

RC - 1 - Speed Reading



Contents

- Test Drive
- Introduction to Speed Reading
- Vocalization / Effective Reading
- Anticipation in Reading

VA - 02

CEX-V-0238/18

Number of Questions : **35**

Test Drive

Time Limit

5 Minutes

Directions for questions 1 to 5: Read and answer the following questions.

1. The disease had weakened her _____ and she could not _____ in time for the meeting.

(MICAT 2 - Feb, 2016, MB)

- (1) energy, recover
- (2) demeanour, rejuvenate
- (3) constitution, recuperate
- (4) ability, reassemble

2. Which of the following is closest in meaning to the word "dead ringer"?

(TISSNET, 2016, MB)

- (1) Duplication
- (2) Corpse like
- (3) Morbid
- (4) Doppelganger

3. Substitute the phrase in bold with the correct word from the given options.

Everyone laughed at him because he was **quite like a woman**.

(TISSNET, 2016, MB)

- (1) Feminine
- (2) Feminist
- (3) Female
- (4) Effeminate

4. Choose the correct sentence from the given options.

(MICAT 1 - Dec, 2015, MB)

- (1) In Christian weddings, the father gives up the bride.
- (2) In Christian weddings, the father gives the bride away.
- (3) In Christian weddings, the father gives in the bride.
- (4) In Christian weddings, the father gives to the bride.

5. Fill in the blank with the correct option.

The rich merchant was loved for his _____ nature.

(SNAP, 2016, MB)

- i. magnanimous
- ii. febrile
- iii. generous
- iv. apathetic

- (1) i
- (2) i and iii
- (3) i, ii, and iii
- (4) All of the above

Directions for questions 6 to 8: Choose the appropriate synonyms for the given words.

6. Fugitive

- (1) Absconding
- (2) Refugee
- (3) Illusive
- (4) Fixture

7. Boorish

- (1) Cunning
- (2) Genteel
- (3) Surly
- (4) Smooth

8. Fawning
 (1) Fickle (2) Obsequious
 (3) Equanimity (4) Masterful

Speed Reading

Points for Discussion:

- A. What is speed reading?
 B. Who is an effective reader?

9. Activity 1:

Write 5 differences between an effective reader and an ineffective reader.

Effective Reader	Ineffective Reader

How to become an effective reader?

I. Read for ideas, not facts.

10. Activity 2:

Underline the important words in this paragraph. Ignore the linking or connecting words.

Chronic fatigue syndrome (CFS), is believed to affect around 1 million Americans and approximately 250,000 people in the UK. The effects can be devastating. "My son has CFS and is only able to get out of bed for half an hour a day," says Mary Dimmock, a CFS

activist who worked in the pharmaceutical industry for 30 years. "The disease isn't so much about tiredness, it's that the patients just collapse if they go beyond their available energy. These people are so sick that they may only have enough energy to brush their teeth or chew their food." Yet for much of the past three decades, CFS has been treated as the proverbial skeleton in the closet of the medical world. Potential researchers have been scared off by the stigma associated with the disease, and government funding has been nonexistent. "When I was a medical student in the 90s, we were instructed that CFS patients could not be seen in our clinic," Montoya recalls. "And a letter was sent out to those patients telling them not to come."

11. Activity 3:

Identify the most important sentence in the following paragraph.

No lawyer or independent medical professional has been allowed to see Mr. Liu since his diagnosis. This is particularly troubling given that Reuters recently reported that Mr. Liu's "time is limited" because of a fluid build up around his stomach. Mr. Liu's wife, Liu Xia, herself under house arrest, was allowed to see her husband in the hospital, but only under the close watch of guards. In the meantime, the Chinese authorities released a preposterous video in which a figure purported to be Mr. Liu exercises and undergoes "routine medical exams." But Mr. Liu's treatment is anything but routine, as indicated by his release from prison on medical parole and the Chinese state's condemnations of outside meddling — a sign the authorities are worried. Clearly, Beijing is concerned about what a tragic end for this famous dissident could mean for its international reputation.

II. Use a pointer. Focus on the proper posture.

Passage – 1

Read the passage in 3 minutes. Answer the questions in 1 minute.

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, grey eyebrow.

