish scale and a perspective of depth.
    b. The English landscaped garden introduced medieval vignettes among classical pavilions.
    c. The "Gothic" aspect in the scenery was highlighted when it was adopted as part of the movement.
    d. The English garden was remodelled and became popular across Europe.

38. What does the author mention about the relationship between beauty as the revered value in art and associationism?
    a. Both were correct as per the dictates of the patrons of the time.
    b. The fact that Gothic could not fit into the "beauty as a value" definition led to the origin of associationism.
    c. Associationism which was started against the emphasis on beauty was soon adopted by other facets of Eastern culture.
    d. They are interrelated and have left indelible effect on each other across centuries.

Passage – 4

The story of jazz is a miniature history of the modern mind. From the New Orleans jazz of King Oliver, Jelly Roll Morton, and Bunk Johnson to be current divergent trends, one can trace a telescoped repetition of the major developments in Western thought during the past two hundred years. To do this, one must concentrate not on technical musicology but on what music expresses, i.e., the "content" of the music. After all, this is the ultimately significant thing. Methods, forms and techniques are an indispensable means by which the content is communicated, but they are nothing in themselves. Their whole importance lies in what they succeed in expressing. Traditional New Orleans jazz provides a logical starting point. The first thing one notices about this music is its immense vigour and vitality. Some people call it a childish vitality, belonging only in the kindergarten of life and superseded by the sophistication of more recently developed types jazz. Others welcome it as honest earthiness in contrast to the emotional apathy of some modern jazz. But almost no one who knows the music will deny that, for better or worse, it expresses in abundance.

There is another basic element in the content of New Orleans jazz — a proudly religious feeling. It is not merely religious but specifically Judeo. Persons who question this will be found, in almost every instance, unfamiliar with the music to be unreceptive to the communication feeling by any medium. The literature on jazz doubtless reflects its under-emphasis on the view and critical standards of most of the writers of jazz.

If the reader accepts the existence of a strong religious element in New jazz, he may as well skip this paragraph, which is intended to indicate the objective evidence of element. Among the several sources that contributed to the creation of New Orleans jazz, church music including the spirituals is outstanding. According to the late Bud Scott "Each Sunday, Bolden went to church and that's where he got his idea of jazz music". Scott added that he himself had derived the four beat jazz guitar style from the hand clapping in church. The original repertory of the Negro country brass bands consisted entirely of church music; these bands are known to have exercised a great influence on the New Orleans brass bands. The striking similarities in both, between New Orleans jazz and gospel singing leads one to conclude either that there is a strong religious element in both or in neither, and to deny it in the gospel singing would of course be

absurd. Most of the creators of New Orleans jazz have been believers, some of them including Oliver and surprisingly, Morton with persistent faith even in time of extreme adversity. Such fundamental attitudes in a musician are likely to get into the music he creates. The Reverend Alvin Kershaw, whose profundity of insight is almost unparalleled among speakers and writers on jazz, finds a pronounced Christian element in traditional jazz and has had George Lewis' New Orleans band play in his church. There is plenty of additional evidence.

The combination of abundant vitality and Christian feeling characterizes not only New Orleans jazz but also certain music in the European tradition most notably that of Johann Sebastian Bach. The conspicuousness of both elements in his music has been frequently remarked. As a consequence, several learned writers have likened him to a preacher. Unlike a monk or a mere theologian, a preacher must have not only religiousness but also vigour in order to put his message across and some degree of earthiness in order to link a man's daily struggles with the Christian's eternal aspirations.

The Renaissance in Europe had introduced a respect for earthy vitality which, combined with an already pervasively Christian ethos, gave rise to the state of mind or emotional attitude that could produce music like Bach's. It has often been remarked that music lags behind the other arts in the reflection of successive changes in prevailing attitudes or ways of thinking. Thus the Christian element had already been on the wane in literature and the fine arts even before Bach's time. In an irregular way, and subject to occasional reversals of direction, music since then has reflected the increasing secularization and the weakening of Christian feeling.

