

## Mock CAT - 15 2019

Scorecard (procreview.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Accuracy (AccSelectGraph.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Qs Analysis (QsAnalysis.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Booster Analysis (BoosterAnalysis.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Video Attempt (VideoAnalysis.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Solutions (Solution.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Bookmarks (Bookmarks.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

Toppers (Toppers.jsp?sid=aaaFOuj1h2PZo7o7VNG6wSat Jan 11 22:16:41 IST 2020&qsetId=rdNKiCxaZIU=&qsetName=Mock CAT - 15 2019)

**VARC** 

**DILR** 

QA

Sec 1

#### Passage - 1

The decay of traditional religious beliefs, bitterly bewailed by upholders of the Churches, welcomed with joy by those who regard the old creeds as mere superstition, is an undeniable fact. Yet when the dogmas have been rejected, the question of the place of religion in life is by no means decided. The dogmas have been valued, not so much on their own account, as because they were believed to facilitate a certain attitude towards the world, a habitual direction of our thoughts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of desire and daily cares. Such a life in the whole is possible without dogma, and ought not to perish through the indifference of those to whom the beliefs of former ages are no longer credible. Acts inspired by religion have some quality of infinity in them: they seem done in obedience to a command, and though they may achieve great ends, yet it is no clear knowledge of these ends that makes them seem imperative. The beliefs which underlie such acts are often so deep and so instinctive as to remain unknown to those whose lives are built upon them. Indeed, it may be not belief but feeling that makes religion: a feeling which, when brought into the sphere of belief, may involve the conviction that this or that is good, but may, if it remains untouched by intellect, be only a feeling and yet be dominant in action. It is the quality of infinity that makes religion, the selfless, untrammelled life in the whole which frees men from the prison house of eager wishes and little thoughts. This liberation from the prison is given by religion, but only by a religion without fettering dogmas; and dogmas become fettering as soon as assent to them becomes unnatural.

The soul of man is a strange mixture of God and brute, a battleground of two natures, the one particular, finite, self-centred, the other universal, infinite, and impartial. The finite life, which man shares with the brutes, is tied to the body, and views the world from the standpoint of the here and now. All those loves and hatreds which are based upon some service to the self belong to the finite life. The love of man and woman, and the love of parents and children, when they do not go beyond the promptings of instinct, are still part of the animal nature: they do not pass into the infinite life until they overcome instinct and cease to be subservient only to the purposes of the finite self. The hatred of enemies and the love of allies in battle are part of what man shares with other gregarious animals: they view the universe as grouped about one point, the single struggling self. Thus the finite part of our life contains all that makes the individual man essentially separate from other men and from the rest of the universe, all those thoughts and desires that cannot, in their nature, be shared by the inhabitant of a different body, all the distortions that make error, and all the insistent claims that lead to strife. The infinite part of our life does not see the world from one point of view: it shines impartially, like the diffused light on a cloudy sea.

Q.1
With regards to the place of religion in life, which of the following would the author most agree with?

1 Religion permits man to escape his prison house of desires and thoughts.

2 Acts inspired by religion are infinite, impartial, selfless and they free man from his cage of wants and worries.

3 Though some traditional religious beliefs are decaying, humans still use the infiniteness of religious actions to live in society.

4 Life without the dogmas of religion is not possible as we need the infiniteness of religious actions which end the isolation of man.

FeedBack

**■** Bookmark

#### Passage - 1

The decay of traditional religious beliefs, bitterly bewailed by upholders of the Churches, welcomed with joy by those who regard the old creeds as mere superstition, is an undeniable fact. Yet when the dogmas have been rejected, the question of the place of religion in life is by no means decided. The dogmas have been valued, not so much on their own account, as because they were believed to facilitate a certain attitude towards the world, a habitual direction of our thoughts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of desire and daily cares. Such a life in the whole is possible without dogma, and ought not to perish through the indifference of those to whom the beliefs of former ages are no longer credible. Acts inspired by religion have some quality of infinity in them: they seem done in obedience to a command, and though they may achieve great ends, yet it is no clear knowledge of these ends that makes them seem imperative. The beliefs which underlie such acts are often so deep and so instinctive as to remain unknown to those whose lives are built upon them. Indeed, it may be not belief but feeling that makes religion: a feeling which, when brought into the sphere of belief, may involve the conviction that this or that is good, but may, if it remains untouched by intellect, be only a feeling and yet be dominant in action. It is the quality of infinity that makes religion, the selfless, untrammelled life in the whole which frees men from the prison house of eager wishes and little thoughts. This liberation from the prison is given by religion, but only by a religion without fettering dogmas; and dogmas become fettering as soon as assent to them becomes unnatural.

The soul of man is a strange mixture of God and brute, a battleground of two natures, the one particular, finite, self-centred, the other universal, infinite, and impartial. The finite life, which man shares with the brutes, is tied to the body, and views the world from the standpoint of the here and now. All those loves and hatreds which are based upon some service to the self belong to the finite life. The love of man and woman, and the love of parents and children, when they do not go beyond the promptings of instinct, are still part of the animal nature: they do not pass into the infinite life until they overcome instinct and cease to be subservient only to the purposes of the finite self. The hatred of enemies and the love of allies in battle are part of what man shares with other gregarious animals: they view the universe as grouped about one point, the single struggling self. Thus the finite part of our life contains all that makes the individual man essentially separate from other men and from the rest of the universe, all those thoughts and desires that cannot, in their nature, be shared by the inhabitant of a different body, all the distortions that make error, and all the insistent claims that lead to strife. The infinite part of our life does not see the world from one point of view: it shines impartially, like the diffused light on a cloudy sea.

Q.2
According to the passage, religious actions seem vitally important because:

1 they are guided by God, the infinite and universal part of the soul of man.

2 their effect is to allow man to pass into the infinite life.

3 they are prompted by instinct.

4 their objectives are unknown.

FeedBack

Repokmark

Q. Answer key/Solution

#### Passage - 1

The decay of traditional religious beliefs, bitterly bewailed by upholders of the Churches, welcomed with joy by those who regard the old creeds as mere superstition, is an undeniable fact. Yet when the dogmas have been rejected, the question of the place of religion in life is by no means decided. The dogmas have been valued, not so much on their own account, as because they were believed to facilitate a certain attitude towards the world, a habitual direction of our thoughts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of desire and daily cares. Such a life in the whole is possible without dogma, and ought not to perish through the indifference of those to whom the beliefs of former ages are no longer credible. Acts inspired by religion have some quality of infinity in them: they seem done in obedience to a command, and though they may achieve great ends, yet it is no clear knowledge of these ends that makes them seem imperative. The beliefs which underlie such acts are often so deep and so instinctive as to remain unknown to those whose lives are built upon them. Indeed, it may be not belief but feeling that makes religion: a feeling which, when brought into the sphere of belief, may involve the conviction that this or that is good, but may, if it remains untouched by intellect, be only a feeling and yet be dominant in action. It is the quality of infinity that makes religion, the selfless, untrammelled life in the whole which frees men from the prison house of eager wishes and little thoughts. This liberation from the prison is given by religion, but only by a religion without fettering dogmas; and dogmas become fettering as soon as assent to them becomes unnatural.

The soul of man is a strange mixture of God and brute, a battleground of two natures, the one particular, finite, self-centred, the other universal, infinite, and impartial. The finite life, which man shares with the brutes, is tied to the body, and views the world from the standpoint of the here and now. All those loves and hatreds which are based upon some service to the self belong to the finite life. The love of man and woman, and the love of parents and children, when they do not go beyond the promptings of instinct, are still part of the animal nature: they do not pass into the infinite life until they overcome instinct and cease to be subservient only to the purposes of the finite self. The hatred of enemies and the love of allies in battle are part of what man shares with other gregarious animals: they view the universe as grouped about one point, the single struggling self. Thus the finite part of our life contains all that makes the individual man essentially separate from other men and from the rest of the universe, all those thoughts and desires that cannot, in their nature, be shared by the inhabitant of a different body, all the distortions that make error, and all the insistent claims that lead to strife. The infinite part of our life does not see the world from one point of view: it shines impartially, like the diffused light on a cloudy sea.

Q.3
All of the following are listed as the author's views on the finite life EXCEPT:

1 In it, man's wants and daily worries take precedence.

2 It can lead one to believe that the universe is grouped about one point.

3 It is unfettered by dogmas, quite unlike the infinite life.

4 It is self-centered and it confines man and isolates him.

FeedBack

Reokmark

Answer key/Solution

#### Passage - 1

The decay of traditional religious beliefs, bitterly bewailed by upholders of the Churches, welcomed with joy by those who regard the old creeds as mere superstition, is an undeniable fact. Yet when the dogmas have been rejected, the question of the place of religion in life is by no means decided. The dogmas have been valued, not so much on their own account, as because they were believed to facilitate a certain attitude towards the world, a habitual direction of our thoughts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of desire and daily cares. Such a life in the whole is possible without dogma, and ought not to perish through the indifference of those to whom the beliefs of former ages are no longer credible. Acts inspired by religion have some quality of infinity in them: they seem done in obedience to a command, and though they may achieve great ends, yet it is no clear knowledge of these ends that makes them seem imperative. The beliefs which underlie such acts are often so deep and so instinctive as to remain unknown to those whose lives are built upon them. Indeed, it may be not belief but feeling that makes religion: a feeling which, when brought into the sphere of belief, may involve the conviction that this or that is good, but may, if it remains untouched by intellect, be only a feeling and yet be dominant in action. It is the quality of infinity that makes religion, the selfless, untrammelled life in the whole which frees men from the prison house of eager wishes and little thoughts. This liberation from the prison is given by religion, but only by a religion without fettering dogmas; and dogmas become fettering as soon as assent to them becomes unnatural.

The soul of man is a strange mixture of God and brute, a battleground of two natures, the one particular, finite, self-centred, the other universal, infinite, and impartial. The finite life, which man shares with the brutes, is tied to the body, and views the world from the standpoint of the here and now. All those loves and hatreds which are based upon some service to the self belong to the finite life. The love of man and woman, and the love of parents and children, when they do not go beyond the promptings of instinct, are still part of the animal nature: they do not pass into the infinite life until they overcome instinct and cease to be subservient only to the purposes of the finite self. The hatred of enemies and the love of allies in battle are part of what man shares with other gregarious animals: they view the universe as grouped about one point, the single struggling self. Thus the finite part of our life contains all that makes the individual man essentially separate from other men and from the rest of the universe, all those thoughts and desires that cannot, in their nature, be shared by the inhabitant of a different body, all the distortions that make error, and all the insistent claims that lead to strife. The infinite part of our life does not see the world from one point of view: it shines impartially, like the diffused light on a cloudy sea.

Q.4
The author says that it may not be belief but rather feeling that makes religion because:

1 even without the role of belief and intellect, it can push one to action.

2 under the influence of belief, it can help one achieve great ends.

3 one cannot truly know their beliefs as they are deep and instinctive.

4 they go beyond the promptings of instinct and thus pass into the infinite life.

FeedBack

#### Passage - 1

The decay of traditional religious beliefs, bitterly bewailed by upholders of the Churches, welcomed with joy by those who regard the old creeds as mere superstition, is an undeniable fact. Yet when the dogmas have been rejected, the question of the place of religion in life is by no means decided. The dogmas have been valued, not so much on their own account, as because they were believed to facilitate a certain attitude towards the world, a habitual direction of our thoughts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of desire and daily cares. Such a life in the whole is possible without dogma, and ought not to perish through the indifference of those to whom the beliefs of former ages are no longer credible. Acts inspired by religion have some quality of infinity in them: they seem done in obedience to a command, and though they may achieve great ends, yet it is no clear knowledge of these ends that makes them seem imperative. The beliefs which underlie such acts are often so deep and so instinctive as to remain unknown to those whose lives are built upon them. Indeed, it may be not belief but feeling that makes religion: a feeling which, when brought into the sphere of belief, may involve the conviction that this or that is good, but may, if it remains untouched by intellect, be only a feeling and yet be dominant in action. It is the quality of infinity that makes religion, the selfless, untrammelled life in the whole which frees men from the prison house of eager wishes and little thoughts. This liberation from the prison is given by religion, but only by a religion without fettering dogmas; and dogmas become fettering as soon as assent to them becomes unnatural.

The soul of man is a strange mixture of God and brute, a battleground of two natures, the one particular, finite, self-centred, the other universal, infinite, and impartial. The finite life, which man shares with the brutes, is tied to the body, and views the world from the standpoint of the here and now. All those loves and hatreds which are based upon some service to the self belong to the finite life. The love of man and woman, and the love of parents and children, when they do not go beyond the promptings of instinct, are still part of the animal nature: they do not pass into the infinite life until they overcome instinct and cease to be subservient only to the purposes of the finite self. The hatred of enemies and the love of allies in battle are part of what man shares with other gregarious animals: they view the universe as grouped about one point, the single struggling self. Thus the finite part of our life contains all that makes the individual man essentially separate from other men and from the rest of the universe, all those thoughts and desires that cannot, in their nature, be shared by the inhabitant of a different body, all the distortions that make error, and all the insistent claims that lead to strife. The infinite part of our life does not see the world from one point of view: it shines impartially, like the diffused light on a cloudy sea.

Q.5
According to the author, the utility of religious dogmas was that they were believed to:

- 1 help develop a mindset about the world, of a life in the whole, unrestrained by the limits of the infiniteness of the self, helping people escape their everyday problems.
- 2 help develop a mindset about the world, of a life in the whole, uninhibited by the limits of the finiteness of the self, helping people escape their everyday problems.
- 3 a facilitate a certain attitude towards the world, a habitual direction of our instincts, a life in the whole, free from the finiteness of self and providing an escape from the tyranny of needs of others.
- 4 facilitate a certain attitude towards the world, a habitual direction of our instincts, a life in the whole, free from the finiteness of self and providing an escape to the infiniteness of eternity.

FeedBack

**■** Bookmark

#### Passage - 2

Hillel the Elder, a first-century religious leader, was asked to summarise the Torah while standing on one leg. "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is commentary," he replied. Michael Klein, of Tufts University, has written that the insights of international macroeconomics (the study of trade, the balance-of-payments, exchange rates and so on) might be similarly distilled: "Governments face the policy trilemma; the rest is commentary."

The policy trilemma, also known as the impossible or inconsistent trinity, says a country must choose between free capital mobility, exchange-rate management and monetary autonomy. Only two of the three are possible. A country that wants to fix the value of its currency and have an interest-rate policy that is free from outside influence cannot allow capital to flow freely across its borders. If the exchange rate is fixed but the country is open to cross-border capital flows, it cannot have an independent monetary policy. And if a country chooses free capital mobility and wants monetary autonomy, it has to allow its currency to float.

To understand the trilemma, imagine a country that fixes its exchange rate against the US dollar and is also open to foreign capital. If its central bank sets interest rates above those set by the Federal Reserve, foreign capital in search of higher returns would flood in. These inflows would raise demand for the local currency; eventually the peg with the dollar would break. If interest rates are kept below those in America, capital would leave the country and the currency would fall.

Where barriers to capital flow are undesirable or futile, the trilemma boils down to a choice: between a floating exchange rate and control of monetary policy; or a fixed exchange rate and monetary bondage. Rich countries have typically chosen the former, but the countries that have adopted the Euro have embraced the latter. The sacrifice of monetary-policy autonomy that the single currency entailed was plain even before its launch in 1999.

In the run up, aspiring members pegged their currencies to the Deutschmark. Since capital moves freely within Europe, they follow the monetary policy of Germany, the regional power. The head of the Dutch central bank, Wim Duisenberg earned the nickname "Mr. Fifteen Minutes" because of how quickly he copied the interest-rate changes made by the Bundesbank.

This monetary serfdom is tolerable for the Netherlands because its commerce is closely tied to Germany and business conditions rise and fall in tandem in both countries. For economies less closely aligned to Germany's business cycle, such as Spain and Greece, the cost of losing monetary independence has been much higher: interest rates that were too low during the boom, and no option to devalue their way out of trouble once crisis hit.

Q.6
The author gives us the example of the Torah to show:

1 how the study of international macroeconomics is futile.

2 the similarity between religion and macroeconomics.

3 that the main issue in international macroeconomics is the policy trilemma.

4 that the commentary on international economics and the Torah is equally fruitless.

FeedBack

**■** Bookmark

## Passage – 2

Hillel the Elder, a first-century religious leader, was asked to summarise the Torah while standing on one leg. "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is commentary," he replied. Michael Klein, of Tufts University, has written that the insights of international macroeconomics (the study of trade, the balance-of-payments, exchange rates and so on) might be similarly distilled: "Governments face the policy trilemma; the rest is commentary."

The policy trilemma, also known as the impossible or inconsistent trinity, says a country must choose between free capital mobility, exchange-rate management and monetary autonomy. Only two of the three are possible. A country that wants to fix the value of its currency and have an interest-rate policy that is free from outside influence cannot allow capital to flow freely across its borders. If the exchange rate is fixed but the country is open to cross-border capital flows, it cannot have an independent monetary policy. And if a country chooses free capital mobility and wants monetary autonomy, it has to allow its currency to float.