"She has one chance in - let us say, ten," he said, as he shook down the mercury in his clinical thermometer. "And that chance is for her to want to live. This way people have of lining-u on the side of the undertaker makes the entire pharmacopoeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were - let's see exactly what he said - he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

(O'Henry – The Last Leaf)

Word Count: 656

Target reading speed: 218 words per minute (wpm)

12. Arrange the following events in the correct chronological sequence (starting with the earliest event) as they occur in the story.
- (1) The doctor warns Sue that Johnsy doesn't have many days left to live.
 - (2) Mr. Pneumonia visits Johnsy.
 - (3) Johnsy laments that there are only five leaves left.
 - (4) Sue and Johnsy start their studio.
 - (5) Sue asks Johnsy not to count the leaves.
13. In what month did Sue and Johnsy start their studio?
14. True (T) / False (F) / Cannot be determined (CBD):
- i. Sue and Johnsy are best friends.
 - ii. Johnsy hates wine.
 - iii. The doctor is pessimistic about Johnsy's chances of survival.
 - iv. Sue was from California and Johnsy was from Maine.
 - v. Sue and Johnsy started their studio as they shared many common interests.
15. What is the central idea of this passage and what's the tone?
16. Can you predict what happens next in the story?

**III. No vocalization.
No unnecessary regression.**

Read the following passage in 3 minutes and answer the questions that follow without regression.

Passage – 2

The moment everyone remembers from "The Maltese Falcon" comes near the end, when Brigid O'Shaughnessy (Mary Astor) has been collared for murdering Spade's partner. She says she loves Spade. She asks if Sam loves her. She pleads for him to spare her from the law. And he replies, in a speech some people can quote by heart, "I hope they don't hang you, precious, by that sweet neck.

. . . The chances are you'll get off with life. That means if you're a good girl, you'll be out in 20 years. I'll be waiting for you. If they hang you, I'll always remember you."

Cold - Spade is cold and hard, like his name. When he gets the news that his partner has been murdered, he doesn't blink an eye. He didn't like the guy. Beats up Joel Cairo (Lorre) not just because he has to, but because he carries a perfumed handkerchief, and you know what that meant in a 1941 movie. He turns the rough stuff on and off. Loses patience with Green Street, throws his cigar into the fire, smashes his glass, barks out a threat, slams the door and then grins to himself in the hallway, amused by his own act.

If he didn't like his partner, Spade nevertheless observes a sort of code involving his death. "When a man's partner is killed," he tells Brigid, "he's supposed to do something about it." He doesn't like the cops, either; the only person he really seems to like is his secretary, Effie (Lee Patrick), who sits on his desk, lights his cigarettes, knows his sins and accepts them. How do Bogart and Huston get away with making such a dark guy the hero of a film? Because he does his job according to the rules he lives by, and because we sense (as we always would with Bogart after this role) that the toughness conceals old wounds and broken dreams.

John Huston had worked as a writer at Warner Bros. before convincing the studio to let him direct. "The Maltese Falcon" was his first choice, even though it had been filmed twice before by Warners (in 1931 under the same title and in 1936 as "Satan Met a Lady"). "They were such wretched pictures," Huston told his biographer, Lawrence Grobel. He saw Hammett's vision more clearly, saw that the story was not about plot but about character, saw that to soften Sam Spade would be deadly, fought the tendency for the studio to pine for a happy ending.

The plot is the last thing you think of about "The Maltese Falcon." The black bird (said to be made of gold and encrusted with jewels) has been stolen, men have been killed for it, and now Gutman (Greenstreet) has arrived with his lackeys (Lorre and

Elisha Cook Jr.) to get it back. Spade gets involved because the Mary Astor character hires him to—but the plot goes around and around, and eventually we realize that the black bird is an example of Hitchcock’s “MacGuffin”—it doesn’t matter what it is, so long as everyone in the story wants or fears it.

To describe the plot in a linear and logical fashion is almost impossible. That doesn’t matter. The movie is essentially a series of conversations punctuated by brief, violent interludes. It’s all style. It isn’t violence or chases, but the way the actors look, move, speak and embody their characters. Under the style is attitude: Hard men, in a hard season, in a society emerging from Depression and heading for war, are motivated by greed and capable of murder. For an hourly fee, Sam Spade will negotiate this terrain. Everything there is to know about Sam Spade is contained in the scene where Bridget asks for his help and he criticizes her performance. He always stands outside, sizing things up. Few Hollywood heroes before 1941 kept such a distance from the conventional pieties of the plot.

