

VARC

Questions with Answers
for Practice



VARC Questions with Answers for Practice

Go through the set of VARC questions from official CAT question papers of previous years. This paper is divided into two sets of VA and RC questions. There are a total of 34 questions that you should aim to solve in 60 minutes to maintain speed of the actual CAT exam. Also find, correct answers at the end of the questions set.

Comprehension:

The passage below is accompanied by a set of questions. Choose the best answer to each question.

The claims advanced here may be condensed into two assertions: [first, that visual] culture is what images, acts of seeing, and attendant intellectual, emotional, and perceptual sensibilities do to build, maintain, or transform the worlds in which people live. [And second, that the] study of visual culture is the analysis and interpretation of images and the ways of seeing (or gazes) that configure the agents, practices, conceptualities, and institutions that put images to work. . . .

Accordingly, the study of visual culture should be characterized by several concerns. First, scholars of visual culture need to examine any and all imagery – high and low, art and non art. . . . They must not restrict themselves to objects of a particular beauty or aesthetic value. Indeed, any kind of imagery may be found to offer up evidence of the visual construction of reality. . . .

Second, the study of visual culture must scrutinize visual practice as much as images themselves, asking what images do when they are put to use. If scholars engaged in this enterprise inquire what makes an image beautiful or why this image or that constitutes a masterpiece or a work of genius, they should do so with the purpose of investigating an artist's or a work's contribution to the experience of beauty, taste, value, or genius. No amount of social analysis can account fully for the existence of Michelangelo or Leonardo. They were unique creators of images that changed the way their contemporaries thought and felt and have continued to shape the history of art, artists, museums, feeling, and aesthetic value. But study of the critical, artistic, and popular reception of works by such artists as Michelangelo and Leonardo can shed important light on the meaning of these artists and their works for many different people. And the history of meaning-making has a great deal to do with how scholars as well as lay audiences today understand these artists and their achievements.

Third, scholars studying visual culture might properly focus their interpretative work on lifeworlds by examining images, practices, visual technologies, taste, and artistic style as constitutive of social relations. The task is to understand how artifacts contribute to the construction of a world. . . .

Important methodological implications follow: ethnography and reception studies become productive forms of gathering information, since these move beyond the image as a closed and fixed meaning-event. . . .

Fourth, scholars may learn a great deal when they scrutinize the constituents of vision, that is, the structures of perception as a physiological process as well as the epistemological frameworks informing a system of visual representation. Vision is a socially and a biologically constructed operation, depending on the design of the human body and how it engages the interpretive devices developed by a culture in

order to see intelligibly. . . . Seeing . . . operates on the foundation of covenants with images that establish the conditions for meaningful visual experience.

Finally, the scholar of visual culture seeks to regard images as evidence for explanation, not as epiphenomena.

Q. 1 Which set of keywords below most closely captures the arguments of the passage?

Ans:

1. Scholars, Social Analysis, Michelangelo and Leonardo, Interpretive Devices.
2. Imagery, Visual Practices, Lifeworlds, Structures of Perception.
3. Visual Culture, Aesthetic Value, Lay Audience, Visual Experience.
4. Visual Construction of Reality, Work of Genius, Ethnography, Epiphenomena.

Q. 2 All of the following statements may be considered valid inferences from the passage, EXCEPT:

Ans:

1. understanding the structures of perception is an important part of understanding how visual cultures work.
2. visual culture is not just about how we see, but also about how our visual practices can impact and change the world.
3. studying visual culture requires institutional structures without which the structures of perception cannot be analysed.
4. artifacts are meaningful precisely because they help to construct the meanings of the world for us.

Q. 3 “No amount of social analysis can account fully for the existence of Michelangelo or Leonardo.” In light of the passage, which one of the following interpretations of this sentence is the most accurate?

Ans:

1. Social analytical accounts of people like Michelangelo or Leonardo cannot explain their genius.
2. Michelangelo or Leonardo cannot be subjected to social analysis because of their genius.
3. Socially existing beings cannot be analysed, unlike the art of Michelangelo or Leonardo which can.
4. No analyses exist of Michelangelo’s or Leonardo’s social accounts.