To understand the trilemma, imagine a country that fixes its exchange rate against the US dollar and is also open to foreign capital. If its central bank sets interest rates above those set by the Federal Reserve, foreign capital in search of higher returns would flood in. These inflows would raise demand for the local currency; eventually the peg with the dollar would break. If interest rates are kept below those in America, capital would leave the country and the currency would fall.

Where barriers to capital flow are undesirable or futile, the trilemma boils down to a choice: between a floating exchange rate and control of monetary policy; or a fixed exchange rate and monetary bondage. Rich countries have typically chosen the former, but the countries that have adopted the Euro have embraced the latter. The sacrifice of monetary-policy autonomy that the single currency entailed was plain even before its launch in 1999.

In the run up, aspiring members pegged their currencies to the Deutschmark. Since capital moves freely within Europe, they follow the monetary policy of Germany, the regional power. The head of the Dutch central bank, Wim Duisenberg earned the nickname "Mr. Fifteen Minutes" because of how quickly he copied the interest-rate changes made by the Bundesbank.

This monetary serfdom is tolerable for the Netherlands because its commerce is closely tied to Germany and business conditions rise and fall in tandem in both countries. For economies less closely aligned to Germany's business cycle, such as Spain and Greece, the cost of losing monetary independence has been much higher: interest rates that were too low during the boom, and no option to devalue their way out of trouble once crisis hit.

too low during the boom, and no option to devalue their way out of trouble once crisis hi	t.	
Q.7 Which of the following could be an impact of the lack of an autonomous monetary policy	/?	
1 The exchange rate is fixed and the country is open to cross-border capital flows.		
2 Dependency on another country's interest rate can lead to an economic crisis.		
3 The progress of the country depends on variables within the central bank's control.		
4 Capital can move freely between the countries that share similar policies.		
FeedBack	■ Bookmark	

## Passage - 2

ΛQ

Hillel the Elder, a first-century religious leader, was asked to summarise the Torah while standing on one leg. "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is commentary," he replied. Michael Klein, of Tufts University, has written that the insights of international macroeconomics (the study of trade, the balance-of-payments, exchange rates and so on) might be similarly distilled: "Governments face the policy trilemma; the rest is commentary."

The policy trilemma, also known as the impossible or inconsistent trinity, says a country must choose between free capital mobility, exchange-rate management and monetary autonomy. Only two of the three are possible. A country that wants to fix the value of its currency and have an interest-rate policy that is free from outside influence cannot allow capital to flow freely across its borders. If the exchange rate is fixed but the country is open to cross-border capital flows, it cannot have an independent monetary policy. And if a country chooses free capital mobility and wants monetary autonomy, it has to allow its currency to float.

To understand the trilemma, imagine a country that fixes its exchange rate against the US dollar and is also open to foreign capital. If its central bank sets interest rates above those set by the Federal Reserve, foreign capital in search of higher returns would flood in. These inflows would raise demand for the local currency; eventually the peg with the dollar would break. If interest rates are kept below those in America, capital would leave the country and the currency would fall.

Where barriers to capital flow are undesirable or futile, the trilemma boils down to a choice: between a floating exchange rate and control of monetary policy; or a fixed exchange rate and monetary bondage. Rich countries have typically chosen the former, but the countries that have adopted the Euro have embraced the latter. The sacrifice of monetary-policy autonomy that the single currency entailed was plain even before its launch in 1999.

In the run up, aspiring members pegged their currencies to the Deutschmark. Since capital moves freely within Europe, they follow the monetary policy of Germany, the regional power. The head of the Dutch central bank, Wim Duisenberg earned the nickname "Mr. Fifteen Minutes" because of how quickly he copied the interest-rate changes made by the Bundesbank.

This monetary serfdom is tolerable for the Netherlands because its commerce is closely tied to Germany and business conditions rise and fall in tandem in both countries. For economies less closely aligned to Germany's business cycle, such as Spain and Greece, the cost of losing monetary independence has been much higher: interest rates that were too low during the boom, and no option to devalue their way out of trouble once crisis hit.

Q.U				
The author lists	s all of the following	a as aspects of a	policy trilemma	EXCEPT that:

- 1 a country has to choose between free capital mobility, exchange-rate management and monetary autonomy.
- 2 it is also known as the impossible or inconsistent trinity.
- $3 \bigcirc$  a country that wants to fix the exchange rate and have an independent interest-rate policy can allow free cross-border capital flows.
- 4 a country which fixes the exchange rate and has open cross-border capital flows, cannot have an autonomous monetary policy.

FeedBack

**■** Bookmark

Answer key/Solution

Direction for questions (6-10): Read the given passage and answer the questions that follow.

#### Passage - 2

Hillel the Elder, a first-century religious leader, was asked to summarise the Torah while standing on one leg. "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is commentary," he replied. Michael Klein, of Tufts University, has written that the insights of international macroeconomics (the study of trade, the balance-of-payments, exchange rates and so on) might be similarly distilled: "Governments face the policy trilemma; the rest is commentary."

The policy trilemma, also known as the impossible or inconsistent trinity, says a country must choose between free capital mobility, exchange-rate management and monetary autonomy. Only two of the three are possible. A country that wants to fix the value of its currency and have an interest-rate policy that is free from outside influence cannot allow capital to flow freely across its borders. If the exchange rate is fixed but the country is open to cross-border capital flows, it cannot have an independent monetary policy. And if a country chooses free capital mobility and wants monetary autonomy, it has to allow its currency to float.

To understand the trilemma, imagine a country that fixes its exchange rate against the US dollar and is also open to foreign capital. If its central bank sets interest rates above those set by the Federal Reserve, foreign capital in search of higher returns would flood in. These inflows would raise demand for the local currency; eventually the peg with the dollar would break. If interest rates are kept below those in America, capital would leave the country and the currency would fall.

Where barriers to capital flow are undesirable or futile, the trilemma boils down to a choice: between a floating exchange rate and control of monetary policy; or a fixed exchange rate and monetary bondage. Rich countries have typically chosen the former, but the countries that have adopted the Euro have embraced the latter. The sacrifice of monetary-policy autonomy that the single currency entailed was plain even before its launch in 1999.

In the run up, aspiring members pegged their currencies to the Deutschmark. Since capital moves freely within Europe, they follow the monetary policy of Germany, the regional power. The head of the Dutch central bank, Wim Duisenberg earned the nickname "Mr. Fifteen Minutes" because of how quickly he copied the interest-rate changes made by the Bundesbank.

This monetary serfdom is tolerable for the Netherlands because its commerce is closely tied to Germany and business conditions rise and fall in tandem in both countries. For economies less closely aligned to Germany's business cycle, such as Spain and Greece, the cost of losing monetary independence has been much higher: interest rates that were too low during the boom, and no option to devalue their way out of trouble once crisis hit.

Q.9

Which of the following would the author support the least?

- 1 A country with free capital mobility that wants monetary autonomy has to allow its currency to float.
- 2 In a country where the barriers to capital flow are ineffective, the policy trilemma boils to a choice.
- 3 A single currency shared among multiple countries will lead to a sacrifice of monetary-policy autonomy.

$4 \square$ Countries sharing close commercial ties and similar business conditions would perform best with a fixed exchange rate.		
FeedBack	■ Bookmark	
	م Answer key/Solution	

# Passage - 2

Hillel the Elder, a first-century religious leader, was asked to summarise the Torah while standing on one leg. "That which is hateful to you, do not do to your fellow. That is the whole Torah; the rest is commentary," he replied. Michael Klein, of Tufts University, has written that the insights of international macroeconomics (the study of trade, the balance-of-payments, exchange rates and so on) might be similarly distilled: "Governments face the policy trilemma; the rest is commentary."

The policy trilemma, also known as the impossible or inconsistent trinity, says a country must choose between free capital mobility, exchange-rate management and monetary autonomy. Only two of the three are possible. A country that wants to fix the value of its currency and have an interest-rate policy that is free from outside influence cannot allow capital to flow freely across its borders. If the exchange rate is fixed but the country is open to cross-border capital flows, it cannot have an independent monetary policy. And if a country chooses free capital mobility and wants monetary autonomy, it has to allow its currency to float.

To understand the trilemma, imagine a country that fixes its exchange rate against the US dollar and is also open to foreign capital. If its central bank sets interest rates above those set by the Federal Reserve, foreign capital in search of higher returns would flood in. These inflows would raise demand for the local currency; eventually the peg with the dollar would break. If interest rates are kept below those in America, capital would leave the country and the currency would fall.

Where barriers to capital flow are undesirable or futile, the trilemma boils down to a choice: between a floating exchange rate and control of monetary policy; or a fixed exchange rate and monetary bondage. Rich countries have typically chosen the former, but the countries that have adopted the Euro have embraced the latter. The sacrifice of monetary-policy autonomy that the single currency entailed was plain even before its launch in 1999.

In the run up, aspiring members pegged their currencies to the Deutschmark. Since capital moves freely within Europe, they follow the monetary policy of Germany, the regional power. The head of the Dutch central bank, Wim Duisenberg earned the nickname "Mr. Fifteen Minutes" because of how quickly he copied the interest-rate changes made by the Bundesbank.

This monetary serfdom is tolerable for the Netherlands because its commerce is closely tied to Germany and business conditions rise and fall in tandem in both countries. For economies less closely aligned to Germany's business cycle, such as Spain and Greece, the cost of losing monetary independence has been much higher: interest rates that were too low during the boom, and no option to devalue their way out of trouble once crisis hit.

Q.10

Which of the following best describes the nature of the given passage?

- 1 A caustic overview of some of the outcomes of a particular phenomenon.
- $2\, \ensuremath{^{\bigcirc}}$  An expository overview of a phenomenon and its possible impacts.

3 U A critical analysis of the pros and cons of a particular economic concept.	
4   A defensive essay on the strengths of a particular economic policy over its alternative	s.
FeedBack	<b>■</b> Bookmark
	& Answer key/Solution

## Passage - 3

The Buddhist monks from Namgyal monastery in India engage in a ritual that involves the creation of intricate patterns of coloured sand, known as mandalas. As large as three metres across, each mandala requires a couple of weeks of painstaking work, in which several monks in orange robes bend over a flat surface and scratch metallic vials. The vials extrude sand from tiny spouts, a few grains at a time, onto areas bounded by carefully measured chalk marks. Slowly, slowly, the ancient pattern is made. After the thing is completed, the monks say a prayer, pause a moment, and then sweep it all up in five minutes.

Although I haven't witnessed this particular ritual, I've seen a number of mandalas during my travels in Southeast Asia. For Buddhists, the creation and destruction of a mandala symbolises the impermanence of earthly existence. But the ritual also reminds me of the profound symbiosis of order and disorder at the core of our world.

Somewhat surprisingly, nature not only requires disorder but thrives on it. Planets, stars, life, even the direction of time all depend on disorder. And we human beings as well. Especially if, along with disorder, we group together such concepts as randomness, novelty, spontaneity, free will and unpredictability. We might put all of these ideas in the same psychic basket. Within the oppositional category of order, we can gather together notions such as systems, law, reason, rationality, pattern, predictability. While the different clusters of concepts are not mirror images of one another, like twilight and dawn, they have much in common.

Our primeval attraction to both order and disorder shows up in modern aesthetics. We like symmetry and pattern, but we also relish a bit of asymmetry. The British art historian Ernst Gombrich believed that, although human beings have a deep psychological attraction to order, perfect order in art is uninteresting. 'However we analyse the difference between the regular and the irregular,' he wrote in The Sense of Order (1979), 'we must ultimately be able to account for the most basic fact of aesthetic experience, the fact that delight lies somewhere between boredom and confusion.' Too much order, we lose interest. Too much disorder, and there's nothing to be interested in. My wife, a painter, always puts a splash of colour in the corner of her canvas, off balance, to make the painting more appealing. Evidently, our visual sweet-spot lies somewhere between boredom and confusion, predictability and newness.

Human beings have a conflicted relationship to this order-disorder nexus. We are alternately attracted from one to the other. We admire principles and laws and order. We embrace reasons and causes. We seek predictability. Some of the time. On other occasions, we value spontaneity, unpredictability, novelty, unconstrained personal freedom. We love the structure of Western classical music, as well as the free-wheeling runs or improvised rhythms of jazz. We are drawn to the symmetry of a snowflake, but we also revel in the amorphous shape of a high-riding cloud. We appreciate the regular features of pure-bred animals, while we're also fascinated by hybrids and mongrels. We might respect those who manage to live sensibly and lead upright lives. But we also esteem the mavericks who break the mould, and we celebrate the wild, the unbridled and the unpredictable in ourselves. We are a strange and contradictory animal, we human beings. And we inhabit a cosmos equally strange.

Q.11 Which of the following, if true, would the author most agree with as an example of horder and chaos?	numans' conflicted relationship with		
1  Humans like to study both law as well as the patterns of thoughts of criminal n	ninds.		
2 We prefer to be governed by concepts like democracy and not by dictators.			
3 We value unconstrained personal freedoms as well as the desire to constrain it.			
4 Humans love computer generated geometric art as well abstract art paintings.			
FeedBack	<b>■</b> Bookmark		
	م Answer key/Solution		

## Passage - 3

The Buddhist monks from Namgyal monastery in India engage in a ritual that involves the creation of intricate patterns of coloured sand, known as mandalas. As large as three metres across, each mandala requires a couple of weeks of painstaking work, in which several monks in orange robes bend over a flat surface and scratch metallic vials. The vials extrude sand from tiny spouts, a few grains at a time, onto areas bounded by carefully measured chalk marks. Slowly, slowly, the ancient pattern is made. After the thing is completed, the monks say a prayer, pause a moment, and then sweep it all up in five minutes.

Although I haven't witnessed this particular ritual, I've seen a number of mandalas during my travels in Southeast Asia. For Buddhists, the creation and destruction of a mandala symbolises the impermanence of earthly existence. But the ritual also reminds me of the profound symbiosis of order and disorder at the core of our world.

Somewhat surprisingly, nature not only requires disorder but thrives on it. Planets, stars, life, even the direction of time all depend on disorder. And we human beings as well. Especially if, along with disorder, we group together such concepts as randomness, novelty, spontaneity, free will and unpredictability. We might put all of these ideas in the same psychic basket. Within the oppositional category of order, we can gather together notions such as systems, law, reason, rationality, pattern, predictability. While the different clusters of concepts are not mirror images of one another, like twilight and dawn, they have much in common.

Our primeval attraction to both order and disorder shows up in modern aesthetics. We like symmetry and pattern, but we also relish a bit of asymmetry. The British art historian Ernst Gombrich believed that, although human beings have a deep psychological attraction to order, perfect order in art is uninteresting. 'However we analyse the difference between the regular and the irregular,' he wrote in The Sense of Order (1979), 'we must ultimately be able to account for the most basic fact of aesthetic experience, the fact that delight lies somewhere between boredom and confusion.' Too much order, we lose interest. Too much disorder, and there's nothing to be interested in. My wife, a painter, always puts a splash of colour in the corner of her canvas, off balance, to make the painting more appealing. Evidently, our visual sweet-spot lies somewhere between boredom and confusion, predictability and newness.

Human beings have a conflicted relationship to this order-disorder nexus. We are alternately attracted from one to the other. We admire principles and laws and order. We embrace reasons and causes. We seek predictability. Some of the time. On other occasions, we value spontaneity, unpredictability, novelty, unconstrained personal freedom. We love the structure of Western classical music, as well as the free-wheeling runs or improvised rhythms of jazz. We are drawn to the symmetry of a snowflake, but we also revel in the amorphous shape of a high-riding cloud. We appreciate the regular features of pure-bred animals, while we're also fascinated by hybrids and mongrels. We might respect those who manage to live sensibly and lead upright lives. But we also esteem the mavericks who break the mould, and we celebrate the wild, the unbridled and the unpredictable in ourselves. We are a strange and contradictory animal, we human beings. And we inhabit a cosmos equally strange.

Q.12 How does human attraction to order and disorder affect aesthetics?
1 Art made by humans is a synthesis of order and disorder.
2 A work of art that lacks any influence of order is dull.
3 Our aesthetic sweet spot lies somewhere between order and disorder.
4 The difference between the regular and the irregular has a deep impact on all of the arts.



**■** Bookmark

Answer key/Solution

Direction for questions (11-14): Read the given passage and answer the questions that follow.

#### Passage - 3

The Buddhist monks from Namgyal monastery in India engage in a ritual that involves the creation of intricate patterns of coloured sand, known as mandalas. As large as three metres across, each mandala requires a couple of weeks of painstaking work, in which several monks in orange robes bend over a flat surface and scratch metallic vials. The vials extrude sand from tiny spouts, a few grains at a time, onto areas bounded by carefully measured chalk marks. Slowly, slowly, the ancient pattern is made. After the thing is completed, the monks say a prayer, pause a moment, and then sweep it all up in five minutes.

Although I haven't witnessed this particular ritual, I've seen a number of mandalas during my travels in Southeast Asia. For Buddhists, the creation and destruction of a mandala symbolises the impermanence of earthly existence. But the ritual also reminds me of the profound symbiosis of order and disorder at the core of our world.

