

RC Challenger

RC workshop 1

Direction: Read the following passages carefully and answer the questions that follow

To their enemies, the International Monetary Fund and the World Bank are indistinguishable: twin faces of the hydra-headed monster of the "Washington consensus" dedicated to the defense of global capitalism and oppression of the poor. But anyone who has read about last week's extraordinary diatribe by Kenneth Rogoff, the IMF director of research, against Joseph Stiglitz, the bank's former chief economist and 2001 Nobel prize-winner for economics, can only wonder: consensus? What consensus?

The dispute has lifted the curtain on a relationship that is in reality more like that of fractious siblings. The two institutions are too different to get along in harmony; too closely related to get out of each other's way. The latest flare-up came on World Bank turf a week ago, when Mr. Rogoff spoke to an audience mostly up of bank and fund staff at a lunchtime debate to launch Prof. Stiglitz's new book, *Globalization and its Discontents*.

In defiance of the confidence expressed by Nicholas Stern, Prof. Stiglitz's successor as chief economist at the bank, that the debate would be "about issues, not personalities", Mr. Rogoff launched a vituperative attack on Prof. Stiglitz's character and record in office, particularly during the Asian financial crisis of 1997-98. His attack, now available in full on the IMF's website, sounds intemperate, even excessive. Prof Stiglitz pronounced himself "dumbfounded" by the barrage of criticism, particularly unexpected from such a cerebral and mild-mannered man. But it reflected Mr. Rogoff's sense, shared by many of his colleagues, that the IMF had been provoked beyond endurance. Eventually something had to snap.

Mr. Stiglitz has been one of the IMF's harshest critics for years. He, too, has crossed the line dividing intellectual disagreement from personal contact: he has described the IMF's staff as "third-rate". In his book, he writes that IMF economists make themselves comfortable in five-star hotels in the capitals in developing countries, and likes modern economic management of high-altitude bombing. "From one's luxury hotel, one can callously impose policies about which one would think twice if one knew the people whose lives were destroyed."

Both the fund and the bank are quick to point Prof. Stiglitz in a long way from representing the World Bank's official position. Even while he worked there, his boss James Wolfensohn, the bank's president, observed: "I am always interested to see what Joe is saying on behalf of the bank:"

But that is not to say that Prof Stiglitz is a maverick. Other bank officials still hold him in high regard, and he retains a formal link to the institution as a member of a panel of independent advisers to Mr. Stern. He may make his points more strongly than his former colleagues, but there can be no doubt that he is reflecting widely shared and long-standing tensions, which at times have had serious consequences. Development campaigners believe that debt relief for the poorest countries was held up for years by wrangling between the fund and the bank.

The roots of their differences go back to the origins of the fund and the bank in the 1940s. Conceived together at Bretton Woods, they were given quite distinct objectives: the bank to support economic development, the fund to maintain the stability of the global economy. These two different objectives have given the two institutions very different cultures: disciplined crisis managers versus reflective idealists.

Charles Wyplosz, of the Centre for Economic Policy Research, 'who has worked as a visiting scholar at the IMF, says the fund is like the Prussian army, the bank like the Mexican army. "IMF staff tend to think of themselves as smart and select, and to look down on World Bank people," he says. "And it is true that the IMF's recruitment is very homogenous: the staff

tends to be Economics PhDs from leading universities. The World Bank recruits a much wider range of people." At the Rogoff/ Stiglitz debate, the IMF gang in their dark suits could be easily distinguished from the bank crew in their shirtsleeves and chinos.

What turns these cultural differences into flashpoints is when the activities of the fund and bank conflict. It can be infuriating. For example, for a World Bank manager who has spent years trying to help small businesses in a developing country to be told that the IMF has recommended a sharp rise in interest rates or taxes that will force those businesses to close. To make matters worse, since 1970s, the dividing line between the two institutions' functions has become blurred. The IMF has taken on long-term lending to the poorest countries, and had begun making policy recommendations on structural issues, such as social security systems. The World Bank, Meanwhile, was heavily involved in the bail-outs for Mexico in 1995 and South Korea in 1997 and 1998.

1. An appropriate title for the passage would be :
 (1) The two necessary evils of Capitalism (2) IMF and World Bank-sweet vs. sour.
 (3) IMF and World Bank- Brothers at loggerheads. (4) IMF and World Bank- One sheath; two daggers.
2. The author of the book- globalization and its discontents is :
 (1) Charles Syposz (2) Kenneth Rogoff (3) Joseph Stiglitz (4) Dithering
3. Prof. Stiglitz's remark on IMF staff can be labeled as
 (1) Insinuating (2) Plagiarizing (3) Acquitting (4) Dithering
4. One can infer from James Wolfensohn's remark that:
 (1) Joseph Stiglitz was inept and ineffective in his tenure. (2) Stiglitz was critical of the Bank's policies in his tenure.
 (3) Stiglitz was despised by the Bank's staff. (4) None of these.
5. Which of the following is an incorrect match
 (1) Joseph Stiglitz- Noble laureate in Economics (2) James Wolfensohn- World Bank President
 (3) Kenneth Rogoff- IMF director of research. (4) IMF - bailout of Mexico and South Korea
6. The difference between the bank and the fund has not been likened to
 (1) Mexican Army and Prussian Army (2) Disciplined crisis managers and Reflective idealists
 (3) Hydra headed monster (4) None of these
7. What describes best the relationship between the World Bank and the IMF?
 (1) Blowing hot, blowing cold (2) Sworn enemies
 (3) Sibling rivalry (4) Black sheep in the family

PASSAGE-2

Vedanta philosophy was one of several thought currents from abroad that reached New England in the early decades of the 19th century and contributed to thinking of Emerson and Thoreau. Emerson's interest in the sacred writing of the East probably began during his Harvard days and continued throughout his life. He knew Laws of Manu, Vishnupurana, the Bhagvad-Gita, and Katha Upanishad. There are numerous references to these scriptures in his journals and Essays. Thoreau too, was introduced to Oriental writing while still at Harvard. His initial contact was with an essay in oriental poetry by sir William Jones. In 1841, at the age of 24, he began an intensive study of Hindu religious books. In the January 1843 issues of "The Dial", Thoreau published selected passages from Laws of Manu. From a French version of the Sanskrit Harivansa he translated a story, "The Transmigration of seven Brahmans," and in "The Dial" of January 1844, he published excerpts from Buddhist scriptures under the title "The preaching of Buddha".

Emerson, Thoreau, and other transcendentalists interested in the concept of "self hood, found in Hindu scripture well-elaborated doctrine of self. Hindu scripture tells us that the central core of one's self (Antaratman) is identifiable with the cosmic whole (Brahman). The Upanishads state, "The self within you, the resplendent, immortal person is the internal self of all things and is the universal Brahman". Concepts similar to this cardinal doctrine of Vedanta appear in the writings of

the Transcendentalists. But there are many ideological similarities among oriental literature, the neoplatonic doctrines, Christian mysticism, and the philosophy of the German idealists such as Kant and Schelling. And, since the Transcendentalists were acquainted with all of these writings, it is not always possible to identify specific influences. Nevertheless, the striking parallels between Transcendentalist writing and Oriental thought make it clear that there was a spiritual kinship.

In "Plato or the philosopher," Emerson writes that "the conception of fundamental Unity"-the "ecstasy" of losing "all being in one Being" - find its highest expression chiefly in the Indian. Scriptures, in the Vedas, the Bhagavad Gita, and the Vishnu Purana." In this essay, Emerson quotes Krishna speaking to a sage: "You are fit to apprehend that you are not distinct from me that which I am, you are, and that also is this world, with its gods and heroes and mankind. Men contemplate distinctions because they are stupefied with ignorance," "What is the great end of all, you shall now learn from me. It is soul, - one in all bodies, pervading uniform, perfect, preeminent over nature, exempt from birth, growth and decay, omnipresent, made up of true knowledge, independent, unconnected with unrealities, with name, species and the rest, in time past, present and to come. The knowledge that this spirit, which is essentially one is in one's own and in all other bodies, is the wisdom of one who knows the unity of things."

In formulating his own concept of the Over-soul, Emerson might well be quoting Krishna once again: "We live in succession, in division, in part, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty to which every part and particle is equally related; the eternal ONE. And this deep power in which we exist and whose beatitude is accessible to us, is not only self-sufficing and perfect in every hour, but in the act of seeing and the thing seen; the seer and the spectacle, the subject and the object, are one. We see the world piece by piece, as the sun, the moon, the animal, the tree; but the whole, of which these are shining parts, is the soul. Only by the vision of that wisdom can the horoscope of the ages be read "'

In some respects, Henry David Thoreau was even more than Emerson attracted to Oriental thought and philosophy. For while Emerson found the Hindu doctrines of soul congenial to his own ideas about man's relationship to the universe. Thoreau found in Hindu scriptures away of life with which he felt a profound affinity.

When Thoreau began his intensive study of Hindu Scriptures, he wrote in his journal. "I cannot read a sentence in the book of the Hindus without being elevated upon the table - land of the Ghauts. The impression which those sublime sentences made on me last night has awakened me before any cock crowing. The simple life here in described confers on us a degree of freedom even in perusal wants so easily and gracefully satisfied that they seem like a more refined pleasure and repleteness." Later, in his first book he said: "Any moral philosophy is exceeding rare. This of Manu address our privacy more than most. It is a more private and familiar and at the same time a more public and universal work, than is spoken in parlour or pulpit nowadays. As our domestic fowls are said to have their original in the wild peasant of India, so our domestic thoughts have their prototypes in the thoughts of her philosophers Most books belong to the house and street only, and in the fields their leaves feel very thin But this, as if proceeds from, so I address, what is deepest and most abiding in man. It belong to the noon tide of the day, the midsummer of the year, and after the snows have melted, and the waters evaporated in the spring, still its truth speaks freshly to our experience"

8. It can be inferred from the passage that the transcendentalist movement referred to in the passage revolves around,
 - (1) Vishnupurana
 - (2) The doctrine of self.
 - (3) The law of Manu.
 - (4) Oriental writing
9. The difficulty in identifying particular influences on transcendentalism arises from,
 - (1) Its eclectic nature of acquainting with all philosophical doctrines.
 - (2) Its being equidistant from both oriental and western schools of region.
 - (3) The apparent paradoxes in Christian mysticism and-Suddhist ideology.
 - (4) Us over-dependence on Bhagavad Gita and Vishnupurana.
10. Which of the following best explains Vedanta?
 - (1) The sacred writing of the East.
 - (2) The self is identifiable with the universal whole.
 - (3) The spiritual side of human life.
 - (4) The process of being and becoming.
11. The lines "You are fit to apprehend that ... is the wisdom of one who knows the unity of things" can be summarized as,
 - (1) There is no birth to a soul and it is the ignorant man who comes to life again and

again.

(2) True knowledge is independent, uniform and that which dominates over nature.

(3) Past, present and future are non-existent and are merely constructs of the mind.

(4) A wise man knows that the soul is immortal and is present in everyone and everything and that it merges with the cosmic whole.

12. 'Oversoul' referred to in the passage is,

(1) Krishna's perception of the 'self'.

(2) Emerson's concept of the eternal soul.

(3) Coined by transcendentalists to mean the 'cosmos'.

(4) Synonymous with the wise man

PASSAGE -3

In poetry in its higher reaches is more philosophical than history, because it presents the memorable types of men and things apart from non-meaning circumstances, so, in its primary substance and texture poetry is more philosophical than prose because it is nearer to our immediate experience. Poetry breaks up the trite conceptions designated by current words into the sensuous qualities out of which those conceptions were originally put together. We name what we conceive and believe in, not what we see; things, not images; souls, not voices and silhouettes. This naming, with the whole education of the senses which it accompanies, sub serves the uses of life; in order to tread, our way through the labyrinth of objects which assaults us, we must make a great selection in our sensuous experience; half of what we see and hear we must pass over as insignificant, while we piece out the other half with such an ideal complement as is necessary to turn it into a fixed and well ordered conception of the world. This labour of apperception and understanding, this selling of the material meaning of experience, is enshrined in our workday language arid ideas; ideas which are literally poetic in the sense that 'they are 'made' for every conception in an adult mind is a fiction), but which are at the same time prosaic because they are made economically, by abstraction, and for use.

When the child of poetic genius, who has learned this intellectual and utilitarian language in the cradle, goes afield and gathers for himself the aspects of nature, he begins to. encumber his mind with the many living impressions which the intellect rejected, and which the language of the intellect can hardly convey; he labors with his nameless burden of perception, and wastes himself in aimless impulses of emotion and revere, until finally the method of some art offers a vent to his inspiration, or to such part of it as can survive the test of time and the discipline of expression.

The poet retains by nature the innocence of then eye, or recovers it easily; he disintegrates the fictions of common perception into their sensuous elements, gathers thee again into chance groups as the accidents of his environment or the affinities of his temperament may conjoin them ; and this wealth of sensation and this freedom of fancy, which make an extraordinary ferment in his ignorant heart, presently bubble over into some kind of utterance.

The fullness and sensuousness of such effusions bring them nearer to our actual perceptions, than common discourse could come; yet they may easily seem remote, overloaded, and obscure to those accustomed to think entirely in symbols, and never to be interrupted in the algebraic rapidity of their thinking by a moment's pause and examination of heart, nor ever to plunge for a moment into that torrent of sensation and imagery over which the bridge of prosaic associations habitually carries us safe and dry to some conventional act. How slight that bridge commonly is, how much an affair of trestle and wire, we can hardly conceive until we have trained ourselves to an extreme sharpness of introspection. But psychologists have discovered, what laymen generally will confess, that we hurry by the procession of over mental images as we do by the traffic of the street, intent on business, gladly forgetting the noise and movement of the scene, and looking only for the corner we would turn or the door we would enter in our alertest moment the depths of the soul are still dreaming; the real world stands drawn in bare outline against a background of chaos and unrest. Our logical thoughts dominate experience only as the parallels and meridians make a checkerboard of the sea. 'they guide our voyage without controlling the waves, which toss forever in site of our ability to ride over them to our chosen ends. Sanity is a madness put to good uses; waking life is a dream controlled.

Out of the neglected riches of this dream the poet fetches his wares. He dips into the chaos that underlies the rational shell of the world and brings up some superfluous image, some emotion dropped by the way, and reattaches it to the present object; he reinstates things unnecessary, he emphasizes things ignored, he paints it again into the landscape the tints which the intellect has allowed to fade from it. If he seems sometimes to obscure a fact, it is only because he is

restoring an experience. The first element which the intellect rejects in forming its ideas of things is the emotion which accompanies the perception; and this emotion is the first thing the poet restores. He stops at the image, because he stops to enjoy. He wanders into the bypaths of association because the bypaths are delightful. The love of beauty which made him give measure and cadence to his words, the love of harmony which made him rhyme them, reappear in his imagination and make him select there also the material that is itself beautiful, or capable of assuming beautiful forms. The link that binds together the ideas, sometimes so wide apart, which his wit assimilates, is most often the link of emotion; they have in common some element of beauty or of horror.

13. In the first paragraph the writer establishes that poetry is more philosophical than
- History because the function of poetry is to sift through the circumstances and choose only the significant for its theme.
 - Prose, because prose deals with our immediate experiences whereas poetry deals with the sublime experiences.
 - Both (1) and (2).
 - None of the above
14. According to the writer, the process of 'naming' in relation to our conception and belief, applies to be
- All that we see including images and silhouettes.
 - Objects and the material meaning of experiences.
 - Voices, souls and silhouettes.
- (1) All the above three (2) i only (3) ii only (4) iii only
15. The second and third paragraphs can best be summarised as :
- The poetic genius attempts to generate expressions for the truths that the utilitarian mind and language have in the first place rejected' ..
 - The poetic genius entirely wastes himself in directionless instincts and dreaming in order to give expression to the partly experienced truths.
 - The poetic genius continuously endeavors to attribute meaning to the apparently meaningless objects and visions, through a language familiar to all
 - The poetic genius makes use of the intellectual and utilitarian language that exists in order to create another form of language suitable ,to express the common perceptions and sensuous elements.
16. "Sanity is a madness put to good uses; waking life is a dream controlled." Which of the following, according to the passage reinforces the quotation?
- We are able to successfully conduct ourselves in the business of the material world by ignoring the mysteries and complexities of the world around us.
 - Every human, as he moves through the material world, does carry deep within himself, a perception of the complexities and the mysteries of the world around him even though, unmindful of them at the moment.
 - Poetry is generally not fully understood by a person unless he is slightly 'insane' in a way and is a 'dreamer' to an extent.
 - Sanity is only when one completely ignores the mysteries and complexities of life, and when one consistently rejects the 'dreamer' in oneself to reach the practical goal that one has set for oneself in the real world.
17. Which of the following inferences can be drawn from the last paragraph of the passage?
- Poetry essentially deals with the grandeur of life in all its aspect.
 - Poetry may deal with the insignificant and the non-obvious in everyday life.
 - Poetry attempts to relate the contrary and even the opposite ideas through emotion.
 - Poetry may turn even horror into beauty.
- (1) All of the above (2) i & ii only (3) i & iv only (4) ii & iii only
18. Choose from the options that is most suitable title for the passage:
- Poetry and Prose
 - Elements of Poetry
 - A Portrait of the Poet as a Genius
 - Functions of Poetry

RC workshop -2

One of the criteria by which we judge the vitality of style of painting is its ability to renew itself-its responsiveness to the changing nature and quality of experience, the degree of conceptual and formal innovation that it exhibits. By this criterion, it would appear that the practice of abstractionism has failed to engage creatively with the radical change in human experience in recent decades. It has, seemingly, been unwilling to re-invent itself in relation to the systems of artistic expression and viewers' expectations that have developed under the impact of the mass media.

The judgment that abstractionism has slipped into 'inertia gear' is gaining endorsement, not only among discerning viewers and practitioners of other art forms, but also among painters themselves. Like their companions elsewhere in the world, abstractionists in India are asking themselves an overwhelming question today: Does abstractionism have a future? The major crisis that abstractionists face is that of revitalizing their picture surface; few have improvised any solutions beyond the ones that were exhausted by the 1970s. Like all revolutions, whether in politics or in art, abstractionism must now confront its moment of truth: having begun life as a new and radical pictorial approach to experience, it 'has become an entrenched orthodoxy itself. Indeed, when viewed against a historical situation in which a variety of subversive, interactive and richly hybrid forms are available to the art practitioner, abstractionism assumes the remote and defiant air of an aristocracy that has outlived its age; trammelled by formulaic conventions yet buttressed by a rhetoric of sacred mystery, it seems condemned to being the last citadel of the self-regarding 'fine art' tradition, the last hurrah of painting for painting's sake.

The situation is further complicated in India by the circumstances in which an indigenous abstractionism came into prominence here during the 1960s'. From the beginning, it was propelled by the dialectic between two motives, one revolutionary and the other conservative - it was inaugurated as an act of emancipation from the dogmas of the nascent Indian nation state, when art was officially viewed as an indulgence at worst, and at best, as an instrument for the celebration of the republic's hopes and aspirations. Having rejected these dogmas, the pioneering abstractionists also went on to reject the various figurative styles associated with the Santiniketan circle and others. In such a situation, abstractionism was a revolutionary move. It led art towards the exploration of the subconscious mind, the spiritual quest and the possible expansion of consciousness. Indian painting entered into a phase of self-inquiry, a meditative inner space where cosmic symbols and non-representational images ruled. Often, the transition from figurative idioms to abstractionist ones took place within the same artist.

At the same time, Indian abstractionists have rarely committed themselves wholeheartedly to a non-representational idiom. They have been preoccupied with the fundamentally metaphysical project of aspiring to the mystical-holy without altogether renouncing the symbolic. This has been sustained by a hereditary reluctance to give up the murti, the inviolable iconic form, which explains why abstractionism is marked by the conservative tendency to operate with images from the sacred repertoire of the past. Abstractionism thus entered India as a double-edged device in a complex cultural transaction. Ideologically, it served as an internationalist legitimization of the emerging revolutionary local trends. However, on entry, it was conscripted to serve local artistic preoccupations - a survey of indigenous abstractionism will show that its most obvious points of affinity with European and American abstract art were with the more mystically oriented of the major sources of abstractionist philosophy and practice, for instance the Kandinsky-Klee school. There have been no takers for Malevich's Suprematism, which militantly rejected both the artistic forms of the past and the world of appearances, privileging the new-minted geometric symbol as an autonomous sign of the desire for infinity.

Against this backdrop, we can identify three major abstractionist idioms in Indian art. The first develops from a love of the earth, and assumes the form of a celebration of the self's dissolution in the cosmic panorama; the landscape is no longer a realistic transcription of the scene, but is transformed into a visionary occasion for contemplating the cycles of decay and regeneration. The second idiom phrases its departures from symbolic and archetypal device as invitations to heightened planes of awareness. Abstractionism begins with the establishment or dissolution of the motif, which can be drawn from diverse sources, including the hieroglyphic tablet, the Sufi meditation dance or the Tantric diagram. The third idiom is based on the lyric play of forms guided by gesture or allied with formal improvisations like the assemblage. Here, sometimes, the line dividing abstract image from patterned design or quasi-random expressive marking may blur. The flux of forms can also be regimented through the poetics of pure colour arrangements, Vector-diagrammatic spaces and gestural design.

In this genealogy, some pure lines of descent follow their logic to the inevitable point of extinction, others engage in

cross-fertilization, and yet others undergo mutation to maintain their energy. However, this genealogical survey demonstrates the wave at its crests, those points where the metaphysical and the painterly have been fused in images of abiding potency, ideas sensuously ordained rather than fabricated programmatically to a concept. It is equally possible to enumerate the troughs where the two principles do not come together, thus arriving at a very different account. Uncharitable as it may sound, the history of Indian abstractionism records a series of attempts to avoid the risks of abstraction by resorting to an overt and near-generic symbolism, which many Indian abstractionists embrace when they find themselves bereft of the amalgamative energy to negotiate the union of metaphysics and painterliness.