Q. 4 Which one of the following best describes the word “epiphenomena” in the last sentence of the passage?

Ans:

1. Visual phenomena of epic proportions.
2. Overarching collections of images.
3. Phenomena amenable to analysis.
4. Phenomena supplemental to the evidence.

Q. 5 “Seeing . . . operates on the foundation of covenants with images that establish the conditions for meaningful visual experience.” In light of the passage, which one of the following statements best conveys the meaning of this sentence?

Ans:

1. Sight as a meaningful visual experience is possible when there is a foundational condition established in images of covenants.
2. Images are meaningful visual experiences when they have a foundation of covenants seeing them.
3. Sight becomes a meaningful visual experience because of covenants of meaningfulness that we establish with the images we see.
4. The way we experience sight is through images operated on by meaningful covenants.

Comprehension:

The passage below is accompanied by a set of questions. Choose the best answer to each question. Aggression is any behavior that is directed toward injuring, harming, or inflicting pain on another living being or group of beings. Generally, the victim(s) of aggression must wish to avoid such behavior in order for it to be considered true aggression. Aggression is also categorized according to its ultimate intent. Hostile aggression is an aggressive act that results from anger, and is intended to inflict pain or injury because of that anger. Instrumental aggression is an aggressive act that is regarded as a means to an end other than pain or injury. For example, an enemy combatant may be subjected to torture in order to extract useful intelligence, though those inflicting the torture may have no real feelings of anger or animosity toward their subject. The concept of aggression is very broad, and includes many categories of behavior (e.g., verbal aggression, street crime, child abuse, spouse abuse, group conflict, war, etc.). A number of theories and models of aggression have arisen to explain these diverse forms of behavior, and these theories/models tend to be categorized according to their specific focus. The most common system of categorization groups the various approaches to aggression into three separate areas, based upon the three key variables that are present whenever any aggressive act or set of acts is committed. The first variable is the aggressor him/herself. The second is the social situation or circumstance in which the aggressive act(s) occur. The third variable is the target or victim of aggression.

Regarding theories and research on the aggressor, the fundamental focus is on the factors that lead an individual (or group) to commit aggressive acts. At the most basic level, some argue that aggressive urges and actions are the result of inborn, biological factors. Sigmund Freud (1930) proposed that all individuals are born with a death instinct that predisposes us to a variety of aggressive behaviors, including suicide (self directed aggression) and mental illness (possibly due to an unhealthy or unnatural suppression of aggressive urges). Other influential perspectives supporting a biological basis for aggression conclude that humans evolved with an abnormally low neural inhibition of aggressive impulses (in comparison to other species), and that humans possess a powerful instinct for property accumulation and territorialism. It is proposed that this instinct accounts for hostile behaviors ranging from minor street crime to world wars. Hormonal factors also appear to play a significant role in fostering aggressive tendencies. For example, the hormone testosterone has been shown to increase aggressive behaviors when injected into animals. Men and women convicted of violent crimes also possess significantly higher levels of testosterone than men and women convicted of non violent crimes. Numerous studies comparing different age groups, racial/ethnic groups, and cultures also indicate that

men, overall, are more likely to engage in a variety of aggressive behaviors (e.g., sexual assault, aggravated assault, etc.) than women. One explanation for higher levels of aggression in men is based on the assumption that, on average, men have higher levels of testosterone than women.

Q. 6 All of the following statements can be seen as logically implied by the arguments of the passage EXCEPT:

Ans:

1. a common theory of aggression is that it is the result of an abnormally low neural regulation of testosterone.
2. if the alleged aggressive act is not sought to be avoided, it cannot really be considered aggression.
3. Freud's theory of aggression proposes that aggression results from the suppression of aggressive urges.
4. the Freudian theory of suicide as self-inflicted aggression implies that an aggressive act need not be sought to be avoided in order for it to be considered aggression.

Q. 7 The author identifies three essential factors according to which theories of aggression are most commonly categorised. Which of the following options is closest to the factors identified by the author?

Ans:

1. Hostile – Instrumental – Hormonal
2. Extreme – Moderate – Mild
3. Aggressor – Circumstances of aggression – Victim
4. Psychologically – Sociologically – Medically.