What has this side-glance at history to do with jazz? Just about everything. For the Negroes who created New jazz were part of an ethnic group to which Christianity had only recently been introduced. Their faith has the fervour associated with earlier periods in the history of Christianity. Their music, like Bach's was a sort of anachronism, an expression of old and to some extent, discarded (by others) attitudes. It is interesting to observe that in New Orleans jazz the synthesis of Christian feeling and abundant human vitality led to much the same optimism and healthful good humour and (in the blues) to the same miraculous transformation of sadness into a source of rich comfort as in Bach. Writers have noted certain technical resemblances between traditional jazz and Bach's music, but they have neglected the far more important resemblance in emotional attitude.

As time moved on, however, jazz went the way of post Bach European music and of Western man. What have been the dominant trends in modern European and American thought? One, amply attested, has been a continuation of the movement away from a Judeo Christian orientation. In jazz, too, this tendency is plainly discernible. It is a long road from the almost devout way in which a New Orleans jazz band performs a spiritual to Dizzy Gillespie's rendition of "Swing Low, Sweet Chariot" or, as he has sung it, "Swing Low, Sweet Cadillac." A milestone on this road is Louis Armstrong, whose Reverend Satchelmouth joshing, very significantly, marked the period in which he departed from the New Orleans norm.

The important change is in the content of the music. This change cannot be demonstrated with scientific irrefutability, but it is nevertheless obvious. Not that the religious element has wholly disappeared in non-traditional jazz. Along with the vitality of the old music, it is especially conspicuous in the blues, even when played by a non-traditional group. The funkiness of the blues, and their association with the mood of

religious music, generally manage to come through. Even in Bird, who was closer to the tradition than most moderns, the blues contain not only the traditional blues feeling but also undercurrents of despondence and even, at times, of desperation, elements inimical to the fundamental confidence and optimism of the Christian believer. In less blues minded moderns, the religious element generally becomes considerably weaker. The tendency among modern jazz musicians to turn away from the Judeo-Christian tradition, to turn from all religion in the conventional sense or to Mohammedanism or some other exotic religion is consistent with the change in the content of the music.

39. What does the author emphasize when he mentions the similarity between Jazz and Western thought?
    a. The technical musicology of Jazz should be ignored.
    b. What the music expresses should be the point of concentration.
    c. Content of the music in terms of the methods, forms etc. is the point of concentration.
    d. Methods, forms and techniques affect and are affected by what the music expresses.

40. Which of these is not a trait of New Orleans Jazz?
    a. It possesses a lot of vigour and vitality which is interpreted in a different manner.
    b. Some people define it as childish vitality.
    c. Most renowned critics consider it inferior to the sophisticated recent type of Jazz.
    d. Some welcome it as honest earthiness.

41. What accounts for those who lack the "profoundly religious" feeling related to New Orleans Jazz?
    a. Non familiarity with New Orleans Jazz.
    b. Non receptivity to communication of Christian feeling by any medium.
    c. Both (a) and (b)
    d. Non familiarity with music

42. What is the author's view on the similarities between New Orleans Jazz and gospel singing?
    a. There is a strong religious element in both.
    b. There is no religious element in either.
    c. Either of the above
    d. None of the above

43. What are the qualities that justify the analogy of a preacher to be used for Johann Sebastian Bach?
    a. Religiousness and Vigour
    b. Religiousness, Vigour and Earthiness
    c. Vigour and Earthiness
    d. Religiousness and Melody

44. What common belief is corroborated by the fact that the Christian element was declining before Bach in arts except music and was manifested in music later?
    a. Music lags behind other arts in reflecting prevailing attitudes.
    b. Literature is the first art which sets the trend and music is the last.
    c. Music takes more time to reflect the prevailing attitudes because it goes through reversals of direction.
    d. Music is increasingly getting secular and there is a weakening of the Christian feeling.

45. What is the contribution of the fact that Negroes to whom Christianity was recently introduced created New Orleans Jazz?
   a. Their attitude was anachronistic and had to change quickly to adapt to the taste of the listeners.
   b. The lyrics and the content heavily borrowed from Christian symbolism and facilitated it in becoming popular with the older segment.
   c. Their faith touched a chord with many other Negroes but did not appeal to mainstream US.
   d. Their faith had more fervour than was prevalent and this combined with the vitality led to a striking similarity with Bach's music.