Word Count: 661

17. State whether the following sentences are true or false according to the passage.
- The plot of the movie *The Maltese Falcon* is not its main attraction.
 - Bogart who plays Sam Spade was a cold and ruthless man.
 - The Maltese Falcon* broke some conventional mode of film making.
 - People find some vulnerability in Sam Spade’s hardened demeanour.
 - John Huston managed to convince Warner Bros. to let the movie break away with the tradition of a happy ending.
18. Which of the following best describes the style of the author in the passage?
- (1) Argumentative (2) Analytical
(3) Critical (4) Expository

19. With which of the following would the author of the passage most likely agree?
- (1) It is impossible to portray a movie in linear and logical fashion.
 - (2) The Warner Bros. studio knew that *The Maltese Falcon* was about the character, not the story.
 - (3) Hammett wanted his readers to view Spade as a maverick character.
 - (4) The Maltese Falcon earned huge profits for its makers.

Anticipation in Reading

An effective reader is able to anticipate the author’s tone and narration.

Passage – 3

Given below is a passage with five blanks. Read the passage carefully and anticipate which among the given options would best fill the corresponding blank.

There perhaps is something primal about music, something that can touch or twist one’s soul. This is no doubt why Ludwig van Beethoven said, “Music can change the world,” and William Congreve famously wrote that music “has charms to soothe a savage heart.” And music’s power is tacitly acknowledged all the time. For example, last year Michelle Obama lent her name and image to a rap album that complements her “Let’s Move!” anti-obesity campaign. And while some of the tracks in the album can be mocked for their silly names, there is method to the first lady’s madness.

____ **20** ____ And I only had to hear the weather advice “Red sky in morning, sailor take warning; red sky at night, sailor’s delight” once to remember it forever. But since all power can be misused, can music possibly usher in a storm of civilizational upheaval? If it can soothe the savage heart, does it not follow that it can also inflame it?

Plato certainly thought so. He once warned, “Musical innovation is full of danger to the State, for when modes of music change, the laws of the State always change with them.” ____ **21** ____

But what is music mainly used for today? We still do use it to teach, and we know it can sell junk food. But can it also sell man on the junk food of thought, word, and deed known as sin?

Now, two matters must be addressed before this issue can get a fair hearing. First we must overcome the old-fuddy-duddy phenomenon whereby we say “These kids today...” while reflexively viewing the ways and entertainment of our own generation as the gold standard. We have to ask ourselves: If our “day’s” music were part of a cultural-devolution process, would we know it? ____ **22** ____

The second matter is one possible response to this: that it is all a matter of perspective; that we respond to sound in accordance with our conditioning. ____ **23** ____ Yet I would suggest that there are absolutes with respect to sound and that, like the frog, we may accept the noxious as normal, but it will still have its negative effect — it’s just that we may never know the purity that could have been.

As to sound’s universality, consider how no one from any culture seems to like nails scraping across a blackboard. Ponder how a city child who hadn’t ever heard a cougar’s roar would still likely find the sound bone-chilling (I suspect this would be the case even if the child didn’t know about dangerous animals and roars). And even if a girl had never previously heard a baby cry, wouldn’t the sound trigger her maternal instinct to at least some extent? ____ **24** ____ And, in fact, research also indicates the universality of sound. As professors Donald F. Roberts, Peter G. Christenson, and Douglas A. Gentile wrote in their book *Media Violence and Children* (MVC), “Even preschoolers and infants as young as eight months can reliably discriminate ‘happy’ and ‘sad’ music.”