Q. 8 "[A]n enemy combatant may be subjected to torture in order to extract useful intelligence, though those inflicting the torture may have no real feelings of anger or animosity toward their subject." Which one of the following best explicates the larger point being made by the author here?

Ans:

1. When an enemy combatant refuses to reveal information, the use of torture can sometimes involve real feelings of hostility.
2. The use of torture to extract information is most effective when the torturer is not emotionally involved in the torture.
3. In certain kinds of aggression, inflicting pain is not the objective, and is no more than a utilitarian means to achieve another end.
4. Information revealed by subjecting an enemy combatant to torture is not always reliable because of the animosity involved.

Q. 9 The author discusses all of the following arguments in the passage EXCEPT that:

Ans:

1. several studies indicate that aggression may have roots in the biological condition of humanity.

2. aggression in most societies is kept under control through moderating the death instinct identified by Freud.
3. the nature of aggression can vary depending on several factors, including intent.
4. men in general are believed to be more hormonally driven to exhibit violence than women.

Comprehension:

The passage below is accompanied by a set of six questions. Choose the best answer to each question.

Understanding where you are in the world is a basic survival skill, which is why we, like most species come hard-wired with specialised brain areas to create cognitive maps of our surroundings. Where humans are unique, though, with the possible exception of honeybees, is that we try to communicate this understanding of the world with others. We have a long history of doing this by drawing maps - the earliest versions yet discovered were scrawled on cave walls 14,000 years ago. Human cultures have been drawing them on stone tablets, papyrus, paper and now computer screens ever since.

Given such a long history of human map-making, it is perhaps surprising that it is only within the last few hundred years that north has been consistently considered to be at the top. In fact, for much of human history, north almost never appeared at the top, according to Jerry Brotton, a map historian... "North was rarely put at the top for the simple fact that north is where darkness comes from," he says. "West is also very unlikely to be put at the top because west is where the sun disappears."

Confusingly, early Chinese maps seem to buck this trend. But, Brotton, says, even though they did have compasses at the time, that isn't the reason that they placed north at the top. Early Chinese compasses were actually oriented to point south, which was considered to be more desirable than deepest darkest north. But in Chinese maps, the Emperor, who lived in the north of the country was always put at the top of the map, with everyone else, his loyal subjects, looking up towards him. "In Chinese culture the Emperor looks south because it's where the winds come from, it's a good direction. North is not very good but you are in a position of subjection to the emperor, so you look up to him," says Brotton.

Given that each culture has a very different idea of who, or what, they should look up to it's perhaps not surprising that there is very little consistency in which way early maps pointed. In ancient Egyptian times the top of the world was east, the position of sunrise. Early Islamic maps favoured south at the top because most of the early Muslim cultures were north of Mecca, so they imagined looking up (south) towards it. Christian maps from the same era (called Mappa Mundi) put east at the top, towards the Garden of Eden and with Jerusalem in the centre.

So when did everyone get together and decide that north was the top? It's tempting to put it down to European explorers like Christopher Columbus and Ferdinand Megellan, who were navigating by the North Star. But Brotton argues that these early explorers didn't think of the world like that at all. "When Columbus describes the world it is in accordance with east being at the top," he says. "Columbus says he is going towards paradise, so his mentality is from a medieval mappa mundi." We've got to remember, adds Brotton, that at the time, "no one knows what they are doing and where they are going."

Q. 10 Which one of the following best describes what the passage is trying to do?

Ans:

1. It questions an explanation about how maps are designed
2. It corrects a misconception about the way maps are designed
3. It critiques a methodology used to create maps.
4. It explores some myths about maps.