Somewhat surprisingly, nature not only requires disorder but thrives on it. Planets, stars, life, even the direction of time all depend on disorder. And we human beings as well. Especially if, along with disorder, we group together such concepts as randomness, novelty, spontaneity, free will and unpredictability. We might put all of these ideas in the same psychic basket. Within the oppositional category of order, we can gather together notions such as systems, law, reason, rationality, pattern, predictability. While the different clusters of concepts are not mirror images of one another, like twilight and dawn, they have much in common.

Our primeval attraction to both order and disorder shows up in modern aesthetics. We like symmetry and pattern, but we also relish a bit of asymmetry. The British art historian Ernst Gombrich believed that, although human beings have a deep psychological attraction to order, perfect order in art is uninteresting. 'However we analyse the difference between the regular and the irregular,' he wrote in The Sense of Order (1979), 'we must ultimately be able to account for the most basic fact of aesthetic experience, the fact that delight lies somewhere between boredom and confusion.' Too much order, we lose interest. Too much disorder, and there's nothing to be interested in. My wife, a painter, always puts a splash of colour in the corner of her canvas, off balance, to make the painting more appealing. Evidently, our visual sweet-spot lies somewhere between boredom and confusion, predictability and newness.

Human beings have a conflicted relationship to this order-disorder nexus. We are alternately attracted from one to the other. We admire principles and laws and order. We embrace reasons and causes. We seek predictability. Some of the time. On other occasions, we value spontaneity, unpredictability, novelty, unconstrained personal freedom. We love the structure of Western classical music, as well as the free-wheeling runs or improvised rhythms of jazz. We are drawn to the symmetry of a snowflake, but we also revel in the amorphous shape of a high-riding cloud. We appreciate the regular features of pure-bred animals, while we're also fascinated by hybrids and mongrels. We might respect those who manage to live sensibly and lead upright lives. But we also esteem the mavericks who break the mould, and we celebrate the wild, the unbridled and the unpredictable in ourselves. We are a strange and contradictory animal, we human beings. And we inhabit a cosmos equally strange.

## Q.13

The passage states that humans not only depend on disorder but they thrive on it because:

- 1 concepts like law, reason, rationality as well as free will and unpredictability, are at the core of human society.
- 2 concepts like patterns, predictability as well as randomness and spontaneity affect man and nature alike.

<ul> <li>3  concepts like the formation of the mandala and its sudden and quick eradication are deeply woven into the fabric human society.</li> <li>4  the interplay of order and chaos shapes all of human activities and interactions.</li> </ul>		
	م Answer key/Solution	

#### Passage - 3

The Buddhist monks from Namgyal monastery in India engage in a ritual that involves the creation of intricate patterns of coloured sand, known as mandalas. As large as three metres across, each mandala requires a couple of weeks of painstaking work, in which several monks in orange robes bend over a flat surface and scratch metallic vials. The vials extrude sand from tiny spouts, a few grains at a time, onto areas bounded by carefully measured chalk marks. Slowly, slowly, the ancient pattern is made. After the thing is completed, the monks say a prayer, pause a moment, and then sweep it all up in five minutes.

Although I haven't witnessed this particular ritual, I've seen a number of mandalas during my travels in Southeast Asia. For Buddhists, the creation and destruction of a mandala symbolises the impermanence of earthly existence. But the ritual also reminds me of the profound symbiosis of order and disorder at the core of our world.

Somewhat surprisingly, nature not only requires disorder but thrives on it. Planets, stars, life, even the direction of time all depend on disorder. And we human beings as well. Especially if, along with disorder, we group together such concepts as randomness, novelty, spontaneity, free will and unpredictability. We might put all of these ideas in the same psychic basket. Within the oppositional category of order, we can gather together notions such as systems, law, reason, rationality, pattern, predictability. While the different clusters of concepts are not mirror images of one another, like twilight and dawn, they have much in common.

Our primeval attraction to both order and disorder shows up in modern aesthetics. We like symmetry and pattern, but we also relish a bit of asymmetry. The British art historian Ernst Gombrich believed that, although human beings have a deep psychological attraction to order, perfect order in art is uninteresting. 'However we analyse the difference between the regular and the irregular,' he wrote in The Sense of Order (1979), 'we must ultimately be able to account for the most basic fact of aesthetic experience, the fact that delight lies somewhere between boredom and confusion.' Too much order, we lose interest. Too much disorder, and there's nothing to be interested in. My wife, a painter, always puts a splash of colour in the corner of her canvas, off balance, to make the painting more appealing. Evidently, our visual sweet-spot lies somewhere between boredom and confusion, predictability and newness.

Human beings have a conflicted relationship to this order-disorder nexus. We are alternately attracted from one to the other. We admire principles and laws and order. We embrace reasons and causes. We seek predictability. Some of the time. On other occasions, we value spontaneity, unpredictability, novelty, unconstrained personal freedom. We love the structure of Western classical music, as well as the free-wheeling runs or improvised rhythms of jazz. We are drawn to the symmetry of a snowflake, but we also revel in the amorphous shape of a high-riding cloud. We appreciate the regular features of pure-bred animals, while we're also fascinated by hybrids and mongrels. We might respect those who manage to live sensibly and lead upright lives. But we also esteem the mavericks who break the mould, and we celebrate the wild, the unbridled and the unpredictable in ourselves. We are a strange and contradictory animal, we human beings. And we inhabit a cosmos equally strange.

Q.14 From the passage we can infer that the author draws a simila	rity between mandalas and order-disorder to show how:
1 just like nature depends on order and chaos, the Buddhis upon disorder.	st notion of impermanence of earthly existence depends
$2^{\bigcirc}$ the carefully bounded lines of the mandala symbolize or chaos.	der and predictability, while its destruction symbolizes
3 concepts of creation and destruction are not just a part of	of nature but are also embedded in human culture.
4  the different concepts are mirror images of one another,	like twilight and dawn.
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

## Passage - 4

In 1844, the Russian prince Vladimir Odoevsky wrote a short story in which a future humanity, stricken with overpopulation and resource-depletion, welcomes a 'Last Messiah' who instructs a jaded mankind to commit omnicide by blowing up the planet. Earlier, in 1836, the Italian poet Giacomo Leopardi proclaimed that, if the human species were to be extinguished, 'the Earth' wouldn't 'feel that there is anything missing'. Three decades prior, the Marquis de Sade characteristically decreed that 'nothing would be more desirable than the total extinction of humankind'. Earlier still, in 1756, the influential French naturalist Comte de Buffon envisioned another lifeform inheriting our crown as apex cogitator should 'the human species be annihilated'.

As ideas go, human extinction is a comparatively new one. It emerged first during the 18th and 19th centuries. Though understudied, the idea has an important history because it teaches us lessons on what it means to be human in the first place, in the sense of what is demanded of us by such a calling. For to be a rational actor is to be a responsible actor, which involves acknowledging the risks one faces, and this allows us to see today's growing responsiveness to existential risks as being of a piece with an ongoing and as-yet-unfinished project that we first began to set for ourselves during the Enlightenment. Recollecting the story of how we came to care about our own extinction helps to establish precisely why we must continue to care; and care now, as never before, insofar as the oncoming century is to be the riskiest thus far.

Indeed, despite the tone of Leopardi's or Odoevsky's forecasts, this story is not at all one of doom and gloom. Around the same time that the first mentions of the risk of our extinction began to emerge throughout the 1700s, so too did the first projections of plausible mitigations. These range from Lord Byron's 1824 vision of humanity averting incoming comets by means of planetary ballistic-defence systems, to Jean-Baptiste Cousin de Grainville's 1805 notion of gigantic geoengineering 'machines' working to extract diminishing nutrition from a collapsing biosphere by levelling mountain ranges and shifting seas, to Benoît de Maillet's anticipation, as early as the 1720s, of planetary-scale terraforming and irrigation efforts designed to offset the desiccating heat of an expanding Sun and stave off the 'total Extinction of Mankind'.

The story of the discovery of our species' precariousness is also the story of humanity's progressive undertaking of responsibility for itself. One is only responsible for oneself to the extent that one understands the risks one faces and is thereby motivated to mitigate against them. It was the philosopher Immanuel Kant who defined 'Enlightenment' itself as humanity's assumption of self-responsibility. The history of the idea of human extinction is therefore also a history of enlightening. It concerns the modern loss of the ancient conviction that we live in a cosmos inherently imbued with value, and the connected realisation that our human values would not be natural realities independently of our continued championing and quardianship of them.

But if human extinction was first spoken about in the 18th century, where was the notion prior to this point? What about the perennial tradition of end-of-the-world scenarios coming from religion? For a start, prophecies concerning religious apocalypse provide us with a final revelation upon the ultimate meaning of time. Prognoses concerning human extinction, instead, provide us with a prediction of the irreversible termination of meaning within time. Where apocalypse secures a sense of an ending, extinction anticipates the ending of sense. They are different in kind – not degree – and therefore different in their origins.

Q.15 With regards to valuing our planet and universe, the author would most agree with which of the following:
1 The oncoming century could close the chapter on all of mankind.
$2 \ \square$ The universe has inherent value that needs to be protected and preserved by us.
3 Rational actors acknowledge both, the risk and the value of mitigating climate change.

4 Enlightenment first brought in the idea of the value of our universe.



**■** Bookmark

Answer key/Solution

Direction for questions (15-19): Read the given passage and answer the questions that follow.

# Passage - 4

In 1844, the Russian prince Vladimir Odoevsky wrote a short story in which a future humanity, stricken with overpopulation and resource-depletion, welcomes a 'Last Messiah' who instructs a jaded mankind to commit omnicide by blowing up the planet. Earlier, in 1836, the Italian poet Giacomo Leopardi proclaimed that, if the human species were to be extinguished, 'the Earth' wouldn't 'feel that there is anything missing'. Three decades prior, the Marquis de Sade characteristically decreed that 'nothing would be more desirable than the total extinction of humankind'. Earlier still, in 1756, the influential French naturalist Comte de Buffon envisioned another lifeform inheriting our crown as apex cogitator should 'the human species be annihilated'.

As ideas go, human extinction is a comparatively new one. It emerged first during the 18th and 19th centuries. Though understudied, the idea has an important history because it teaches us lessons on what it means to be human in the first place, in the sense of what is demanded of us by such a calling. For to be a rational actor is to be a responsible actor, which involves acknowledging the risks one faces, and this allows us to see today's growing responsiveness to existential risks as being of a piece with an ongoing and as-yet-unfinished project that we first began to set for ourselves during the Enlightenment. Recollecting the story of how we came to care about our own extinction helps to establish precisely why we must continue to care; and care now, as never before, insofar as the oncoming century is to be the riskiest thus far.

Indeed, despite the tone of Leopardi's or Odoevsky's forecasts, this story is not at all one of doom and gloom. Around the same time that the first mentions of the risk of our extinction began to emerge throughout the 1700s, so too did the first projections of plausible mitigations. These range from Lord Byron's 1824 vision of humanity averting incoming comets by means of planetary ballistic-defence systems, to Jean-Baptiste Cousin de Grainville's 1805 notion of gigantic geoengineering 'machines' working to extract diminishing nutrition from a collapsing biosphere by levelling mountain ranges and shifting seas, to Benoît de Maillet's anticipation, as early as the 1720s, of planetary-scale terraforming and irrigation efforts designed to offset the desiccating heat of an expanding Sun and stave off the 'total Extinction of Mankind'.

The story of the discovery of our species' precariousness is also the story of humanity's progressive undertaking of responsibility for itself. One is only responsible for oneself to the extent that one understands the risks one faces and is thereby motivated to mitigate against them. It was the philosopher Immanuel Kant who defined 'Enlightenment' itself as humanity's assumption of self-responsibility. The history of the idea of human extinction is therefore also a history of enlightening. It concerns the modern loss of the ancient conviction that we live in a cosmos inherently imbued with value, and the connected realisation that our human values would not be natural realities independently of our continued championing and guardianship of them.

But if human extinction was first spoken about in the 18th century, where was the notion prior to this point? What about the perennial tradition of end-of-the-world scenarios coming from religion? For a start, prophecies concerning religious apocalypse provide us with a final revelation upon the ultimate meaning of time. Prognoses concerning human extinction, instead, provide us with a prediction of the irreversible termination of meaning within time. Where apocalypse secures a sense of an ending, extinction anticipates the ending of sense. They are different in kind – not degree – and therefore different in their origins.

The author values the stories of extinction of mankind because:

1 they educate us about the meaning of being human, acknowled	dging risks and taking responsibility.
$2$ $\square$ they discuss the rational man, the man who acts and who takes	responsibility for the future impact of his actions.
3  they teach us lessons on how to value our planet and preserve	it for the future generations.
4  they tell us about the possible ways in which mankind can be d	estroyed and offer solutions to these problems.
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

## Passage - 4

In 1844, the Russian prince Vladimir Odoevsky wrote a short story in which a future humanity, stricken with overpopulation and resource-depletion, welcomes a 'Last Messiah' who instructs a jaded mankind to commit omnicide by blowing up the planet. Earlier, in 1836, the Italian poet Giacomo Leopardi proclaimed that, if the human species were to be extinguished, 'the Earth' wouldn't 'feel that there is anything missing'. Three decades prior, the Marquis de Sade characteristically decreed that 'nothing would be more desirable than the total extinction of humankind'. Earlier still, in 1756, the influential French naturalist Comte de Buffon envisioned another lifeform inheriting our crown as apex cogitator should 'the human species be annihilated'.

As ideas go, human extinction is a comparatively new one. It emerged first during the 18th and 19th centuries. Though understudied, the idea has an important history because it teaches us lessons on what it means to be human in the first place, in the sense of what is demanded of us by such a calling. For to be a rational actor is to be a responsible actor, which involves acknowledging the risks one faces, and this allows us to see today's growing responsiveness to existential risks as being of a piece with an ongoing and as-yet-unfinished project that we first began to set for ourselves during the Enlightenment. Recollecting the story of how we came to care about our own extinction helps to establish precisely why we must continue to care; and care now, as never before, insofar as the oncoming century is to be the riskiest thus far.

Indeed, despite the tone of Leopardi's or Odoevsky's forecasts, this story is not at all one of doom and gloom. Around the same time that the first mentions of the risk of our extinction began to emerge throughout the 1700s, so too did the first projections of plausible mitigations. These range from Lord Byron's 1824 vision of humanity averting incoming comets by means of planetary ballistic-defence systems, to Jean-Baptiste Cousin de Grainville's 1805 notion of gigantic geoengineering 'machines' working to extract diminishing nutrition from a collapsing biosphere by levelling mountain ranges and shifting seas, to Benoît de Maillet's anticipation, as early as the 1720s, of planetary-scale terraforming and irrigation efforts designed to offset the desiccating heat of an expanding Sun and stave off the 'total Extinction of Mankind'.

The story of the discovery of our species' precariousness is also the story of humanity's progressive undertaking of responsibility for itself. One is only responsible for oneself to the extent that one understands the risks one faces and is thereby motivated to mitigate against them. It was the philosopher Immanuel Kant who defined 'Enlightenment' itself as humanity's assumption of self-responsibility. The history of the idea of human extinction is therefore also a history of enlightening. It concerns the modern loss of the ancient conviction that we live in a cosmos inherently imbued with value, and the connected realisation that our human values would not be natural realities independently of our continued championing and guardianship of them.

But if human extinction was first spoken about in the 18th century, where was the notion prior to this point? What about the perennial tradition of end-of-the-world scenarios coming from religion? For a start, prophecies concerning religious apocalypse provide us with a final revelation upon the ultimate meaning of time. Prognoses concerning human extinction, instead, provide us with a prediction of the irreversible termination of meaning within time. Where apocalypse secures a sense of an ending, extinction anticipates the ending of sense. They are different in kind – not degree – and therefore different in their origins.

$\sim$	-	7
w		•

With regards to prognoses and prophecies mentioned in the passage, which of the of following would the author agree with the least?

- 1 Religious prophecies provide epiphanies about the meaning of time.
   2 Prognoses of human extinction predict the possible irreparable outcomes for the cosmos.
- 3 End of the world prognoses and prophecies both reiterate that humans will be responsible for them.

4 Prognoses and prophecies don't differ by degrees, rather they are separate categories with different origins.

FeedBack

**■** Bookmark

Answer key/Solution

Direction for questions (15-19): Read the given passage and answer the questions that follow.

#### Passage - 4

In 1844, the Russian prince Vladimir Odoevsky wrote a short story in which a future humanity, stricken with overpopulation and resource-depletion, welcomes a 'Last Messiah' who instructs a jaded mankind to commit omnicide by blowing up the planet. Earlier, in 1836, the Italian poet Giacomo Leopardi proclaimed that, if the human species were to be extinguished, 'the Earth' wouldn't 'feel that there is anything missing'. Three decades prior, the Marquis de Sade characteristically decreed that 'nothing would be more desirable than the total extinction of humankind'. Earlier still, in 1756, the influential French naturalist Comte de Buffon envisioned another lifeform inheriting our crown as apex cogitator should 'the human species be annihilated'.