20. (1) Given this seeming universality of “sound effect,” did you ever wonder why our music continually changes?
(2) I can also say that adults “just don’t understand” me (heck, neither do kids), and I’m well into middle age.
(3) To this day I can recite a McDonald’s Big Mac-recipe jingle I heard as a little child — verbatim.
(4) But, likewise, isn’t “If it sounds good, listen to it” a prescription for a jukebox-junk-food diet and heart-and-soul disease?
21. (1) As professional musicians, it’s no doubt that so many of us can identify with music being a keen agent in shaping the person we have become over the years.
(2) And it is no coincidence that in medieval times something else also remained quite constant: culture.
(3) In other words, culture and music flow together.
(4) And it’s no surprise that Plato was intensely aware of music’s power.
22. (1) Or like a frog spawned in a polluted pond, would we mistake its toxicity for normalcy?
(2) For what do we feel as intensely as our feelings?
(3) Do you seek to be light or do you lash out?
(4) But what are the particulars of how music influences emotion?
23. (1) Having said all this, I don’t want to be misunderstood as placing the onus solely on music.
(2) This may be a basic assumption in a relativistic age in which most believe that even Truth is in the eye of the beholder.
(3) And in a few years, the music we think is cool now will probably be outdated.
(4) What warrants a bit more analysis here is this exaltation of emotion, a realm that can become the surrogate god of the godless.

24. (1) Yet, as Allan Bloom lamented, a serious critique of music “has never taken place.”
- (2) I believe that morals and behavior, especially in teens, aren’t *completely* steered by the lyrics they’re listening to, because there are so many factors to building a moral compass.
- (3) So in short, music has the power to culturally, morally, and emotionally influence our society.
- (4) Note here that “instinct” refers to an *inborn* tendency to action, not a quality dependent on conditioning.

Passage – 4

Given below is a passage with five blanks. Read the passage carefully and anticipate which among the given options would best fill the corresponding blank.

My name is Jim, and I have spent most of my adult life swindling people out of money—big money. I worked in 30 fraudulent business operations over a ten-year period, pitching everything from gold coins to timeshares to oil and gas leases and other “business opportunities.” These scams took in millions of dollars. ____ **25** ____ That is, until September 30, 2004.

That was the day 40 U.S. postal inspectors and FBI agents with gold badges and guns burst into my office. This was on Biscayne Boulevard in Miami. We occupied two full floors of a nondescript commercial office building. The place housed numerous other scam boiler rooms I had worked in, but you would never have known that from the outside.

“Hang up the phones—it’s over!” one agent yelled.

The particular scam in my office was an Internet-kiosk business opportunity. We’d been running TV ads claiming that investors could make thousands of dollars from computer kiosks placed in high-traffic areas like airports and shopping malls. For a small fee, passersby could use these kiosks to check their e-mail or surf the Web. Back in the early 2000s, this

was a hot idea. We told people they could earn a minimum of \$30,000 to \$35,000 per machine each year. ____ **26** ____ And we sold them at huge markups. We took in \$17 million from 700 unwary investors in about eight months. At least 100 employees were in the building at the time of the raid, including secretaries and other clerical staff. A lot of them didn’t even know that the business was a fraud.

The agents gathered everyone in a big open area we called the Pit—where, moments earlier, dozens of salespeople had been pitching prospective victims over the phone—and started calling the names of employees. Each worker who responded received a letter explaining whether he or she was a target of the investigation, a material witness, or something else. When my name was called, things got quiet. I was the manager; people wanted to see how I would react. As I walked over to retrieve my letter, my cell phone went off. The theme from *The Godfather* (my new ringtone) filled the room. ____ **27** ____

The next thing I knew, a postal inspector took me into a side room and told me, “Your day just got [crappy], and it is going to get [crappier].”

That was the end of my last scam. The Feds sent a dozen guys to prison. I did 37 months, and it probably should have been longer.

You might be thinking, Oh, those get-rich-quick scams are obvious, and I would never fall for one. When I hear someone say that only stupid people fall for fraud, I feel like asking for that person’s phone number. But here’s the thing: I didn’t want to talk to stupid people, because stupid people don’t have \$50,000 lying around to give me. You would be amazed at how many doctors, lawyers, engineers, and college professors I have ripped off. ____ **28** ____

Make no mistake: I am a dangerous person on the telephone. If I choose to be fraudulent in my practices, nothing is going to stop me from taking lots of money from you. Period! The end! And the world is filled with people just as dangerous as I am.

I was what’s known as a closer: the guy who gets you to hand over the money. I’ll tell you how, so you

can recognize and avoid the techniques I used.
___ 29 ___ If I were still in the game, I'd tell you only one thing: "You and I are going to make a lot of money together."