Q. 11 Early maps did NOT put north at the top for all the following reasons EXCEPT.

Ans:

1. North was the source of darkness
2. South was favoured by some emperors
3. East and South were more important for religious reasons for some civilisations
4. East was considered by some civilisations to be a more positive direction

Q. 12 According to the passage, early Chinese maps placed north at the top because.

Ans:

1. The Chinese invented the compass and were aware of magnetic north
2. They wanted to show respect to the emperor
3. The Chinese emperor appreciated the winds from the South
4. North was considered the most desirable direction

Q. 13 It can be inferred from the above passage that European explorers like Columbus and Megallan

Ans:

1. Set the precedent of north-up maps.
2. Navigated by compass
3. Used an eastward orientation for religious reasons
4. Navigated with the help of early maps

Q. 14 Which one of the following about the northern orientation of modern maps is asserted in the passage?

Ans:

1. The biggest contributory factor was the understanding of magnetic north
2. The biggest contributory factor was the role of European explorer
3. The biggest contributory factor was the influence of Christian maps
4. The biggest contributory factor is not stated in the passage

Q. 15 The role of natural phenomena in influencing map-making conventions is seen most clearly in

Ans:

1. Early Egyptian maps
2. Early Islamic maps
3. Early Chinese maps
4. Early Christian maps

Comprehension:

As defined by the geographer Yi-Fu Tuan, topophilia is the affective bond between people and place. His 1974 book set forth a wide-ranging exploration of how the emotive ties with the material environment vary greatly from person to person and in intensity, subtlety, and mode of expression. Factors

influencing one's depth of response to the environment include cultural background, gender, race, and historical circumstance, and Tuan also argued that there is a biological and sensory element. Topophilia might not be the strongest of human emotions— indeed, many people feel utterly indifferent toward the environments that shape their lives— but when activated it has the power to elevate a place to become the carrier of emotionally charged events or to be perceived as a symbol.

Aesthetic appreciation is one way in which people respond to the environment. A brilliantly colored rainbow after gloomy afternoon showers, a busy city street alive with human interaction—one might experience the beauty of such landscapes that had seemed quite ordinary only moments before or that are being newly discovered. This is quite the opposite of a second topophilic bond, namely that of the acquired taste for certain landscapes and places that one knows well. When a place is home, or when a space has become the locus of memories or the means of gaining a livelihood, it frequently evokes a deeper set of attachments than those predicated purely on the visual. A third response to the environment also depends on the human senses but may be tactile and olfactory, namely a delight in the feel and smell of air, water, and the earth.

Topophilia—and its very close conceptual twin, sense of place—is an experience that, however elusive, has inspired recent architects and planners. Most notably, new urbanism seeks to counter the perceived placelessness of modern suburbs and the decline of central cities through neo-traditional design motifs. Although motivated by good intentions, such attempts to create places rich in meaning are perhaps bound to disappoint. As Tuan noted, purely aesthetic responses often are suddenly revealed, but their intensity rarely is longlasting. Topophilia is difficult to design for and impossible to quantify, and its most articulate interpreters have been self-reflective philosophers such as Henry David Thoreau, evoking a marvelously intricate sense of place at Walden Pond, and Tuan, describing his deep affinity for the desert. Topophilia connotes a positive relationship, but it often is useful to explore the darker affiliations between people and place. Patriotism, literally meaning the love of one's *terrapatria* or homeland, has long been cultivated by governing elites for a range of nationalist projects, including war preparation and ethnic cleansing. Residents of upscale residential developments have disclosed how important it is to maintain their community's distinct identity, often by casting themselves in a superior social position and by reinforcing class and racial differences. And just as a beloved landscape is suddenly revealed, so too may landscapes of fear cast a dark shadow over a place that makes one feel a sense of dread or anxiety—or topophobia.

Q. 16 The word “topophobia” in the passage is used:

Ans:

1. to represent a feeling of dread towards particular spaces and places.
2. to signify the fear of studying the complex discipline of topography.
3. as a metaphor expressing the failure of the homeland to accommodate non-citizens.
4. to signify feelings of fear or anxiety towards topophilic people

Q. 17 Which of the following statements, if true, could be seen as not contradicting the arguments in the passage?

Ans:

1. The most important, even fundamental, response to our environment is our tactile and olfactory response.
2. Generally speaking, in a given culture, the ties of the people to their environment vary little in significance or intensity.
3. Patriotism, usually seen as a positive feeling, is presented by the author as a darker form of topophilia.
4. New Urbanism succeeded in those designs where architects collaborated with their clients.