Such symbolism falls into a dual trap: it succumbs to the pompous vacuity of pure metaphysics when the burden of intention is passed off as justification; or then it is desiccated by the arid formalism of pure painterliness, with delight in the measure of chance or pattern guiding the execution of a painting. The ensuing conflict of purpose stalls the progress of abstractionism in an impasse. The remarkable Indian abstractionists are precisely those who have overcome this and addressed themselves to the basic elements of their art with a, decisive sense of independence from prior models. In their recent work, we see the logic of Indian abstractionism pushed almost to the furthest it can be taken. Beyond such artists stands a lost generation of abstractionists whose work invokes a wistful, delicate beauty but stops there.

Abstractionism is not a universal language; it is an art that points up the loss of a shared language of signs in society. And yet, it affirms the possibility of its recovery through the effort of awareness. While its rhetoric has always emphasized a call for new forms of attention, abstractionist practice has tended to fall into a complacent pride in its own incomprehensibility; a complacency fatal in an ethos where vibrant new idioms compete for the viewers' attention. Indian abstractionists ought to really return to basics, to reformulate and replenish their understanding of the nature of the relationship between the painted image and the world around it. But will they abandon their favourite conceptual habits and formal conventions, if this becomes necessary?

1. Which of the following is not stated by the author as a reason for abstractionism losing its vitality?
 - (1) Abstractionism has failed to reorient itself in the context of changing human experience.
 - (2) Abstractionism has not considered the developments in artistic expression that has taken place in recent times.
 - (3) Abstractionism has not followed the path taken by all revolutions, whether in politics or art.
 - (4) The impact of mass media on viewers' expectations has not been assessed, and responded to, by abstractionism.
2. Which of the following, according to the author, is the role that abstractionism plays in a society?
 - (1) It provides an idiom that can be understood by most members in a society.
 - (2) It highlights the absence of a shared language of meaningful symbols which can be recreated through greater awareness.
 - (3) It highlights the contradictory artistic trends of revolution and conservatism that any society needs to move forward,
 - (4) It helps abstractionists invoke the wistful, delicate beauty that may exist in society.
3. According to the author, which of the following characterizes the crisis faced by abstractionism?
 - (1) Abstractionists appear to be unable to transcend the solutions tried out earlier.
 - (2) Abstractionism has allowed itself to be confined by set forms and practices.
 - (3) Abstractionists have been unable to use the multiplicity of forms now becoming available to an artist.
 - (4) All of the above
4. According to the author, the introduction of abstractionism was revolutionary because it:
 - (1) Celebrated the hopes and aspirations of a newly independent nation.
 - (2) Provided a new direction to Indian art, towards self-inquiry and nonrepresentational images.
 - (3) Managed to obtain internationalist support for the abstractionist agenda.
 - (4) Was an emancipation from the dogmas of the nascent nation state.
5. Which of the following is not a part of the author's characterization of the conservative trend in Indian abstractionism?
 - (1) An exploration of the subconscious mind.
 - (2) A lack of full commitment to non-representational symbols.
 - (3) An adherence to the symbolic while aspiring to the mystical.
 - (4) Usage of the images of gods or similar symbols.

6. Given the author's delineation of the three abstractionist idioms in Indian art, the third idiom can be best distinguished from the other two idioms through its:
- | | |
|---|--|
| (1) Depiction of nature's cyclical renewal. | (2) Use of non-representational images. |
| (3) Emphasis on arrangement forms. | (4) Limited reliance on original models. |
7. According to the author, the attraction of the Kandinsky-Klee school for Indian abstractionists can be explained by which of the following?
- (1) The conservative tendency to aspire to the mystical without a complete renunciation of the symbolic.
 - (2) The discomfort of Indian abstractionists with Malevich's Suprematism.
 - (3) The easy identification of obvious points of affinity with European and American abstract art, of which the Kandinsky-Klee school is an example.
 - (4) The double-edged nature of abstractionism which enabled identification with mystically-oriented schools.
8. Which of the following, according to the author, is the most important reason for the stalling of abstractionism's progress in an impasse?
- (1) Some artists have followed their abstractionist logic to the point of extinction.
 - (2) Some artists have allowed chance or pattern to dominate the execution of their paintings.
 - (3) Many artists have avoided the trap of a near-generic and an' open symbolism.
 - (4) Many artists have found it difficult to fuse the twin principles of the metaphysical and the painterly

PASSAGE-2

When we remember President Franklin D. Roosevelt's leadership after the Japanese attack on Pearl Harbour, we tend to think of the famous response that he carefully dictated to his secretary, punctuation included: "Yesterday comma December 7 comma 1941 dash a date which will live in infamy ... ". Yet the President's leadership was most sorely tested not on the Sunday of the surprise attack or the Monday he delivered his address but in the long, difficult days that followed. Then as now, America's sense of territorial invulnerability had been shattered. Rumours swirled: the Japanese were planning to bomb Los Angeles, were already bombing San Francisco. There was real fear, not just among the public but also within the government, that Japan might invade the American mainland, whose defences were weakened by the crippling of the Navy. The differences between Pearl Harbour and last Tuesday's attack were abundant. At Pearl Harbour, the Japanese targeted a military base; last week the terrorists targeted ordinary civilians travelling in the air, working in their offices, walking on the streets. Then, unlike today, we faced discrete, known enemies. But Pearl Harbour, and America's larger history, teaches us that at these crucial junctures, resolve and unity are powerful weapons against despair and hysteria. After Pearl Harbour, symbolic acts were as significant as physical preparation for war. Franklin and Eleanor Roosevelt worked together to demonstrate that the war overseas would be won only by preserving American liberty at home. The week after the raid, the Secret Service suggested a list of security measures at the White House: camouflaging the building, placing machine guns on the roof, covering the skylights with sand and tin. Roosevelt rejected most of the suggestion, to show that the capitol stood unbowed - much as, a century earlier Abraham Lincoln insisted that the construction of the Capitol dome be completed in the midst of the Civil War. Similarly, on Tuesday President Bush decided to end the day in Washington rather than in a NORAD bunker. On Friday he presided over a national day of prayer, giving prominent roles to people of all races and creeds, including a Muslim religious leader. Eleanor, visiting the West Coast after Pearl Harbor, bore witness to the hysteria directed against Japanese Americans. Government officials swooped down upon Japanese banks, stores and houses. Swimming against the tide of prejudice, Eleanor antagonized many Californians when she called for tolerance and posed for a picture with US born Japanese Americans; the editorial board of The Los Angeles Times reacted angrily and called for her forcible retirement from public life. The First Lady responded that more than fairness was at stake: "Almost the biggest obligation we have today is to prove that in a time of stress we can still live up to our beliefs." Though the US later let that principle down with the internment camps. It remains a valuable point to remember, particularly if images of Palestinians celebrating the attacks inflame anger at Arab Americans here. In many ways, the challenge faced by George W. Bush is greater than Roosevelt's. F.D.R. was an immensely popular third-term president who had led America through the Great Depression. And he had the luxury of immediate, concrete action that galvanized Americans in the days and weeks after the attack. There were weapons to be built, resources to be conserved, a military force to assemble. This week, outside Washington and New York City, there was little more for most Americans to do than give blood. But the crisis today makes such mundane acts heroic. Terrorism seeks to turn ordinary life into a battlefield, and the bravest act Americans can undertake in the coming weeks is to go about their daily lives, ride airplanes and elevators and do what the

British did during the Blitz, show up at work every morning. Today, Bush has the opportunity to draw on something we rarely experience: the feeling that America is not merely an abstraction but an entity of which we each are a vital part. On Christmas Eve 1941, over the objections of the Secret Service, F.D.R insisted on lighting the White House Christmas tree. It made a memorable night for the fifteen thousand people who gathered to hear him speak, illumined by a crescent moon, the red light of the Washington Monument and the glow of the tree. While we prepare to strike back against terrorism and secure our skies and our homes, the challenge to our leaders and to all of us is to show that no terrorist group will be allowed to extinguish the beacons of freedom and democracy.

9. Roosevelt's leadership evokes memories of his famous response because
 - (1) Pearl Harbor was attacked "On December 7, 1941.
 - (2) He delivered his address in parliament and asked Congress for a declaration of war.
 - (3) America's invincibility came under question during his tenure.
 - (4) The response is now inevitably linked to his tenure during the attack on Pearl Harbour
10. The word 'beacons' is used in the passage to convey
 - (1) That no one can take away America's right to freedom.
 - (2) The safety of the skies were taken for granted before the Pearl Harbour attack.
 - (3) That the torch of freedom and democracy shall not be extinguished.
 - (4) None of these
 11. How were the enemies of the Pearl Harbour attack different from the enemies of the Tuesday attack?
 - (1) The enemies in the former case were unknown and the enemies of the Tuesday attack were identified terrorists.
 - (2) The enemies in the former case were untrained and the enemies of the Tuesday attack were experts. -
 - (3) The enemies in the former case were identifiable and the enemies of the Tuesday attack were faceless.
 - (4) None of these
 12. We can infer from the passage that the passage is written by a contemporary of
 - (1) Franklin D. Roosevelt
 - (2) George W. Bush
 - (3) Either of these
 - (4) Cannot say
 13. Which of the following is not an example of a 'mundane act made heroic'
 - (1) To ride airplanes after the Tuesday attack.
 - (2) to show up at work every morning.
 - (3) To go about one's daily routines without taking any extraordinary precautionary measure.
 - (4) None of these
 14. Why is the challenge facing George W. Bush greater than that Roosevelt faced?
 - (1) Roosevelt was a third-term president and so was already very popular.
 - (2) Roosevelt had a concrete action plan in hand to galvanize the Americans into action.
 - (3) Roosevelt had already proved himself by leading America through the Great Depression.
 - (4) All of these
15. In the passage, the author draws comparisons between all of the below except
 - (1) Roosevelt and Lincoln
 - (2) Roosevelt and Bush.
 - (3) The Pearl Harbor attack and the Tuesday attack.
 - (4) Franklin and Eleanor Roosevelt
 16. The lesson that is learned from the Roosevelt's is
 - (1) Declare war against your enemies.
 - (2) Take all the necessary measures to guarantee that you shall not become a target of enemy attacks again.
 - (3) Not to be cowed down, not to blame the wrong people and not to give up your beliefs under stress.
 - (4) None of these
 17. The word 'abstraction' is used in the passage to convey that
 - (1) The citizens of America do not consider themselves as part of a great nation.
 - (2) America is not a theoretical concept but a concrete entity that is comprised of its citizens.
 - (3) Americans are not very patriotic at the national level.

(4) None of these

PASSAGE - 3

What, might be asked, is the precise relationship of an artist's drawings to his paintings? One possible answer is that drawings represent a preparation for painting, that they are studies or sketches, which will find their eventual fulfillment in painted form. The other answer is that they are an escape from painting, an alternative conceptual space in which the artist tries out other styles or treatments than those he favours in his role as a painter. Manjit Bawa's recent drawings suggest that the celebrated 1944 born painter's drawings are to be described under the first of these two rubrics.

The dream-personate that occupy Bawa's drawings are identical with those who inhabit his paintings: levitating demigods, acrobatic children creatures real and imagined, monkeys and gymnasts gliding up a pole. Every figure is pneumatic and floats in defiance of gravity, displaying that weightlessness which is the Hallmark of Bawa's particular idiom of stylized figuration. The drawing, being executed in shades of black, grey and implied white, are stripped of the skin colour, and therefore, of that intense palette of burning red, deep green, vanilla pink and turmeric yellow, which is another Bawa signature device. As such, what the drawings place before us is the bone-structure of Bawa's repertoire of images, those recurrent motifs that have unified his work over the decades.

Bawa's allegorical situations address themselves to the viewer as half-solved riddles. We see here, once again, the child being sacrificed by the father, an image resonant with the anguished drama of Isaac, Ismail and Nachiketas; we see also the musician-god holding the cattle enthral with his flute, the hero wrestling with an elephant or a giant bird, or attending to a wounded wyvern; we meet, again, the woman with a bird and a fish-bowl beneath a crescent moon that floats in the sky like a banana. We know parts of each story from legend and folklore, but the allegory is not neatly reducible to the story. Phantasmagoric as Bawa's compositions may seem, they are developed around a cluster of crucial themes: the overcoming of terrestrial limitations, the possibility of dialogue between humans and animals, the symbolic embodiment of the human instincts as fierce chimeras, emerging from behind the guard-grille of reason.

From the foregoing account, it would seem that Bawa is an accomplished and successful artist, and so he has been. He has retrieved the decorative as a respectable resource for contemporary art practice, by means of his starting images and bold treatment of colour: these refer to the Indian courtly tradition of the miniatures and to popular kitsch art, but maintain the imaginative autonomy of the modernist painting. Again, Bawa has played off the figure as volume against the ground as saturated colour-field, drawing simultaneously on the lessons of Abstract Expressionism and of the Kangra and Basohli master-miniaturists. At the level of theme, he is one of the few 'Contemporary Indian artists to have confronted the question of communication between species, and rendered his Utopian hopes for it, as well as his appreciation of its impossibility, in a pictorially persuasive manner. Emotionally, his paintings are couched in an intriguing register compounded from irony and wonderment.

And yet, Bawa had been afflicted by the malaise that attaches itself even to the most dynamic and restless artists, once they yield to the temptations of the market: the malaise of the formula. In response to the demands of an insatiable clientele that was entranced by 'the' magic of his images, Bawa has resorted, over the last decade, to what can only be described as over-production. Suddenly, there are far too many Bawa paintings, and far too few of them break new ground; While individual works still have the capacity to seize the viewer's attention, taken seriatim, they come across as variations on a clutch of motifs. As one who has been enchanted by and greatly enjoyed Bawa's work, I am grieved to have to concede that a certain complacency has set into the artist's work.

In the drawings, as in many of the paintings, the weight-lessness of the Bawa figure no longer invokes the awesome, even yogic overcoming of gravity; instead, it becomes a circus trick to be conjured up at will. The child standing on the father's head, the elephant held aloft and embraced by the four-headed demigod hero, the leonine chimera: these suggest languid simulations, stage performances rather than miracles or terrors.

Eventually, the viewer asks himself what specific and unique quality inheres in these drawings, which has not already been projected by Bawa through his paintings. The answer would involve a focusing of attention on the few truly haunting and compelling drawings. And significantly, while the larger and phantasmagoric drawings, more ambitious in scale, only repeat the successes of the paintings, it is the relatively smaller and realistic drawings that depart from the paintings and assert their own distinctive identity.

Paradoxical as it may sound; Bawa's most successful drawings are those that are liberated from the formulae of his successful painterly style. That is to say, Manjit Bawa's drawings work best when they abandon the first and act under the second of the two rubrics that we considered at the beginning of this little inquiry.

18. According to the passage, what can you infer about why Bawa draws?
 - (1) As a preparation for painting.
 - (2) As an escape from painting.
 - (3) Both (1) and (2)
 - (4) None of them
19. Which of these are characteristics of Bawa's paintings?
 - (1) Bawa figure invokes an awesome yogic quality.
 - (2) The child being sacrificed by the father is a common theme.
 - (3) Levitating demigods and acrobatic children are some of the dream-personae that occupy Bawa's drawings.
 - (4) Most successful drawings are those that are liberated from the formulae of his successful painterly style.

5. Every figure is pneumatic and floats in defiance of gravity.

 - (1) 1,,3,4,5
 - (2) 5 but not 1,2,3,4
 - (3) 1,2,3 and 5 but not 4
 - (4) None of them
20. According to the author, Bawa's recent drawings
 - (1) are liberated from the formulae of his successful painterly style.
 - (2) have little that is new for someone following his work.
 - (3) are best when they are large and phantasmagoric. -
 - (4) are couched in an intriguing register compounded from irony and wonderment.
21. What according to the author, seems to be a major contribution of Bawa to Indian art?
 - (1) He is one of the few to have tried to persuade through his paintings the significance of communication between species.
 - (2) Bawa's particular idiom of stylized figuration.
 - (3) He is the ambassador for Abstract Expressionism in Indian art.
 - (4) The awesome, even yogic quality in his paintings.
22. What does the, author mean, when he says, Bawa's allegorical situations address themselves to the viewer as half solved riddles;
 - (1) They tease the viewer by not appearing to be what the viewer would interpret them as initially.
 - (2) Once the viewer feels that he has solved the riddle of what the situation, it automatically leads him into another riddle.
 - (3) There is no simple correspondence between the allegory .and 'the story.
 - (4) He tries to portray riddles though his allegories.
23. Which of these does not refer to a change in Bawa's drawings of late?
 - (1) There has been a sort of complacency-that has crept into them.
 - (2) The Bawa figures suggest stage performances rather than miracles or terrors.
 - (3) The market has taken its toll on the drawing of late.,
 - (4) The drawings are in shades of burning red, deep green; vanilla pink and turmeric yellow instead of black, grey and implied white.

RC workshop 3

Great literature is all about life and a great writer writes about the world as if all the people in it were his relatives. With Tolstoy, this was very nearly the case and, Anna Karenina is the perfect example. Tolstoy had the capacity to identify with all kinds of people, more so because he had relatives in all walks of life - an unfair advantage over most modern novelists who know so little of their scattered families. Thus, they are unable to portray the life of a single class, let alone a whole society, and are restricted to a single set - the jet set, the university set, the media set, and so on. The disintegration of great families has impoverished society in countless ways, even in its literature. Tolstoy's portrayal of the world and of life, birth, friendship, love marriage, separation, community, solitude, betrayal, pity, disillusionment and finally the void - his portrayal of the inner life of women, so complete in the large and in the small, is second to none in the history of modern literature.

Like the great 19th Century Russian novel, Anna Karenina is not intellectual, but emotional (In the classical Russian novel, people committed to in same asylums are not those who have lost their reason, but those who have suddenly acquired it). But all the same, Tolstoy's approach is analytical. He is concerned far less with what his characters do - the why is all-important and to this extent Anna is one of the great psychological novels of the 19th century.

Also, because Anna is so massive in its dimension and because it exercises an immediate control over our emotions, the sophistication of individual detail tends to escape us. Hence the justifiable belief that the great Russian novelists can be grasped in their generality and little is to be gained from the close academic study that we apply to say, Conrad or Proust. Sad as this might be (because Tolstoy's pure narrative power based on experience, observation and sheer imagination is unequalled) it is the idea (s) and the question (s) that the novel raises that really matter (s).

It is the famous opening line of Anna that sets the primary theme of the novel: "All happy families are alike, but an unhappy family is unhappy in its own fashion". Love, marriage and family provide the links to the basic theme: the problem of marriage in a modern society. When Tolstoy was writing Anna, he had provisionally entitled it as Two Marriages or Two couples. And this is precisely how the theme is uncovered - not through one story but two which, as the novel progresses, go quite separate ways. The novel's heroine, Anna, appears in only one of the stories while the novel's hero, Levin, appears in the other; they meet once, in a scene of seemingly no great consequence.

The personal separateness of Anna and Levin marks a fundamental difference between the social worlds they each inhabit. Anna lives in the top circle of Petersburg society. Where her husband's official position in the imperial administration, together with her beauty, gave her access into the most influential sets: senior officials and intellectual men known as the "conscience of Petersburg", and that of society proper - the world of balls, dinner parties and all the jazz. Levin, by contrast, lives in the country and is best at home with farming and the peasants: he does not go to the capital and when he does, the whole place is repugnant to him.

With Tolstoy there is a deliberate avoidance of a formal neatness~ because life was not a neat little game, at least not while it is being played. Besides the two families, whose affairs link the story of Anna with that of Levin, there are the Oblonskys and the Shcherbatskys and through them Levin's bride, Kitty. Initially, Kitty finds herself in the role of the defeated, jealous rival to Anna, while Anna's lover, Vronsky seems to stand in the way of Levin. This rivalry does lead to neither external conflicts nor to any significant contact; it is primarily felt by Kitty and Levin, confined to their minds and feelings, which have to be overcome inwardly, through a quiet process of moral growth which makes them discover themselves and their true love for each other. Anna is a novel of the mind first and last, and its greatness lies precisely in Tolstoy's capacity to get under the skin of each of his characters. "Under the skin" is a suggestive phrase and tells us how they feel. It is the physicality of the experience that is strongly conveyed (time and again) and it surrounds and somehow humanizes the mind.

Tolstoy understood better the real effect of conversation under the stress of great emotion; so nothing sounds more life-like than Vronsky's effort to figure out the twists and turns of Anna's speech. What about Karenin, the cad that he was, how did he take it when Anna walks out on him?

Karenin was face to face with life - with the possibility of his loving someone else - and this seemed to be very irrational and incomprehensible because this was life itself. All his life he had lived and worked in official sphere having to do with mere reflections of life. All his life he had come up against life itself, he had stepped aside. Now he experienced a

sensation such as a man might feel who, quietly crossing a bridge over a chasm, suddenly discovers that the bridge is broken and the abyss yawns below. The abyss was real life; the bridge of artificial existence that Karenin had been leading.

A part from the emotional catharsis of his characters - Tolstoy's imagination is always alive at the emotional components of a situation which could be like a witch's brew of jealousy, suspicion, resentment, desperation, pride, and much else besides he is best at describing scenes of family life and what "happiness" might mean. Levin is exasperated with Kitty's preoccupation with trivial matters ..

"Like all men, he had unconsciously pictured married life as the happy enjoyment of love which nothing should be allowed to hinder and from which no petty cares should distract. He should, he thought, do his work and then rest on his labours in the happiness of love. His wife was to be loved and nothing more. But like all men, he forgot that she too needed occupation". Anna's relationship with Vronsky sours rapidly - he was soon for her no more than the womanizer we had glimpsed - and she is driven to suicide because she is unable to imagine "any new feeling" and she did not want to be treated "kindly and gently out of a sense of duty".

The question that is often asked is whether the society novel in all literature is " an anti-society novel". The Bible text " Vengeance is mine, I will repay", stands as the epigram to the novel. The moral momentum of the novel was certainly to lash society for the cold, cruel rebuff inflicted on a woman, who goes astray through passion but is fundamentally proud and high-minded, instead of leaving to God the punishment for her sins.