46. What is the important change in the "content" of music that the author is talking about?
   a. The earlier religious feeling is replaced by undercurrents of despondence signalling a shift.
   b. The earlier religious feeling is completely replaced by undercurrents of despondence and desperation.
   c. The content earlier referred to expression of religious feeling and now means suppression of that feeling.
   d. None of the above

Passage – 5

Warhol was one of the few artists of his time to acknowledge the capitalist nature of art capitalism. Fine art used to be thought of as 'non-commercial' in contrast to the commercial or applied arts, but works of art offered for sale in private galleries are commodities. Art galleries are simply upmarket shops selling luxury goods. Furthermore, every 'priceless' masterpiece acquires a price in the auction room. (This is not to say that works of art with exchange value have no use value. As far as the analyst is concerned, the challenge is to show how the economic dimension inflects the form, content, aesthetic value and social significance of modern works of art.)

Just as the socialist realist artists of the Soviet Union used to affirm the official values of their regime, so Warhol affirmed those of free-market America. Hence a legitimate description would have been 'capitalist realist'. His lessons were eagerly learnt by the younger generation of American artists who came to prominence in the mid 1980s; they either produced works of art about commoditisation and consumerism, or they outdid Warhol in their self-promotion, blatant commercialism and appropriation of popular culture and kitsch.

There was critical value in Warhol's brutal honesty. There was also critical content in certain of his artworks despite the fact that examples with a directly political message were rare. Some silk-screened canvases recorded white police with dogs in the southern states beating blacks demonstrating for civil rights. Although Warhol was probably more interested in the media representations of such events rather than the events themselves, such paintings were not exactly positive propaganda for the American way of life. Warhol's 'Thirteen Most Wanted Men' paintings for the 1964 New York World Fair were censored for this very reason. The amoral and 'immoral' content of his films, drugs, transvestism, homosexuality, erotic antics also espoused values associated with a camp, New York sub-culture that were far removed from those of middle America. Some screenings of his films were banned outside of New York. In Britain even TV documentaries about him were subject to censorship attempts.

Assessing the pop art movement as a whole, even with the advantage of hindsight, is problematic because of its heterogeneity, and because critics and historians have differed so widely in their interpretations and evaluations. Dick Hebdige, in a 1983 article taking a fresh look at pop, argued that its celebration of consumerism was justified by historical circumstances because there was a significant improvement in living standards in Europe and the United States during the 1950s and 1960s. He also claimed that pop was iconoclastic.

Most mass culture is the output of cultural industries and businesses owned by powerful individual entrepreneurs, corporations or groups of shareholders. They employ teams of specialists to devise the contents of the mass media. In order to succeed commercially, the cultural industries have to appeal to large audiences, and consequently they have to appeal to the working and lower middle classes. However, there is embarrassment on the part of those who control and manufacture certain kinds of material designed for mass markets. Can one imagine the publishers of violent war comics admitting to their peers that such comics were their genuine culture? Can one envisage the trustees of the Tate Gallery or members of the Arts Council of Great Britain acknowledging the bondage and porn magazines Allen Jones used as their true culture?

In public, at least, what the cultured fraction of the bourgeoisie admires and patronizes is high culture. To cite just one example, Charles Saatchi, a major British collector of contemporary art during the 1980s, obtained millions of pounds from advertising agency profits but, unlike the pop artists, he did not collect ads. He established a gallery to display his art collection; he did not found a museum of advertising.

Appreciation and knowledge of high culture is one of the things that distinguishes the upper classes from their social 'inferiors'. We are now in a position to understand one of the crucial aspects of pop art. Most pop artists came from petty bourgeois and working class backgrounds. Access to art colleges facilitated upward social mobility. They truly enjoyed popular culture but to raise it to the level of fine art often meant that a connoisseurs' camp or ironic attitude towards it had to be adopted. Once war comics had been transmuted into paintings and sculptures, and those works approved by high-cultural institutions such as the Tate Gallery, it became acceptable for the bourgeoisie to enjoy them and to be seen enjoying them. Miraculously, the despised material had been transformed from cheap, commonplace trash into expensive, rare art.