25. (1) I learned how to do this at an early age.
(2) No matter how much money we made or how far-fetched the deal was, I never got caught.
(3) I played the heartstrings; I intimidated; I made people feel bad for me.
(4) In 1995, I got a chance to apply these gifts of persuasion in the workplace.
26. (1) Swindling is really acting, and you play a character that will help you appear legitimate, confident, and successful ... even when you are not.
(2) The business needs to have a persona, too, to look legitimate and trustworthy.
(3) These machines created a revolution in the tech industry.
(4) This was pure baloney—the machines didn't generate anything close to that kind of income.
27. (1) People couldn't help but laugh.
(2) The FBI agent turned out to be a fan of the movie.
(3) Mario Puzo was after all, a con man's favourite writer.
(4) Who, after all, doesn't love Don Vito Corleone?
28. (1) Once I have gotten you into this condition, it doesn't matter how smart or dumb you are.
(2) The answer is that con men target people who have money, and a lot of seniors are sitting on fat nest eggs.
(3) The bottom line is, fraud is a crime that can happen to anyone, given the right con artist and a victim with the right set of circumstances.
(4) My scam career was focused on investments like phony oil and gas deals, bogus business opportunities, and gold-coin scams.

29. (1) To find a client's emotional need, I'll ask personal questions.
(2) I can do this because I am out of the game now.
(3) I think it is high time I did that.
(4) I have found my true calling in life now.

Let's Test our Reading Speed.

Passage – 5

Read the following passage and answer the questions. Don't regress unnecessarily. Focus on the ideas and not the facts.

Start Time:

Not long ago I published an open letter to my grandson, encouraging him to develop his memory by (among other things) resisting the urge to get all of his information from the Internet. In response, I was accused in the blogosphere of being anti-Internet. But this is a bit like saying that anyone who criticizes people who speed on the highway or drive while intoxicated is against automobiles.

Conversely, in response to my recent column about young quiz show contestants who betrayed their generation's ignorance by guessing that Hitler and Mussolini were still alive in the '60s and '70s, the Italian journalist Eugenio Scalfari (affectionately) criticized me in L'Espresso magazine for the opposite excess, saying that I trust the Internet too much as a source of information.

Scalfari, the founder of the newspaper La Repubblica, observed that the Web, with the homogenizing effects of its artificial collective memory, has given younger generations little incentive to exercise their own memories. After all, why bother committing a fact to memory when it will always be available with the click of a button? Scalfari also remarked that although using the Internet gives the impression of connecting us to the rest of the world, it is ultimately a self-imposed sentence of solitude.

I agree with Scalfari that the laziness and isolation that the Web fosters are two of the great afflictions of our time. But consider the passage from Plato's

"Phaedrus" in which the pharaoh chides the god Theuth, the inventor of writing, for having created a technology that would enable men to commit facts to paper instead of to memory. As it happens, the act of writing actually stimulates people to remember what they have read. Moreover, it is thanks to the advent of writing that Marcel Proust was able to produce his celebration of memory, "In Search of Lost Time." And if we are perfectly capable of cultivating our memories while writing, surely we can do so while using the Internet, internalizing what we learn from the Web.

The fact is that the Web is not something we can discard; like the power loom, automobile and television before it, the Web is here to stay. Nothing, not even dictatorships, will ever eliminate it. So the question is not how to recognize the Internet's inherent risks, but how to make the best use of it.

Let's imagine a teacher who assigns her class a research topic. She knows, of course, that she can't prevent her students from finding predigested answers online. But she can discourage the students from simply copying those answers and never digging any deeper. She might instruct them to look for information on at least 10 websites, compare the "facts," point out any differences or contradictions among them, and try to assess which source is the most reliable – perhaps by consulting old-fashioned history books or even encyclopedias.

That way, the students would be free to dip into the information that's available online – which it would be silly to avoid altogether – but at the same time they would evaluate and synthesize that information, exercising their judgment and their memories in the process. Moreover, if the students are called on to compare and contrast what they have found with their classmates, they will elude the sentence of solitude and perhaps even cultivate a taste for face-to-face interaction.