After all, what has Anna done? By social standard, she is guilty of nothing more than a refusal to compromise and conform. But this raises the question as Thomas Mann did in a seminal essay on Anna Karenina. How far custom and morality are distinguishable? How far they are - in effect - one and the same, how far do they coincide in the heart of a socially circumscribed human being? This question hovers unanswered over the whole novel. But, any great work is not compelled to answer question. Its task is to bring them out, coldly, cruelly in whatever it thinks and feels best. If a work performs this task - and Anna Karenina does it in full and ample measure - Tolstoy's love for his Anna leaves us in no doubt at all, no matter how much suffering he painfully and relentlessly visits on her. Anna is, all said and done, one of the most movingly beautiful characters who ever stepped off the printed page to live in our imagination.

1. The author perceives Tolstoy's Anna Karenina as an analytical novel because.
 - (1) It is concerned, to a greater extent, with the actions of the character.
 - (2) It reflects the social milieu to which its main characters belonged.
 - (3) It deals with the basic theme of problems of marriage in a modern society.
 - (4) It is concerned with the reasons for the actions of the characters and exercises an immediate control over our emotions.
2. The author eulogises Tolstoy's capacity to get 'under the skin' of his characters: This suggests that.
 - (1) Tolstoy was portraying each character assuming himself as the protagonist of the novel.
 - (2) Tolstoy was humanizing the mind through the physicality of experiences of his characters.
 - (3) Tolstoy was portraying the social world to which the central characters Anna and Leva belonged.
 - (4) Tolstoy was attempting to perceive the great divide that existed between urban and rural lives.
3. In the author's analysis, Tolstoy has not answered which of the following questions?
 - (1) Is it possible for a novelist to identify with all strata of people in the society?
 - (2) Can the inner lives of woman be portrayed completely and successfully?
 - (3) How far is conversation effective under, the stress of great emotions?
 - (4) How far are custom and morality distinguishable and to what extent are they one and the same?
4. In the authors opinion the task of a literary work is to.

(1) Bring issues out realistically	(2) Answer question conclusively.
(3) Portray society and its morality disinterestedly.	(4) Quench the intellectual thirst of the readers.
5. The analyst predicts that modern novelists would have been able to create Anna Kareninas if,
 - (1) They had followed the analytical school of fiction writing in which characters eclipse their actions.
 - (2) They had been able to identify with all kinds of people and portray a class or a whole society.

- (3) They had catered less to emotional lives and more to intellectual spheres ..
(4) They had done a thorough review of the literature of the 19th century and other classic writings.

6. In the author's view, one of the phenomena that contributed to the weakening of literature is,
(1) The narrative technique employed by most writers. (2) An escapism from real life.
(3) The disintegration of families. (4) The overemphasis on style.

PASSAGE - 2

How often do we say 'Of course I believe it - I saw it from my own eyes!' But can we really be so sure what it is that our eyes see? For example, take the simple question, 'How big is the moon?' You remember the three jovial huntsmen in the nursery rhyme, how they hunted all night,

And nothing could they find
Except the moon as guide
The first he said it was the moon
The second he ,said nay.
The third it was a Cheddar cheese.
And half O it cut away.

Could any of us make any better estimation of the moon's size if we had not read what astronomers tell us about its diameter? What does looking at the moon, or any other object, tell us about its real size? What do we mean by 'real' size, or 'real' shape, or other appearance, for that matter? Can we believe what we see of things; or rather, putting it the other way round, what do we mean when we say we believe that a thing has a certain size or shape?

Going back to the moon, you may say, 'Of course it is a long way off, and that's why it looks like a cheese.' But how -do we know it is a long way off? Only because we, cannot touch it or reach it, by travel.'

Certainly this gives some help in finding out the significance, as we say, of its appearance. We interpret the image that falls upon the retina of our eye in terms of all sorts of other information we already possess, about distance a~ whether we can reach or touch an object. This shows at once that when we say that a thing appears to be of a certain size, we are not merely reacting, to an image on the retina in the same way as we react to a simple-stimulus such as a prick with a needle. When the needle pricks the skin, the nerves carry messages quickly to the spinal cord, and then back to the muscles; the reaction is reflex, But when we look at something and speak about its size, the process involved in this reaction is much more complicated. The brain interprets the image on the retina in the light of all sorts of other 'information' it receives. Perception, in fact, is by no means a simple recording of the details of the world seen outside. It is a selection of those features with which we are familiar. What it amounts to is that we do not so much believe what we see as see what we believe. Seeing is an activity not only of our eyes but of the brain, which works as a sort of selecting machine. Out of all the images presented to it, it chooses for recognition those that most nearly relates with the world learned by past experience..

It is very important for people like me, who study the brain, to try to form a picture of how selection is done. How does this curious machine succeed in taking in so much information minute by minute, and fitting it together to produce useful actions that enable us to live our life? Until we can answer such question, our studies of how the brain works will remain incomplete. It is because we cannot easily image a machine that will perform such feats that we find it difficult to describe our behavior as resulting from the action of the brain. It, is much easier to say that we act as we do because of some entity like the will, or super-ego or something like that.

However, I do not want to pursue that theme now, but I want to give a few more examples to show how what the brain has learned, influences the process we call 'seeing things'. Seeing they say, believes. But is it? An arrangement can be made such that a person looks through a peephole into a bare corridor, so bare that it gives no clues about distance. If you now show him a piece of white card in the corridor and ask how large it is, his reply will be influenced by any suggestion you make as to what the card may be. If you tell him that a particle piece is a large envelope, and he will say that it is much further away. On the other hand, if you see, playing cards, say a Queen of Spades, he will say it is a long way away. Because, you see, playing cards are nearly always of a standard size. In fact the size we say things are depends upon what

we otherwise know about them. When we see a motorcar from far away, its image on the retina is no bigger than that of a toy seen near, but we take the surroundings into consideration and give its proper size. We can get some clues about how we do this from

The situations in which we judge wrongly. When we are in an aero plane, the houses below us all look like dolls' houses. Why do we not see them at their 'proper' size, as we do distant houses in the country? Evidently we use the clues provided by the ground, with which we are familiar. We are not used to estimating the distance of objects seen far away with nothing in between.

For most situations, however, we have learned to interpret the images on the retina in the light of the framework in which they are set. When one comes into a room and looks around the walls, the pictures in their frames throw all sorts of curious shapes upon the retina. But we do not say that a particular picture frame is an irregular one with sides not parallel. We interpret the angles, and say that the frame is square or round, as the case may be. It can be shown that we do this largely by reference to the shape of the surrounding room. If the room is made to give false clues, we shall be misled in our reports about the pictures. This has been done in some experiments in America, in which people were made to look through a small hole into a specially made room with distorted walls. The sides of the room were not parallel and did not form right angles with each other, or with the ceiling. When perfectly ordinary pictures of people were hung on these funny walls, the viewers reported that the frame and faces had peculiar shapes, and they made all sorts of wrong statement about the sizes of object in the room. But nobody said anything about the room being distorted. These recent experiments are only striking examples of visual illusions that have long been familiar. But we cannot dismiss them by the device of just labeling them 'visual illusions'. Why do we have these difficulties of interpretation? What can be learned about brain processes by studying such illusions?

Evidently one of the first rules of our seeing is that we must pick out a framework that is as familiar as possible. Presented with situations in which we can say either. that the room is crazy, or the pictures are distorted, we say the latter. The shape of the room is something not to be thought of. In fact, in seeing, we look for as much stability as we can get if we saw everything photographically, the world would run past wildly every time we turned our heads, just as the pictures do when a movie camera sweeps around. But picture than falls upon our eyes. Indeed, if we cannot pick out such a stable world, we become disorientated and terrified. Few things are more frightening than a uniform environment with no landmarks, whether it is an open sea, a mist, a frost or ever a large dark room. This search for stability in perception is of course an aspect of the primal activity of all life - the search to remain intact in face of a hostile environment.

The naturalistic painter interprets his visual images in conjunction with the world of touch with which we are all familiar. He selects for attention the objects we can handle. This is indeed a sensible enough thing to do in a world where men work mostly with their bare hands and look with their unaided eyes. Perhaps the abstract painter paints differently because he has learned to live in a rather different world. Of course there have been abstractions in art since the cavemen began it. Is it true that modern abstractions are related to contemporary methods of thought? Nowadays all sorts of mechanical and electrical tools surround us. We read details of revelations by new instruments of strange aspects of things. You may reply at once that there is little evidence that abstract painters know anything of such matters. No doubt most of them would repudiate any interest in engineering or electrons. Nevertheless they have moved in a world where there are many engines and their product, and where people constantly write and speak of such things. The whole intellectual climate of recent times encourages us to speak not only of things that we can touch, but of entities, such as atoms, that can only be revealed in. elaborated ways, that is to say, are abstractions. It is not really far-fetched to suppose that the brain of the abstract painter shows by the designs it produces the effect of these ways of speaking. But it is very difficult to try to trace out in detail how our experience of the way in which the world can be made to meet our needs comes to condition what we see in it, and say or paint about it.

In a sense, therefore, our own world is the real one for each of us and we can only interpret each new experience in terms of our own world. That is what I mean when I say that we see what we believe.

7. Visual perception is concerned with,
 - (1) Reflex actions, like all the 'other senses.
 - (2) The simple recording of images.
 - (3) The recognition of form volume and colour.
 - (4) the selection of those feature with which we are familiar.
8. Perception is an activity of

- (1) The eyes. (2) The eyes and the brain.
(3) The eyes and the will or super-ego. (4) The eyes, brain, and something like will or super-ego.

9. The idea that sums up the author's approach to perception is that,
(1) We do not so much believe what we see as see what we believe.
(2) Seeing is believing.
(3) We must learn to remember what we see.
(4) We cannot trust our eyes.

10. When we are in an aero plane, houses look like dolls' house because :
(1) The distance makes them look smaller.
(2) We know they are a long way off.
(3) We cannot really judge them in relation to their surroundings.
(4) We are not used to estimating the distance of objects seen far away with nothing in between.

PASSAGE - 3

I am in the habit of thinking of myself as a Rationalist and I suppose, a Rationalist must be one who wishes men to be rational. But in these days rationality has received many hard knocks, so, that it is difficult to know what one means by it. whether, if that were known, it is something which human being can achieve. The question of the definition of rationality has two sides, theoretical and practical; What is the rational option? And what is rational conduct? Pragmatism emphasizes to irrational of option, and psycho-analysis emphasises the irrational of conduct Both have led many people to the view that there is no such thing, if you and I hold different opinions, it is useless to appeal to argument, or to seek the arbitration of an impartial outsider; there is nothing for us to do but to figure it out, by the method of rhetoric, advertisement or warfare, according to the degree of our financial and military strength. I believe such an outlook to be very dangerous, and in the long run, fatal to civilisation. I shall therefore endeavour to show that the ideal of rational remains unaffected by the ideas that have been thought fatal to it, and that it retains all the importance it was formally believed to have as a guide to thought and life.

To begin within rationality in opinion; I should define it merely as the habit of taking account of all relevant evidence in arriving at a belief, where certainty is unattainable. A rational man will give most weight to the most probable opinion, while retaining others, which have an appreciable probability, in his mind as hypothesis which subsequent evidence may show to be preferable, This of course, assumes that it is possible, in many Gases to ascertain fact and probabilities by an objective method - i.e. a method which will lead any two careful people to the same result. This is often questioned. It is said by many that the only function of intellect is to facilitate the satisfaction of the individual's desires and needs. The Plebs Text-Book committee in their outline of psychology say: The intellect is above all thing an instrument of partiality. Its function is to secure those action which are beneficial to the individual or the species shall be preformed, and that those actions which are less beneficial shall be inhibited.

But the same authors, in the same book, state again in italics: "the faith of the Marxian differs profoundly from religious faith; the latter is based only on desire and tradition. The former is grounded on the scientific analysis of objective reality". This seems inconsistent with what they say about the intellect, unless indeed, they mean to suggest that it is not intellect which has led them to adopt the Marxian' faith. In any case, since they admit that scientific analysis of objective reality is possible, they must admit that it is possible to have opinions which are rational in an objective sense.

More erudite author who advocated an irrational point of view, such as the pragmatist philosopher, are not to be caught out so easily. They maintain that there is no such thing as objective fact, the one which our opinions must conform if they are to be true. From them, opinions are merely weapons in the struggle for existence and those which help a man to survive are to be called 'true', This view was prevalent in Japan in the sixth century AD, when Buddhism first reached that country. The Government, being in doubt as the truth of the new religion, ordered one of the courtiers to adopt it experimentally; if he prospered more than the other, the religion was to be adopted universally, This is the method (with modifications to suit modem times) which the pragmatist advocate in regard to all religious controversies; and yet I have not heard of any who have announced their conversion to the Jewish faith, although it seem to lead to prosperity more rapidly than any other.

In spite of the pragmatist's definition of 'truth' however, he has always, in ordinary life, a quite different standard for the less refined question which arise in practical affairs. A pragmatist on a jury in a murder case will weight the evidence exactly as any other man will, whereas if he adopts his professed criterion he ought to consider whom among the population it would be most profitable to hang. That man would be, by definition, guilty of the murder, since belief in his pragmatism does sometimes occur; I have heard of frame-ups in America and Russia which answered this description. But, in such case all possible efforts after concealment are made, and if they fail there is a scandal. This effort after concealment shows that even policemen affair - that is sought in science. It is this kind also that is sought in religion, as long as people hope to find it. It is only when people have given up the hope of proving that religion is true in a straightforward sense that they set to work to prove that it is true in some new-fangled sense. It may be laid down broadly that irrationalism, i.e. disbelief in objective fact, arises almost always from the desire to assert sometime for which there is no evidence, or to deny sometime for which there is very good evidence. But the belief in objective fact always persists as regards particular practical questions, such as investments or engaging servants. And in fact can be made the test of the truth of our belief anywhere, it would be the test everywhere, leading to agnosticism where it cannot be applied.

The above considerations are, of course, very inadequate to their theme. The question of the objectivity of fact has been rendered difficult by the obfuscations of philosophers, with which I have attempted to deal elsewhere in a more thorough going fashion. For the present I shall assume that there are facts, that some fact can be known, and that in regard to certain others, a degree of probability can be ascertained in relation to fact which can be known. Our beliefs are, however, often contrary to fact; even when we only hold that something is probable on the evidence, it may be that we ought to hold it to be improbable on the some evidence. The theoretical part of rationality, than will consist in basing our beliefs as regards matters of fact upon evidence rather than upon wishes, prejudices, or traditions. According to the subject-matter of a rational man will be the same as one who is judicial or one who is scientific.

11. The erudite authors advocating irrational believe in:
 - (1) Adopting any religion which is economically beneficial.
 - (2) Religion conversion to Buddhist faith.
 - (3) Non-objectification of survival tenets.
 - (4) Global spread of a certain belief if it is leading to prosperity.
12. The paradoxical assessment of 'intellect' by the Pleds text-book committee shows that:

(1) They do not believe in Marxian theory.	(2) They do believe in Marxian faith.
(3) The actions are correlated to its consequences.	(4) A logical assessment of rational is a possibility.
13. The author believes that the ideal of rationality is:

(1) A stagnant prospect.	(2) A standard for the process of thinking and life.
(3) Total for mankind._	(4) A strong belief for the development of earth.
14. Which of the following can draw as an appropriate title to the passage?

(1) Rationalism v/s Pragmatism	(2) The single Face of Irrationality.
(3) Rationality is Janus Faced.	(4) I, Me, And My Rationality.
15. The tone underlying the passage can be said to be :

(1) Contemplative	(2) Opinionated	(3) Descriptive	(4) Analytical
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PASSAGE - 4

The classical theory of psychoanalysis was the brilliant results of Freud's attempts to integrate his many revolutionary discoveries and ideas into a coherent conceptual framework that satisfied the criteria of the science of his time. Given the scope and depth of his work, it is not surprising that we can now recognize shortcomings in his approach which are due partly to the limitations inherent in the Cartesian-Newtonian framework and in part to Freud's own cultural conditioning. Recognizing these limitations of the psychoanalytic approach in no way diminishes the genius of its founder. But is crucial for the future of psychotherapy.

Recent developments in psychology and psychotherapy have begun to produce a new view of the human psyche, one in which the Freudian model is recognized as extremely useful for dealing with certain aspects or levels, or he unconscious but as severely limiting when applied to the totality of mental life in health and illness. The situation is unlike that in physics, Where the Newtonian model is extremely useful for the description of a certain range of phenomena but has to be extended and often radically changed when we go beyond that range.

In psychiatry, some of the necessary extensions and modifications of the Freudian approach were pointed out even during Freud's lifetime by his immediate followers. The psychoanalytic movement had attracted many extraordinary individual, some of whom formed an inner circle around Freud in Vienna. There was a rich intellectual exchange and much cross-fertilization of ideas in the inner circle, but also a considerable amount of conflict, etesian, and dissent. Several of Freud's prominent disciple left the movement because of basic theoretical disagreements and started in their own schools, emphasizing various modifications of the Freudian model. The most famous of those psychoanalytic renegades were lung, Alder, Reich and Rank.

The first to leave mainstream psychoanalysis was Alfred Alder, who developed what he called Individual psychology. He rejected the dominant role of sexuality in the Freudian theory and put crucial emphasis, on the will to power and the tendency to compensate for real or imaginary inferiority. Alder's study of the individual's role in the family led him to emphasize the social roots of mental disorders, which are generally neglected in classical psychoanalysis. He pointed out that what Freud called masculine and feminine psychologies were not so much rooted in biological difference between men and women but were essentially, consequences of the social order prevailing under patriarchy.

The feminist critique of Freud's ideas on women was elaborated later on by Karen Homey and has since been discussed by many authors, both within and outside the fields of psychoanalysis. According to these critics, Freud took the masculine as the cultural and sexual norm and thus failed to reach a genuine understanding of the female psyche, female sexuality in particular remained for him in his own expressive metaphor - 'the "dark continent" for psychology'.

16. The author attributes the drawbacks of Freudian psychoanalysis mainly to
 1. The shortcoming in the Cartesian - Newtonian framework.
 2. Freud's own containing to the culture of his times.
 3. his attempts to merge his discoveries into a holistic conceptual framework.
 4. None of these
17. The author is not of the opinion that recognizing the shortcoming of the psychoanalytic approach would
 1. be of any use for the future of psychotherapy.
 2. bring down the genius and contributions of Freud.
 3. affect Alder's attempts at rejecting the notion of sexuality in the Freudian theory.
 4. limit theoretical disagreements among theneo-Freudian school of psychoanalysts.
18. In the recent developments in psychotheray, the Freudian model is recognized as,
 1. Extremely useful when applied to the totality
 2. Highly limiting in dealing with certain levels of the unconscious.
 3. Quite useful in understanding certain aspects of human consciousness.
 4. Not limiting when applied to holistic realms of health and disorders.
19. It can be inferred from the passage :
 1. limitations in the Freudian model of psychoanalysis were recognized during Freud's lifetime.
 2. the theory of psychoanalysis doesn't seem to be a product of discussion and debate.
 3. freud was rigid in his views on the human psyche and didn't invite feedback from his disciples.
 4. classical psychoanalysis placed a certain impetus on the social roots on mental disorders.
20. Which of the following is the point on which Alder disagreed with Freud?
 1. Individual psychology
 2. Role of sexuality
 3. Imaginary inferiority
 4. Real inferiority

21. According to Freudian critics, Freud failed to understand the female psyche completely because?
1. Freud considered female sexuality as similar to the 'dark continent'.
 2. Freud rejected the notion of social roots in mental health.
 3. Freud took the masculine as the cultural and sexual norm.
 4. Freud interpreted masculine and feminine psyches as rooted in biological aspects.

ANSWER

RC workshop -1

1. 3	2. 3	3. 1	4. 2	5. 4
6. 3	7. 3	8. 4	9. 1	10. 2
11. 4	12. 2	13. 4	14. 3	15. 1
16. 2	17. 4	18. 2		

RC workshop -2

1. 3	2. 2	3. 4	4. 2	5. 1
6. 3	7. 1	8. 4	9. 4	10. 3
11. 3	12. 2	13. 4	14. 4	15. 4
16. 3	17. 2	18. 3	19. 2	20. 2
21. 1	22. 3	23. 4		

Workshop 3

1. 4	2. 2	3. 3	4. 1	5. 2
6. 3	7. 4	8. 2	9. 1	10. 4
11. 3	12. 3	13. 2	14. 3	15. 4
16. 4	17. 2	18. 3	19. 1	20. 2
21. 3				

Workshop 5

Direction: Read the following passages carefully and answer the questions that follow

Passage 1

During our journey he made me observe the several methods used by farmers in managing their lands, which to me were wholly unaccountable; for, except in some very few places, I could not discover one ear of corn or blade of grass. But, in three hours traveling, the scene was wholly altered; we came into a most beautiful country; farmer's houses, at small distances, neatly built; the fields enclosed, containing vineyards, corn-grounds, and meadows: Neither do I remember to have seen a more delightful prospect. His excellency observed my countenance to clear up; he told me, with a sigh, "that there his estate began, and would continue the same, till we should come to his house: that his countrymen ridiculed and despised him, for managing his affairs no better, and for setting so ill an example to the kingdom; which, however, was followed by very few, such as were old, and willful, and weak like himself."