Q.18: In the last paragraph, the author uses the example of “Residents of upscale residential developments” to illustrate the:

Ans:

1. Introduction of nationalist projects by such elites to produce a sense of dread or topophobia.
2. social exclusivism practised by such residents in order to enforce a sense of racial or class superiority.
3. manner in which environments are designed to minimise the social exclusion of their clientele.
4. Sensitive response to race and class problems in up scale residential developments

Q.19: Which one of the following best captures the meaning of the statement, “Topophilia is difficult to design for and impossible to quantify . . .”?

Ans:

1. People’s responses to their environment are usually subjective and so cannot be rendered in design.
2. The deep anomie of modern urbanization led to new urbanism’s intricate sense of place.
3. Architects have to objectively quantify spaces and hence cannot be topophilic.
4. Philosopher-architects are uniquely suited to develop topophilic design.

Q 20: Which one of the following comes closest in meaning to the author’s understanding of topophilia?

Ans:

1. The tendency of many cultures to represent their land as “motherland” or “fatherland” may be seen as an expression of their topophilia
2. Nomadic societies are known to have the least affinity for the lands through which they traverse because they tend to be topophobic.
3. The French are not overly patriotic, but they will refuse to use English as far as possible, even when they know it well.
4. Scientists have found that most creatures, including humans, are either born with or cultivate a strong sense of topography.

Q 21 The five sentences labelled (1, 2, 3, 4, 5) given in this question, when properly sequenced, form a coherent paragraph. Each sentence is labelled with a number. Decide on the proper order of the sentences.

1. The process of handing down implies not a passive transfer, but some contestation in defining what exactly is to be handed down.
2. Wherever, Western scholars have worked on the Indian past, the selection is even more apparent and the inventing of a tradition much more recognizable.
3. Every generation selects what it requires from the past and makes its innovation, some more than others.
4. It is now a truism to say that traditions are not handed down unchanged, but are invented.
5. Just as life has death as its opposite, so is tradition by default the opposition of innovation.

Q 22 The five sentences labelled (1, 2, 3, 4, 5) given in this question, when properly sequenced, form a coherent paragraph. Each sentence is labelled with a number. Decide on the proper order of the sentences.

1. Scientists have for the first time managed to edit genes in a human embryo to repair a genetic mutation, fueling hopes that such procedures may one day be available outside laboratory conditions.
2. The cardiac disease causes sudden death in otherwise healthy young athletes and affects about one in 500 people overall.
3. Correcting the mutation in the gene would not only ensure that the child is healthy but also prevents transmission of the mutation of future generation.
4. It is caused by a mutation in a particular gene and a child will suffer from the condition even if it inherits only one copy of a mutate gene.
5. In results announced in Nature this week, scientists fixed a mutation that thickens the heart muscle, a condition called hypertrophic cardiomyopathy.

Q 23 The four sentences (labelled 1, 2, 3, 4) given below, when properly sequenced would yield a coherent paragraph. Decide on the proper sequence of the order of the sentences.

1. Such a belief in the harmony of nature requires a purpose presumably imposed by the goodness and wisdom of a deity.
2. These parts, all fit together into an integrated, well-ordered system that was created by design.
3. Historically, the notion of a balance of nature is part observational, part metaphysical, and not scientific in any way.
4. It is an example of an ancient belief system called teleology, the notion that what we call nature has a predetermined destiny associated with its component parts.

Q 24 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 particularly interesting example of inference occurs in many single panel comics.
2. It's the creator's participation and imagination that makes the single-panel comic so engaging and so rewarding.
3. Often, the humor requires you to imagine what happened in the instant immediately before or immediately after the panel you're being shown.
4. To get the joke, you actually have to figure out what some of these missing panels must be.
5. It is as though the cartoonist devised a series of panels to tell the story and has chosen to show you only one - and typically not even the funniest.

Q 25 Five sentences related to a topic are given below in a jumbled order. Four of them form a coherent and unified paragraph. Identify the odd sentence that does not go with the four.