As ideas go, human extinction is a comparatively new one. It emerged first during the 18th and 19th centuries. Though understudied, the idea has an important history because it teaches us lessons on what it means to be human in the first place, in the sense of what is demanded of us by such a calling. For to be a rational actor is to be a responsible actor, which involves acknowledging the risks one faces, and this allows us to see today's growing responsiveness to existential risks as being of a piece with an ongoing and as-yet-unfinished project that we first began to set for ourselves during the Enlightenment. Recollecting the story of how we came to care about our own extinction helps to establish precisely why we must continue to care; and care now, as never before, insofar as the oncoming century is to be the riskiest thus far.

Indeed, despite the tone of Leopardi's or Odoevsky's forecasts, this story is not at all one of doom and gloom. Around the same time that the first mentions of the risk of our extinction began to emerge throughout the 1700s, so too did the first projections of plausible mitigations. These range from Lord Byron's 1824 vision of humanity averting incoming comets by means of planetary ballistic-defence systems, to Jean-Baptiste Cousin de Grainville's 1805 notion of gigantic geoengineering 'machines' working to extract diminishing nutrition from a collapsing biosphere by levelling mountain ranges and shifting seas, to Benoît de Maillet's anticipation, as early as the 1720s, of planetary-scale terraforming and irrigation efforts designed to offset the desiccating heat of an expanding Sun and stave off the 'total Extinction of Mankind'.

The story of the discovery of our species' precariousness is also the story of humanity's progressive undertaking of responsibility for itself. One is only responsible for oneself to the extent that one understands the risks one faces and is thereby motivated to mitigate against them. It was the philosopher Immanuel Kant who defined 'Enlightenment' itself as humanity's assumption of self-responsibility. The history of the idea of human extinction is therefore also a history of enlightening. It concerns the modern loss of the ancient conviction that we live in a cosmos inherently imbued with value, and the connected realisation that our human values would not be natural realities independently of our continued championing and guardianship of them.

But if human extinction was first spoken about in the 18th century, where was the notion prior to this point? What about the perennial tradition of end-of-the-world scenarios coming from religion? For a start, prophecies concerning religious apocalypse provide us with a final revelation upon the ultimate meaning of time. Prognoses concerning human extinction, instead, provide us with a prediction of the irreversible termination of meaning within time. Where apocalypse secures a sense of an ending, extinction anticipates the ending of sense. They are different in kind – not degree – and therefore different in their origins.

Q.18 The author mentions Byron and Grainville in order to:	
1 Show that stories can inspire people to work on mitigar	ting cosmic collisions.
2 show that stories can inspire people to undertake geoe	ngineering projects to resolve resource shortages.
3 balance the gloomy outlook of the second paragraph w the damage caused.	ith stories of humans holding themselves responsible for
4 Delance the gloomy outlook of the first paragraph with extinction.	stories of responsible humans taking actions to mitigate
FeedBack	■ Bookmark
	م Answer key/Solution

## Passage - 4

In 1844, the Russian prince Vladimir Odoevsky wrote a short story in which a future humanity, stricken with overpopulation and resource-depletion, welcomes a 'Last Messiah' who instructs a jaded mankind to commit omnicide by blowing up the planet. Earlier, in 1836, the Italian poet Giacomo Leopardi proclaimed that, if the human species were to be extinguished, 'the Earth' wouldn't 'feel that there is anything missing'. Three decades prior, the Marquis de Sade characteristically decreed that 'nothing would be more desirable than the total extinction of humankind'. Earlier still, in 1756, the influential French naturalist Comte de Buffon envisioned another lifeform inheriting our crown as apex cogitator should 'the human species be annihilated'.

As ideas go, human extinction is a comparatively new one. It emerged first during the 18th and 19th centuries. Though understudied, the idea has an important history because it teaches us lessons on what it means to be human in the first place, in the sense of what is demanded of us by such a calling. For to be a rational actor is to be a responsible actor, which involves acknowledging the risks one faces, and this allows us to see today's growing responsiveness to existential risks as being of a piece with an ongoing and as-yet-unfinished project that we first began to set for ourselves during the Enlightenment. Recollecting the story of how we came to care about our own extinction helps to establish precisely why we must continue to care; and care now, as never before, insofar as the oncoming century is to be the riskiest thus far.

Indeed, despite the tone of Leopardi's or Odoevsky's forecasts, this story is not at all one of doom and gloom. Around the same time that the first mentions of the risk of our extinction began to emerge throughout the 1700s, so too did the first projections of plausible mitigations. These range from Lord Byron's 1824 vision of humanity averting incoming comets by means of planetary ballistic-defence systems, to Jean-Baptiste Cousin de Grainville's 1805 notion of gigantic geoengineering 'machines' working to extract diminishing nutrition from a collapsing biosphere by levelling mountain ranges and shifting seas, to Benoît de Maillet's anticipation, as early as the 1720s, of planetary-scale terraforming and irrigation efforts designed to offset the desiccating heat of an expanding Sun and stave off the 'total Extinction of Mankind'.

The story of the discovery of our species' precariousness is also the story of humanity's progressive undertaking of responsibility for itself. One is only responsible for oneself to the extent that one understands the risks one faces and is thereby motivated to mitigate against them. It was the philosopher Immanuel Kant who defined 'Enlightenment' itself as humanity's assumption of self-responsibility. The history of the idea of human extinction is therefore also a history of enlightening. It concerns the modern loss of the ancient conviction that we live in a cosmos inherently imbued with value, and the connected realisation that our human values would not be natural realities independently of our continued championing and guardianship of them.

But if human extinction was first spoken about in the 18th century, where was the notion prior to this point? What about the perennial tradition of end-of-the-world scenarios coming from religion? For a start, prophecies concerning religious apocalypse provide us with a final revelation upon the ultimate meaning of time. Prognoses concerning human extinction, instead, provide us with a prediction of the irreversible termination of meaning within time. Where apocalypse secures a sense of an ending, extinction anticipates the ending of sense. They are different in kind – not degree – and therefore different in their origins.

# Q.19

According to the author, remembering how we came to care about our extinction, is important because:

- 1 it tells us why we must care very deeply about the subject as the coming century could be catastrophic for us.
- 2 the coming century, with the highest probability of human extinction, will prove to be the riskiest so far.
- 3 it teaches us lessons on what it means to be human, in the sense of what is demanded of us by such a calling.
- 4 the discovery of our species' precariousness is also the story of humanity's taking responsibility for itself.



**■** Bookmark

Answer key/Solution

Direction for questions (20-24): Read the given passage and answer the questions that follow.

# Passage - 5

"For as long as mankind has coveted objects for their history, their beauty, their proximity to genius, the forger has been there with a mocking smirk ready to satisfy the demand," writes Frank Wynne in his book I Was Vermeer, a study of Han Van Meegeren, a notorious art forger who swindled, among others, Hermann Göring. A successful forger has the ability to produce art of high quality, certainly, and also an inside knowledge of the workings of the art world, from its business dealings to its social mores. A forger is a storyteller, even a performer—someone who can charm customers, appear trustworthy, and spin a convincing tale about where an artwork came from and how they came to possess it. To forge art takes showmanship and a healthy dose of chutzpah. Frauds must be willing to brazenly claim that a work is genuine; some go so far as to approach experts or artists themselves and request authentication.

This collection of talents, such as they are, isn't as rare as it might seem. Fakes are everywhere in the art world. Thomas Hoving, the former director of the Metropolitan Museum of Art, estimated in his 1996 book, False Impressions: The Hunt for Big-Time Art Fakes, that 40 percent of the 50,000-odd works he examined during his tenure at the museum were "either phonies or hypocritically restored," an idiosyncratic way of saying that someone had added signatures or flourishes to a real piece. Other estimates of how much of the art market is fake range from 20 percent to more than 50. As Wynne points out in his book, this is not a recent phenomenon: In 1940, Newsweek quipped that "of the 2,500 authentic works painted by Jean-Baptiste Camille Corot, 7,800 are in American collections alone." Some experts believe that museums have the greatest number of forged works, in comparison with galleries and auction houses. Once it's been acquired, art in museums isn't likely to be subjected to further scrutiny.

Maybe the least common type of forgery is the presentation of a substitute work for an existing one. Most fakes fall elsewhere on the scale of falsification, from works of unknown origin upgraded in value by a forged signature, to copies of lithographs or other printed works added to a limited series, to canvases painted in the carefully emulated style of a major artist. There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated. Although the public celebrates solitary genius—one individual being singularly responsible for an oeuvre—renowned artists over hundreds of years have signed pieces produced by the people they employ in workshops. Andy Warhol called his studio the Factory for that reason. Determining what is genuine, made by a particular hand, is a tricky business, and the unregulated ecosystem of trained experts, historical documentation, and scientific techniques used (or not used) for authentication lets through plenty of fakes.

It takes a certain psychology to exploit art's loopholes: a tendency toward self-aggrandizement, a loose relationship with the truth, and a sense of superiority, particularly vis-à-vis art royalty. Many forgers take a perverse pleasure in thumbing their noses at gatekeeping elites. And forgers can be something of a Rorschach test for the public. The art world, with its exclusivity, money, and pretension, elicits strong, sometimes negative reactions. The idea of someone skilled enough with a paintbrush or pen to fool the rich and powerful can be tantalizing. "To art critics, the forger is a mediocre artist seeking revenge; to the media, a conman interested only in money; to the apologist, he is the equal of the masters he forged; to the public he is often a folk hero," Wynne writes.

Q.20

Which among the following is a crucial part of the mindset of somebody looking to exploit the loopholes in the art world?

1 A successful forger has the ability of producing and selling high quality work that it is identical to the original.

ainting to ensure that the forgery can be passed			
3 A bias for glorifying one's actions and an anti-elite outlook commingled with a sense of superiority.			
ection to avoid further scrutiny.			
<b>■</b> Bookmark			
≪ Answer key/Solution			

#### Passage - 5

"For as long as mankind has coveted objects for their history, their beauty, their proximity to genius, the forger has been there with a mocking smirk ready to satisfy the demand," writes Frank Wynne in his book I Was Vermeer, a study of Han Van Meegeren, a notorious art forger who swindled, among others, Hermann Göring. A successful forger has the ability to produce art of high quality, certainly, and also an inside knowledge of the workings of the art world, from its business dealings to its social mores. A forger is a storyteller, even a performer—someone who can charm customers, appear trustworthy, and spin a convincing tale about where an artwork came from and how they came to possess it. To forge art takes showmanship and a healthy dose of chutzpah. Frauds must be willing to brazenly claim that a work is genuine; some go so far as to approach experts or artists themselves and request authentication.

This collection of talents, such as they are, isn't as rare as it might seem. Fakes are everywhere in the art world. Thomas Hoving, the former director of the Metropolitan Museum of Art, estimated in his 1996 book, False Impressions: The Hunt for Big-Time Art Fakes, that 40 percent of the 50,000-odd works he examined during his tenure at the museum were "either phonies or hypocritically restored," an idiosyncratic way of saying that someone had added signatures or flourishes to a real piece. Other estimates of how much of the art market is fake range from 20 percent to more than 50. As Wynne points out in his book, this is not a recent phenomenon: In 1940, Newsweek quipped that "of the 2,500 authentic works painted by Jean-Baptiste Camille Corot, 7,800 are in American collections alone." Some experts believe that museums have the greatest number of forged works, in comparison with galleries and auction houses. Once it's been acquired, art in museums isn't likely to be subjected to further scrutiny.

Maybe the least common type of forgery is the presentation of a substitute work for an existing one. Most fakes fall elsewhere on the scale of falsification, from works of unknown origin upgraded in value by a forged signature, to copies of lithographs or other printed works added to a limited series, to canvases painted in the carefully emulated style of a major artist. There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated. Although the public celebrates solitary genius—one individual being singularly responsible for an oeuvre—renowned artists over hundreds of years have signed pieces produced by the people they employ in workshops. Andy Warhol called his studio the Factory for that reason. Determining what is genuine, made by a particular hand, is a tricky business, and the unregulated ecosystem of trained experts, historical documentation, and scientific techniques used (or not used) for authentication lets through plenty of fakes.

It takes a certain psychology to exploit art's loopholes: a tendency toward self-aggrandizement, a loose relationship with the truth, and a sense of superiority, particularly vis-à-vis art royalty. Many forgers take a perverse pleasure in thumbing their noses at gatekeeping elites. And forgers can be something of a Rorschach test for the public. The art world, with its exclusivity, money, and pretension, elicits strong, sometimes negative reactions. The idea of someone skilled enough with a paintbrush or pen to fool the rich and powerful can be tantalizing. "To art critics, the forger is a mediocre artist seeking revenge; to the media, a conman interested only in money; to the apologist, he is the equal of the masters he forged; to the public he is often a folk hero," Wynne writes.

Q.21 The author lists all of the following as possible reasons f	or forgery being prevalent in the art world EXCEPT:
1 Once a museum mistakenly acquires a spurious pie	ce of art, it is unlikely to be scrutinized later.
2 The experts, the documentation and the scientific te	chniques employed by the industry are unregulated.
3 Determining what is genuine, made by a particular h	and, is a tricky business.
4 The skill set required for a forger to be successful in	the world of art is commonplace.
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution

## Passage - 5

0.22

a workshop employed by the 'genius'.

"For as long as mankind has coveted objects for their history, their beauty, their proximity to genius, the forger has been there with a mocking smirk ready to satisfy the demand," writes Frank Wynne in his book I Was Vermeer, a study of Han Van Meegeren, a notorious art forger who swindled, among others, Hermann Göring. A successful forger has the ability to produce art of high quality, certainly, and also an inside knowledge of the workings of the art world, from its business dealings to its social mores. A forger is a storyteller, even a performer—someone who can charm customers, appear trustworthy, and spin a convincing tale about where an artwork came from and how they came to possess it. To forge art takes showmanship and a healthy dose of chutzpah. Frauds must be willing to brazenly claim that a work is genuine; some go so far as to approach experts or artists themselves and request authentication.

This collection of talents, such as they are, isn't as rare as it might seem. Fakes are everywhere in the art world. Thomas Hoving, the former director of the Metropolitan Museum of Art, estimated in his 1996 book, False Impressions: The Hunt for Big-Time Art Fakes, that 40 percent of the 50,000-odd works he examined during his tenure at the museum were "either phonies or hypocritically restored," an idiosyncratic way of saying that someone had added signatures or flourishes to a real piece. Other estimates of how much of the art market is fake range from 20 percent to more than 50. As Wynne points out in his book, this is not a recent phenomenon: In 1940, Newsweek quipped that "of the 2,500 authentic works painted by Jean-Baptiste Camille Corot, 7,800 are in American collections alone." Some experts believe that museums have the greatest number of forged works, in comparison with galleries and auction houses. Once it's been acquired, art in museums isn't likely to be subjected to further scrutiny.

Maybe the least common type of forgery is the presentation of a substitute work for an existing one. Most fakes fall elsewhere on the scale of falsification, from works of unknown origin upgraded in value by a forged signature, to copies of lithographs or other printed works added to a limited series, to canvases painted in the carefully emulated style of a major artist. There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated. Although the public celebrates solitary genius—one individual being singularly responsible for an oeuvre—renowned artists over hundreds of years have signed pieces produced by the people they employ in workshops. Andy Warhol called his studio the Factory for that reason. Determining what is genuine, made by a particular hand, is a tricky business, and the unregulated ecosystem of trained experts, historical documentation, and scientific techniques used (or not used) for authentication lets through plenty of fakes.

It takes a certain psychology to exploit art's loopholes: a tendency toward self-aggrandizement, a loose relationship with the truth, and a sense of superiority, particularly vis-à-vis art royalty. Many forgers take a perverse pleasure in thumbing their noses at gatekeeping elites. And forgers can be something of a Rorschach test for the public. The art world, with its exclusivity, money, and pretension, elicits strong, sometimes negative reactions. The idea of someone skilled enough with a paintbrush or pen to fool the rich and powerful can be tantalizing. "To art critics, the forger is a mediocre artist seeking revenge; to the media, a conman interested only in money; to the apologist, he is the equal of the masters he forged; to the public he is often a folk hero," Wynne writes.

Based on its usage in the passage, which of the following can be correctly inferred from the phrase 'solitary genius'?
1 People celebrate one individual being responsible for an entire genre but they do not realize that many painters were forgers.
2 People like to attribute a body of work to one genius, often not realizing, that the paintings were made by people in

- 3 People celebrate a person's work of art without realizing that it was produced in a workshop by a group of people who can claim true authorship of the work.
- 4 There is no such thing as a solitary genius as is evident from the example of Andy Warhol who had a workshop he referred to as the Factory where others made art for him.



**■** Bookmark

Answer key/Solution

Direction for questions (20-24): Read the given passage and answer the questions that follow.

#### Passage - 5

"For as long as mankind has coveted objects for their history, their beauty, their proximity to genius, the forger has been there with a mocking smirk ready to satisfy the demand," writes Frank Wynne in his book I Was Vermeer, a study of Han Van Meegeren, a notorious art forger who swindled, among others, Hermann Göring. A successful forger has the ability to produce art of high quality, certainly, and also an inside knowledge of the workings of the art world, from its business dealings to its social mores. A forger is a storyteller, even a performer—someone who can charm customers, appear trustworthy, and spin a convincing tale about where an artwork came from and how they came to possess it. To forge art takes showmanship and a healthy dose of chutzpah. Frauds must be willing to brazenly claim that a work is genuine; some go so far as to approach experts or artists themselves and request authentication.