We came at length to the house, which was indeed a noble structure, built according to the best rules of ancient architecture. The fountains, gardens, walks, avenues, and groves, were all disposed with exact judgment and taste. I gave due praises to every thing I saw, whereof his excellency took not the least notice till after supper; when, there being no third companion, he told me with a very melancholy air "that he doubted he must throw down his houses in town and country, to rebuild them after the present mode; destroy all his plantations, and cast others into such a form as modern usage required, and give the same directions to all his tenants, unless he would submit to incur the censure of pride, singularity, affectation, ignorance, caprice, and perhaps increase his majesty's displeasure; that the admiration I appeared to be under would cease or diminish, when he had informed me of some particulars which, probably, I never heard of at court, the people there being too much taken up in their own speculations, to have regard to what passed here below:"

The sum of his discourse was to this effect: "That about forty years ago, certain persons went up to Laputa, either upon business or diversion, and, after five months continuance, came back with a very little smattering in mathematics, but full of volatile spirits acquired in that airy region: that these persons, upon their return, began to dislike the management of every thing below, and fell into schemes of putting all arts, sciences, languages, and mechanics, upon a new foot. To this end, they procured a royal patent for erecting an academy of projectors in Lagado; and the humour prevailed so strongly among the people, that there is not a town of any consequence in the kingdom without such an academy. In these colleges the professors contrive new rules and methods of agriculture and building, and new instruments, and tools for all trades and manufactures; whereby, as they undertake, one man shall do the work of ten; a palace may be built in a week, of materials so durable as to last for ever without repairing. All the fruits of the earth shall come to maturity at whatever season we think fit to choose, and increase a hundred fold more than they do at present; with innumerable other happy proposals. The only inconvenience is, that none of these projects are yet brought to perfection; and in the mean time, the whole country lies miserably waste, the houses in ruins, and the people without food or clothes. By all which, instead of being discouraged, they are fifty times more violently bent upon prosecuting their schemes, driven equally on by hope and despair: that as for himself, being not of an enterprising spirit, he was content to go on in the old forms, to live in the houses his ancestors had built, and act as they did, in every part of life, without innovation: that some few other persons of quality and gentry had done the same, but were looked on with an eye of contempt and ill-will, as enemies to art, ignorant, and ill common-wealth's men, preferring their own ease and sloth before the general improvement of their country."

1. The passage is best described as a

(A) parody of the aristocracy	(B) detailed character study
(D) frenetic adventure tale	(C) satire of academia
	(E) polemic calling for radical change

2. The lord who accompanies the narrator is considered to be "setting so ill an example to the kingdom" because

(A) he lives in splendor while his country men starve
(B) he follows old customs rather than adopting impractical schemes
(C) he surrounds himself with the old and the weak in order to look better by comparison
(D) he is despised by his countrymen
(E) his melancholy moods have cast a pall over a joyous land

3. The aristocrat initially fails to respond to the narrator's praise because

(A) the presence of other people prevents him from speaking freely

- (B) he secretly despises the things the narrator has praised
- (C) he suspects the narrator's comments are facetious
- (D) he is so depressed that he cannot summon the energy to speak
- (E) it is customary to ignore compliments in Lagado

4. In the passage, the list "pride, singularity, affectation, ignorance, caprice" is most likely intended to

- (A) indicate that the speaker is searching for the correct word
- (B) resemble a litany of charges being recited by the townspeople
- (C) suggest that the speaker is not truly worthy of admiration
- (D) convince the reader that the narrator is vindictive
- (E) highlight the speaker's lyrical manner

5. The passage suggests that college professors

- (A) have developed the means to end most manual labor
- (B) are solely responsible for the hardship suffered by Lagado's people
- (C) tend to propound theories that fail to work in practice
- (D) should concern themselves with teaching and not with research
- (E) are interested only in magnifying their own power

6. The use of the word "inconvenience" in the lines "The only inconvenience isbrought to perfection" is an example of

- (A) academic jargon
- (B) colorful metaphor
- (C) argument by analogy
- (D) hyperbolic exaggeration
- (E) wry understatement

7. The author's attitude toward "innovation", as demonstrated in the passage, is one of

- (A) antipathy
- (B) indifference
- (C) celebration
- (D) acceptance
- (E) despair

8. The author would most likely agree with which of the following maxims?

- (A) "If at first you don't succeed, try, try again."
- (B) "If it ain't broke, don't fix it."
- (C) "No pain, no gain."
- (D) "You will catch more flies with honey than with vinegar"
- (E) "The squeaky wheel gets the grease."

9. Which of the following, if true, would most undermine the point of this passage?

- (A) Nitrogen fertilizers developed by research scientists have led to a dramatic increase in crop yields, revolutionizing agriculture.
- (B) A number of buildings hailed by the architectural community as brilliantly designed are considered eyesores by the public.
- (C) In 1989, two scientists made headlines after claiming to have developed a method of generating energy called "cold fusion," which was soon dismissed as a hoax.
- (D) University enrollment rates have increased nearly a hundredfold over the course of the past century.
- (E) Initially hailed as a marvel of engineering, the Tacoma Narrows Bridge collapsed only months after it opened.

Passage 2

Because early man viewed illness as divine punishment and healing as purification, medicine and religion were inextricably linked for centuries. This notion is apparent in the origin of our word "pharmacy," which comes from the Greek pharmakon, meaning "purification through purging."

By 3500 B.C., the Sumerians in the Tigris-Euphrates Valley had developed virtually all of our modern methods of administering drugs. They used gargles, inhalations, pills, lotions, ointments, and plasters. The first drug catalog, or pharmacopoeia, was written at that time by an unknown Sumerian physician. Preserved in cuneiform script on a single clay tablet are the names of dozens of drugs to treat ailments that still afflict us today.

The Egyptians added to the ancient medicine chest. The Ebers Papyrus, a scroll dating from 1900 s.c. and named after the German egyptologist George Ebers, reveals the trial-and-error know-how acquired by early Egyptian physicians. To relieve indigestion, a chew of peppermint leaves and carbonates (known today as antacids) was prescribed, and to numb the pain of tooth extraction, Egyptian doctors temporarily stupefied a patient with ethyl alcohol.

The scroll also provides a rare glimpse into the hierarchy of ancient drug preparation. The “chief of the preparers of drugs” was the equivalent of a head pharmacist, who supervised the “collectors of drugs,” field workers who gathered essential minerals and herbs. The “preparers’ aides (technicians) dried and pulverized ingredients, which were blended according to certain formulas by, the “preparers.” And the “conservator of drugs” oversaw the storehouse where local and imported mineral, herb, and animal-organ ingredients were kept.

By the seventh century s.c., the Greeks had adopted a sophisticated mind-body view of medicine. They believed that a physician must pursue the diagnosis and treatment of the physical (body) causes of disease within a scientific framework, as well as cure the supernatural (mind) components involved. Thus, the early Greek physician emphasized something of a holistic approach to health, even if the suspected “mental” causes of disease were not recognized as stress and depression but interpreted as curses from displeased deities.

The modern era of pharmacology began in the sixteenth century, ushered in by the first major discoveries in chemistry. The understanding of how chemicals interact to produce certain effects within the body would eventually remove much of the guesswork and magic from medicine.

Drugs had been launched on a scientific course, but centuries would pass before superstition was displaced by scientific fact. One major reason was that physicians, unaware of the existence of disease-causing pathogens such as bacteria and viruses, continued to dream up imaginary causative evils. And though new chemical compounds emerged, their effectiveness in treating disease was still based largely on trial and error.

Many standard, common drugs in the medicine chest developed in this trial-and-error environment. Such is the complexity of disease and human biochemistry that even today, despite enormous strides in medical science, many of the latest sophisticated additions to our medicine chest shelves were accidental finds.

10. The author cites the literal definition of the Greek word “phannakon” in first para in order to
 - (A) show that ancient civilizations had an advanced form of medical science
 - (B) point out that many of the beliefs of ancient civilizations are still held today
 - (C) illustrate that early man thought recovery from illness was linked to internal cleansing
 - (D) stress the mental and physical causes of disease**
 - (E) emphasize the primitive nature of Greek medical science
11. It was possible to identify a number of early Sumerian drugs because
 - (A) traces of these drugs were discovered during archaeological excavations
 - (B) the ancient Egyptians later adopted the same medications
 - (C) Sumerian religious texts explained many drug- making techniques
 - (D) a pharmacopoeia in Europe contained detailed recipes for ancient drugs
 - (E) a list of drugs and preparations was compiled by an ancient Sumerian**
12. The passage suggests that which of the following is a similarity between ancient Sumerian drugs and modern drugs?
 - (A) Ancient Sumerian drugs were made of the same chemicals as modern drugs.
 - (B) Like modern drugs, ancient Sumerian drugs were used for both mental and physical disorders.
 - (C) The different ways patients could take ancient Sumerian drugs are similar to the ways modern drugs are taken.**
 - (D) Both ancient Sumerian drugs and modern drugs are products of sophisticated chemical research.
 - (E) Hierarchically organized groups of laborers are responsible for the preparation of both ancient Sumerian and modern drugs.
13. According to the passage, the seventh-century Greeks’ view of medicine differed from that of the Sumerians in that the Greeks
 - (A) discovered more advanced chemical applications of drugs
 - (B) acknowledged both the mental and physical roots of illness**
 - (C) attributed disease to psychological, rather than physical, causes

- (D) established a rigid hierarchy for the preparation of drugs
(E) developed most of the precursors of modern drugs
14. The “hierarchy” referred in the passage is an example of
(A) a superstitious practice (B) the relative severity of ancient diseases
(C) the role of physicians in Egyptian society (D) a complex division of labor
(E) a recipe for ancient drugs
15. In the final paragraph, the author makes which of the following observations about scientific discovery?
(A) Human biochemistry is such a complex science that important discoveries are uncommon.
(B) Chance events have led to the discovery of many modern drugs.
(C) Many cures for common diseases have yet to be discovered.
(D) Trial and error is the best avenue to scientific discovery.
(E) Most of the important discoveries made in the scientific community have been inadvertent.
16. 19. Which of the following is NOT cited in the passage as a characteristic of ancient Egyptian medicine?
(A) Anesthesia (B) Ointments (C) Ingredients derived from animals
(D) Use of trial-and-error (E) A workplace hierarchy
17. 20. It can be inferred from the passage that some drugs commonly used in 1987
(A) were not created intentionally
(B) caused the very diseases that they were designed to combat
(C) were meant to treat imaginary causative evils
(D) were created in the sixteenth century
(E) are now known to be ineffective
18. Which of the following documents from seventh- century Greece, if discovered, would most support the author’s characterization of ancient Greek medicine?
(A) A sophisticated formula for an antacid
(B) A scientific paper theorizing that stress causes disease
(C) A doctor’s prescription that urges the patient to pray to Asclepius, the Greek god of healing
(D) An essay that details the ancient Egyptian influence upon Greek medicine
(E) A book in which the word “pharmacology” was used repeatedly
19. The passage implies that
(A) ancient Greek medicine was superior to ancient Egyptian medicine
(B) some maladies have supernatural causes
(C) a modern head pharmacist is analogous to an ancient Egyptian conservator of drugs
(D) most ailments that afflicted the ancient
(E) Sumerians still afflict modern human beings
20. The passage indicates that advances in medical science during the modern era of pharmacology may have been delayed by
(A) the lack of a clear understanding of the origins of disease
(B) primitive surgical methods
(C) a shortage of chemical treatments for disease
(D) an inaccuracy in pharmaceutical preparation
(E) an overemphasis on the psychological causes of disease

Workshop 6

Read the following passages carefully and answer the questions that follow

Passage 1

The best things in an artist's work are so much a matter of intuition, that there is much to be said for the point of view that would altogether discourage intellectual inquiry into artistic phenomena on the part of the artist. Intuitions are shy things and are bound to disappear if looked into too closely. And there is undoubtedly a danger that too much knowledge and training may supplant the natural intuitive feeling of a student, leaving only a cold knowledge of the means of expression in its place. For the artist, if he has the right stuff in him, has a consciousness, in doing his best work, of something, as Ruskin has said, "not in him but through him." He has been, as it were, but the agent through which it has found expression. Talent can be described as "that which we have," and Genius as "that which has us." Now, although we may have little control over this power that "has us," and although it may be as well to abandon oneself unreservedly to its influence, there can be little doubt as to its being the business of the artist to see to it that his talent be so developed, that he may prove a fit instrument for the expression of whatever it may be given him to express; while it must be left to his individual temperament to decide how far it is advisable to pursue any intellectual analysis of the elusive things that are the true matter of art.

Provided the student realizes this, and that art training can only deal with the perfecting of a means of expression and that the real matter of art lies above this and is beyond the scope of teaching, he cannot have too much of it. For although he must ever be a child before the influence that moves him, if it is not with the knowledge of the grown man that he takes off his coat and approaches the craft of painting or drawing, he will be poorly equipped to make them a means of conveying to others in adequate form the things he may wish to express. Great things are only done in art when the creative instinct of the artist has a well-organized executive faculty at its disposal.

Pure intellect seeks to construct from the facts brought to our consciousness by the senses, an accurately measured world of phenomena, uncolored by the human equation in each of us. It seeks to create a point of view outside the human standpoint, one more stable and accurate, unaffected by the ever-changing current of human life. It therefore invents mechanical instruments to do the measuring of our sense perceptions, as their records are more accurate than human observation unaided.

But while in science, observation is made much more effective by the use of mechanical instruments in registering facts, the facts with which art deals, being those of feeling, can only be recorded by the feeling instrument — man, and are entirely missed by any mechanically devised substitutes. The artistic intelligence is not interested in things from this standpoint of mechanical accuracy, but in the effect of observation on the living consciousness — the sentient individual in each of us. The same fact is accurately portrayed by a number of artistic intelligences should be different in each case, whereas the same fact accurately expressed by a number of scientific intelligences should be the same.

This inner sense is a very remarkable fact, and will be found to some extent in all, certainly all civilized races. And when the art of a remote people like the Chinese and Japanese is understood, our senses of harmony are found to be wonderfully in agreement. Despite the fact that their art has developed on lines widely different from our own, nonetheless, when the surprise at its newness has worn off and we begin to understand it, we find it conforms to very much the same sense of harmony.

The visible world is to the artist, as it were, a wonderful garment, at times revealing to him the beyond, the Inner Truth there is in all things. He has a consciousness of some correspondence with something the other side of visible things and dimly felt through them, a "still, small voice" which he is impelled to interpret to man.

1. **What hinders the intuitive spirit of the artist?**
 1. Denial of faculty training.
 2. Unpolished genius
 3. Overindulgence in perfecting means of expression.
 4. Overstress on realism and the means to perfect the depiction.
 5. Being ignorant about nature's forms.
2. **What helps a genius create a masterpiece?**

1. He has vast intellectual knowledge.
2. He has vast experience.
3. He is acquainted with painting techniques.
4. He is capable of evoking mental pictures.
5. He has intellect to support his intuition.

3. How do heart and mind work together for emergence of an art work?

1. Heart stimulated by visibility and mind helps the interpretation of feeling to create artwork.
2. Emotions are emitted and mind gives analysis about the emotions to the perceiver.
3. All perceived emotions are not tangible till mind works on them.
4. All perceptions would die as illusions if mind is inefficient to shape them.
5. Emotions immersed in reality get practical.

4. What lends all art across civilizations a ‘sense of harmony’?

1. A compatible heart and mind which is used to create art in a logical manner.
2. Common human desires and emotions of various civilizations.
3. A common creative genius among all artists.
4. The ability to correspond to others.
5. An inner bond among all humans.

5. An art work based on intellect with no intuitive value is like

1. a human with a distorted mind
2. a human body devoid of soul
3. A soul devoid of human body
4. an insane looking for mental stability
5. an insane under psychiatric treatment

6. The author introduces Ruskin’s saying, “not in him but through him” in order to:

1. underscore the idea of art being but an expression of consciousness
2. undermine the importance of consciousness and how it helps an artist to express himself
3. emphasize on the importance of means of expression along with knowledge for an artist
4. stress on the importance of empathy that an artist needs, to give a meaningful depiction to his work
5. downplay the association of intuition and the work of the artist

Passage 2

Today, and on this same day of each year, man is startled from his deep slumber and stands before the phantoms of the Ages, looking with tearful eyes toward Mount Calvary to witness Jesus the Nazarene nailed on the Cross But when the day is over and eventide comes, human kinds return and kneel praying before the idols, erected upon every hilltop, every prairie.

The young men and women who are racing with the torrent of modern civilization will halt today for a moment, and look backward to see the young Magdalen washing with her tears the blood On this day of each year, Humanity wakes with the awakening of the Spring, and stands crying below the suffering Nazarene; then she closes her eyes and surrenders herself to a deep slumber. But Spring will remain awake, smiling and progressing until merged into Summer, dressed in scented golden raiment. Humanity is a mourner who enjoys lamenting the memories and heroes of the Ages .

If Humanity were possessed of understanding, there would be rejoicing over their glory. Humanity is like a child standing in glee by a wounded beast. Humanity laughs before the strengthening torrent which carries into oblivion the dry branches of the trees, and sweeps away with determination all things not fastened to strength.

Humanity looks upon Jesus the Nazarene as a poor-born, who suffered misery and humiliation with all of the weak. And He is pitied, for Humanity believes He was crucified painfully. And all that Humanity offers to Him is crying and wailing and lamentation. For centuries Humanity has been worshipping weakness in the person of the Saviour. The Nazarene was not weak! He was strong and is strong! But the people refuse to heed the true meaning of strength. Jesus never lived a life of fear, nor did He die suffering or complaining. He lives as a leader; He was crucified as a crusader; He died with a Heroism that frightened His killers and tormentors. Jesus was not a bird with broken wings; He was a raging tempest who broke all crooked wings. He feared not His persecutors nor His enemies. He suffered not before His killers. Free and brave and daring He was. He defied all despots and oppressors. He saw the contagious pustules and amputated them. He muted Evil and He crushed Falsehood and He choked Treachery.

Jesus came not from the heart of the circle of Light to destroy the homes and build upon their ruins the convents and monasteries. He did not persuade the strong man to become a monk or a priest, but He came to send forth upon this earth a new spirit, with power to crumble the foundation of any monarchy built upon human bones and skulls. . . . He came to

demolish the majestic palaces, constructed upon the graves of the weak, and crush the idols, erected upon the bodies of the poor. Jesus was not sent here to teach the people to build magnificent churches and temples amidst the cold wretched huts and dismal hovels. . . . He came to make the human heart a temple, and the soul an altar , and the mind a priest.

7. Which of the following can be inferred from the passage?

1. Humanity worships Jesus as a symbol of weakness.
2. Jesus, the Saviour, sacrificed Himself as a poor-born.
3. Good Friday falls in spring each year.
4. Human lamentation is transient.
5. We ought to celebrate, not lament the sacrifice of our heroes.

8. Which of the following about Jesus is not true as per the passage?

- | | | |
|------------------------------|---|-----------------------------|
| 1. Jesus was fearless | 2. Jesus died for the cause of the weak | 3. Jesus died as a crusader |
| 4. Jesus died a heroic death | 5. Jesus empathised even with his tormentors. | |

9. All the following are true about Jesus the Nazarene, except

- | | |
|--|-------------------------------------|
| 1. He disliked treachery, evil and falsehood | 2. He was against idol worship |
| 3. He worked for the weak and the poor | 4. He was not afraid of His enemies |
| 5. He did not suffer the sacrifice | |

10. What is the most suitable theme of the passage?

1. Jesus the Saviour is more glorious and dignified in death than in life.
2. Christians are not true believers of Jesus Christ.
3. Humanity should follow in the footsteps of Christ, the Saviour.
4. Over the crucifixion of Jesus, humanity should sing paeans of conquest and triumph of good over evil.
5. In the torrent of modern civilization we halt today only for a moment and look backward to remember the supreme sacrifice of Jesus.

Passage 3

From corporate environmental malfeasance, mutual fund fraud and the mega-bilking that defined Enron to Martha Stewart's minor-league insider trading, schoolroom plagiarism and presidential sex, the United States is enjoying one of its recurrent waves of public immorality -- and an equally characteristic obsession with values, family and other, on talk shows and campaign hustings and in pundit publications. In the groves of academe, the tendency is showing itself in the rise of ethics (particularly medical ethics and, improbably, business ethics) as the chief growth field within philosophy. And among its practitioners, none is more prominent than Peter Singer of Princeton University.

Singer has made himself noticed outside the ivory tower: his conviction that animals have significant moral rights means he opposes using them for food as well as for experimentation; a principled openness to euthanasia under various medical circumstances has led to picketing by groups of disabled people. In "The President of Good & Evil," he confronts the ethics of the man he calls America's "most prominent moralist," George W. Bush. As a philosopher Singer must abjure the cynicism with which, he tells us, many of his friends greeted his intention seriously to study the President's ethics. For one thing, Singer's concern is with the views rather than with the man who says he holds them. In any case, he argues, "tens of millions of Americans believe that he is sincere, and share the views that he puts forward on a wide range of moral issues." Hence they are, as he says, worth thinking about.

Much of Singer's discussion proceeds on the basis of common sense, as when he points out that Bush's argument for tax cuts -- that the government has no right to take "your money" -- is undermined by his acceptance of taxation for a wide variety of government purposes. But Singer also calls on elements of theory to develop his analyses, as when he notes that "ownership is not a natural relationship between a person and a thing" but "a social convention": in the United States, law defines how much you get to keep of the money you make using public resources like roads.

Singer is a generous critic. In discussing Bush's reverence for life, evidenced in his opposition to stem cell research, he constructs the most plausible arguments possible against the sacrifice of unwanted embryos, to demonstrate convincingly

how unsustainable they are. But he can hardly help observing that Bush's "culture of life" cohabits jarringly with his enthusiasm for capital punishment and readiness to inflict civilian casualties in Afghanistan and Iraq. Singer is led, on issue after issue, to a double conclusion: Bush's views are not intellectually defensible, and his behavior shows he doesn't believe in them anyway.

Can we really expect the "tens of millions" to strive more for ethical consistency than the fellow they vote for does? They too -- all of us -- are enmeshed in a system of clashing interests in which prosperity or even survival generally takes precedence over abstract reflection. Singer's willingness to take seriously what people say is admirable. Alas, he forgets to try to understand what they actually do.

11. **The main purpose of the passage is**

1. to reflect upon Peter Singer's moral stand
2. to discuss America's changing stance on morality
3. to ponder upon Singer's capabilities as a critic
4. to observe the role morality plays in the American society via Singer's critique on the same
5. to study the moral stand taken by President Bush and the apparent contradiction between his stand and his actions

12. **The following can be inferred from the passage:**

- I. The growing awareness about morality is basically philosophical in nature rather than practical.
- II. A nation's political stand on morality has a very deep impact on the society's acts.
- III. Increase in the instances of immoral actions in view of an increase in the general awareness about morality lends it an air of general hypocritical cover-ups.

1. I 2. II & III 3. I & III 4. II 5. III

13. **The following best expresses the ethical stand of American politics as per the passage:**

1. Incongruous in deportment and implementation.
2. Politically incorrect.
3. Adhering to the principles of Christianity
4. Packed with subjectivity
5. In contradiction with the moral stand of the American society.