(CAT 2015, First Slot, MB)

Word Count: 555

End Time:

Reading Speed:

(Target Reading Speed for CAT – 250 words per minute (in a moderate level passage))

30. The author in the first paragraph aims to:
- (1) contradict his stance against the internet.
 - (2) assert his opinion against the internet.
 - (3) refute the claim that he is anti-internet.
 - (4) resent the claim that he is anti-technology.
31. Why does the author blame the quiz contestants in the passage?
- (1) These ignorant contestants had fallen into the trap of fake news.
 - (2) These kids were dead set against using their cerebral cells.
 - (3) They were excessively dependent on the internet for their information.
 - (4) They didn't take their legacy seriously.
32. Why does the author give the example of the invention of writing in this passage?
- (1) To prove that the internet can have a positive effect on people's power of retention
 - (2) To prove that writing had a constructive effect on the concept of memory
 - (3) To highlight the fact that people always criticize new inventions
 - (4) To highlight the fact that every great invention has to undergo evaluation
33. How can teachers capitalize on the students' tendency to plagiarize?
- (1) The teacher can make the students cross check the validity of the information given.
 - (2) The teacher can make an affirmative use of her time and resources.
 - (3) The internet can be used as a teaching aid in improving the standard of delivery.
 - (4) The internet can be treated as a friendly foe in the education industry.

34. Which of the following expressions best captures the author's attitude towards the internet?
- (1) Stick and stones may break my bones but words will never hurt me.
 - (2) It is a necessary evil.
 - (3) Two wrong don't make a right.
 - (4) A watched pot never boils.
35. According to the passage, the critics blame the internet for all of the following except:
- (1) The internet has an adverse effect on the student's ability to retain information.
 - (2) The internet has misled people on occasions by providing dubious information.
 - (3) The internet has adversely affected people's ability to cultivate relationships.
 - (4) Encouraging teachers to search different websites for teaching information.

Suggestion:

Refer to your RC Funda-book 1 for the suggested reading list.

Visit "Test Gym" for taking Topic Tests / Section Tests on a regular basis.

VA - 02 : RC - 1

Answers and Explanations

CEX-V-0238/18

1	3	2	4	3	4	4	2	5	2	6	1	7	3	8	2	9	–	10	–
11	–	12	–	13	–	14	–	15	–	16	–	17	–	18	2	19	3	20	3
21	4	22	1	23	2	24	4	25	2	26	4	27	1	28	3	29	2	30	3
31	3	32	1	33	1	34	2	35	4										

1. 3 The words recover and recuperate fit the second blank. One doesn't rejuvenate or reassemble for a meeting. "weakened her energy" has the error of redundancy. Hence, option (3) is the answer.
2. 4 "Dead ringer" means "duplicate or doppelganger". Duplication, a verb, is not grammatically correct.
3. 4 "Feminist" and "Female" can't fit the sentence thematically. They are countable nouns and will also require an article. We need an adjective. Effeminate best suits the sentence because it explains why everyone laughed at him. Being feminine doesn't have a negative connotation and doesn't always warrant ridicule.
4. 2 "Give someone away" refers to the wedding ritual. Hence, option (2) is the right answer.
5. 2 Generous and Magnanimous are synonyms. Febrile means "burning or passionate". It doesn't fit the context.
6. 1 A fugitive is a person eluding (not illusive) law. A refugee doesn't break any law.
7. 3 Boorish refers to a rude, insensitive, or surly person.
8. 2 Fawning means "to be excessively flattering". Hence, obsequious is the right answer.
9. Subjective question
10. Subjective question
11. The last two sentences. They capture the main idea of the author.
12. 4, 2, 1, 3, 5
13. They started the studio in the month of May. Refer to first sentence of the second paragraph.
14.
 - i. CBD
The passage hints that they are good friends and share a lot of mutual interests. However, best friend has never been mentioned in the story.
 - ii. F
She doesn't want her friend to buy anymore wine because she is pessimistic about her survival. Had she hated wine her friend would not have suggested it in the first place.
 - iii. T
Refer to the entire dialogue between the doctor and Sue. It clearly shows that the doctor doesn't think Johnsy will live for long.
 - iv. CBD
The first paragraph doesn't clarify who belongs to Maine and who belongs to California. There is no word like "former" or "latter" to clarify the same.
 - v. T
It is clearly mentioned in the first paragraph.
15. The passage tells the story of two friends and is incomplete. The central idea is that one of the two friends, who share a studio, is sick and she has developed an assumption that her life would end with the falling of the last leaf. The tone of the passage is narrative.
16. Sue is going to do something about the leaf. She will surely not let her friend continue to feel depressed. Read the actual story to understand this.
17.
 - i. T
The last paragraph clarifies this. It clearly states that the treatment and characterization are the main attractions of the film.
 - ii. F
Sam Spade was ruthless and cold. He was also a fictional character. Humphrey Bogart who played the role can't be equated with the character.