This collection of talents, such as they are, isn't as rare as it might seem. Fakes are everywhere in the art world. Thomas Hoving, the former director of the Metropolitan Museum of Art, estimated in his 1996 book, False Impressions: The Hunt for Big-Time Art Fakes, that 40 percent of the 50,000-odd works he examined during his tenure at the museum were "either phonies or hypocritically restored," an idiosyncratic way of saying that someone had added signatures or flourishes to a real piece. Other estimates of how much of the art market is fake range from 20 percent to more than 50. As Wynne points out in his book, this is not a recent phenomenon: In 1940, Newsweek quipped that "of the 2,500 authentic works painted by Jean-Baptiste Camille Corot, 7,800 are in American collections alone." Some experts believe that museums have the greatest number of forged works, in comparison with galleries and auction houses. Once it's been acquired, art in museums isn't likely to be subjected to further scrutiny.

Maybe the least common type of forgery is the presentation of a substitute work for an existing one. Most fakes fall elsewhere on the scale of falsification, from works of unknown origin upgraded in value by a forged signature, to copies of lithographs or other printed works added to a limited series, to canvases painted in the carefully emulated style of a major artist. There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated. Although the public celebrates solitary genius—one individual being singularly responsible for an oeuvre—renowned artists over hundreds of years have signed pieces produced by the people they employ in workshops. Andy Warhol called his studio the Factory for that reason. Determining what is genuine, made by a particular hand, is a tricky business, and the unregulated ecosystem of trained experts, historical documentation, and scientific techniques used (or not used) for authentication lets through plenty of fakes.

It takes a certain psychology to exploit art's loopholes: a tendency toward self-aggrandizement, a loose relationship with the truth, and a sense of superiority, particularly vis-à-vis art royalty. Many forgers take a perverse pleasure in thumbing their noses at gatekeeping elites. And forgers can be something of a Rorschach test for the public. The art world, with its exclusivity, money, and pretension, elicits strong, sometimes negative reactions. The idea of someone skilled enough with a paintbrush or pen to fool the rich and powerful can be tantalizing. "To art critics, the forger is a mediocre artist seeking revenge; to the media, a conman interested only in money; to the apologist, he is the equal of the masters he forged; to the public he is often a folk hero," Wynne writes.

#### Q.23

The author states 'forgers can be something of a Rorschach test for the public' because:

1 the exclusivity and pretensions of the art world are exposed by the forger who is often treated as a folk hero because of this.

$2 \bigcirc$ forgery elicits a negative response from the critics and media, but the public often treats the forger, who exposes the pretentions of the art world, as a folk hero.			
3 the media treats forgery as a crime, the critic treats it as an act of revenge against the world of art, the public treats it as a heroic act that should be celebrated as it exposes the artists.			
4 the response to forgery can vary among the different sections of the public.			
FeedBack	<b>■</b> Bookmark		
	م Answer key/Solution		

## Passage - 5

"For as long as mankind has coveted objects for their history, their beauty, their proximity to genius, the forger has been there with a mocking smirk ready to satisfy the demand," writes Frank Wynne in his book I Was Vermeer, a study of Han Van Meegeren, a notorious art forger who swindled, among others, Hermann Göring. A successful forger has the ability to produce art of high quality, certainly, and also an inside knowledge of the workings of the art world, from its business dealings to its social mores. A forger is a storyteller, even a performer—someone who can charm customers, appear trustworthy, and spin a convincing tale about where an artwork came from and how they came to possess it. To forge art takes showmanship and a healthy dose of chutzpah. Frauds must be willing to brazenly claim that a work is genuine; some go so far as to approach experts or artists themselves and request authentication.

This collection of talents, such as they are, isn't as rare as it might seem. Fakes are everywhere in the art world. Thomas Hoving, the former director of the Metropolitan Museum of Art, estimated in his 1996 book, False Impressions: The Hunt for Big-Time Art Fakes, that 40 percent of the 50,000-odd works he examined during his tenure at the museum were "either phonies or hypocritically restored," an idiosyncratic way of saying that someone had added signatures or flourishes to a real piece. Other estimates of how much of the art market is fake range from 20 percent to more than 50. As Wynne points out in his book, this is not a recent phenomenon: In 1940, Newsweek quipped that "of the 2,500 authentic works painted by Jean-Baptiste Camille Corot, 7,800 are in American collections alone." Some experts believe that museums have the greatest number of forged works, in comparison with galleries and auction houses. Once it's been acquired, art in museums isn't likely to be subjected to further scrutiny.

Maybe the least common type of forgery is the presentation of a substitute work for an existing one. Most fakes fall elsewhere on the scale of falsification, from works of unknown origin upgraded in value by a forged signature, to copies of lithographs or other printed works added to a limited series, to canvases painted in the carefully emulated style of a major artist. There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated. Although the public celebrates solitary genius—one individual being singularly responsible for an oeuvre—renowned artists over hundreds of years have signed pieces produced by the people they employ in workshops. Andy Warhol called his studio the Factory for that reason. Determining what is genuine, made by a particular hand, is a tricky business, and the unregulated ecosystem of trained experts, historical documentation, and scientific techniques used (or not used) for authentication lets through plenty of fakes.

It takes a certain psychology to exploit art's loopholes: a tendency toward self-aggrandizement, a loose relationship with the truth, and a sense of superiority, particularly vis-à-vis art royalty. Many forgers take a perverse pleasure in thumbing their noses at gatekeeping elites. And forgers can be something of a Rorschach test for the public. The art world, with its exclusivity, money, and pretension, elicits strong, sometimes negative reactions. The idea of someone skilled enough with a paintbrush or pen to fool the rich and powerful can be tantalizing. "To art critics, the forger is a mediocre artist seeking revenge; to the media, a conman interested only in money; to the apologist, he is the equal of the masters he forged; to the public he is often a folk hero," Wynne writes.

# Q.24 Based on the passage, why does a forger need to be audacious and fearless?

- 1 Desides painting chops, forgery requires showmanship and panache to narrate origin tales for the original works all the while brazenly lying to the elites in the world of art.
- 2 Forgery also takes showmanship; to charm their customers, forgers need to confidently weave tales about the origin of a particular piece.
- 3 A true forger will go up to the artist themselves so that they can get the duplicate authenticated by the original artist.
- 4 There are plenty of ways for forgers to exploit opportunities in the way art is produced and authenticated such as requesting authentication from experts.

FeedBack

**■** Bookmark

Answer key/Solution

#### Q.25

Directions for Q.25: The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

- The aircraft proceeded to the planned bay and passengers disembarked normally.
- 2. There was no inflight shut down and no emergency was declared.
- 3. Upon descent of flight 6E-463 from Chandigarh to Mumbai, the captain received a precautionary warning for engine no. 1 and following necessary SOP's, he asked for a priority landing in Mumbai.
- 4. In any event, the aircraft is currently being checked by the maintenance team.

FeedBack

**■** Bookmark

Answer key/Solution

## Q.26

Directions for Q.26: The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

- 1. The shocking thing about this was that it was perfectly constitutional.
- 2. Obviously, it is not 'We the People' who rule India, it is the elected majority party acting as the Executive.
- 3. Instead of obeying a mild decision of the court ('refrain from voting in the Lok Sabha'), she imposed Emergency, signed into law by then-president Fakhruddin Ali Ahmed.
- 4. In March 1975, Indira Gandhi, the then prime minister with a large majority in Parliament, suffered a defeat in the courts.

FeedBack

**■** Bookmark

#### Q.27

Directions for Q.27: The passage given below is followed by four summaries. Choose the option that best captures the author's position.

Throughout history the Supreme Court has consistently seen individual liberty as an expendable value. Its corpus of judgments is replete with cases where it has allowed the bogey of security to trump freedom. That such a trade-off is neither constitutionally mandated nor rooted in a logic of the rule of law has barely placed any constraints on the court. This has meant an upholding of a plethora of legislation-The Preventive Detention Act, 1950 and The Armed Forces (Special Powers) Act, to name a few. Although some of these statutes have since been repealed, each of them allowed, among other things, the political executive of the time to define and cite "security of the state" as a legitimate reason for limiting a citizen's rights.

- 1 Citizens rights have often been traded in the interest of security of the state by the Supreme Court and the political executive of the day.
- 2 The Supreme Court and successive governments, by violating constitutional values, have often traded citizen rights and liberties under the guise of 'security'.
- 3 The constitution does not permit the sacrificing of citizen liberties for security reasons, however the courts have followed this practice to allow the political executive of the day to make up excuses for such violations.
- 4 Individual liberty is seen as secondary to the security of the state by the Supreme Court and by the political executives.

FeedBack

**■** Bookmark

Answer key/Solution

## Q.28

Directions for Q.28: Five sentences related to a topic are given below. Four of them can be put together to form a meaningful and coherent short paragraph. Identify the odd one out.

- 1. For five centuries, the Indonesian tribe has survived by hunting whales from a rocky Pacific island so remote that their countrymen call it the land left behind.
- 2. Not the Lamalerans.
- 3. The Lamalerans sing for every occasion.
- 4. The Lamalerans are the last of their kind.
- 5. Several Inuit communities hunt the massive mammals, too, but the Arctic seafarers increasingly derive sustenance from packaged foods and mechanized fishing methods

FeedBack

**■** Bookmark

#### Q.29

Directions for Q.29: The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

- 1. The mass evolved in isolation over at least 2.5 billion years, then around 200 million years ago suddenly got stirred up, possibly by the shifting Pangaea supercontinent.
- 2. Every rock seems to have come from one giant "uniform and pristine" chunk in the planet's mantle.
- 3. Every single kimberlite the rare type of rock that yields most of the world's diamonds might have originated from a single deep reservoir that has survived for most of Earth's history.
- 4. Researchers looked at the radiogenic isotope ratios of kimberlites of different ages from all over the world.

FeedBack

RedBack

Answer key/Solution

## Q.30

Directions for Q.30: Five sentences related to a topic are given below. Four of them can be put together to form a meaningful and coherent short paragraph. Identify the odd one out.

- 1. A stranger to the Demilitarized Zone (DMZ), the skinny belt of no-man's-land that has divided the Korean peninsula since 1953, might have seen this as evidence of nature's resilience.
- 2. One of the few survivors from a deciduous forest bombed into oblivion during the Korean War, the tree towered 40 feet over a stripped, scrubby landscape; in the summer, its leaves formed a thick green crown.
- 3. The poplar was a problem.
- 4. To the U.S. soldiers patrolling the area, however, it represented a conspicuous security risk.
- 5. With that, the poplar was no more.

FeedBack

Representation

Rep

#### Q.31

Directions for Q.31: The passage given below is followed by four summaries. Choose the option that best captures the author's position.

Governments and economic regulators across the world are wary of private cryptocurrencies. As they need neither a central issuing authority nor a central validating agency for transactions, these currencies can exist and thrive outside the realm of authority and regulation. The question then is whether banning cryptocurrencies is the most effective way to respond. The inter-ministerial committee (IMC) believes it is, going so far as to draft a law that mandates a fine and imprisonment of up to 10 years for the offence of issuing cryptocurrencies. But several nations that its report cites have not banned cryptocurrencies outright. Many of them seem to be moving on the path of regulation, so that transactions are within the purview of anti-money laundering and prevention of terror laws.

1 The lack of a central authority overlooking cryptocurrencies makes nations wary about choose to regulate them to ensure compliance, whereas the IMC is looking to make them ill	•			
2 Cryptocurrencies are considered a threat to the official currency and monetary system regulate them, but the IMC is seeking to declare issuance of such currencies as a punishab				
3 Several nations feel that regulating cryptocurrencies is better than banning them like the IMC is suggesting because, that way they can ensure that transactions follow money laundering and prevention of terror laws.				
$4  \square$ Since creating a central issuing authority for cryptocurrencies is not possible so some issuance of these illegal while some are regulating them.	nations are making			
FeedBack	<b>■</b> Bookmark			
	4 Answer key/Solution			
Q.32 Directions for Q.32: The four sentences (labelled 1, 2, 3, and 4) given in this question, when a coherent paragraph. Decide on the proper order for the sentences and key in this sequence answer.				
1. Tucked away in Tokyo's trendiest fashion district — two floors above a pricey French patis salons and jewellers — the clinicians at Helene Clinic are infusing people with stem cells to disease.	· · · · · · · · · · · · · · · · · · ·			
<ol> <li>Then they multiply the cells, infuse them intravenously and, they claim, let them home in case, arteries stiffened by atherosclerosis.</li> <li>Smartly dressed female concierges with large bows on their collars shuttle Chinese med aquarium and into the clinic's examination rooms.</li> </ol>	-			
4. In a typical treatment at Helene, clinicians take skin biopsies from behind the ear and ext tissue within.	tract stem cells from the fat			
FeedBack	<b>■</b> Bookmark			
	& Answer key/Solution			

#### Q.33

Directions for Q.33: Five sentences related to a topic are given below. Four of them can be put together to form a meaningful and coherent short paragraph. Identify the odd one out.

- 1. The survivalists were used to catching sight of the hulking intruders emerging from the darkened woods of rural New Hampshire to damage property, steal food, and deposit huge piles of excrement.
- 2. In the summer of 2017, the survivalists began to worry—really worry—about the bears. 3. Recently, though, the bears had started showing up in broad daylight, and not just at the survivalists' encampment.
- 4. The problem wasn't the animals' nighttime behavior; that was just a nuisance.
- 5. I wanted to talk to the survivalists again, to see whether their bear troubles had faded or intensified in recent months.

م Answer key/Solution

## Q.34

Directions for Q.34: The passage given below is followed by four summaries. Choose the option that best captures the author's position.

Although we often treat the human genome as if it is fixed, there is a lot of variation between individuals. The observable human phenotype consists of multiple traits resulting from many genetic variants within any single genome. Hair, eye and skin color, height, build, and behavior all represent such polygenic traits. Many of these traits can be modulated by our environment—for instance, through exposure to stress, sunlight, or microbes—resulting in a range of outcomes.

- 1 The human genome is not fixed as the genetic variants within the genome, under certain environmental factors like stress and sunlight, result in variations between individuals caused by mutations.
- 2 The human genome is not fixed; it undergoes changes due to environmental factors like stress, sunlight and microbes thus affecting changes in the genetic make-up of individuals.
- 3 Modulation of polygenetic traits like hair, height etc. by environmental factors like sunlight causes variations among humans.
- 4 The human genome is not fixed as the genetic variants within the genome, under certain environmental factors like stress and sunlight, modulate the phenotypic traits causing variations between individuals.

FeedBack

■ Bookmark

Answer key/Solution

The annual salaries (in lakhs) of six employees – Ajit, Byomkesh, Jayanta, Kikira, Prodosh and Tapesh of a mineral water plant – are 4, 7, 8, 9, 10 and 12, in no particular order. Each of them saves a different percentage of his/her annual salary among 5%, 10%, 15%, 20%, 25% and 30%, and invests it in a different investment options among Savings Account, Mutual Funds, Annuities, POSS, PPF and FDs, in no particular order. It is also known that:

- (i) The employee who earns the highest, saves 2.4 lakhs and invests it in POSS. Jayanta saves 15% of her annual salary.
- (ii) The annual salary of Prodosh is the least among the six. He saves one-twelfth of the amount saved by the employee who invests in Annuities.
- (iii) The average of the annual salaries of Ajit, Byomkesh and Kikira is 8 lakhs.
- (iv) Byomkesh invests in PPF. The employee who saves 25% does not invest in Mutual Funds.
- (v) The sum of the annual salaries of the employee who invests in Savings Account and the employee who saves 10% is equal to the sum of the annual salaries of Ajit and the employee who saves 30%.

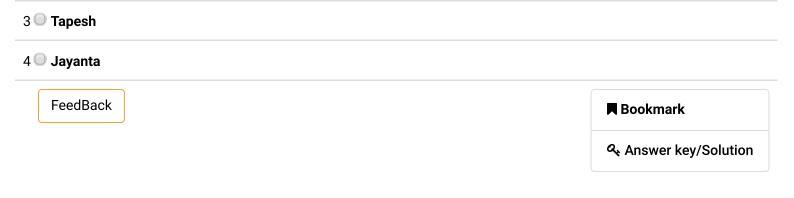
Q.35 What is the absolute difference (in lakhs) between the savings of Prodosh and Jayanta?	
1 • 2.4	
2 <b>3.3</b>	
3 <b>1.3</b>	
4 • 4.4	
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution

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

The annual salaries (in lakhs) of six employees – Ajit, Byomkesh, Jayanta, Kikira, Prodosh and Tapesh of a mineral water plant – are 4, 7, 8, 9, 10 and 12, in no particular order. Each of them saves a different percentage of his/her annual salary among 5%, 10%, 15%, 20%, 25% and 30%, and invests it in a different investment options among Savings Account, Mutual Funds, Annuities, POSS, PPF and FDs, in no particular order. It is also known that:

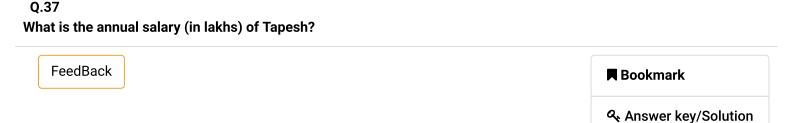
- (i) The employee who earns the highest, saves 2.4 lakhs and invests it in POSS. Jayanta saves 15% of her annual salary.
- (ii) The annual salary of Prodosh is the least among the six. He saves one-twelfth of the amount saved by the employee who invests in Annuities.
- (iii) The average of the annual salaries of Ajit, Byomkesh and Kikira is 8 lakhs.
- (iv) Byomkesh invests in PPF. The employee who saves 25% does not invest in Mutual Funds.
- (v) The sum of the annual salaries of the employee who invests in Savings Account and the employee who saves 10% is equal to the sum of the annual salaries of Ajit and the employee who saves 30%.