14. **The author has elucidated the following about Bush's political stance except:**

1. Contrariness of his ideas has little effect on their mass appeal.
2. His idealism extends as far as it is favorable in the eyes of his beneficiaries.
3. It reflects a clear bias towards practicality over idealism
4. He tends to amalgamate his moral stance with his political stance.
5. He has made an effort to redefine democracy.

15. **The following can be derived about author's view on Singer's modus-operandi except:**

1. He does not believe in doing the 'politically correct' thing.
2. He has an idealistic bent of mind which is reflected in his observations.
3. In spite of subjective relevance of Singer's view points, it has very little serviceable value.
4. Tackling issues with remarkable fearlessness apparent in the revolutionary bend of his ideals.
5. Thorough in determining the realism of his annotations.

Workshop 7

Directions for questions: Read the following passage and answer the questions based on this given passage.

PASSAGE – I

God appeared to man, then, as a pure and permanent essence, placing himself before him as a monarch before his servant, and expressing himself now through the mouth of poets, legislators, and soothsayers, musa, nomos, numen; now through the popular voice. This may serve, among other things, to explain the existence of true and false oracles; why individuals secluded from birth do not attain of themselves to the idea of God, while they eagerly grasp it as soon as it is presented to them by the collective mind; why, finally, stationary races, like the Chinese, end by losing it.

In the first place, as to oracles, it is clear that all their accuracy depends upon the universal conscience which inspires them; and, as to the idea of God, it is easily seen why isolation and status quo are alike fatal to it. On the one hand, absence of communication keeps the mind absorbed in animal self-contemplation; on the other, absence of motion, gradually changing social life into mechanical routine, finally eliminates the idea of will and providence.

The Chinese have preserved in their traditions the remembrance of a religion which had ceased to exist among them five or six centuries before our era. More surprising still is it that this singular people, in losing its primitive faith, seems to have understood that divinity is simply the collective me of humanity: so that, more than two thousand years ago, China had reached, in its commonly-accepted belief, the latest results of the philosophy of the Occident. "What Heaven sees and understands," it is written in the Shu-king, "is only that which the people see and understand. What the people deem worthy of reward and punishment is that which Heaven wishes to punish and reward". Confucius expressed: "Gain the affection of the people, and you gain empire. Lose the affection of the people, and you lose empire." There, then, general reason was regarded as queen of the world, a distinction which elsewhere has been bestowed upon revelations. The Tao-te-king is still more explicit. In this work, which is but an outline criticism of pure reason, the philosopher Lao-tse continually identifies, under the name of Tao, universal reason and the infinite being; and all the obscurity of the book of Lao-tse consists, in my opinion, of this constant identification of principles which our religious and metaphysical habits have so widely separated.

1. What is the central idea of the passage?

- a. There is an intimate communication between God and the people.
- b. Pure reason is inferior to universal reason.
- c. God has established laws that give absolute power to people.
- d. Chinese, isolated that they were, founded a religion based on the power of universal reason and the infinite being.
- e. None of the above

2. What can be the suitable title for the passage?

- a. Vox populi vox Dei.
- b. Power of people.
- c. Ways to perpetuate the empire.
- d. Philosophy of the occident.
- e. Roots of democracy.

3. Which of the following regarding Confucius is true as per the passage?

- a. Confucius believed in God and his power.
- b. Confucius was a political thinker, who propagated the truth that affection of the people can give one power.
- c. Confucius held similar views regarding the relation of people and God as Shu-king.
- d. Confucius' views were in accordance with the popular beliefs regarding God.
- e. Confucius supported the idea of perpetuation of the empire.

4. Which of the following *cannot be inferred* from the passage?

- a. Tao is a religious philosophy that underlines the importance of universal reason as opposed to pure reason.
- b. China was isolated from the rest of the world.
- c. The irrefutable fact is that there is an intimate communion between Heaven and people.
- d. Religion can perish through quiescence.
- e. Chinese are a conservative society.

PASSAGE – 2

If we apprehend the spirit of the 'Origin of Species' rightly, then nothing can be more entirely and absolutely opposed to teleology, as it is commonly understood, than the Darwinian Theory. So far from being a "teleologist in the fullest sense of the word," we would deny that he is a teleologist in the ordinary sense at all; and we should say that, apart from his merits as a naturalist, he has rendered a most remarkable service to philosophical thought by enabling the student of nature to recognise, to their fullest extent, those adaptations to purpose which are so striking in the organic world, and which teleology has done good service in keeping before our minds, without being false to the fundamental principles of a scientific conception of the universe. The apparently diverging teachings of the teleologist and of the morphologist are reconciled by the Darwinian hypothesis.

But leaving our own impressions of the 'Origin of Species,' and turning to those passages especially cited by Professor Kolliker, we cannot admit that they bear the interpretation he puts upon them. Darwin, if we read him rightly, does 'not' affirm that every detail in the structure of an animal has been created for its benefit. His words are, "The foregoing remarks lead me to say a few words on the protest lately made by some naturalists against the utilitarian doctrine that every detail of structure has been produced for the good of its possessor. They believe that very many structures have been created for beauty in the eyes of man, or for mere variety. This doctrine, if true, would be absolutely fatal to my theory -- yet I fully admit that many structures are of no direct use to their possessor."

And after sundry illustrations and qualifications, he concludes, "Hence every detail of structure in every living creature (making some little allowance for the direct action of physical conditions) may be viewed either as having been of special use to some ancestral form, or as being now of special use to the descendants of this form—either directly, or indirectly, through the complex laws of growth."

But it is one thing to say, Darwinically, that every detail observed in an animal's structure is of use to it, or has been of use to its ancestors; and quite another to affirm, teleologically, that every detail of an animal's structure has been created for its benefit. On the former hypothesis, for example, the teeth of the foetal Balaena have a meaning; on the latter, none. So far as we are aware, there is not a phrase in the 'Origin of Species', inconsistent with Professor Kolliker's position that "varieties arise irrespectively of the notion of purpose, or of utility, according to general laws of nature, and may be either useful, or hurtful, or indifferent."

5. What does 'teleology' mean in the context of the passage?

- a. The study of final causes, as opposed to the processes involved in the phenomenon.
- b. The fact of being directed toward a definite end or of having an ultimate purpose.
- c. The study of evidence of the belief that natural phenomena are determined by an overall design or purpose.
- d. The study of utilitarianism of a particular phenomenon or the end product of it.
- e. The study of the fact that nature has a definite design and purpose for all.

6. How are the diverging teachings of the teleologist and of the morphologist reconciled by the Darwinian hypothesis?

- a. Darwin applies the underlying law of teleology to the structure or form of the species under study.
- b. Darwin creates a win-win situation for all by reconciling the teachings of teleologists and morphologists.
- c. Darwin applies the teachings of morphology to explain the concept of teleologists.
- d. Darwin, in his 'Origin of Species', supports the concepts of morphology and teleology.
- e. Darwin offers the concepts of morphology and teleology, while explaining his 'Theory of Evolution'.

7. What is Darwin's approach towards naturalists who are against utilitarian doctrine?

- a. Darwin supports their point of view.
- b. Darwin critically analyses their point of view.
- c. Darwin rejects their line of thinking.
- d. Darwin explains the lacunas in their line of thinking.
- e. Darwin gives explanations to support his viewpoint

8. According to the passage, Dr. Kolliker should be a:

- a. Darwinist
- b. Teleologist
- c. Scientist
- d. Morphologist
- e. Naturalist

PASSAGE – 3

If we consider a spectrum of the arts, each art occupies a definite place, and all together, form a series of which music and architecture are the two extremes. That such is their relative position may be demonstrated in various ways. The theosophical explanation involving the familiar idea of the "pairs of opposites" would be something as follows. According to the Hindu-Aryan theory, Brahma, that the world might be born, fell asunder into man and wife - became in other words name and form. The two universal aspects of name and form are what philosophers call the two "modes of consciousness," one of time, and the other of space.

These are the two gates through which ideas enter phenomenal life; the two boxes, as it were, that contain all the toys with which we play. Everything, were we only keen enough to perceive it, bears the mark of one or the other of them, and may be classified accordingly. In such a classification music is seen to be allied to time, and architecture to space, because music is successive in its mode of manifestation, and in time alone everything would occur successively, one thing following another; while architecture, on the other hand, impresses itself upon the beholder all at once, and in space alone all things would exist simultaneously. Music, which is in time alone, without any relation to space; and architecture, which is in space alone, without any relation to time, are thus seen to stand at opposite ends of the art spectrum, and to be, in a sense, the only "pure" arts. Poetry and the drama are allied to music in as much as the ideas and images of which they are made up are presented successively, yet these images are for the most part forms of space. Sculpture on the other hand is clearly allied to architecture, and so to space, but the element of action, suspended though it be, affiliates it with the opposite or time pole. Painting occupies a middle position, since in it space instead of being actual has become ideal - three dimensions being expressed through the medium of two - and time enters into it more largely than into sculpture by reason of the greater ease with which complicated action can be indicated: a picture being nearly always time arrested in midcourse as it were - a moment transfixed.

In order to form a just conception of the relation between music and architecture it is necessary that the two should be conceived of not as standing at opposite ends of a series represented by a straight line, but rather in juxtaposition, as in the ancient Egyptian symbol of a serpent holding its tail in its mouth, the head in this case corresponding to music, and the tail to architecture; in other words, though in one sense they are the most-widely separated of the arts, in another they are the most closely related.

Music being purely in time and architecture being purely in space, each is, in a manner and to a degree not possible with any of the other arts, convertible into the other, by reason of the correspondence subsisting between intervals of time and intervals of space. A perception of this may have inspired the famous saying that architecture is frozen music, a poetical statement of a philosophical truth, since that which in music is expressed by means of harmonious intervals of time and pitch, successively, after the manner of time, may be translated into corresponding intervals of architectural void and solid, height and width.

In another sense music and architecture are allied. They alone of all the arts are purely creative, since in them is presented, not a likeness of some known idea, but a thing-in-itself brought to a distinct and complete expression of its nature. Neither a musical composition nor a work of architecture depends for its effectiveness upon resemblances to natural sounds in the one case, or to natural forms in the other. Of none of the other arts is this to such a degree true: they are not so much creative as re-creative, for in them all the artist takes his subject ready made from nature and presents it anew according to the dictates of his genius.

9. What are the 'toys' in, that contain all the toys with which we play?

- a. All the matter.
- b. All the ideas and images.
- c. All the art.
- d. All the ideas and matter.
- e. None of the above

10. Only Music and Architecture are considered to be the 'pure' arts because

- a. Music and architecture are the two extremes of the spectrum of arts.
- b. In all the other arts, ideas and images occur successively and are also forms of space.
- c. In all the other arts, the elements of both time and space enter in varying proportions.
- d. Music and architecture are allied because they can be convertible into each other.
- e. Music and architecture are the only ones in arts that are purely creative.

11. Why does painting occupy a middle position on the spectrum of the arts?

- a. Ease with which complicated action can be indicated.

- b. Time and space are used in equal measure.
- c. Time stands still - a moment transfixed.
- d. Three dimensions of space are represented through the medium of two dimensions.
- e. It represents action and component of time is present.

12. What is the importance of the Egyptian symbol of serpent?

- a. To explain the inter-relatedness and interchangeability of music and architecture.
- b. To reiterate the fact that music and architecture are enemies on the opposing sides.
- c. To explain the fact that music and architecture don't belong to a series.
- d. To explain that music and architecture are the two sides of the same coin.
- e. To explain the dichotomy that although music and architecture lie at two different ends of a spectrum, they are also highly allied.

13. How are music and architecture allied?

- a. Music and architecture are purely and highly creative.
- b. Music and architecture are more re-creative than creative; thus they offer less creative independence to the artist as he takes his subject ready made.
- c. Music and architecture are independent of their natural forms so as to be effective.
- d. Architecture is frozen music.
- e. all of the above

PASSAGE – 4

Other more or less popular opinions of the way to determine right or wrong are found to be no more satisfactory. Many believe that the question of whether an act is right or wrong is to be settled by a religious doctrine; but the difficulties are still greater in this direction. First of all, this involves a thorough and judicial inquiry into the merits of many, if not all, forms of religion, an investigation which has never been made, and from the nature of things cannot be made. The fact is, that one's religious opinions are settled long before he begins to investigate and quite by other processes than reason. Then, too, all religious precepts rest on interpretation, and even the things that seem the plainest have ever been subject to manifold and sometimes conflicting construction. Few if any religious commands can be, or ever were, implicitly relied on without interpretation. The command, "Thou shalt not kill," seems plain, but does even this furnish an infallible rule of conduct?

Of course this commandment could not be meant to forbid killing animals. Yet there are many people who believe that it does, or at least should. No Christian state makes it apply to men convicted of crime, or against killing in war, and yet a considerable minority has always held that both forms of killing violate the commandment. Neither can it be held to apply to accidental killings, or killings in self-defense, or in defense of property or family. Laws, too, provide all grades of punishment for different kinds of killing, from very light penalties up to death. Manifestly, then, the commandment must be interpreted, "Thou shalt not kill when it is wrong to kill," and therefore it furnishes no guide to conduct. As well say: "Thou shalt do nothing that is wrong." Religious doctrines do not and clearly cannot be adopted as the criminal code of a state.

In this uncertainty as to the basis of good and bad conduct, many appeal to "conscience" as the infallible guide. What is conscience? It manifestly is not a distinct faculty of the mind, and if it were, would it be more reliable than the other faculties? It has been often said that some divine power implanted conscience in every human being. Apart from the question of whether human beings are different in kind from other organisms, if conscience has been placed in man by a divine power, why have not all peoples been furnished with the same guide? There is no doubt that all men of any mentality have a conscience; a feeling that certain things are good, and certain other things are bad. This conscience does not affect all the actions of life, but probably the ones which to them are the most important. It varies, however, with the individual.

14. What is the central idea of the passage?

- a. Religion cannot be the right guide to the understanding of the right and wrong in the world, nor can conscience be
- b. Religion as given in the doctrines lacks sanctity in terms of clarity of thought, idea and purpose and thus cannot be interpreted to apply to separate right action from wrong; conscience loses sanctity due to selectivity
- c. Judgment of right from wrong cannot be brought under the purview of religion and conscience.
- d. Religion and conscience are inadequate guides as to the judgment of right and wrong
- e. Religion lacks universality because its laws cannot be applied to life's judgments regarding right and wrong; conscience, because it is not a constant quality, also fails

15. What is the meaning of 'religion' in the context of the passage?

- a. Religion as interpreted by the masses
- c. Religion as preached by its proponents
- e. None of the above
- b. Religion as given in its numerous tenets
- d. Religion as accepted by the majority of the masses

16. The author is most likely:

- a. a criminal judge.
- b. an independent thinker
- c. an atheist
- d. a newspaper reporter
- e. a socialist.

17. What is the import of the line 'conscience as the infallible guide'?

- a. Conscience guides the actions of man
- b. Conscience is the protector of the morality of man
- c. Conscience is the language of morality
- d. Conscience manifests moral laws in man
- e. Conscience is the filter that discerns right from wrong

Workshop 8

DIRECTIONS: Read the passage carefully and chose the best answer to each question. The questions are to be answered on the basis of what is stated or implied in the passage.

PASSAGE 1

But man is not destined to vanish. He can be killed, but he cannot be destroyed, because his soul is deathless and his spirit is irrepressible. Therefore, though the situation seems dark in the context of the confrontation between the superpowers, the silver lining is provided by amazing phenomenon that the very nations which have spent incalculable resources and energy for the production of deadly weapons are desperately trying to find out how they might never be used. They threaten each other, intimidate each other and go to the brink, but before the total hour arrives they withdraw from the brink.

1. The main point from the author's view is that
 - (a) Man's soul and spirit can not be destroyed by superpowers.
 - (b) Man's destiny is not fully clear or visible.
 - (c) Man's soul and spirit are immortal.
 - (d) Man's safety is assured by the delicate balance of power in terms of nuclear weapons.
 - (e) Human society will survive despite the serious threat of total annihilation.

2. The phrase 'Go to the brink' in the passage means

Retreating from extreme danger.	(d) Declare war on each other.
Negotiate for peace.	(e) Commit suicide.
(c) Advancing to the stage of war but not engaging in it.	

3. In the author's opinion
 - (a) Huge stockpiles of destructive weapons have so far saved mankind from a catastrophe.
 - (b) Superpowers have at last realized the need for abandoning the production of lethal weapons.
 - (c) Mankind is heading towards complete destruction.
 - (d) Nations in possession of huge stockpiles of lethal weapons are trying hard to avoid actual conflict.
 - (e) There is a Silverlining over the production of deadly weapons.

4. 'Irrepressible' in the second line means

(a) incompatible	(b) strong	(c)oppressive	(d) unrestrainable	(e) unspirited
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5. A suitable title for the above passage is

Destruction of mankind is in evitable.	(b) Man's desire to survive inhibits use of deadly weapons.
Mounting cost of modern weapons.	(d) Threats and intimidation between super power
Cowardly retreat by man	

PASSAGE 2

The Food and Drug Administration has formulated certain severe restrictions regarding the use of antibiotics, which are used to promote the health and growth of meat animals. Though the different types of medicines mixed with the fodder of the animals kills many microorganisms, it also encourages the appearance of bacterial strains, which are resistant to anti-infective drugs.

It has already been observed that penicillin and the tetracyclines are not as effective therapeutically as they once used to be. This resistance to drugs is chiefly caused due to tiny circlelets of genes, called plasmids, which are transferable between different species of bacteria. These plasmids are also one of the two kinds of vehicles on which molecular biologists depend on while performing gene transplant experiments. Existing guidelines also forbid the use of plasmids, which bear genes for resistance to antibiotics, in the laboratories. Though congressional debate goes on as to whether these restrictions need

to be toughened with reference to scientists in their laboratories, almost no congressional attention is being paid to an ill advised [agricultural](#) practice, which produces deleterious effects.

6. In the present passage, the author's primary concern is with
- The discovery of methods, which eliminate harmful microorganisms without generating drug-resistant bacteria.
 - Attempting an explanation of the reasons for congressional inaction about the regulation of gene transplant experiments.
 - Portraying a problematic agricultural practice and its serious genetic consequences.
 - The verification of the therapeutic ineffectiveness of anti-infective drugs.
 - Evaluation of the recently proposed restrictions, which are intended to promote the growth of meat animals.
7. As inferred from the above passage, the mutual transfer of plasmids between different bacteria can result in which of the following?
- Microorganisms, which have an in-built resistance to drugs.
 - Therapeutically useful circlets of genes.
 - Penicillin like anti-infective drugs.
 - Viruses used by molecular biologists.
 - Carriers for performing gene transplant experiments.
8. According to the above passage the author believes that those who favor the stiffening of restrictions on gene transplant research should logically also
- Approve and aid experiments with any plasmids except those, which bear genes for antibiotic resistance.
 - Inquire regarding the addition of anti-infective drugs to livestock feeds.
 - Oppose the using of penicillin and [tetracyclines](#) in order to kill microorganisms.
 - Agree to the development of meatier live-stock through the use of antibiotics
 - Approve of congressional debate and discussion regarding science and health issues.

PASSAGE 3

Roger Rosenblatt's book "Black [Fiction](#)", manages to alter the approach taken in many previous studies by making an attempt to apply literary rather than sociopolitical criteria to its subject. Rosenblatt points out that criticism of Black writing has very often served as a pretext for an expounding on [Black history](#). The recent work of Addison Gayles, passes a judgement on the value of Black fiction by clearly political standards, rating each work according to the ideas of Black identity, which it propounds.

Though fiction results from political circumstances, its author reacts not in ideological ways to those circumstances, and talking about [novels](#) and stories primarily as instruments of ideology circumvents much of the fictional enterprise. Affinities and connections are revealed in the works of Black fiction in Rosenblatt's literary analysis; these affinities and connections have been overlooked and ignored by solely [political studies](#).

The writing of acceptable criticism of Black fiction, however, presumes giving satisfactory answers to quite a few questions. The most important of all, is there a sufficient reason, apart from the racial identity of the authors, for the grouping together of Black authors? Secondly, what is the distinction of Black fiction from other modern fiction with which it is largely contemporaneous? In the work Rosenblatt demonstrates that Black fiction is a distinct body of writing, which has an identifiable, coherent literary tradition. He highlights recurring concerns and designs, which are independent of chronology in Black fiction written over the past eighty years. These concerns and designs are thematic, and they come form the central fact of the predominant White culture, where the Black characters in the novel are situated irrespective of whether they attempt to conform to that culture or they rebel against it.

Rosenblatt's work does leave certain aesthetic questions open. His thematic analysis allows considerable objectivity; he even clearly states that he does not intend to judge the merit of the various works yet his reluctance seems misplaced, especially since an attempt to appraise might have led to interesting results. For example, certain novels have an appearance

of structural diffusion. Is this a defeat, or are the authors working out of, or attempting to forge, a different kind of aesthetic? Apart from this, the style of certain Black novels, like “Jean Toomer’s Cane”, verges on expressionism or surrealism; does this technique provide a counterpoint to the prevalent theme that portrays the fate against which Black heroes are pitted, a theme usually conveyed by more naturalistic modes of expressions?

Irrespective of such omissions, what Rosenblatt talks about in his work makes for an astute and worthwhile study. His book very effectively surveys a variety of novels, highlighting certain fascinating and little-known works like James Weldon Johnson’s “Autobiography of an Ex-Coloured Man”. Black Fiction is tightly constructed, and levelheaded and penetrating criticism is exemplified in its forthright and lucid style.

9. The author of the passage raises an objection to criticism of Black fiction like that by Addison Gayle as it
 - (a) Highlights only the purely literary aspects of such works.
 - (b) Misconceive the ideological content of such fiction.
 - (c) Miscalculate the notions of Black identity presented in such fiction.
 - (d) Replaces political for literary criteria in evaluating such fiction.
 - (e) Disregards the reciprocation between Black history and Black identity exhibited in such fiction.