<p>iii. T It broke at least one convention of the happy ending. Refer to the paragraph that talks about John Huston's ability to persuade the studio to let go of their insistence on a happy ending.</p> <p>iv. T Refer to the line "Because he does his job according to the rules he lives by, and because we sense (as we always would with Bogart after this role) that the toughness conceals old wounds and broken dreams."</p> <p>v. T Refer to the line ". He saw Hammett's vision more clearly, saw that the story was not about plot but about character, saw that to soften Sam Spade would be deadly, fought the tendency for the studio to pine for a happy ending."</p>		<p>24. 4 It creates a mandatory pair with the previous sentence. Hence, it is the answer.</p> <p>25. 2 The next sentence states that something changed. The next paragraph states that he got caught. Hence, option (2) fits the blank.</p> <p>26. 4 It creates a mandatory pair with the next sentence.</p> <p>27. 1 The author mentions the Godfather ringtone to bring out the irony of the situation. It is not about The Godfather but about the situation. Hence, option (1) is the best option.</p> <p>28. 3 The blank requires a summary. Only option (3) fits this contextually.</p> <p>29. 2 The next sentence presents a contrast. Hence, option (2) fits the blank.</p> <p>30. 3 In the first paragraph, the author aims to clarify his stance of not being against the internet. He gives the analogy of the automobiles in this context. Hence, option (3) is the answer.</p> <p>31. 3 The author doesn't blame the quiz contestants for their ignorance. The main idea of the passage is about the problems with the internet. Hence, option (3) is the answer.</p> <p>32. 1 The author mentions the invention of writing to assert that it had a positive impact despite all the initial fears expressed by others. Option (2) doesn't answer the question. It simply states what writing did. However, it doesn't mention why the author chooses this particular example. options (3) and (4) are too generic.</p> <p>33. 1 Options (2), (3), (4) talk only about the teacher. The question asks how the teacher can help the students improve. Hence, option (1) is the answer.</p> <p>34. 2 It best captures the central message of the passage that despite all its side effects, the internet is here to stay. "Necessary Evil" refers to the same idea. Option (1) talks about someone's defiant attitude towards criticism. Option (3) doesn't fit this context. Option (4) is irrelevant.</p> <p>35. 4 Option (4) is a solution that the author presents to the teacher. It is not a criticism. Hence, option (4) is the answer.</p>
<p>18. 2 The author in the passage analyses the origin and impact of the movie <i>The Maltese Falcon</i>.</p> <p>19. 3 Option (1) is incorrect as we can't get a general inference from the story of one movie. The author mentions this line only with reference to <i>The Maltese Falcon</i>. Option (2) is a twisted option. The author mentions that the director of the movie knew this and not the studio. Option (3) is true from the second and last paragraphs. Option (4) is irrelevant as the business revenue of the movie has not been discussed in the passage.</p> <p>20. 3 Option (1) is too generic and doesn't go with the next sentence in the paragraph. Option (2) too is similarly out of context. Option (3) goes with the next sentence which also talks about the author's ability to remember lyrics. Option (4) is a question which is not answered by the next line. Hence, option (3) is the answer.</p> <p>21. 4 This paragraph talks about Plato and not "professional musicians, culture". (3) is a positive sentence that doesn't fit into this paragraph.</p> <p>22. 1 The previous sentence questions us to rethink our bias towards our musical preferences. (2) and (3) are vague sentences. (4) is too generic. Hence, (1) best fits the paragraph.</p> <p>23. 2 It is the only possible sentence that goes with the subsequent sentences in the passage. (1), (3), and (4) will open new discussions which haven't been mentioned in the next lines.</p>		