Q.36 Who among the following invests his/her savings in Savings Account?	
1  Ajit	
2 Cikira	



The annual salaries (in lakhs) of six employees – Ajit, Byomkesh, Jayanta, Kikira, Prodosh and Tapesh of a mineral water plant – are 4, 7, 8, 9, 10 and 12, in no particular order. Each of them saves a different percentage of his/her annual salary among 5%, 10%, 15%, 20%, 25% and 30%, and invests it in a different investment options among Savings Account, Mutual Funds, Annuities, POSS, PPF and FDs, in no particular order. It is also known that:

- (i) The employee who earns the highest, saves 2.4 lakhs and invests it in POSS. Jayanta saves 15% of her annual salary.
- (ii) The annual salary of Prodosh is the least among the six. He saves one-twelfth of the amount saved by the employee who invests in Annuities.
- (iii) The average of the annual salaries of Ajit, Byomkesh and Kikira is 8 lakhs.
- (iv) Byomkesh invests in PPF. The employee who saves 25% does not invest in Mutual Funds.
- (v) The sum of the annual salaries of the employee who invests in Savings Account and the employee who saves 10% is equal to the sum of the annual salaries of Ajit and the employee who saves 30%.



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

The annual salaries (in lakhs) of six employees – Ajit, Byomkesh, Jayanta, Kikira, Prodosh and Tapesh of a mineral water plant – are 4, 7, 8, 9, 10 and 12, in no particular order. Each of them saves a different percentage of his/her annual salary among 5%, 10%, 15%, 20%, 25% and 30%, and invests it in a different investment options among Savings Account, Mutual Funds, Annuities, POSS, PPF and FDs, in no particular order. It is also known that:

- (i) The employee who earns the highest, saves 2.4 lakhs and invests it in POSS. Jayanta saves 15% of her annual salary.
- (ii) The annual salary of Prodosh is the least among the six. He saves one-twelfth of the amount saved by the employee who invests in Annuities.
- (iii) The average of the annual salaries of Ajit, Byomkesh and Kikira is 8 lakhs.
- (iv) Byomkesh invests in PPF. The employee who saves 25% does not invest in Mutual Funds.
- (v) The sum of the annual salaries of the employee who invests in Savings Account and the employee who saves 10% is equal to the sum of the annual salaries of Ajit and the employee who saves 30%.

#### Q.38

Which of the following employees have the same annual savings?

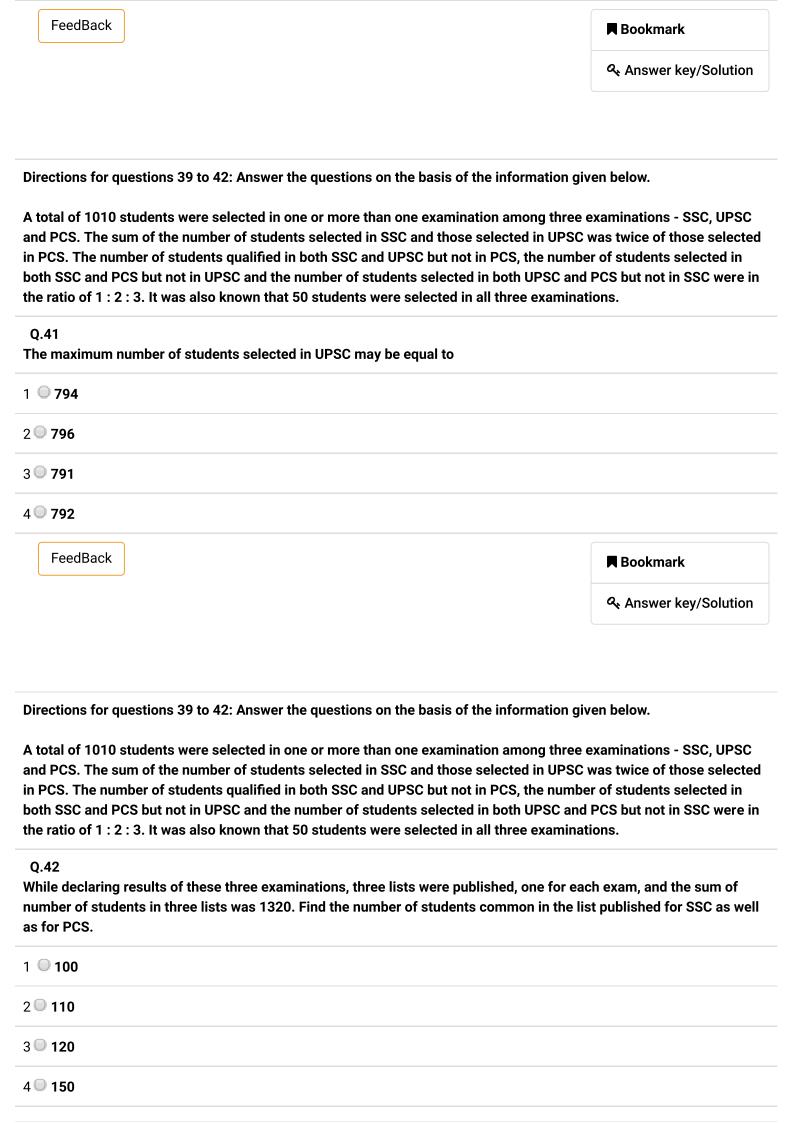
1  Byomkesh, Prodosh	
2 Cikira, Tapesh	
3 Jayanta, Tapesh	
4 Cikira, Byomkesh	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Directions for questions 39 to 42: Answer the questions on the basis of the information gives A total of 1010 students were selected in one or more than one examination among three earned PCS. The sum of the number of students selected in SSC and those selected in UPSC vin PCS. The number of students qualified in both SSC and UPSC but not in PCS, the number both SSC and PCS but not in UPSC and the number of students selected in both UPSC and the ratio of 1:2:3. It was also known that 50 students were selected in all three examination.	xaminations - SSC, UPSC vas twice of those selected r of students selected in PCS but not in SSC were in
The sum of number of students selected in UPSC only and SSC only was more than that in	PCS only by
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Directions for questions 39 to 42: Answer the questions on the basis of the information given A total of 1010 students were selected in one or more than one examination among three eand PCS. The sum of the number of students selected in SSC and those selected in UPSC versions.	xaminations - SSC, UPSC

A total of 1010 students were selected in one or more than one examination among three examinations - SSC, UPSC and PCS. The sum of the number of students selected in SSC and those selected in UPSC was twice of those selected in PCS. The number of students qualified in both SSC and UPSC but not in PCS, the number of students selected in both SSC and PCS but not in UPSC and the number of students selected in both UPSC and PCS but not in SSC were in the ratio of 1:2:3. It was also known that 50 students were selected in all three examinations.

# Q.40

If there were atleast one student who had been selected in both UPSC and SSC but not in PCS, then find the maximum possible number of students selected in SSC.

1 680		
2 670		
3 700		
4 🗐 690		



FeedBack

**■** Bookmark

Answer key/Solution

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

Six teams - A, B, C, D, E, and F - participated in a tournament with two rounds - I and II. Round I had six matches such that each team played equal number of matches in round-I. Also, each team played exactly one match against other teams in the entire tournament. The winning and the losing team were the one having maximum and minimum score at the end of the tournament. A score of 2 and 0 was assigned to a team if it won and lost the match respectively. If a match becomes tie, then both teams get 1 point. The number of tie matches played by any team in two rounds together was not more than one.

The additional information for round-I and round-II is given below:-

## Round I:-

- (I) Team 'A' won against team 'C' but lost to team 'E'. Team E was not the highest scorer.
- (II) There was atleast one tie match. Team 'F' won against Team 'B' and team 'C' lost to team 'D'.
- (III) Two teams had zero points at the end of round-I.
- (IV) The highest scoring team of round-I was not the winner of the tournament.

## Round II:-

(I) One of the teams who played a tie match was 'D'.

It is also known that the team who had played least number of tie-matches in the tournament was the winner of the tournament. Only a team who had won against Team 'F' in the tournament can be the winner.

[NOTE:- There was a unique highest scorer at the end of round-I and exactly one highest scorer of the tournament.]

Q.43 How many teams had equal score at the end of tournament? 1 0 2 2 0 3 3 0 4 4 Either (2) or (3). FeedBack **■** Bookmark Answer key/Solution

Six teams - A, B, C, D, E, and F - participated in a tournament with two rounds - I and II. Round I had six matches such that each team played equal number of matches in round-I. Also, each team played exactly one match against other teams in the entire tournament. The winning and the losing team were the one having maximum and minimum score at the end of the tournament. A score of 2 and 0 was assigned to a team if it won and lost the match respectively. If a match becomes tie, then both teams get 1 point. The number of tie matches played by any team in two rounds together was not more than one.

The additional information for round-I and round-II is given below:-

## Round I:-

- (I) Team 'A' won against team 'C' but lost to team 'E'. Team E was not the highest scorer.
- (II) There was atleast one tie match. Team 'F' won against Team 'B' and team 'C' lost to team 'D'.
- (III) Two teams had zero points at the end of round-I.
- (IV) The highest scoring team of round-I was not the winner of the tournament.

#### Round II:-

(I) One of the teams who played a tie match was 'D'.

It is also known that the team who had played least number of tie-matches in the tournament was the winner of the tournament. Only a team who had won against Team 'F' in the tournament can be the winner.

[NOTE:- There was a unique highest scorer at the end of round-I and exactly one highest scorer of the tournament.]

Q.44 Which of the following teams had not played a tie match in the tournament?	
1	
2 <b>□ E</b>	
3 <b>A</b>	
4 □ D	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

Six teams - A, B, C, D, E, and F - participated in a tournament with two rounds - I and II. Round I had six matches such that each team played equal number of matches in round-I. Also, each team played exactly one match against other teams in the entire tournament. The winning and the losing team were the one having maximum and minimum score at the end of the tournament. A score of 2 and 0 was assigned to a team if it won and lost the match respectively. If a match becomes tie, then both teams get 1 point. The number of tie matches played by any team in two rounds together was not more than one.

The additional information for round-I and round-II is given below:-

## Round I:-

- (I) Team 'A' won against team 'C' but lost to team 'E'. Team E was not the highest scorer.
- (II) There was atleast one tie match. Team 'F' won against Team 'B' and team 'C' lost to team 'D'.
- (III) Two teams had zero points at the end of round-I.
- (IV) The highest scoring team of round-I was not the winner of the tournament.

#### Round II:-

(I) One of the teams who played a tie match was 'D'.

It is also known that the team who had played least number of tie-matches in the tournament was the winner of the tournament. Only a team who had won against Team 'F' in the tournament can be the winner.

[NOTE:- There was a unique highest scorer at the end of round-I and exactly one highest scorer of the tournament.]

Q.45 Which of the following statements are true? (I) Winner of the tournament had lost to team D. (II) Team A won against Team 'F' in round-II. (III) Score of team 'B' at the end of round-I was zero and Team B lost to team A in	round-II.
1 0   &	
2 • I & III	
3 🔍    &	
4 🔍 I, II & III	
FeedBack	<b>■</b> Bookmark
	♠ Answer key/Solution

Six teams - A, B, C, D, E, and F - participated in a tournament with two rounds - I and II. Round I had six matches such that each team played equal number of matches in round-I. Also, each team played exactly one match against other teams in the entire tournament. The winning and the losing team were the one having maximum and minimum score at the end of the tournament. A score of 2 and 0 was assigned to a team if it won and lost the match respectively. If a match becomes tie, then both teams get 1 point. The number of tie matches played by any team in two rounds together was not more than one.

The additional information for round-I and round-II is given below:-

## Round I:-

- (I) Team 'A' won against team 'C' but lost to team 'E'. Team E was not the highest scorer.
- (II) There was atleast one tie match. Team 'F' won against Team 'B' and team 'C' lost to team 'D'.
- (III) Two teams had zero points at the end of round-I.
- (IV) The highest scoring team of round-I was not the winner of the tournament.

#### Round II:-

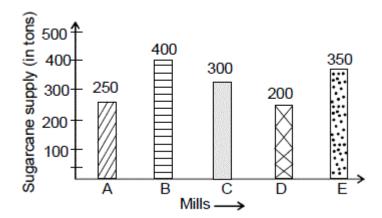
(I) One of the teams who played a tie match was 'D'.

It is also known that the team who had played least number of tie-matches in the tournament was the winner of the tournament. Only a team who had won against Team 'F' in the tournament can be the winner.

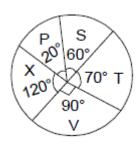
[NOTE:- There was a unique highest scorer at the end of round-I and exactly one highest scorer of the tournament.]

Q.46 Let that Team 'D' didn't play the tie match in Round II. Now, if Team 'A' won the tournament then what can be the possible sum of the scores of Team 'E' and Team 'F'? 1 14 2 0 12 3 Doth (1) and (2) 4 Team 'A' cannot be the winner FeedBack **■** Bookmark Answer key/Solution

Ten sugarcane farmers - P, Q, R, S, T, U, V, W, X and Y delivered sugarcane to five mills - A, B, C, D and E for sugar manufacturing and got cash (in Rs.) in return. The below bar graph shows the sugarcane (in tons) delivered to each mill by these ten farmers.



The below pie-chart shows the break up of the sugar cane delivered by farmers P, S, T, V and X.



It is also known that :-

- (i) Sugarcane supplied by farmer V was 25 tons more than that by farmer S.
- (ii) Each farmer got Rs. 4000/- per ton for sugarcane delivered by him.
- (iii) Each farmer delivered his entire sugarcane to one mill only.
- (iv) The cash (in Rs.) got by farmers P, R and Y were in the ratio of 1:12:12 and that by R, U and W were in the ratio of 4:7:8.
- (v) Farmer P delivered sugarcane in mill A.

# Q.47 Farmer X delivered sugarcane in mill

1 **C** 

2 🔍 🗛

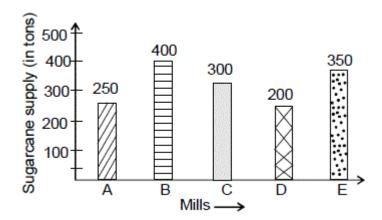
3 🔍 B

4 Either (1) or (2)

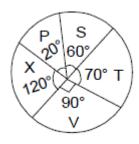
FeedBack

**■** Bookmark

Ten sugarcane farmers - P, Q, R, S, T, U, V, W, X and Y delivered sugarcane to five mills - A, B, C, D and E for sugar manufacturing and got cash (in Rs.) in return. The below bar graph shows the sugarcane (in tons) delivered to each mill by these ten farmers.



The below pie-chart shows the break up of the sugar cane delivered by farmers P, S, T, V and X.



It is also known that :-

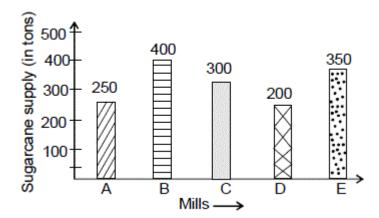
FeedBack

- (i) Sugarcane supplied by farmer V was 25 tons more than that by farmer S.
- (ii) Each farmer got Rs. 4000/- per ton for sugarcane delivered by him.
- (iii) Each farmer delivered his entire sugarcane to one mill only.
- (iv) The cash (in Rs.) got by farmers P, R and Y were in the ratio of 1:12:12 and that by R, U and W were in the ratio of 4:7:8.
- (v) Farmer P delivered sugarcane in mill A.

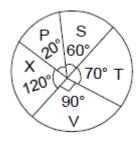
Q.48 Which of the following farmers could deliver sugarcane in mill D?	
1 • s	
2 <b>Q</b>	
3	
4 All of these.	

**■** Bookmark

Ten sugarcane farmers - P, Q, R, S, T, U, V, W, X and Y delivered sugarcane to five mills - A, B, C, D and E for sugar manufacturing and got cash (in Rs.) in return. The below bar graph shows the sugarcane (in tons) delivered to each mill by these ten farmers.



The below pie-chart shows the break up of the sugar cane delivered by farmers P, S, T, V and X.



It is also known that :-

- (i) Sugarcane supplied by farmer V was 25 tons more than that by farmer S.
- (ii) Each farmer got Rs. 4000/- per ton for sugarcane delivered by him.
- (iii) Each farmer delivered his entire sugarcane to one mill only.
- (iv) The cash (in Rs.) got by farmers P, R and Y were in the ratio of 1:12:12 and that by R, U and W were in the ratio of 4:7:8.
- (v) Farmer P delivered sugarcane in mill A.