10. The primary concern of the author in the above passage is
 - (a) Reviewing the validity of a work of criticism.

- (b) Comparing various critical approaches to a subject.
 - (c) Talking of the limitations of a particular kind of criticism
 - (d) Recapitulation of the major points in a work of criticism
 - (e) Illustrating the theoretical background of a certain kind of criticism.

11. The author is of the opinion that Black Fiction would have been improved had Rosenblatt:
 - (f) Undertaken a more careful evaluation of the ideological and historical aspects of Black Fiction
 - (g) Been more objective in his approach to novels and stories by Black authors
 - (h) Attempted a more detailed exploration of the recurring themes in Black fiction throughout its history
 - (i) Established a basis for placing Black fiction within its own unique literary tradition
 - (j) Calculated the relative literary merit of the novels he analyzed thematically.

12. Rosenblatt’s discussion of Black Fiction is

(a) Pedantic and contentious	(b) Critical but admiring	(c) Ironic and deprecating
(d) Argumentative but unfocused	(e) Stilted and insincere.	

13. From the following options, which does the author not make use of while discussing Black Fiction?

(a) Rhetorical questions	(b) Specific examples	(c) Comparison and contrast
(d) Definition of terms	(e) Personal opinion.	

14. The author makes a reference to James Weldon Johnson’s Autobiography of an Ex-colored Man most probably to

(a) Highlight the affinities between Rosenblatt’s method of thematic analysis and earlier criticism	(b) Elucidate regarding the point made regarding expressionistic style earlier in the passage
(c) Qualify the assessment of Rosenblatt’s book made in the first paragraph of the passage	
(d) Demonstrate the affinities among the various Black novels talked of by Rosenblatt’s literary analysis	
(e) Present a specific example of one of the accomplishments of Rosenblatt’s work.	

PASSAGE 4

Everyone conforms to infancy, infancy conforms to nobody, so that one babe commonly makes four or five out of the adults who prattle and play to it. So God has armed youth and puberty and manhood no less with its own piquancy and charm, and made it enviable and gracious and its claims not to be put by, if it will stand by itself. Do not think the youth has no force, because he cannot speak to you and me. Hark! In the next room his voice is sufficiently clear and emphatic. It seems he knows how to speak to his contemporaries. Bashful or bold, then, he will know how to make us seniors very unnecessary.

The healthy attitude of human nature can be seen in the nonchalance of boys who are sure of a dinner, and would disdain as much as a Lord to do or say aught to conciliate one. A boy is in the parlor what the pit is in the playhouse; independent, irresponsible, looking out from his corner on such people and facts as pass by, he tries and sentences them on their merits, in the swift, summary way of boys, as good, bad, interesting, silly, eloquent, troublesome. He never cumbers himself regarding consequences, about interests and he gives an independent, genuine verdict. You should court him: he will not court you. But the man is, as it were, clapped into jail by his consciousness. As soon as he has once acted or spoken with éclat, he is a committed person, watched by the sympathy or the hatred of hundreds, whose affections must now enter into his account. There is no lethe for this. Ah, that he could pass again into his neutrality.

These are the voices, which we hear in solitude, but they grow faint and inaudible as we enter into the world. Everywhere society is conspiring against the manhood of every one of its members. Society is a joint stock company, in which members agree, for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most requests is conformity. It is averse to self-reliance. What it loves is names and customs and not realities and creators.

Whosoever is a man has to be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that to this; the only right is what is after my constitution, the only right is what is after me constitution, the only wrong what is against it. A man is to carry himself in the presence of all opposition as if every thing were titular and ephemeral but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken individual affects and sways me more than is right. I ought to go upright and vital, and speak the rude truth in all ways.

I shun father and mother and wife and brother, when my genius calls me. I would write on the lintels of the doorpost, whim. I hope it is somewhat better than whim at last, but we cannot spend the day in explanation. Except me not to show cause why I seek or why I exclude company. Then, again, do not tell me, as a good man did not to-day, of my obligation to put all poor men in good situations. Are they my poor? I tell thee, thou foolish philanthropist, that I grudge the dollar, the time, the cent, I give to such men as do not belong to me and to whom I do not belong. There is a class of person to whom by all spiritual affinity I am bought and sold; for them I will go to prison, if need be; but your miscellaneous popular charities; the education at [collage](#) of fools; the building of meeting i.e. house to the vain end to which many now stand; alms to sots; and the thousandfold Relief Societies; - though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar which by and by I shall have the manhood to withhold.

If you refuse to conform, you can experience the displeasure of the world. Hence, a man should know how to estimate a sour face. The bystanders look askance on him in the public street or in the friend's parlor. In case this aversion originates from contempt and resistance similar to his own, it might result in a sad countenance; but the sour faces of the multitude, like their sweet faces, have no deep cause, but are caused by reasons as diverse as the direction of the wind and what he reads in the newspapers. Yet is the discontent of the multitude more formidable than that of the senate and the collage. Another factor, which frightens us from self trust in our consistency; a reverence for our past act or word, because the eyes of others have no other data for computing our orbit than our past acts, and we are loath to disappoint them. But why should you keep your head over your shoulder? Why drag about this corpse of your memory, lest you contradict somewhat you have stated in this or that public place? Suppose you should contradict yourself; what then?

This is a rather silly consistency in our minds, which is adored by little statesmen and philosophers and divines. Uniformly a great soul has almost nothing to do, he could just occupy himself with his shadow on the wall. Speak what you think now in hard words; and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. "Ah, so you shall be sure to be misunderstood." - Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. What can be considered to be truly great is to be misunderstood.

15. Which of the following statements would best describe the main theme of the above passage?

- (a) "A foolish consistency is the hobgoblin of little mind."
- (b) "Eternal youth means eternal independence."
- (c) "Whosoever would be a man must be a nonconformist."
- (d) "[Colleges](#) are designed to educate fools."

(e) "Infancy conforms to nobody."

16. When is the period during which we are most nonconformist?

- (a) infancy (b) puberty (c) youth (d) manhood (e) old age

17. In his statement "What can be considered to be truly great is to be misunderstood" the author means

- (a) One should refrain from saying, what one exactly means
- (b) Being misunderstood, equals being great
- (c) All great man have always been misunderstood
- (d) It is seldom, that nice people succeed
- (e) Even though a person might be considered inconsistent, he shouldn't hesitate to change his mind if he feels the need to.

18. As inferred from the passage, the refusal of young people to cater to accept public opinion is

- (a) A feature of the rebelliousness of youth
- (b) A healthy attitude of human nature
- (c) Part of growing up
- (d) A manifestation of deep- seated immaturity
- (e) Simply bad manners

19. "Society is a joint-stock company etc." is one way which the author shows

- (a) The anti-culture attitude of the public
- (b) Society is highly organized and structured
- (c) The self-rejection of society
- (d) the lack of room for solitude in our world
- (e) The public's interest in the stock market

20. "I would write on the lintels of the doorpost, whim." What does the author mean by this statement?

- (a) That one should renounce his immediate family
- (b) That signposts have an important educational function in our society
- (c) That an impulsive action may have a subsequent rational explanation
- (d) That one must never be held responsible for what one says and does
- (e) That everyone should do foolish things occasionally

Workshop 9

Passage 1

It is improbable that more nonsense has been written about aesthetics than about anything else: the literature of the subject is not large enough for that. It is certain, however, that about no subject with which I am acquainted has so little been said that is at all to the purpose. The explanation is discoverable. He who would elaborate a plausible theory of aesthetics must possess two qualities - artistic sensibility and a turn for clear thinking.

Without sensibility a man can have no aesthetic experience, and, obviously, theories not based on broad and deep aesthetic experience are worthless. Only those for whom art is a constant source of passionate emotion can possess the data from which profitable theories may be deduced; but to deduce profitable theories even from accurate data involves a certain amount of brain-work, and, unfortunately, robust intellects and delicate sensibilities are not inseparable. As often as not, the hardest thinkers have had no aesthetic experience whatever. I have a friend blessed with an intellect as keen as a drill, who, though he takes an interest in aesthetics, has never during a life of almost forty years been guilty of an aesthetic emotion. So, having no faculty for distinguishing a work of art from a handsaw, he is apt to rear up a pyramid of irrefragable argument on the hypothesis that a handsaw is a work of art. This defect robs his perspicuous and subtle reasoning of much of its value, for it has ever been a maxim that faultless logic can win but little credit for conclusions that are based on premises notoriously false. Every cloud, however, has its silver lining, and this insensibility, though unlucky in that it makes my friend incapable of choosing a sound basis for his argument, mercifully blinds him to the absurdity of his conclusions while leaving him in full enjoyment of his masterly dialectic.

People who set out from the hypothesis that Sir Edwin Landseer was the finest painter that ever lived will feel no uneasiness about an aesthetic which proves that Giotto was the worst. So, my friend when he arrives very logically at the conclusion that a work of art should be small or round or smooth, or that to appreciate fully a picture you should pace smartly before it or set it spinning like a top, cannot guess why I ask him whether he has lately been to Cambridge, a place he sometimes visits. On the other hand, people who respond immediately and surely to works of art, though, in my judgement, more enviable than men of massive intellect but slight sensibility, are often quite as incapable of talking sense about aesthetics. Their heads are not always very clear. They possess the data on which any system must be based; but, generally, they want the power that draws correct inferences from true data.

Having received aesthetic emotions from works of art, they are in a position to seek out the quality common to all that have moved them, but, in fact, they do nothing of the sort. I do not blame them. Why should they bother to examine their feelings when for them to feel is enough? Why should they stop to think when they are not very good at thinking? Why should they hunt for a common quality in all objects that move them in a particular way when they can linger over the many delicious and peculiar charms of each as it comes? So, if they write criticism and call it aesthetics, if they imagine that they are talking about art when they are talking about particular works of art or even about the technique of painting, if, loving particular works they find tedious the consideration of art in general, perhaps they have chosen the better part. If they are not curious about the nature of their emotion, nor about the quality common to all objects that provoke it, they have my sympathy, and, as what they say is often charming and suggestive, my admiration too. Only let no one suppose that what they write and talk is aesthetics; it is criticism, or just "shop".

The starting-point for all systems of aesthetics must be the personal experience of a peculiar emotion. The objects that provoke this emotion we call works of art. All sensitive people agree that there is a peculiar emotion provoked by works of art. I do not mean, of course, that all works provoke the same emotion. On the contrary, every work produces a different emotion. But all these emotions are recognisably the same in kind; so far, at any rate, the best opinion is on my side. That there is a particular kind of emotion provoked by works of visual art, and that this emotion is provoked by every kind of visual art, by pictures, sculptures, buildings, pots, carvings, textiles, etc., etc., is not disputed. I think by anyone capable of feeling it. Tills emotion is called the aesthetic emotion; and if we can discover some quality common and peculiar to all the objects that provoke it, we shall have solved what I take to be the central problem of aesthetics. We shall have discovered the essential quality in a work of art, the quality that distinguishes works of art from all other classes of objects.

1. Which of the following is true in the context of the passage?
 - I. Some people possess the ability to respond immediately to works of art.
 - II. The people who possess the ability to respond immediately to works of art are the ones who are best suited to write about aesthetics.
 - III. The people who possess the ability to respond immediately to works of art are the ones who are best suited to write

1. I only 2. I & II I & III 4. III only

2. The person who calls the handsaw a work of art is
 1. Highly enamoured by his reasoning to be aware of how erroneous his conclusions are.
 2. Knows that though his reasoning is impeccable the conclusions derived there from are faulty.
 3. Knows that his reasoning is based upon a faulty premise and hence the conclusions are erroneous.
 4. Just a Simpleton of low intelligence who knows not what art is all about
3. According to the author what is the central problem of aesthetics?
 1. To define what is aesthetics and its relation to society at large
 2. To define aesthetics and separate it from criticism of art.
 3. To find some quality that is present in all the works of art that generates some emotion.
 4. It is a problem that has long evaded a definition
4. When the author mentions Cambridge, he probably assumes,
 1. that all the people at Cambridge are sensitive people.
 2. that Cambridge is a centre of intelligence and would seldom produce people with high sensitivity
 3. that Cambridge is a centre of learning all about aesthetics.
 4. that Cambridge is not at all a good place to be in

Ask any power system engineer about renewable energy and you are likely to be told that it doesn't deliver "base-load" power. In other words, renewable energy can't be relied upon to provide power 24 hours a day, seven days a week: wind doesn't always spin the turbines on the hill, the sun cannot shine on solar power stations at night, and even hydroelectricity can run short if the rains don't come.

The inherently erratic behavior of the major renewable energy technologies presents serious problems for power system planners. It limits how much of these types of renewable power can usefully be fed into the world's electricity grids. After all, consumers expect power always to be available.

The engineering solution is to keep a large amount of reliable base-load power as a major component of the generating mix and supplement this with “peaking plants” that can be brought on-line when needs arise. This peaking capacity is built around hydroelectric systems in some countries, but usually it is based on burning fossil fuels such as gas, diesel, or fuel oils.

The base-load power, too, is predominantly based on fossil fuels, with around 39% of global electricity generation sourced from burning coal. In some countries, nuclear power has been seen as an answer, but deposits of high-grade nuclear fuel worldwide appear to be limited, and the long-term costs of waste storage and plant decommissioning are high.

The challenge, then, is to reduce our current reliance on fossil and nuclear fuels for base-load power. The answer may be under our feet.

Earth is an extraordinarily hot planet. Six thousand kilometers below the surface, the planet's core is as hot as the surface of the sun. Yet, even at shallow depths, useful temperatures for power generation are often available. This "conventional" geothermal energy has been used to generate reliable base-load electricity for more than 100 years, and is now used in many countries including Italy, Iceland, Japan, New Zealand, and the western United States.

The technology is well established, and the track record of reliable power generation includes more than 9000 megawatts of generating capacity. But conventional geothermal power requires a natural source of large quantities of steam or hot water, and such sources are usually found only in volcanic regions, which rules out its use in large parts of the world.

More tantalizing for humanity's need for widely available, clean base-load power is the non- conventional geothermal energy called "hot dry rocks;" or HDR. With HDR, useful heat is present in rocks only a few kilometers below the Earth's surface. But, with no natural steam or hot water to bring the energy to the surface, an engineered solution is needed, and, during the past 35 years, more than \$600 million has been spent worldwide devising one.

The concept is beguilingly simple: drill at least two boreholes five kilometers deep, inject cold water into one, pass it through the hot rocks, and then bring it back to the surface, where the energy is removed in a power station. Then re-inject

the now cooled water for another pass through the subsurface. Only the heat is extracted at the surface, and everything else that is brought up to the surface is re-injected again, eliminating waste.

But it is the economics of HDR geothermal that will eventually determine its long-term role, because deep boreholes are expensive to drill, and their costs must be met before power stations can begin to generate electricity. The shallower the heat resources and the cheaper the capital, the more competitive an HDR project will be. The rising costs of fossil and fossil fuels will also make HDR more compelling, since the long-term economics of geothermal power is effectively quarantined from fuel price movements.

Deposits of hot dry rocks are common, and large amounts of heat are within reach in many places. But the science and engineering of HDR has been challenging, and it is only now that the first power stations are emerging. A small power station is operating in Landau, Germany, and others are under construction in France and Australia.

These first power stations will develop the operational and financial performance histories that will be necessary before HDR geothermal energy can begin making an impact on world energy supplies. Re-engineering humanity's power systems is going to be an expensive undertaking, regardless of what mix of technologies are used, and the chosen systems will have to be reliable and widely available.

The road to HDR geothermal energy has been long and expensive, but, like all developing technologies, the basic research and development had to be done before commercial development could follow. With power stations now being built, the signs are bright for widespread use of geothermal energy to generate clean, emissions-free base-load power.

5. According to the passage, which of the following is a major source currently used to deliver "base load" power?

1. Wind turbines
2. Hydroelectric power systems
3. Solar energy
4. Thermal power stations
5. None of these

6. It can inferred from the passage that conventional geothermal power stations are located in

1. Areas where wind energy is unreliable as 'base load' power source.
2. Areas where 'peaking plants' are based on fossil fuels.
3. Volcanic regions.
4. Areas where hydraulic systems are dependent on rain.
5. None of these

7. According to the passage, why is it necessary to reduce our current reliance on fossil and fossil fuels?

1. 39% of global electricity generation is currently sourced from fossil fuels.
2. Nuclear power is sometimes unreliable for 'peaking plants'.
3. 1 and 2.
4. Renewable energy sources are unlikely to deliver reliable 'base load' power.
5. None of these

8. If geothermal power plants have to become widespread, it is the author's position that

1. They will have to depend heavily on engineered solutions.
2. They will have to be in volcanic areas.
3. They will have to bore holes 6000 km deep.
4. They will have to be near large water bodies.
5. None of the above.

9. Why does the author state that HDR geothermal energy as alternative energy is a compelling source?

1. It is insulated from fuel price movements.
2. Large amounts of heat are within the reach in many places.
3. I is reliable and widely available.
4. It would generate clean, emission-free, base-load power.
5. All of the above

Passage 3

When I started working during the late 1960s and early '70s I was the proud owner of a slide rule. I was a low-mileage model, as I only knew how to work out percentages on it, but even that was better than struggling with long multiplication or logarithms to do the same work as some of my colleagues were wont to do.

The point is that this was only three decades ago, and the pocket calculator had still not been invented. I remember, in the early 1970s, sitting in a meeting in the viewing room of the advertising agency I worked for, taking part in a discussion with our client, Proctor and Gamble on whether the commercial which had just been approved should be shot in black-and-white, or colour. The discussion, as with most discussions with that client, was long and carefully articulated on both sides. The agency, of course, looked to the future, and argued strongly for colour. We were finally overruled, on the grounds that there were still too few colour TV sets in existence for it to be worth the extra investment in colour film.

At the same period, I recall the excitement of the company's first computer being delivered. The account's office window was temporarily removed, while the computer was swung into place by a crane especially hired for the purpose. The computer power was probably less than a Personal Organizer. Not only was colour television a rarity, and the personal computer still some way off, other everyday objects had still to be invented, like the digital watch or the camcorder. How we existed without such basic everyday tools I now find hard to imagine. The truth is that we and our parents and grandparents before us and their forebears before them stretching back over the past two centuries - have seen and accommodated huge technical advances and social changes. Many of these changes have not only been big they've been fast.

10. The MOST APPROPRIATE title for the above passage could be
 - a. "Changes since the 1960s" b. "Accepting change"
 - c. "Change and obsolescence" d. "The changing world"
11. Which of the following statements is MOST ACCURATE in terms of the passage above?
 - a. Colour commercial was ruled out because colour photography was in its infancy
 - b. An office window had to be dismantled so as to put the computer inside
 - c. The digital camcorder had not yet been invented in the 1970s
 - d. Slide rules could calculate percentages, multiplication and logarithms
12. Which of the following inferences is the MOST APPROPRIATE as per the passage above?
 - a. Change is a process of struggling against existing ideas
 - b. The world has changed rapidly since the 1960's and 70's
 - c. Change is exciting, especially in the field of technology
 - d. The world has been changing significantly for a long time

Passage 4

To make effective decisions, all we have to do is to out-think our opponent. Our decision needs to be better than his, that's all. There is no need to be perfect. The mistake we make is to think through our intellect. If we ask any successful business leader or CEO these days about what has made them so successfully, again and again they claim that their success came from something beyond their intellect; something beyond logic and facts; something that gave them the intelligence and guts to take effective decisions. It is simply the intuitive power within them that has helped them make these effective decisions.

We can tune into intuition as part of our regular life. The question therefore is not whether intuition is an inborn quality, but whether we can make ourselves intuitive. When we step into the present, we step out of time-bound awareness. We step beyond tension. Our body stooches producing adrenaline. Time-bound awareness is mass, which is solid. Non time-bound awareness is pure energy, liquid, dynamic, bubbling and creative. We step out of our boundaries. We become free. We become free. We become intuitive. When our thoughts stop, our present vision extends into the past and the future. We become free of time and space constraints. When we meditate deeply, we become intuitive, and can reach cosmic intelligence or enlightenment.

13. Which of the following statements CANNOT be directly inferred from the above passage?
 - a. Effective decisions are not necessarily perfect decisions
 - b. Successful CEOs have intuitive powers
 - c. To be intuitive, we have to step out of our time-boundaries
 - d. Meditation helps us take effective decisions

14. The MOST APPROPRIATE title for the passage might be
- a. “Beyond intuitive boundaries”
 - b. “Intuition, the key to effective decisions”
 - c. “Intuitive reasoning”
 - d. None of these

15. According to the passage, a successful business leader.
- a. relies mostly on logic and facts
 - b. is more intelligent than his / her opponents
 - c. take effective decisions
 - d. is free of time and space constraints

Visualisation is the three-dimensional, multicoloured, singing-and-dancing version of affirmations that enables the subconscious to prefigure future achievement of success. It is a basic and fundamental human attribute, and one that can literally be the difference between surviving and not surviving.

When Victor Frankly, the Freudian psychologist, was examining the discriminating factors that enabled him, and many like him, to survive in the hell of the Nazi concentration camps, the key factor was the ability to visualise. All survivors had a vision of something beyond their current suffering, something more worthwhile, and something worth hanging on for. This underlines the importance of each individual having a vision of something, outside and larger than herself, that gives her life some meaning. The very existence of a mission lifts the eyes to something more meaningful and enduring - and in so doing provides something to life for - at times when quiet surrender could be an attractive option. Such a vision gives a further reason d’eter for integrity, by providing a purpose that binds together the core values that make up self-worth.

One of the most powerful - and difficult to achieve - applications of visualisation is to focus your mind daily on the person you intend to become. Create a clear mental picture of that person - and see it in full colour, and add sounds and smells, if they are appropriate. The emotional values you add to the visualisation are vital in making the full connection to your subconscious, which acts only on thoughts that are mixed with emotions. These techniques are, of course, widely valued in fields like sport and business, where the peak performers are nearly all visualisers. They all see, feel, and fully experience their success before they achieve it.