Since the zenith of pop, thousands of artists have responded favourably to the existence of mass culture. Take into account this interesting example: a highly respected modern painter whose work was rejuvenated, in part, by the influence of mass culture was Philip Guston. Guston had been one of the principal figures of the abstract expressionist movement, but by the mid 1960s he had become dissatisfied with the kind of hesitant, gestural abstraction that had made him famous. He wanted the freedom to paint badly, to depict everyday objects and activities again, and to re-introduce figuration, storytelling and raw feelings. Despite the risk of failure and the risk to his career, Guston followed his instincts. The iconography of his new pictures was inspired partly by comic strips — a Cyclopean head was derived from Bald Iggle, a character in Al Capp's 1940s strip *Li'l Abner* and other elements were borrowed from Gottredson's version of Disney's Mickey Mouse. Perhaps he recalled the year-long correspondence course in cartooning he had taken at the age of twelve.

When Guston's new work was shown in New York in 1970 many critics were shocked at the drastic change of style and their responses were negative. He was described as 'a mandarin pretending to be a stumblebum'. Subsequently, his late work came to be seen as a majestic flowering. What was remarkable about these canvases was that they retained all the painterly bravura of the old Guston but they also had a new, absurd and at the same time funny aspect. Guston once remarked that he wanted people who saw his pictures to burst out laughing. His aim, in other words, was the same as those in the realm of mass culture who draw comic strips or who make comedy and animated cartoon films.

47. What does the author mention as one of the distinct contributions of Warhol?
    a. He single-handedly made art commercial by promoting its sales in art galleries.
    b. He established the fact that fine art hitherto regarded as non-commercial was actually commercial since it was sold in art galleries.
    c. He started the process of auction of fine art, which was till then confined to sales in art galleries.
    d. He popularized the sale of commercial art in galleries and auction houses.

48. What were the visible signs of the younger generation of artistes learning from Warhol?
    a. Production of works of art that dealt with themes of commoditisation and consumerism.
    b. They were blatant in their self promotion and blatant commercialism.
    c. Both (a) and (b)
    d. They adopted the 'capitalist realist' theme in their works.

49. What is an interesting paradox mentioned in the passage regarding Warhol?
    a. Although he was a formidable force on the art scene in America, he always supported the viewpoint of the socialist realist.
    b. Although he was credited with affirming the values of free-market America, he was also an influence on the socialist realist artistes in Soviet Union.
    c. Although he was credited with affirming the values of free-market America, in his work he showed messages which were negative propaganda for the American way of life.
    d. Although he was credited with affirming the values of free-market America, he was born and brought up in the socialist regime in Europe.

50. Which one of these is true regarding the values espoused in Warhol's works?
    a. They were immoral in that they were associated with the New York culture which was on the decline.
    b. They were immoral in that they were associated with the New York culture whereas middle America's values were placed on the other extreme.
    c. They were negative and were adopted purely for the reason of provoking extreme reactions and to make his works into 'events'.
    d. They were immoral in that they only focused on the negative aspects of the human condition.

51. Which one of these is false with reference to Dick Hebdige's article on the pop art movement?
    a. It was justified by historical circumstances.
    b. It was iconoclastic.
    c. The historical circumstances connected to the movement were the improvement in the living standards in Europe and the US.
    d. The historical circumstances connected to the movement were the decline in the living standards in Europe and the US.

52. The instance of Charles Saatchi has been used to highlight:
    a. The cultured fraction of the bourgeoisie admires high culture in public.
    b. The cultured fraction of the bourgeoisie, in spite of its affinities, admires high culture in public.
    c. The cultured fraction of the bourgeoisie spends highly on art.
    d. None of the above

53. How does the petty bourgeoisie and working class background of most pop artists affect the movement?
    a. For them to work on popular culture, which they enjoy, they have to adopt an ironic attitude to it.
    b. Although they enjoy popular culture, they have to change their preference in order to be accepted by the high cultural institutions.
    c. This culture is sidelined by the minority culture which dictates the tastes of the bourgeoisie and the high cultural institutions.
    d. They have to shed their working class sensibilities and adopt a high culture platform.

54. What are the levels on which one can draw similarities between Guston's later work and comic strips?
    a. The iconography of his paintings drew upon comic strips.
    b. He professed the aim of his work was to make people laugh, the same as that of comic strips.
    c. Both (a) and (b)
    d. He had used Disney's Mickey Mouse and a character with a Cyclopean head which was derived from a character in Li'l Abner strips.

55. What does the word "stumblebum" mean in the context of the passage?
    a. Someone who stumbles
    b. A bee that stings
    c. An awkward, stupid person
    d. None of the above