Q.49

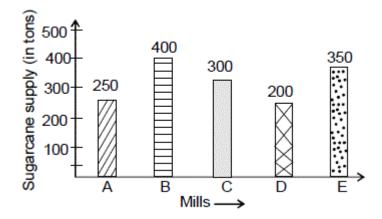
In how many ways could ten farmers deliver sugarcane in these mills?

FeedBack

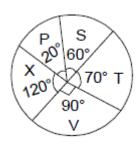
■ Bookmark

Answer key/Solution

Ten sugarcane farmers - P, Q, R, S, T, U, V, W, X and Y delivered sugarcane to five mills - A, B, C, D and E for sugar manufacturing and got cash (in Rs.) in return. The below bar graph shows the sugarcane (in tons) delivered to each mill by these ten farmers.



The below pie-chart shows the break up of the sugar cane delivered by farmers P, S, T, V and X.



It is also known that :-

- (i) Sugarcane supplied by farmer V was 25 tons more than that by farmer S.
- (ii) Each farmer got Rs. 4000/- per ton for sugarcane delivered by him.
- (iii) Each farmer delivered his entire sugarcane to one mill only.
- (iv) The cash (in Rs.) got by farmers P, R and Y were in the ratio of 1:12:12 and that by R, U and W were in the ratio of 4:7:8.
- (v) Farmer P delivered sugarcane in mill A.

Q.50

If mill A had paid Rs. 5000/- per ton to the farmer(s) who delivered sugarcane in that mill, then cash (in Rs.) received by how many farmers was not affected?

by how many farmers was not affected?	
1 • 4	
2 ● 5	
3 <b>6</b>	
4 C Either (2) or (3)	
FeedBack	<b>■</b> Bookmark

In a company, there is requirement of multilingual people, who can speak at least three of the six languages among Hindi, English, French, Spanish, German and Sanskrit. Six friends Avika, Bipin, Chetan, Deeksha, Emraan and Fiza decided to apply for the same company. Each of them knew at most two of the languages so they decided to help each other by teaching one or two languages that they knew. At the end, everyone knew exactly three languages and every language was spoken by three people.

- (i) Avika knew only Hindi, but she did not help anyone with Hindi.
- (ii) English was most known language beforehand and spoken by three people Bipin, Fiza and Emraan.
- (iii) Emraan taught German language to Bipin and to one more person, who knew Spanish beforehand.
- (iv) Chetan was most helpful person and he helped three people.
- (v) Fiza taught Sanskrit to Emraan and Avika.
- (vi) Bipin learnt Hindi from Chetan.
- (vii) Deeksha, who knew only Spanish beforehand did not teach Fiza.

Q.51 Which of the languages learnt by Avika after taking hel	p?
1 O Spanish, Sanskrit	
2 German, Sanskrit	
3 Sanskrit, French	
4 Sanskrit only.	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

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

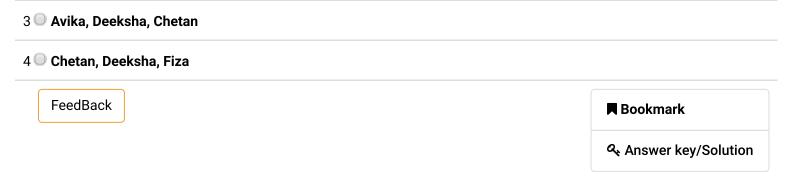
In a company, there is requirement of multilingual people, who can speak at least three of the six languages among Hindi, English, French, Spanish, German and Sanskrit. Six friends Avika, Bipin, Chetan, Deeksha, Emraan and Fiza decided to apply for the same company. Each of them knew at most two of the languages so they decided to help each other by teaching one or two languages that they knew. At the end, everyone knew exactly three languages and every language was spoken by three people.

- (i) Avika knew only Hindi, but she did not help anyone with Hindi.
- (ii) English was most known language beforehand and spoken by three people Bipin, Fiza and Emraan.
- (iii) Emraan taught German language to Bipin and to one more person, who knew Spanish beforehand.
- (iv) Chetan was most helpful person and he helped three people.
- (v) Fiza taught Sanskrit to Emraan and Avika.
- (vi) Bipin learnt Hindi from Chetan.
- (vii) Deeksha, who knew only Spanish beforehand did not teach Fiza.

Q.52

Which of the following three people speak Spanish at the end of teaching sessions?

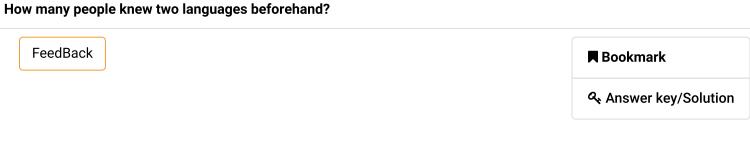
- 1 🔍 Avika, Deeksha, Fiza
- 2 Diksha, Emraan, Chetan



In a company, there is requirement of multilingual people, who can speak at least three of the six languages among Hindi, English, French, Spanish, German and Sanskrit. Six friends Avika, Bipin, Chetan, Deeksha, Emraan and Fiza decided to apply for the same company. Each of them knew at most two of the languages so they decided to help each other by teaching one or two languages that they knew. At the end, everyone knew exactly three languages and every language was spoken by three people.

- (i) Avika knew only Hindi, but she did not help anyone with Hindi.
- (ii) English was most known language beforehand and spoken by three people Bipin, Fiza and Emraan.
- (iii) Emraan taught German language to Bipin and to one more person, who knew Spanish beforehand.
- (iv) Chetan was most helpful person and he helped three people.
- (v) Fiza taught Sanskrit to Emraan and Avika.
- (vi) Bipin learnt Hindi from Chetan.
- (vii) Deeksha, who knew only Spanish beforehand did not teach Fiza.

Q.53



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

In a company, there is requirement of multilingual people, who can speak at least three of the six languages among Hindi, English, French, Spanish, German and Sanskrit. Six friends Avika, Bipin, Chetan, Deeksha, Emraan and Fiza decided to apply for the same company. Each of them knew at most two of the languages so they decided to help each other by teaching one or two languages that they knew. At the end, everyone knew exactly three languages and every language was spoken by three people.

- (i) Avika knew only Hindi, but she did not help anyone with Hindi.
- (ii) English was most known language beforehand and spoken by three people Bipin, Fiza and Emraan.
- (iii) Emraan taught German language to Bipin and to one more person, who knew Spanish beforehand.
- (iv) Chetan was most helpful person and he helped three people.
- (v) Fiza taught Sanskrit to Emraan and Avika.
- (vi) Bipin learnt Hindi from Chetan.
- (vii) Deeksha, who knew only Spanish beforehand did not teach Fiza.

Who taught Chetan and the language learnt by him is?

1 Fiza, Spanish	
2 Deeksha, Spanish	
3 Emraan, Sanskrit	
4 D Emraan, German	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

Two out of Shikhar, Virat and Rohit made centuries while playing an ODI match against South Africa at Johannesburg.

- (i) The taller of Shikhar and Rohit is the younger of the two persons who hit centuries.
- (ii) The younger of Virat and Rohit is the shorter of the two persons who hit centuries.
- (iii) The shorter of Shikhar and Virat is the older of the two persons who hit centuries.

The table given below gives the distribution of the total scores of the three players but the names are not specified.

Runs	Batsman I	Batsman II	Batsman III
Sixes	12	6	4
Fours	4	8	5
Twos	10	12	6
Ones	14	22	10

Note: Sixes, Fours, Twos and Ones are six runs scored, four runs scored, two runs scored and one run scored respectively.

Q.55
Who among the three did not hit a century?

1 Shikhar

2 Virat

3 Rohit

4 Cannot be determined

FeedBack

■ Bookmark

Two out of Shikhar, Virat and Rohit made centuries while playing an ODI match against South Africa at Johannesburg.

- (i) The taller of Shikhar and Rohit is the younger of the two persons who hit centuries.
- (ii) The younger of Virat and Rohit is the shorter of the two persons who hit centuries.
- (iii) The shorter of Shikhar and Virat is the older of the two persons who hit centuries.

The table given below gives the distribution of the total scores of the three players but the names are not specified.

Runs	Batsman I	Batsman II	Batsman III
Sixes	12	6	4
Fours	4	8	5
Twos	10	12	6
Ones	14	22	10

Note: Sixes, Fours, Twos and Ones are six runs scored, four runs scored, two runs scored and one run scored respectively.

Century denotes runs scored greater than or equal to 100.

Q.56

If the tallest one hit 8 fours, then how many sixes were hit by Virat?

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

Two out of Shikhar, Virat and Rohit made centuries while playing an ODI match against South Africa at Johannesburg.

- (i) The taller of Shikhar and Rohit is the younger of the two persons who hit centuries.
- (ii) The younger of Virat and Rohit is the shorter of the two persons who hit centuries.
- (iii) The shorter of Shikhar and Virat is the older of the two persons who hit centuries.

The table given below gives the distribution of the total scores of the three players but the names are not specified.

Runs	Batsman I	Batsman II	Batsman III
Sixes	12	6	4
Fours	4	8	5
Twos	10	12	6
Ones	14	22	10

Note: Sixes, Fours, Twos and Ones are six runs scored, four runs scored, two runs scored and one run scored respectively.

Century denotes runs scored greater than or equal to 100.

# Q.57 If Virat hit 12 sixes in the match, then which of these can be the total runs scored by the shortest person? 1 122 2 66 3 0 102 4 Cannot be determined FeedBack

**■** Bookmark

Answer key/Solution

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

Two out of Shikhar, Virat and Rohit made centuries while playing an ODI match against South Africa at Johannesburg.

- (i) The taller of Shikhar and Rohit is the younger of the two persons who hit centuries.
- (ii) The younger of Virat and Rohit is the shorter of the two persons who hit centuries.
- (iii) The shorter of Shikhar and Virat is the older of the two persons who hit centuries.

The table given below gives the distribution of the total scores of the three players but the names are not specified.

Runs	Batsman I	Batsman II	Batsman III
Sixes	12	6	4
Fours	4	8	5
Twos	10	12	6
Ones	14	22	10

Note: Sixes, Fours, Twos and Ones are six runs scored, four runs scored, two runs scored and one run scored respectively.

Century denotes runs scored greater than or equal to 100.

# Q.58

What was the maximum possible sum of the total number of runs scored by the shortest and the second shortest player?

FeedBack **■** Bookmark Answer key/Solution

Seven retired officers were the frequent visitors in a yoga class, who visit the class daily early in the morning. On being asked about their visit to the yoga class the preceding Sunday, the following were the answers given by them:

Vishal Shekhar: I came in first and the next two persons to enter were Mayank Singh and Sandeep Rai. When I left the yoga class, Prakash Gupta and Sumesh Arora were present in the class. Ramesh Chand left with me.

Prakash Gupta: When I entered the yoga class with Sumesh Arora, Vishal Shekhar was sitting there. There was someone else also, but I was not in a position to recognize him.

Sandeep Rai: I went to the yoga class for a short while last Sunday and met Vishal Shekhar, Mayank Singh and Ramesh Chand there.

Mayank Singh: I left immediately after Sandeep Rai left.

Ramesh Chand: I met Vishal Shekhar, Mayank Singh, Sandeep Rai, Prakash Gupta and Sumesh Arora during my first visit to the yoga class on that Sunday. But I got an urgent call and came out of the class with Vishal Shekhar. When I went to the yoga class for the second time, Prakash Gupta and Sumesh Arora were there.

Sarthak Jindal: I had some urgent work, so I did not sit in the yoga class for a long time. Prakash Gupta and Ramesh Chand were the only people in the class while I was there.

Sumesh Arora: I was sleepy and I don't remember anything.

Q.59 Who among Prakash Gupta and Ramesh Chand entered the yoga class first?	
1 Prakash Gupta	
2 Ramesh Chand	
3  Both entered	
4 Cannot be determined	
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution

Seven retired officers were the frequent visitors in a yoga class, who visit the class daily early in the morning. On being asked about their visit to the yoga class the preceding Sunday, the following were the answers given by them:

Vishal Shekhar: I came in first and the next two persons to enter were Mayank Singh and Sandeep Rai. When I left the yoga class, Prakash Gupta and Sumesh Arora were present in the class. Ramesh Chand left with me.

Prakash Gupta: When I entered the yoga class with Sumesh Arora, Vishal Shekhar was sitting there. There was someone else also, but I was not in a position to recognize him.

Sandeep Rai: I went to the yoga class for a short while last Sunday and met Vishal Shekhar, Mayank Singh and Ramesh Chand there.

Mayank Singh: I left immediately after Sandeep Rai left.

Ramesh Chand: I met Vishal Shekhar, Mayank Singh, Sandeep Rai, Prakash Gupta and Sumesh Arora during my first visit to the yoga class on that Sunday. But I got an urgent call and came out of the class with Vishal Shekhar. When I went to the yoga class for the second time, Prakash Gupta and Sumesh Arora were there.

Sarthak Jindal: I had some urgent work, so I did not sit in the yoga class for a long time. Prakash Gupta and Ramesh Chand were the only people in the class while I was there.

Sumesh Arora: I was sleepy and I don't remember anything.

Q.60 Who was sitting with Vishal Shekhar when Prakash Gupta entered the yo	ga class?
1  Mayank Singh	
2 Sandeep Rai	
3 Ramesh Chand	
4 Sarthak Jindal	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

Seven retired officers were the frequent visitors in a yoga class, who visit the class daily early in the morning. On being asked about their visit to the yoga class the preceding Sunday, the following were the answers given by them:

Vishal Shekhar: I came in first and the next two persons to enter were Mayank Singh and Sandeep Rai. When I left the yoga class, Prakash Gupta and Sumesh Arora were present in the class. Ramesh Chand left with me.

Prakash Gupta: When I entered the yoga class with Sumesh Arora, Vishal Shekhar was sitting there. There was someone else also, but I was not in a position to recognize him.

Sandeep Rai: I went to the yoga class for a short while last Sunday and met Vishal Shekhar, Mayank Singh and Ramesh Chand there.

Mayank Singh: I left immediately after Sandeep Rai left.

Ramesh Chand: I met Vishal Shekhar, Mayank Singh, Sandeep Rai, Prakash Gupta and Sumesh Arora during my first visit to the yoga class on that Sunday. But I got an urgent call and came out of the class with Vishal Shekhar. When I went to the yoga class for the second time, Prakash Gupta and Sumesh Arora were there.

Sarthak Jindal: I had some urgent work, so I did not sit in the yoga class for a long time. Prakash Gupta and Ramesh Chand were the only people in the class while I was there.

Sumesh Arora: I was sleepy and I don't remember anything.

# Q.61

How many of the seven members did Sumesh Arora meet on Sunday in the yoga class?

FeedBack

**■** Bookmark

Answer key/Solution

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

Seven retired officers were the frequent visitors in a yoga class, who visit the class daily early in the morning. On being asked about their visit to the yoga class the preceding Sunday, the following were the answers given by them:

Vishal Shekhar: I came in first and the next two persons to enter were Mayank Singh and Sandeep Rai. When I left the yoga class, Prakash Gupta and Sumesh Arora were present in the class. Ramesh Chand left with me.

Prakash Gupta: When I entered the yoga class with Sumesh Arora, Vishal Shekhar was sitting there. There was someone else also, but I was not in a position to recognize him.

Sandeep Rai: I went to the yoga class for a short while last Sunday and met Vishal Shekhar, Mayank Singh and Ramesh Chand there.

Mayank Singh: I left immediately after Sandeep Rai left.

Ramesh Chand: I met Vishal Shekhar, Mayank Singh, Sandeep Rai, Prakash Gupta and Sumesh Arora during my first visit to the yoga class on that Sunday. But I got an urgent call and came out of the class with Vishal Shekhar. When I went to the yoga class for the second time, Prakash Gupta and Sumesh Arora were there.

Sarthak Jindal: I had some urgent work, so I did not sit in the yoga class for a long time. Prakash Gupta and Ramesh Chand were the only people in the class while I was there.

Sumesh Arora: I was sleepy and I don't remember anything.

#### Q.62

Who would definitely not be the last two persons to leave the yoga class?

1 Vishal Shekhar and Ramesh Chand

2 Sarthak Jindal and Ramesh Chand

4 Prakash Gupta and Ramesh Chand	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Directions for questions 63 to 66: Answer the question	and on the book of the information given below
progressions. While this activity, it is observed that t kg. Weight of any student in the class is neither less	vity for the better understanding of the topic arithmetic his class comprises of 20 students having an average weight of 48 than 41 kg nor more than 60 kg. Students are divided into five he average weight of the groups are in A.P. Also, the weight of
Additional information known to us:  1. The weight of one student in group V is 16 kg mor	e than one of the students in group I.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]	e than one of the students in group I.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]  Q.63	e than one of the students in group I.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]  Q.63  Which of the following could not be the difference be	e than one of the students in group I. integer.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]  Q.63  Which of the following could not be the difference be	e than one of the students in group I. integer.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]  Q.63  Which of the following could not be the difference be  1 2  2 5	e than one of the students in group I. integer.
Additional information known to us:  1. The weight of one student in group V is 16 kg mor  2. The weight of each student of group III is an even  [Note :- Weights are always integers.]  Q.63  Which of the following could not be the difference be  1  2  2  5	e than one of the students in group I. integer.
	e than one of the students in group I. integer.