16. Which of the following statements, in the light of the above passage, is NOT correct?
- a. Visualisation is the affirmation of the subconscious
 - b. Visualisation is three dimensional, multicoloured and auditory
 - c. Visualisation is a basic and fundamental quality of human mind
 - d. Visualisation can make a significant difference in terms of our very existence
17. The above passage DOES NOT deal with
- a. uses of visualisation
 - b. quality of visualisation
 - c. techniques of visualisation
 - d. illustrations of visualization
18. Which of the following observations CANNOT be directly inferred from the above passage?
- a. Concentration camp survivors visualised beyond their current suffering
 - b. Emotional values help one’s subconscious to connect to visualisation
 - c. Visualisation involves the ability to focus on the person you want to become
 - d. The existence of a goal beyond one’s current situation gives one a sense of purpose
19. “Reason d’etre” as it is used in the above passage means.
- a. the most important need
 - b. the most important inference
 - c. the most important consequence
 - d. the most important reason

Workshop 10

Passage 1

One key element of Kantian ethics is the idea that the moral worth of any action relies entirely on the motivation of the agent: human behaviour cannot be said good or bad in light of the consequences it generates, but only with regards to what moved the agent to act in that particular way. Kant introduces the key concept of duty to clarify the rationale underpinning of his moral theory, by analyzing different types of motivation. First of all individuals commit actions that are really undertaken for the sake of duty itself, which is, done because the agent thinks they are the right thing to do. No consideration of purpose of the action matters, but only whether the action respects a universal moral law. Another form of action (motivation) originates from immediate inclination: Everyone has some inclinations, such as to preserve one's life, or to preserve honour. These are also duties that have worth in their own sake. But acting according to the maxim that these inclinations might suggests-such as taking care of one's own health lacks for Kant true moral worth. For example, a charitable person who donates some goods to poor people might do it following her inclination to help the others- that is, because she enjoys helping the others. Kant does not consider it as moral motivation, even if the action is in conformity with duty. The person acting from duty would in fact donate to the other because she recognizes that helping the others is her moral obligation. Final type of motivation suggested by Kant include actions that can be done in conformity with duty, yet are not done from duty, but rather as a mean to some further end. In order to illustrate this type of motivation, Kant provides the following example. A shopkeeper who does not overcharge the inexperienced customer and treats all customers in the same way certainly is doing the right thing-that is, acts in conformity with duty- but we cannot say for sure that he is acting in this way because he is moved by the basic principles of honesty: "It is his advantage that requires it". Moreover, we cannot say that he is moved by an immediate inclination toward his customers, since he gives no preference to one with respect to another. Therefore, concludes Kant, "His action was done neither from duty nor from immediate inclination but merely for purposes of self-interest.

1. Consider the following examples
 - (a) Red Cross volunteer who donates blood every year to thank an anonymous donor who saved the life of his mother some time back.

A voluntary organization which conducts regular blood donation camps to improve its legitimacy.

As per the passage, correct statement(s) related to the above examples would be:

The source of motivation for both examples is same.

Individuals may commit actions for reasons beyond duty.

Both examples illustrate the concept of moral worth.

- | | | |
|---------------------|---------------------|-------------------|
| 1. Option I only | 2. Option II only | 3. Options I & II |
| 4. Options III only | 5. Options II & III | |

2. Which of the following inferences would be against the ideas in the passage?

Kantian ethics considers the moral worth of an inclination on the basis of its consequences.

Actions motivated by the inclination of an individual lacks moral worth.

Elements of moral obligation reduces the moral worth of a duty, which has some worth in itself.

- | | | |
|---------------------|---------------------|--------------------|
| 1. Option I only | 2. Options I & II | 3. Options II only |
| 4. Options III only | 5. Options II & III | |

Passage 2

Demography of organizations, also called population ecology is an interesting field. It proposes that organizational mortality processes depend upon the age and size of the organization, as well as on characteristics of populations and environments. Moreover, there is evidence of an imprinting process-meaning that environmental conditions at certain early phases in an organization's development have long-term consequences. In particular, organizations subject to intense competition have elevated mortality hazards at all ages. A central theme is structural inertia, the tendency for organizations to respond slowly relative to the speed of environmental change. A central argument holds that the inertia derives from the very characteristics that make organizations favoured actors in modern society in terms of reliability and (formal) accountability. It follows that changes in an organisation's core features are disruptive and increase mortality hazards, at least in the short-run. Research on this subject tends to support this view. The concept of niche provides a framework for

relating environmental variations and competition to population dynamics and segmentation. Much empirical work examines the niches of organizational population in terms of dimensions of social, political and economic environments. Most research in this field builds on theories of resource partition and of density dependence. Resource-partitioning theory concerns the relationship between increasing market concentration and increasing proliferation of specialists in mature industries. The key implication of this theory concerns the effects of concentration on the viability of specialist organizations (those that seek to exploit a narrow range of resources) . The theory of density-dependent organizations evolution synthesizes ecological and institutional processes. It holds that growth in the number of organizations in a population (density) drives processes of social legitimatization and competition that, in turn shape the vital rates.

3. Recently it was reported that Indian textile sector was not doing well. If the ideas contained in the passage are agreed to, then which of the following could be the possible reasons (s).

1. All Indian firms are as old as international firms.
2. Indian textile firms are dispersed all over the country, with most of them also having international presence.
3. Textile firms in India were subjected to trade union activity in the period from 1960s to 1980s.

1. 1 2. 2 3. 3 4. 1 and 2 5. 1, 2 and 3

4. Most top-notch business consultants recommend changing the entire configuration of an organization's strategy, structure and systems. If the ideas contained in the passage are agreed to, then such a recommendation:

1. tends to rejuvenate the organization.
2. tends to make the organization more aligned to the external environment.
3. tends to increase the competitiveness of the organization by redefining its core competence.
4. tends to increase the vulnerability of the organization.
5. tends to make the organization industry leader by reformulating its niche.

5. Consider the following: "Tata steel, one of biggest steel makers in the world, was born in Jamshedpur, If above passage is true, then it can be concluded that location of Tata Steel has been one of the reasons for its success.

1. The conclusion is false.
2. This is a farfetched conclusion
3. This is a valid conclusion.

1. 1 only 2. 2 only 3. 3 only 4. 1 and 2 5. 2 and 3

6. "Tata Steel, one of biggest steel makers in the world, was born in Jamshedpur. The very success of Tata Steel could lead to its failure and hence the challenge for Tata Steel is to recognize its strengths that made it successful in initial conditions and stick to them."

1. This is a valid conclusion.
2. The conclusion is contrary to the ideas described in the passage.
3. The conclusion is an internally contradictory.

1. 1 only 2. 2 only 3. 3 only 4. 1 and 2 5. 2 and 3

7. Identify the correct sentence from the options given below:

1. If XAT aspirants had not taken so long checking each question before attempting the next question they might not have run out of time.
2. If XAT aspirants had taken so long checking each question before attempting the next question they might not have run out of time.
3. Had XAT aspirants not took so long checking e very question before attempting the next question they might not have run out of time.
4. IF XAT aspirants had took so long checking each and every question before attempting the next question they might not have run out of time.
5. Had XAT aspirants not taken so long checking all questions before attempting the next question they might not have run out of time.

Passage 3

The Green's success has clear policy implications, especially on issues of nuclear power, ecological tax reform and citizenship rights. But success also has implications for green parties themselves. Greens have always faced a unique 'strategic conundrum' arising from their unique beliefs and movement roots. Put simply, how can they reconcile their

radical alternative politics with participation in mainstream or 'grey' parliamentary and government structures? Throughout the 1990s most green parties shed their radical cloth in an attempt to capture votes, even at the expense of green party unity and purity. Most were rewarded with electoral success well beyond what had been imaginable in the 1980s. The price to pay has been tortured internal debates about strategy and new questions about green party identity and purpose. Today the key questions facing green parties revolve around not whether to embrace power, but what to do with it. More specifically, green parties face three new challenges in the new millennium: first, how to carve out a policy niche as established parties and governments become wiser to green demands and as green concerns themselves appear more mainstream. Second, how to take green ideas beyond the confines of rich industrialized states into Eastern Europe and the developing world where green parties remain marginal and environmental problems acute. Third, how to ensure that the broader role of green parties- as consciousness raisers, agitators, conscience of parliament and politics- is not sacrificed on the altar of electoral success. Green parties have come a long way since their emergence and development in the 1970s and 1980s. They have become established players able to shape party competition, government formation and government policy. But this very 'establishment' carries risks for a party whose core values and identities depend mightily on their ability to challenge the conventional order, to agitate and to annoy. For most green parties, the greatest fear is not electoral decline so much as the prospect of becoming a party with parliamentary platform, ministerial voice, but nothing new to say.

8. Which out of the following is closest in meaning to the first of three challenges mentioned in the paragraph?
 1. Niche of green parties is being eroded by mainstream parties.
 2. Green parties are finding it difficult to find new strategy.
 3. Green Parties have become stronger over a period of time.
 4. Some green parties are becoming grey.
 5. Non-green parties are becoming less relevant than green parties.
9. Which of the following is the most important point that author highlights?
 1. Challengers before green parties to change their strategy from green activism to green governance.
 2. How should green parties win confidence and support of governments?
 3. Transformation of green parties in recent decades.
 4. Green movement is not strong in developing countries.
 5. Non-green parties are becoming less relevant than green parties.
10. How best can mainstream political parties, in India, keep green parties at bay?
 1. By imposing green tax.
 2. By allow carbon trading.
 3. By including green agenda in their governance.
 4. By hiring Al Gore, the Nobel prize winner, as an ambassador.
 5. By not letting green parties fight elections.

PASSAGE 4

As a human enterprise, research involves ethical questions, not in terms of the questions we address but in terms of how we address these questions and report our results. Over the past two decades a number of studies have brought into sharp focus some of the issues involved. For example, in one research effort that won a prize from the American Association for the Advancement of Science, subjects were told to teach other subjects ("learners") a list of paired associate words and to punish them with an electric shock when an error was made. The issue investigated was obedience to authority. Although actual shock not used, the subjects believed that it was being used and often "administered" high levels despite pleas from the "learners" that it was painful. In another research effort in which a prison environment was simulated, subjects took on the roles of guards and prisoners. Subject "guards" were found to be verbally and physically aggressive to subject "prisoners," who allowed themselves to be treated in a dehumanised way. Finally, we are all probably aware of one behaviour modification program or another that has been used to shape the behaviour of children or patients without their consent or voluntary participation.

Such programs are dramatic in the issues they raise, but the underlying question concerning ethical principles of research is fundamental. Do experimentalists have the right to require participation? To deceive subjects? What are the ethical responsibilities of researchers to subjects and to psychology as a science? The former has been an issue of concern to the American Psychological Association, and it has adopted a list of relevant ethical principles. The essence of these principles

is that "the psychologist carries out the investigation with respect and concern for the dignity and welfare of the people who participate." This includes evaluating the ethical acceptability of the research, determining whether subjects in the study will be at risk in any way, and establishing a clear and fair agreement with research participants concerning the obligations and responsibilities of each. Although the use of concealment or deception is recognised as necessary in some case, strict guidelines are presented. It is recognised as the responsibility of the investigator to protect participants from physical and mental discomfort, harm and danger.

The ethical responsibility of psychologists includes the interpretation and presentation of results as well as the conduct of the research. Of late there has been serious concern in science generally with "the spreading stain of fraud". Some concern with this issue began with charges that Sir Cyril Burt, a once prominent British psychologist, intentionally misrepresented data in his research on the inheritance of intelligence. In the other fields of science there have been reports of investigators intentionally manipulating data to enhance their chances of publications, grant funding, promotion, and public recognition. Recently, there was an investigation of whether psychologists working in the area of alcoholism had intentionally misrepresented their data. The issue of fraud is one that scientists do not like to recognise or talk about because it goes against the very fabric of the scientific enterprise. Although fraudulent data and falsified conclusions are very rare, the profession of psychologists is beginning to face up to their existence and to take constructive steps in solving the problem. Much more subtle than fraud, and undoubtedly of much broader significance, is the issue of the effects of personal and social bias on the ways in which issues are developed and the kinds of data that are accepted as evidence in support for one or another kind of enterprise. In considering sex differences, for example, to what extent are research projects developed in a way that is free from bias and to what extent is evidence for or against the existence of sex differences equally likely to be accepted? To what extent do our own social and political values influence not only what is studied but how it is studied and the kinds of conclusions we are prepared to reach? As noted, although scientists make every effort to be objective and remove all possible sources of error and bias from their research, this remains a human enterprise with the potential for personal, social, cultural, and political influence.

Finally, we may note in a related way the role of research in the formulation of public policy. Though still in an early stage of development as a science, psychology does relate to fundamental human concerns and psychologists are often called on to suggest the relevance of this research for public policy. This has happened with intelligence tests and immigration policy, child development and the effects of early enrichment programs such as Head Start, and the effects of television violence on aggression in daily life.

Recently, Seligman's work has been related to societal functioning, with the suggestion that some social programs may operate to increase learned helplessness. For example, many Scandinavian countries have served as a model for social reform and social welfare. While praising these accomplishments, one Swedish psychologist has warned that a potential side effect of overly extensive programs in this area may be the development of a broad learned helplessness phenomenon in the population. In sum, among the issues that concern us as researchers and as consumers of research is that of how the results may be interpreted to direct, support, or refute various social policies.

11. The passage says that,
 Researchers need to be free from all kinds of bias and they always are.
 Researchers need to be free from all kinds of bias and they never are.
Researchers need to be free from all kinds of bias and they sometimes are not.
 Researchers need not be free from all kinds of bias and still they always are.

12. One can assume that, if people are told that
a certain thing would happen they tend to believe that it has happened even if it actually has not.
 a certain thing would happen they never tend to believe that it has happened if it actually has not.
 a certain thing would happen they never tend to believe that it has happened even if it actually has.
 None of the above.

13. The American Psychological Association does all the following except,
 give guidelines to carry out research using subjects.
 evaluate if a research is ethically acceptable.

decide the responsibilities of all the research participants.
penalise the researcher if his experiment is in any way harmful.

PASSAGE 5

Predominant amongst the solutions for poverty, however has been the ideal of self-help. Those likely to fall on misfortune at some time in their lives were always urged to take precautionary measures to protect themselves and their families in hard times. Eighteenth-century paternalists advocated the provision of allotments and the establishment of savings clubs for the poor. From the late eighteenth century, working people themselves formed friendly societies and benefit clubs which, funded by the small weekly contributions of members, established schemes of benefit on which a member and his family could draw at times of bereavement, sickness or loss of employment. By the mid-nineteenth century, some of these small local societies were affiliating to larger organisations like the Manchester Unity of Odd fellows or the Ancient Order of Foresters whose greater financial power provided more security for funds. Relatively neglected by earlier labour historians, research in their scattered archives is beginning to reveal their fundamental importance for working people as a shield against misfortune. Not only was membership of them widespread, extending far beyond the boundaries of the more affluent, skilled working class but their customs and rituals, as well as their benefits, made them an influential force in many labouring communities. Provisions of similar contributory benefits by trade unions are now seen as a central feature of their work, and not as a mere smokescreen to disguise their industrial activities. Such schemes of contributory benefit are important for the developing state welfare systems. The 1911 Insurance Act established a system of compulsory state-backed contributions to provide for benefits to shield the insured from poverty caused by ill health or unemployment. Although high levels of unemployment in the inter-war period made this type of compulsory self-help difficult to sustain, the 1934 Unemployment Acts distinguished clearly between insurance benefits given as of right to those with a full contributory record, and assistance for those whose contributions were exhausted or non-existent, provided only after the inquisition of the means test. Self-help through contributory insurance became a main plank of the Beveridge scheme of 1942, and has arguably proved more important in the development of twentieth-century state welfare in Britain than either philanthropic or state provision.

Just as formal, institutionalised self-help has become more visible and interesting to historians seeking to explain the development of provision for the poor, so the increasing use of oral history and of working-class autobiography has revealed the extent of informal, communal or familial self-help. Working-class wives operated credit mechanisms of considerable complexity in pawning goods, paying rent, buying food and clothing and, as a last resort, borrowing money. Their weekly budgets were miracles of domestic management which only highlight the artificiality of the social survey's 'poverty line'. Children earned small sums, often in defiance of child labour and school attendance laws, or cared for younger siblings to allow mothers to go out to work. Mothers and children economised on food and other needs to allow the lion's share to go to the male bread-winner. Neighbours rallied to help at times of crisis like child birth, or to protect the poor family from the intrusion of the rent collector, the policeman or the charitable visitor. Such a help was reciprocal, and had to be repaid in cash or kind. Poor communities could be harsh towards those who broke, or stood outside, its unwritten conventions. Family and community provided care for the poor, but at a cost not always noted by those who argue for an increase in their welfare role today.

14. The author is likely to be an advocate of which of the following maxims?
- Penny wise, pound foolish.
 - A stitch in time saves nine.
 - A penny saved is a penny earned.
 - Look before you leap.
15. In which of the following cases would a person not be able to get help from the benefit societies?
- A person's wife dies in an accident.
 - A person has to spend for his daughter's wedding.
 - A person's son is ill with typhoid and is in hospital.
 - A person has lost his job after having some problems with the management
16. The author

is expressing his own views.
is postulating some new hypothesis
is trying to put forth findings of some research.
is stating unsubstantiated fact

17. The children did which of the following?
they did not pay attention to attending school.
they worked despite the child labour laws.
they looked after their younger brothers and sisters.
all of the above.

18. Which of the following is an example of unacceptable behaviour according to the author?
- (a) Michael's wife is helped in her childbirth by their neighbours and in turn Michael offers to help the neighbour out in some family matter.
 - (b) Michael's neighbour helps him financially when he is out of a job and then Michael goes away to another town.
 - (c) Michael's wife and children supplement the family income by doing odd jobs.
 - (d) None of the above.

19. All of the following can be said about the benefit funds except:
their membership was limited to only the affluent workers.
they were highly influential in many labouring communities.
they helped the workers in times of their needs.
they had a large number of members.

Workshop 5

1. c 2. b 3. a 4. b 5. c 6. e 7. a
8. b 9. a 10.

Workshop 6

35122
35224
43115

Workshop 7

1. A 2.A 3. C 4. C
5. C 6.A 7.E 8. C
9.D 10.C 11. E 12. E
13. C

Workshop 8

1. e	2. e	3. d	4. d		
5. d	6. c	7. a	8. b	9. d	
		10. a	11. e	12. b	13. d
		14. e	15. c	16. a	17. e
		19. c	20. c		18. d

RC CHALLENGER

RC workshop 1

1. (3) is correct. 1st is wrong as these two institutions are not evils, they have a positive purpose. The passage highlights the conflict between the people of two organizations. Option 2 is inappropriate as it projects one organization as good and another bad (which is not the case). (4) is also incorrect as both the organizations are entirely different.

2. 3rd is correct from the last line of 2nd paragraph.

3. 'Instigate' means "indirectly criticize. 'Plagiaries' mean stealing the literary article. 'Acquit' means to free some one from Guilt. 'Dithering' means confusing. Hence (2) (3) & (4) are incorrect as profligate is harshest critics of IMF. Hence (1) is most appropriate.

4. It is an implied idea question. We can infer when James Welfensohn's says that "he is interested to see what is saying on the behalf of bank". It means slightzs has been critical of the bank's policies.

5. (4) is answer as Maxican bail-out was done by world Bank.

6. In the first paragraph it is said that IMF and World bank are twin faces of hydra-headed monster. It is a similarity not a difference. Hence (3) is correct.

7. "Fractious sibling" is used and it means sibling rivalry. Hence (3) is correct.

8. The passage leasly indicates that Vishunpurana, The doctrine of self and the law of manu are part of oriental writing. The transcend list movement was influenced by oriental writing. Hence (4).

9. Refer second para 7th & 8th line. "Since the transcended list were acquainted with not always possible to identify specific influences." Hence (1) is correct.

10. Refer second para, 2nd line, (2) is directly given.

11. Refer Third para, last part. Krishna tells the great end of ever one in soul & he focuses on immortality of soul. Hence (4) is correct.

12. Refer first line of 4th paragraph. Hence (2) is correct.

13. In the first line it is given that poetry is more philosophical than history became The sentence implies that poetry filters meaning from Non-meaning circumstances (1) is correct. 2nd is not true. It is contradictory to what is mentioned. Hence (1) is option.

14. Refer 1st para, 4th line. Only (ii) is correct hence (3).

15. 1st is the most appropriate summary (1).

16. Option 2 is most appropriate.

17. (ii) and (iii) are inferred. Hence (4)

18. The author mentions what a poetry is, hence (2) is the most appropriate.

RC Workshop 2

1. 1, 2 & 4 are stated in the first paragraph. Hence (3) is correct.

2. Refer first line of last paragraph. "Abstractionism is not a Language. It is an of awareness. Hence (2) is correct.

3. Refer to the last 4 -5 lines of second paragraph. All the three statements are clearly mentioned. Hence (4).

4. In 3rd para, refer to 7th line "In such a situation consciousness. Hence (2) is correct.

5. Refer to the paragraph 4th, statement II, III & IV are directly stated. Hence (1) is correct.

6. Refer para 5, The third idiom is based on lyric play of forms. Hence (3) is correct.

7. (3) is explicitly stated in 4th para.

8. Refer second last para. Hence (4) is correct.

9. Refer para 2, first line "we tend to think of famous response." Hence (4) is correct.

10. (3)

11. 8th line, then until today we faced discrete enemy. Hence (3)

12. The passage mentions that "Today Bush has the opportunity to draw on something". It means that author is contemporary to Bush. Hence (2) is correct.

13. Refer 8th line from the last, the bravest act Americans can undertake morning" 1, 2, 3 all are mentioned. Hence (4)

14. Refer 13th line from the last. "In many ways challengers by Bush". I, II & III are mentioned, hence (4) is correct.

15. Option (4) is correct.

16. Option (3) is most appropriate as Rejected all the suggestions of placing manufacturing guns and camouflaging building to show that he is unbarred.

17. From last few lines statement 2 can be inferred. Hence (1)

18. In first para, last line Bawa's recent drawings suggest that his drawings are to be described under the first of these two rubrics. But least para also indicates that Bawa's painting abandon the first and act under second. Hence (3) is correct.