1. Socrates told us that 'the unexamined life is not worth living' and that to 'know thyself' is the path to true wisdom
2. It suggests that you should adopt an ancient rhetorical method favored by the likes of Julius Caesar and known as 'illeism' - or speaking about yourself in the third person.
3. Research has shown that people who are prone to rumination also often suffer from impaired decision making under pressure and are at a substantially increased risk of depression.
4. Simple rumination - the process of churning your concerns around in your head - is not the way to achieve self-realization.
5. The idea is that this small change in perspective can clear your emotional fog, allowing you to see past your biases.

Q 26 The passage given below is followed by four summaries. Choose the option that best captures the author's position.

To me, a "classic" means precisely the opposite of what my predecessors understood: a work is classical by reason of its resistance to contemporaneity and supposed universality, by reason of its capacity to indicate human particularity and difference in that past epoch. The classic is not what tells me about shared humanity — or, more truthfully put, what lets me recognize myself as already present in the past, what nourishes in me the illusion that everything has been like me and has existed only to prepare the way for me. Instead, the classic is what gives access to radically different forms of human consciousness for any given generation of readers, and thereby expands for them the range of possibilities of what it means to be a human being.

1. A classic is able to focus on the contemporary human condition and a unified experience of human consciousness.
2. A classical work seeks to resist particularity and temporal difference even as it focuses on a common humanity.
3. A classic is a work exploring the new, going beyond the universal, the contemporary, and the notion of a unified human consciousness.
4. A classic is a work that provides access to a universal experience of the human race as opposed to radically different forms of human consciousness.

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

A translator of literary works needs a secure hold upon the two languages involved, supported by a good measure of familiarity with the two cultures. For an Indian translating works in an Indian language into English, finding satisfactory equivalents in a generalized western culture of practices and symbols in the original would be less difficult than gaining fluent control of contemporary English. When a westerner works on texts in Indian languages the interpretation of cultural elements will be the major challenge, rather than control over the grammar and essential vocabulary of the language concerned. It is much easier to remedy lapses in language in a text translated into English, than flaws of content. Since it is easier for an Indian to learn the English language than it is for a Briton or American to comprehend Indian culture, translations of Indian texts is better left to Indians.

1. While translating, the Indian and the westerner face the same challenges but they have different skill profiles and the former has the advantage.
2. As preserving cultural meanings is the essence of literary translation Indians' knowledge of the local culture outweighs the initial disadvantage of lower fluency in English.
3. Indian translators should translate Indian texts into English as their work is less likely to pose cultural problems which are harder to address than the quality of language.
4. Westerners might be good at gaining reasonable fluency in new languages, but as understanding the culture reflected in literature is crucial, Indians remain better placed.

Q 28 Five jumbled up sentences, related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd one out.

1. The victim's trauma after assault rarely gets the attention that we lavish on the moment of damage that divided the survivor from a less encumbered past.
2. One thing we often do with narratives of sexual assault is sort their respective parties into different temporalities: it seems we are interested in perpetrators' futures and victims' pasts.
3. One result is that we don't have much of a vocabulary for what happens in a victim's life after the painful past has been excavated, even when our shared language gestures toward the future, as the term "survivor" does.
4. Even the most charitable questions asked about the victims seem to focus on the past, in pursuit of understanding or of corroboration of painful details.
5. As more and more stories of sexual assault have been made public in the last two years, the genre of their telling has exploded --- crimes have a tendency to become not just stories but genres.

Q 29 Five jumbled up sentences, related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd one out

1. You can observe the truth of this in every e-business model ever constructed: monopolise and protect data.
2. Economists and technologists believe that a new kind of capitalism is being created - different from industrial capitalism as was merchant capitalism.
3. In 1962, Kenneth Arrow, the guru of mainstream economics, said that in a free market economy the purpose of inventing things is to create intellectual property rights.
4. There is, alongside the world of monopolised information and surveillance, a different dynamic growing up: information as a social good, incapable of being owned or exploited or priced.
5. Yet information is abundant. Information goods are freely replicable. Once a thing is made, it can be copied and pasted infinitely.

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. I. People who study children's language spend a lot of time watching how babies react to the speech they hear around them.
2. They make films of adults and babies interacting, and examine them very carefully to see whether the babies show any signs of understanding what the adults say.
3. They believe that babies begin to react to language from the very moment they are born.