In a Mathematics lecture, a teacher conducts an activity for the better understanding of the topic arithmetic progressions. While this activity, it is observed that this class comprises of 20 students having an average weight of 48 kg. Weight of any student in the class is neither less than 41 kg nor more than 60 kg. Students are divided into five groups from I to V of four students each, such that, the average weight of the groups are in A.P. Also, the weight of students in each group are in A.P.

# Additional information known to us:

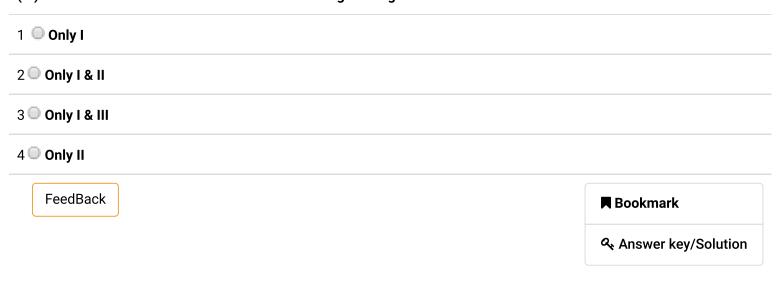
- 1. The weight of one student in group V is 16 kg more than one of the students in group I.
- 2. The weight of each student of group III is an even integer.

[Note :- Weights are always integers.]

Q.64

If the weights of each student of group I and group II are different, then which of the following statements is/are true?

- (I) Weights of students of group I and II are in A.P.
- (II) Weight of one of the students of group II is 52 kg.
- (III) At least 2 students in the class are there of weight 50 kg.



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

In a Mathematics lecture, a teacher conducts an activity for the better understanding of the topic arithmetic progressions. While this activity, it is observed that this class comprises of 20 students having an average weight of 48 kg. Weight of any student in the class is neither less than 41 kg nor more than 60 kg. Students are divided into five groups from I to V of four students each, such that, the average weight of the groups are in A.P. Also, the weight of students in each group are in A.P.

#### Additional information known to us:

- 1. The weight of one student in group V is 16 kg more than one of the students in group I.
- 2. The weight of each student of group III is an even integer.

[Note :- Weights are always integers.]

Q.65

At maximum how many student(s) from group IV and V may have same weight?

2 <b>2</b>	
3 <b>3</b>	
4 <b>4</b>	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Directions for questions 63 to 66: Answer the questions on the basis of the information giv	en below.
In a Mathematics lecture, a teacher conducts an activity for the better understanding of the progressions. While this activity, it is observed that this class comprises of 20 students have kg. Weight of any student in the class is neither less than 41 kg nor more than 60 kg. Students groups from I to V of four students each, such that, the average weight of the groups are in students in each group are in A.P.	ving an average weight of 48 ents are divided into five
Additional information known to us:  1. The weight of one student in group V is 16 kg more than one of the students in group I.  2. The weight of each student of group III is an even integer.	
[Note :- Weights are always integers.]	
[Note :- Weights are always integers.]  Q.66 What can be the maximum weight (in kg) of any student in group IV?	
Q.66	■ Bookmark
Q.66 What can be the maximum weight (in kg) of any student in group IV?	■ Bookmark  Answer key/Solution
Q.66 What can be the maximum weight (in kg) of any student in group IV?	
Q.66 What can be the maximum weight (in kg) of any student in group IV?	
Q.66 What can be the maximum weight (in kg) of any student in group IV?  FeedBack	
Q.66 What can be the maximum weight (in kg) of any student in group IV?  FeedBack  Sec 3	
Q.66 What can be the maximum weight (in kg) of any student in group IV?	Answer key/Solution  that the areas of the shares en the shares of any two
Q.66 What can be the maximum weight (in kg) of any student in group IV?  FeedBack  Sec 3  Q.67 Maaldar Reddy hand down his property comprising 'A' acres of land to his three sons, such of land given to the sons were in geometric progression. If the maximum difference between	Answer key/Solution  that the areas of the shares en the shares of any two
Q.66 What can be the maximum weight (in kg) of any student in group IV?  FeedBack  Q.67  Maaldar Reddy hand down his property comprising 'A' acres of land to his three sons, such of land given to the sons were in geometric progression. If the maximum difference between sons is 385 acres and the least possible sum of the shares of any two sons is 770 acres, the	Answer key/Solution  that the areas of the shares en the shares of any two
Q.66 What can be the maximum weight (in kg) of any student in group IV?  FeedBack  Q.67  Maaldar Reddy hand down his property comprising 'A' acres of land to his three sons, such of land given to the sons were in geometric progression. If the maximum difference betwee sons is 385 acres and the least possible sum of the shares of any two sons is 770 acres, the	Answer key/Solution  that the areas of the shares en the shares of any two

FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Q.68 A tank is one-third full, and a drain pipe at the bottom of the tank can empty it in 15 minute into the tank, without closing the drain pipe, at a rate such that the tank is filled in10 minute rate at which the water is pumped in and the rate at which the drain empties the tank.	•
1 • 2:1	
2 🔍 3:1	
3 • 4:1	
4 🔍 5 : 1	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
Q.69 P, Q and R have some gold coins with them. If nine times the number of coins that P has is of coins that Q has while 8 times the number of coins Q has is equal to 13 times the numb one of the following is a possible value of the number of coins with P, Q and R together?	•
1 🔘 830	
2 🔍 836	
3 🔍 840	
4 🔍 850	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution

FeedBack

# Q.70 If in the year 1948, Rounak's age as well as his grandfather's age were equal to the last two digits of their respective years of birth (year of birth of each person being taken as a four-digit number), then what was the difference between their ages? 1 930 2 0 40 3 9 50 4 0 60 FeedBack **■** Bookmark Answer key/Solution Q.71 In a trapezium ABCD, AB is parallel to CD and the diagonals AC and BD intersect at O, such that BO: OD = 2:3. If the area of $\triangle BOC$ is 36 sq. cm, find the area (in sq.cm) of the trapezium. FeedBack **■** Bookmark Answer key/Solution Q.72 If N > 1 and $N^{\left(\frac{1}{3}\log_{256}N^2\right)} + N^{\log_{16}N^3} = 16$ , find the value of N. FeedBack **■** Bookmark

# Q.73

Two painters, Arjo and Bulu, together got a contract to paint a house for Rs.6000. On the day of the work, Arjo started the work as scheduled but Bulu turned up one hour late and as a result they took 45 minutes more to complete the job. What would be Bulu's share (in Rs.) in the total amount had they both worked for an equal amount of time?

<b>4500</b>	
4500	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solution
).74	
yphone, an Indian mobile company introduced a new model cal ofit. They import the body and LCD screen from USA and Japar	
e total production cost. Recently cost of LCD and body increase	ed by 33.33% and 20% respectively. If due to marke
onditions the selling price cannot be increased beyond 15%, the y Myphone by selling Bobby Dalaxy?	n what is the maximum gain percent that can be ma
FeedBack	<b>■</b> Bookmark
	م Answer key/Solutio
Q.75	
n a triangle ABC, medians AD and BE are perpendicular to each o	_
rea of the triangle is 144 sq. cm, find the length (in cm) of the m	nedian BE.
<b>20</b>	
<b>2</b> 5	
□ 27	
□ 39	
FeedBack	■ De alemente
reedback	<b>■</b> Bookmark
	۹ Answer key/Solution

	<b>■</b> Bookmark
	م Answer key/Solution
.77 the amount at the end of 10 years on a certain sum at a certain ra	ate of interest, compounded annually, is 44% more
an that at the end of 8 years, then by what percent will the compo e 7th year?	und interest for the 6th year be less than that for
<b>20%</b>	
$16\frac{2}{3}\%$	
25%	
$^{\circ}$ 14 $\frac{2}{7}$ %	
FeedBack	<b>■</b> Bookmark
	م Answer key/Solutio
2.78 shopkeeper mixes 30 kg of adulterants with 70 kg of sugar. After	
ulterant to make up the quantity that he had sold. What is the pre	sent ratio of adulterant to sugar?
<u>~ 3.7</u>	
11:19 19:21	
11:19 19:21	
<b>1</b> 1:19	<b>■</b> Bookmark

 $\cap$ 

If $f(x) = f(x + 1) - f(x)$ and $g(x) = \frac{1022}{x}$ ,	then g(f(2) + f(3) + f(4) +	+ f(9) + f(10)) is equal to
X		

- 1 f(11)
- 2 0 1 f(1)
- 3 (1) + f(11)
- $4 \bigcirc \frac{1}{f(1) + f(11)}$

FeedBack

**■** Bookmark

♠ Answer key/Solution

## Q.80

Two swimmers start swimming simultaneously from the same point, one towards the south and the other towards the east. After two hours the shortest distance between them is 100km. The speed of the slower swimmer is 75% of that of the faster swimmer. What is the speed (in km/hr) of the faster swimmer?

FeedBack

**■** Bookmark

Answer key/Solution

# Q.81

If A and B are two sets such that  $n(A \cap B) = 0$ , and the difference between the number of proper subsets of A and the number of proper subsets of B is 496, then find the number of proper subsets of A  $^{\cup}$  B.

- 1 2563
- 2 **7591**
- 3 98191
- 4 9025

FeedBack

**■** Bookmark

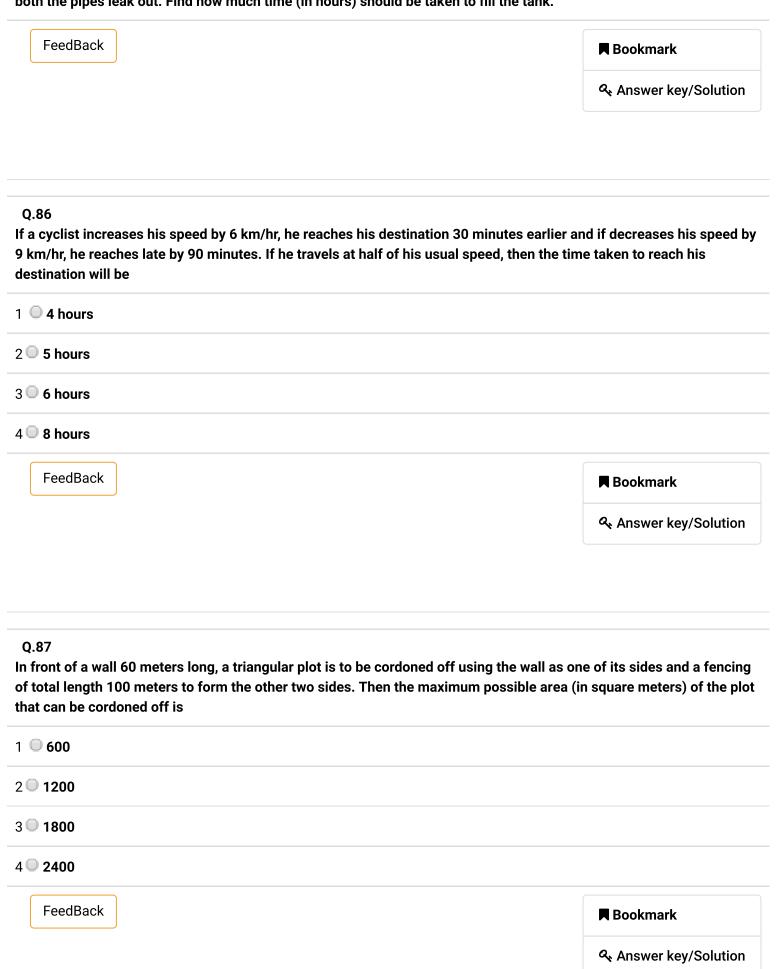
0.00	
Q.82 What is the remainder when $81^a + 9^a + 1$ is divided by $9^a + 3^a$ ?	
1 0	
2 <b>9</b> <sup>a</sup> – 2	
3 <b>9</b> <sup>a</sup> - <b>3</b> <sup>a</sup> + 1	
4  9 <sup>a</sup> + 3 <sup>a</sup> - 5	
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution
Q.83	
If the inradius and the circumradius of a right-angled triangle,	
equation $x^2 - 14x + 40 = 0$ , find the area (in sq. cm.) of the tria	angle.
1 🔘 80	
2 0 90	
3 □ 96	
3 90	
4 🔍 100	
FeedBack	<b>■</b> Bookmark
	M BOOKIIIAIK
	۹ Answer key/Solution

If p =  $\log_c ab$ , q =  $\log_a bc$ , and r =  $\log_b ac$ , then the value of  $\frac{1}{p+1} + \frac{1}{q+1} + \frac{1}{r+1}$  is

FeedBack

**■** Bookmark

There are two pipes in a tank which can fill the tank separately in 20 hours and 30 hours. Both the pipes are opened to fill the tank but when the tank is 1/3rd full, a leak develops in the tank through which 1/3rd of the water supplied by both the pipes leak out. Find how much time (in hours) should be taken to fill the tank.



person travels in exactly 2 trains and number of persons travelling in Rajdhani only, Shatab only are 30, 35 and 45 respectively. Which of the following could not be the number of pers tickets for travelling? (Note:- One ticket is valid for only one person to travel in exactly one	di only and Vande Matram ons who have bought
1 • 145	
2 • 150	
3 • 141	
4 🔍 157	
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution
Q.89 Two cans of oil cost Rs. 75/litre and Rs. 60/litre for oils of 80% and 40% concentration. Wh certain proportion, the resulting can of oil costs Rs. 62.5. Find the oil concentration of the	•
1 • 46.66%	
2 • 50%	
3    60%	
4	
FeedBack	<b>■</b> Bookmark
	ه Answer key/Solution
Q.90	
(x − 51) (x − 53) (x − 55) (x − 97) (x − 99) < 0?	
FeedBack	<b>■</b> Bookmark
	۹ Answer key/Solution

Total distance between A and B is 'd' kms. If the distance travelled along the stream is three times the total distance and the distance travelled against the stream is two times the total distance. Also, the time taken to cover the distance along the stream is 10% less than the time taken to cover the distance against the stream. If a person covers a distance of 21 km in 1 hour 24 minutes along the stream, then find the rate of current (in km/hr).

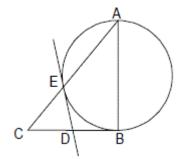
FeedBack

**■** Bookmark

Answer key/Solution

# Q.92

In the figure given below, AB is the diameter of the circle and BC is tangent to the circle. If CA intersects the circle at E and the tangent to the circle at E intersects BC at D, find the measure of ED (in cm), given that BC measures 16 cm.



1 0 8

2 0 10

3 **12** 

4 🔍 15

FeedBack

**■** Bookmark

♠ Answer key/Solution

# Q.93

In a sequence of 400 numbers, the product of any two consecutive terms are 20, and the 59th term is 15. If the sum of the terms from the 278th term to the 378th term is equal to S, then find the value of 300S.

1 245000

2 **245200** 

3 **245500** 

FeedBack	<b>■</b> Bookmark
	ه Answer key/Solutio
.94 e GDP of a country increased by 8.5% and the per ca	apita GDP increased by 6.5% during FY 2017-18 to FY 2018-1
	increased during the same time period is nearest to (in inte
FeedBack	<b>■</b> Bookmark
	۹ Answer key/Solution
).95	
$x = \frac{y}{8y^2 + 15y + 32}$ for y > 0, then what is the max	ximum value of x?
O 1/38	
O 1/45	
<b>1/47</b>	
<ul><li>□ 1/47</li><li>□ 1/50</li></ul>	
	<b>■</b> Bookmark
1/50	■ Bookmark  Q Answer key/Solution
1/50	
1/50	
FeedBack	
FeedBack	حد Answer key/Solution
FeedBack  0.96	Answer key/Solution     501
1/50	Answer key/Solution     501

© 25	
FeedBack	■ Bookmark
	م Answer key/Solution
).97 gentleman has 6 friends to invite. In how many ways can arry the cards?	he send invitation cards to them, if he has three servants
FeedBack	<b>■</b> Bookmark
	م Answer key/Solutio
<b>1</b> 1	
<b>8</b>	
<b>2</b> 1	
■ 8 ■ 21	■ Bookmark
<ul><li>8</li><li>21</li><li>7</li></ul>	
<ul><li>8</li><li>21</li><li>7</li></ul>	
<ul><li>8</li><li>21</li><li>7</li></ul>	■ Bookmark  Q Answer key/Solutio
<ul><li>8</li><li>21</li><li>7</li></ul>	
21 7 FeedBack  2.99	<b>વ</b> Answer key/Solutio
<ul><li>8</li><li>21</li><li>7</li><li>FeedBack</li></ul>	ح Answer key/Solutio

3		
	م Answer key/Solution	

Find the number of solution of the equation  $6x^2 + 5x - 6 - e^x = 0$ .

FeedBack

**■** Bookmark