19. The second paragraphs emphasizes on the characteristics of Bawa's painting. It mentions 1, 2, 3 & 5 while 4 is mentioned but it is not a characteristics. Hence (3) is correct.

20. Refer 5th para, first line, Bawa has been afflicted by a malaise of formula for too few of them break new grounds.

21. From these two statements, (2) is Apt.

22. 3rd para, last two lines. "The overcoming of terrestrial limitations, the possibility of dialogue between humans and animals; Hence (1) is most apt.

23. Refer para 3. "But the allegory is not neatly reducible to the story." Hence (3) can be inferred.

24. Option 4 is not mentioned.

RC WORKSHOP 3

1. Refer second para, 3rd line "Tolstoy's approach is analytical. He is concerned the" Hence (4) is most suitable.

2. Refer 6th paragraph last line, "under the Skin" is a suggestive panels and tells us how they feel. Hence (2) is most appropriate.

3. Refer last para. "How far custom and morality are distinguishable....." This question hovers unanswered. Hence (4) is correct.

4. Refer last para. "Any great work is not compelled to answer question. It task is to bring them" . Hence (1) is most suited.

5. First para mentions that Tolstoy had the capacity to identify with all kinds of people- an unfair advantage over most modern novelist. Hence (2) is apt.

6. Refer first para, "the disintegration of great families has impoverished even in its literature." Hence (3) is apt.

7. Refer para 4, Perception by no means is recording of details. It is selection of those features which we are familiar with. Hence (4) is apt.

8. In para 4, it is clearly stated that perception is an activity of eyes and brain. Hence (2) is apt.

9. Refer last paragraph (1) is the most apt.

10. Refer 7th paragraph. "The situations in which we judge wrongly for a way with nothing in between. Hence (4) is correct.

11. Refer 4th para, "They maintain that there is no such thing as objective fact true." From this (3) is clearly inferred.

12. Refer last two lines of 2nd para which mentions that "Actions which beneficial be inhibited" means Actions are correlated with results. Hence (3) is correct.

13. Refer 1st paragraph last line, "The rationality retains all the importance it was formally believed to have as guide to thought and" Hence (2) is correct.

14. (3) is correct.

15. The author is doing analysis hence (4) is apt.

16. The author does not state any one of the option as main reason. Hence (4) is the best answer.

17. Refer first para last lines. "Recognizing these limitations. In no way diminishes the genius of its founder. Hence (2) is correct.

18. Refer para two, "one in which freudian model is recognized as extremely useful for dealing with certain aspects. Hence (3) is correct.

RC WORKSHOP-5

1. Refer para 3. "To this end, they procured and humour prevailed with such an Academy." In last para, Author is mocking the people for unnecessary change. The best option is '3'.

2. It can be inferred that the lord was seen to be setting an ill example as he refused to implement the schemes and maintained the old customs. Hence (B)

3. Refer 2nd para, 3rd line "where of his Excellency took not the least notice till after supper, where there being no third companion." This suggests that he could not speak freely in pressure of third person. Hence (a)

4. B is the most appropriate option.

5. Refer last para, 10th line : "The only inconvenience is, that none of these projects perfection." So the most suitable option would be (C).

6. The author is using a very low word such as "inconvenience" for a fiasco. He is understating the situation. Hence (e).

7. The author is against the kind of innovation that is talked in the passage. So his attitude would be of antipathy. Hence (a)

8. The author mentions that when things are beautiful, no point damaging them. Hence (B) is most apt.

9. The author has criticized the innovation. The author's statement will be weakened if the innovation yields great results. Hence Statement 1 is appropriate. Hence (a)

10. It is given that 'pharmakon' means purification through purging. It stresses on healing. Hence C is the most appropriate.

11. The second Para directly states that the first drug catalog was written by an unknown Sumerian physician. Hence (e) is correct.

12. Refer 1st line of 2nd para; “The Sumerians have developed all of our modern methods of administering drugs. Hence (C) is apt.

13. Refer 1st line, 5th para; the Greeks had adopted a sophisticated mind-body view of medicine. Hence (B) is correct.

14. Refer para 4, The “hierarchy” is used to highlight the work of various people and their authority. Hence (d) is correct.

15. In the last line the author states that many of the latest additions to our medicine chest shelves were accidental finds. So (B) is correct.

16. Refer 3rd para. Except ointment all other things have been mentioned. Hence (B).

17. Same explanation as in Qs. 15 hence (a) is correct.

18. Greek emphasized the physical & mental aspects of disease hence they also emphasized on prayer for using the disease. Hence (C) is correct.

19. (C)

20. A is stated.

RC WORKSHOP-6

1. Refer 1st para. “Too much of knowledge and training, may supplant the natural intuitive feeling of a students. This implies (3) is most apt.

2. Refer last line of para 2, “Great things are only done at its disposal. “This implies that artist needs intuition along with intelligence. Hence (5) is correct.

3. Refer para 4, first few lines, “observation is made much by the feeling instrument. It means (1) is most apt.

4. Second last para emphasizes, that we all have an inner sense and that is some how common author stresses that arts may be different in various civilizations but there is something common. 1, 4, 3, 5 can be eliminated. 2nd statement captures this idea best.

5. An art work with only intellect is a human body devoid of soul. Hence (2) is correct.

6. The author mentions that only expression will not do for an artist he needs to have knowledge and expression both hence (3) is correct.

7. Initially author said that humanity looked at Jesus as weak and feeble but author strongly said that Jesus was not weak but he was immensely strong. The author is against the idea “Humanity in a mourner who enjoys lamenting the memories and heroes of ages.” Hence (5) is most appropriate and is the idea of the passage.

8. Refer 4th para, nowhere it is mentioned that Jesus died for the cause of weak. Hence (2) is correct.

9. It is said that Jesus crushed the idols who were erected on human bones but it does not indicated that Jesus was against idol worship. Hence (2) is correct.

10. Option (4) captures the theme most suitably.

11. The author is focusing on singer’s stand on morality and how it affects America. Option (5) captures this idea.

12. Statement I is inferred from last line of first para that the rise of ethics is the chief growth field of philosophy. II is not inferred as the author is only investigating this statement. III is inferred from the 1st para where incidences of immorality are on a rise while people are getting more aware about it. So (3) is correct.

13. The author clearly mentions a contradiction in the stand of Bush and his actions. It suggests that political beliefs are incongruous. Hence (1) is correct.

14. The passage shows that despite contradictions bush has a great mass appeal. The author has elucidated opposite to what is stated in option 1. Hence (1)

15. Refer last line, “Alas he forgets to try to understand what they actually do. Hence he is not through. Hence (5) is correct.

Workshop 7

1. 1 only first alone runs through the central idea of the passage. (2) is incoherent. (3) is rendered incorrect by the use of the word “absolute”. (4) is a supporting fact to explain the central idea.

2. 1 is the best among the available options. This provides the whole focus of the passage.

3. 3 If we read the statements given by both; they mean the same thing.

4. 3 is rendered incorrect by the use of the words “The irrefutable fact”. (1) is given in the lines “The Tao-te-king is still more explicit.” In this work, which is but an outline criticism of pure reason, the philosopher Lao-tse continually identifies, under the name of Tao, universal reason and the infinite being. (2) can be inferred from the first paragraph. (4) can also be inferred from these lines “On the one hand, absence of communication keeps the mind absorbed in animal self-contemplation; on the other, absence of motion, gradually changing social life into mechanical routine, finally eliminates the idea of will and providence”. (5) can be inferred from “The Chinese have preserved in their traditions the remembrance of a religion ?”

5.(3) is correct because “teleology” in the context of the passage, is: a study of the belief (since it is not proven) of natural phenomenon over all design or purpose.

6. (1) is correct because the underlying law of teleology is that all natural phenomena are determined by a specific purpose. Darwin applies this law to the structure of species under study

7. (5) is correct, because, Darwin accepts that they may be right in some cases but later on supports his own theory by giving an explanation for his theory to be true.

8. (3) Dr. Kollicker holds opinions contrary to those of teleologists. There is no evidence in the passage that he is morphologist or naturalist. A scientist is the closest answer because he studies the phenomenon in a scientific way.

9. (4) is correct because the author means both the physical (matter) and non-physical (ideas) in the world. This is also clear from the opening line of the second para.

10. (3) is correct because this simply answers the question. Others are true but are not direct answers to the question asked.

11. (5) utilizes both the aspects: space and time, and thus occupies a correspondingly middle position on the spectrum. It is given in the passage, ??and time enters into it more largely than into sculpture by reason of the greater ease with which complicated action can be indicated?.

12. (5) can be directly inferred from the lines: ?though in one sense they are the most-widely separated of the arts, in another they are the most closely related?.

13. (3) is correct as given in the line: “Neither a musical composition nor a work of architecture depends for its effectiveness upon resemblances to natural sounds in the one case, or to natural forms in the other”. (1) is incorrect because of the words “purely” and “highly”. (2) is incorrect because of “thus offers less creative independence”. (4) is stated but is not a complete answer.

14. (4) gives the central idea of the passage as it says that these two cannot “guide”. (1) is rather extreme and (2) unnecessarily intricate and incoherent. (3) is incorrect because the author doesn’t talk of bringing judgment under the purview of religion and conscience. (5) is incorrect because it says conscience fails (which cannot be inferred from the passage: “This conscience does not affect all the actions of life, but probably the ones which to them are the most important”).

15. 2) can be inferred from the lines: ‘believe that the question of whether an act is right or wrong is to be settled by a religious doctrine’.

16. An independent thinker is the closest to what the right answer can be because the passage doesn’t give clues as to whether the author can be a criminal judge, an atheist, a reporter or a socialist. So by negation of these answers, we arrive at (2).

17. (5) can be directly inferred from the passage: ‘have a conscience; a feeling that certain things are good, and certain other things are bad’.

WORKSHOP 8

1. a, b & c are the facts mentioned in the passage but these are not the main point. The author says that the situation is dangerous in the case of confrontation between super powers but it is also a blessing in disguise. (d) is too narrow hence (e) is the most suitable.
2. ‘Go to the Brink’ means ‘at the last point’, & is best illustrated by option (5) in the context of passage.
3. (b) is out of context. (C) is in contrast with the author’s opinion. (a) and (e) are vague. (d) is the best option.
4. “Irrepressible” means ‘that can not be subdued or suppressed’. Hence (d) is correct.

5. (b) is the most appropriate title.

6. The last few line states the author’s concern as he says that no congressional attention in being ill advised agricultural practice, which produces deleterious effects. (C) is most appropriate.

7. Plasmids are resistant to drugs hence (a) is most apt.

8. The author emphasizes on the need to evaluate the deleterious effects on agriculture. Hence (b) is correct.

Workshop 9

1. The answer is option 1. This is an implied idea question. The answer is in the second paragraph last line. Option 1 is easily inferred from the passage. The author also states that those who are eligible to write about aesthetics must not only possess a high degree of intelligence but an innate sense of aesthetic appraisal. This overrules statements II and III.

2. The answer is option 1. This is an implied idea question with the right answer in the second paragraph'h." :Though unlucky in that it makes my friend incapable of choosing a sound basis for his argument, mercifully blinds him to the absurdity of his conclusions while leaving him in full enjoyment of his masterly dialectic". This idea is present in option 1.

3. The answer is option 3. This is a specific detail question and the answer lies in the last paragraph, latter half. "This emotion is called the aesthetic emotion; and if we can discover some quality common and peculiar to all the objects that provoke it, we shall have solved what take to be the central problem of aesthetics"

4. The answer is option 2. The question is an implied idea question. The answer is in the 3rd paragraph where the author talks about Cambridge. Considering option 1 , if all the people in Cambridge were sensitive people, the author's friend would also have been sensitive. Considering option 2 with respect to the context, it seems possible. Option 3 can be eliminated as the author's friend who visits Cambridge often, If Cambridge was a center of learning all about aesthetics he would have learnt at least something about It Option 4 can be eliminated as nothing in the paragraph suggests that Cambridge is not a good place to be in.

5. Option 4 is correct. This is stated in the fourth paragraph. “The base-load power, too, is predominantly based on fossil fuels, with around 39% of global electricity generation sourced from burning coal”.

6. Option 3. The passage first states that they are currently located in Italy, Iceland, Japan and Newzealand. Then it further specifies that “But conventional geothermal power requires a natural source of large quantities of steam or hot water, and such sources are usually found only in volcanic regions”. From this it can be inferred that the plants in these countries are located in volcanic region.

7. Option 5 is correct. Option 1 is an inference derived from the whole passage. All other options do not justify the arguments given by author.

8. “But, with no natural steam or hot water to bring the energy to the surface, an engineered solution is needed. Hence 1 is correct.

9. All the given options are correct. Hence 5

10. B The passage comes on to ‘accommodating change’ towards the end. (a) is too narrow and (d) too broad. (c) can be ruled out as “obsolescence” is not really discussed.

11. B

12. D Ref. last para - where the author talks about change over the past 2 centuries and not just from the 60’s & 70’s.

13. C Many of the CEOs who were intuitive did not realize that they had intuitive powers. So stepping out of time boundaries can make us intuitive but it may not be the only way or the necessary condition to make one intuitive.

14. B The passage is talking about the role of intuition in decision making as a C.E.O. and also as a part of our daily life. Hence b.

15. C Ref. para 1 & 2 where the answer can be easily gauged.

16. B (A), (C) and (D) can be inferred. In (B) the word “auditory” may not exactly mean the “singing and dancing” mentioned in the first line.

17. B “Quality” has not been dealt with sufficiently in the passage.

18. D A, B, E, C are direct inferences. D seems to be an extended inference.

19. D Choice (d) is the literal meaning of “Raison d’etre”.

Workshop 10

1. (3)

The passage has three types of motivation-1. Actions undertaken for the sake of duty. 2. Personal inclination and 3. As a mean to some further end.

In the Red Cross example, there are two things to consider: 1. The blood is donated every year for a few years and 2. There is no immediate inclination nor is there any duty being fulfilled but rather the blood is being donated due to moral obligation. Therefore this is a type 3 motivation wherein actions are done in conformity with duty, yet are not done from duty, but rather as a mean to some further end.

In the voluntary organization example, there is a purely selfish reason for arranging the blood donation drives. This is a classic type 3 motivation case where drives. This is a classic type 3 motivation case where ‘the action was done neither from duty nor from immediate inclination but merely for purposes of self interest.

Therefore both examples fall within the same source of motivation and the actions are committed for reasons beyond duty.

This makes statements I and II to be correct.

Both the examples do not illustrate the concept of moral worth as only type 1 motivation displays the concept of moral worth. Both the examples are type 3 motivation.

Statement III is thus incorrect.

2. (1)

Statement 1 is against the ideas mentioned in the passage. The passage clearly states that ‘Kantian ethics believes that the idea that moral worth of any action relies entirely on the motivation of the agent: human behaviour cannot be said to be good or bad in the light of the consequences it generates, but only with regards to what moved the agent to act in that particular way’.

Statement 2 is supported by the passage. Type 2 and type 3 motivation actions lack moral worth. In both these types, actions are committed by individuals not based on duty but rather on moral obligation or to serve self-interest.

Statement 3 is also supported by the passage. Moral obligations cause an individual to commit an action which under normal circumstances s/he would not perform. This, in turn, reduces the moral worth as the actions are performed reason other than duty.

3. (3)

Statement 1 talks about Indian firms being as old as international firms. This relates to the time period of the firm’s existence, but does not give any reason or initial condition because of which this could have happened. So, statement 1 is not the possible reason.

Being dispersed all over the country with international presence cannot aid in success or failure of a firm. There is a need for further explanation which statement 2 lacks.

The given passage states “certain early phases in the organization’s development have long term consequences”. This helps us derive statement 3 which talks about trade union activity in the period from 1960s to 1980s as a possible reason for the Textile sector not doing well.

So, option (3) is the correct answer.

4. (4) If the entire configuration of an organization is changed then that entails changes in the core features. The passage states that such changes are disruptive and increase mortality hazards, at least in the short run. The option which leads to these thoughts is option (4) (i.e. increase the vulnerability of the organisation). Options 1, 2, 3 and 5 are optimistic, but the passage does not support in this light. So option (4) is the correct answer.

5. (3) The passage points out that environment may be one of the important mortality deciding factors for an organization. An ‘environment’ may include “location”. Therefore, we cannot say that the conclusion is false (Statement I). The passage states that the location of a company is one of the deciding factors for determining the success of a company. “An environmental condition at certain early phases in an organization’s development has long-term consequences.”

6. (3) The given conclusion that “Tata Steel’s success could lead to its failure in future is logically internally contradictory. This is because the prescription to avoid failure ie, stick to strengths is the opposite of the given potential problem ie, very success leads to failure. Therefore, statement 3 is true and that makes statement 1 false because something contradictory cannot make the thing absolutely valid at the same time.

The passage states, “structural inertia is the tendency of organizations to respond slowly relative to the speed of environmental change.” It also states, “The inertia derives from the very characteristic that make organizations favoured actors in the modern society in terms of reliability and accountability.” A contradiction is present in these two statements as well and can well support the contradiction in the question that success could lead to failure in the future., Also, sticking to the ‘initial success factors’ can be drawn from the passage (environmental imprinting’ and certain early phases in the organization’s development have long term consequences). Therefore, we see that what is stated in the passage. That rules out statement 2.

So, option (3) is the correct answer.

7. (1)

This question tests a candidates tense inconsistency. Option (2) is logically inconsistent. It should be ‘had not taken so long’ in place of ‘had taken so long’. This is because if the aspirant takes so much of time, how can he not run out of time. Options (3) and (4) are incorrect as ‘had not taken’ should be used instead of ‘had took’ or ‘had not took’. Option (5) is also not correct as how can one check all questions before attempting the next question. So, option (1) is the correct answer.

8. (1)

The first of three challenges mentioned in the paragraph is “..... how to carve out a policy niche as established parties and governments become wiser to green demands, and as green concerns themselves appear more mainstream”. This means that established parties are espousing the same ideologies as the Green parties.

Option (2) is incorrect since the challenge is on creating a niche, and not new strategy.

Option (3) is true but it is incorrect since it does not provide an answer to the main question.

Option (4) mentions that ‘some green parties are becoming grey’ which is not relevant in the context of the given passage.

Option (5) is not relevant to the challenges mentioned in the paragraph. The challenge refers to the fact that the green parties need to create their own niche. From this it can be inferred that this need has arisen because their current niche is being eroded by mainstream parties.

So, option (1) is the correct answer.

9. (1)

The focus of the given passage is on the success of the green’s, and the resulting challenges that they face. Hence, we will have to choose an option that comes closest to this.

The aim of green parties was never to win confidence and support of governments: “ carries risk for a party whose core values and identities depend mightily on their ability to challenge the conventional order, to agitate and to annoy”. Hence, option (2) is an incorrect statement and cannot be the answer.

Option (3) is incorrect because it talks of ‘transformation’. This is not the focus of the given passage.

Option (4), though true is not the most important point that the author highlights.

Option (5) is irrelevant in the context of the given question.

Option (1) comes closest to the focus stated above. It highlights the point made by the author that success has brought new challenges to the greens.

So, option (1) is the correct answer.

10. (3)

To answer this question we will have to look for an option that reduces the importance and the requirement of green parties in India. We get a clue from the passage, “how to carve out a policy niche as established parties and governments become wiser to green demands, and as green concerns themselves appear more mainstream.”

Option (1), (2), and (4), while perhaps feasible steps in themselves, are too specific in nature.

Themselves, are too specific in nature.

Option (5) is not feasible in a democratic set up and is not possible.

Option (3) is a broad step, which takes away the platform that the green parties have or may raise.

The passage also states that this is currently happening to green parties. Hence, this is the best alternative to combat green parties.

So, option (3) is the correct answer.

11. The answer is option 3. The author conveys this idea throughout paragraph four. In line 4, he specifically poses the question about to what extent research projects are free of any kind of bias. The last sentence of the paragraph he implies that, even though scientists make every effort to remove all possible sources of errors and biases from research projects, it is still a human enterprise and it has the potential for various kinds of influence (here he implies that it is still vulnerable to biases).

12. The answer is option 1. It is implied in paragraph 1, line 3 onwards, "For example, in one research effort. ... " Here the author mentions a research experiment from which we can assume choice 1.

13. The answer is option 4. The other choices are mentioned in second paragraph. Choice 1 is in line 4, " ... American Psychological Association, and it has adopted a list of relevant ethical principles." Choice 2 in line 7, "This .includes evaluating the ethical acceptability of the research ... " and choice 3 in line 8 and 9, " ... and establishing a clear and fair agreement with research"

14. The answer is option 3. This is a main idea question. Throughout the passage the author talks about how people devised ways to save money through saving clubs etc., to protect themselves in hard times. The proverb mentioned in 3, "A penny saved is a penny earned" reflects this idea especially because it emphasizes the importance of saved money. The choice 1 refers to money all right but it is only used to describe someone who is stingy about small amounts but is absolutely ignorant of bigger losses that he/she is undergoing. Choice 2 and 4 are irrelevant.

15. The answer is option 2. The other choices are mentioned in paragraph 1, line 6 and 7, " ... schemes of benefit on which a member and his family could draw at times of bereavement, sickness or loss of employment." Choice 2 is neither mentioned nor implied anywhere.

16. The answer is option 3. In line 10 of paragraph 1, "Relatively neglected by earlier labour historians, research in their scattered archives ... " and in the first sentence of second paragraph, " ... interesting to historians seeking to explain the development of ... " are the instances when it is directly stated that it is based on findings of some research.

17. The answer is option 4, all of the above. All the choices are mentioned in lines 7 and 8 of the second paragraph, "Children earned small sums in defiance of child labour and school attendance laws ... ".

18. The answer is option 2. This is because the author clearly mentions in line 11 of paragraph 2, "Such help was reciprocal, and had to be repaid in cash or kind." Hence choice 2 would be unacceptable behaviour. Statement supporting that choice 1 is acceptable behaviour is mentioned in line 10 of paragraph 2. Statement supporting that choice 3 is acceptable behaviour is mentioned in line 4 and 7 of paragraph 2.

19. The answer is option 1. Choice 1 is actually contradictory to what is said in paragraph 1, line 4, " ... savings clubs for the poor. ... ".