4. Sometimes the signs are very subtle — slight movements of the baby's eyes or the head or the hands.
5. You'd never notice them if you were just sitting with the child, but by watching a recording over and over, you can spot them.

Q 31 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. Neuroscientists have just begun studying exercise's impact within brain cells — on the genes themselves.
2. Even there, in the roots of our biology, they've found signs of the body's influence on the mind.
3. It turns out that moving our muscles produces proteins that travel through the bloodstream and into the brain, where they play pivotal roles in the mechanisms of our highest thought processes.
4. In today's technology-driven, plasma-screened-in world, it's easy to forget that we are born movers-animals, in fact — because we've engineered movement right out of our lives.
5. It's only in the past few years that neuroscientists have begun to describe these factors and how they work, and each new discovery adds awe-inspiring depth to the picture.

Q 32 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 water that made up ancient lakes and perhaps an ocean was lost.
2. Particles from the Sun collided with molecules in the atmosphere, knocking them into space or giving them an electric charge that caused them to be swept away by the solar wind.
3. Most of the planet's remaining water is now frozen or buried, but clues over the past decade suggested that some liquid water, a presumed necessity for life, might survive in underground aquifers.
4. Data from NASA's MAVEN orbiter show that solar storms stripped away most of Mars's once-thick atmosphere.
5. A recent study reveals how Mars lost much of its early water, while another indicates that some liquid water remains.

Q 33 The four sentences (labelled 1, 2, 3, 4) given in this question, when properly sequenced, form a coherent paragraph. Each sentence is labelled with a number. Decide on the proper sequence of order of the sentences and key in this sequence of four numbers as your answer:

1. In the era of smart world, however, 'Universal Basic Income' is an ineffective instrument which cannot address the potential breakdown of the social contract when large swathes of the population would effectively be unemployed.
2. In the era of industrial revolution, the abolition of child labour, poor laws and the growth of trade unions helped families cope with the pressures of mechanised work.
3. Growing inequality could be matched by a creeping authoritarianism that is bolstered by technology that is increasingly able to peer into the deepest vestiges of our lives.
4. New institutions emerge which recognise ways in which workers could contribute to and benefit by economic growth when, rather than if, their jobs are automated.

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

The early optimism about sport's deterrent effects on delinquency was premature as researchers failed to find any consistent relationships between sports participation and deviance. As the initial studies were based upon cross-sectional data and the effects captured were short-term, it was problematic to test and verify the temporal sequencing of events suggested by the deterrence theory. The correlation between sport and delinquency could not be disentangled from class and cultural variables known. Choosing individuals to play sports in the first place was problematic, which became more acute in the subsequent decades as researchers began to document just how closely sports participation was linked to social class indicators.

1. There is a direct relationship between sport participation and delinquency but it needs more empirical evidence.
2. Statistical and empirical weaknesses stand in the way of inferring any relationship between sports participation and deviance.
3. Sports participation is linked to class and cultural variables such as education, income, and social capital.
4. Contradicting the previous optimism, latter researchers have proved that there is no consistent relationship between sports participation and deviance.



Answer Keys

Q1: Answer: 2	Q 18: Answer: 2
Q2: Answer: 3	Q 19: Answer: 1
Q3: Answer: 1	Q 20: Answer: 1
Q 4: Answer: 4	Q 21: Answer: 5,4,1,3,2
Q 5: Answer: 3	Q 22: Answer: 1,5,2,4,3
Q 6: Answer: 1	Q 23: Answer: 3,4,2,1
Q 7: Answer: 3	Q 24: Answer: 2
Q 8: Answer: 3	Q 25: Answer: 1
Q 9: Answer: 2	Q 26: Answer: 3
Q 10: Answer: 2	Q 27: Answer: 3
Q 11: Answer: 2	Q 28: Answer: 4
Q 12: Answer: 2	Q 29: Answer: 2
Q 13: Answer: 3	Q 30: Answer: 3
Q 14: Answer: 4	Q 31: Answer: 4
Q 15: Answer: 1	Q 32: Answer: 1
Q 16: Answer: 1	Q 33: Answer: 4,2,1,3
Q 17: Answer: 3	Q 34: Answer: 2

