



CAT 2009 REPLICA TEST 3

3

Directions for Questions 1–3: Answer these questions based on the following passage:

PASSAGE 1

On the grassy slope below me was the god’s precinct, a sacred spot, entered on pain of death. Indeed, worshippers of old believed that, once there, neither man nor beast could cast a shadow. In times past they had processed up this mountain in the night to reenact a ritual human sacrifice to their god—or so ancient sources tell us. At the festive meal, a person who chanced to eat human flesh mixed with the flesh of sacrificed animals would transform into a werewolf. In fact, Lykaion signifies wolf.

These enigmatic rites were celebrated not by an uncivilized people in a forgotten land but rather in the heart of classical Greece during its so-called Golden Age. The practitioners of these rites were respected Greek citizens, not fringe cultists, who worshipped Zeus, the king of the Gods. In a way, these rites were no more bizarre than countless mainstream festivals of the time: During the Athenian Thesmophoria, women retrieved the decayed bodies of piglets from pits into which they had tossed the dead animals months earlier, and in the rites of the goddess Artemis that took place at Brauron little girls impersonated bears.

Like all periods of history, the Classical Age of Greece, which lasted from about 500 BC until the death of Alexander the Great in 323 BC, was complex and contradictory, a mix of superstition and rationality that blended revolutionary concepts and age-old traditions. Classical Greece is rightly regarded as a high-water mark of civilization. Yet the living, breathing people who created this culture did not exist merely to turn out masterpiece after masterpiece for the later Western world to study, though it may seem that way to students of the humanities reluctant to embrace the less enchanting aspects of the culture. Because so much of Western culture has its roots in classical Greece, it is easy to overlook the living context from which this heritage arose. We focus on

what we know, ignoring the features that strike us as bizarre or even repugnant.

The great masterpieces of ancient Greece are our heritage, but it is doubtful that any modern Western person can fully comprehend their background. How can we, in the 21st century, envision the magic spells of the sorceress Medea? Or the magic behind the routine spilling of animal blood as sacrifice? Or the use of curse objects to summon ghosts from the underworld to harm one’s enemies? Yet these practices and beliefs, as much as the spirit of democracy and the value of aesthetic beauty, formed the nerves and sinews of ancient Greek culture. To professional classicists this is old news, but to the layman these unfamiliar aspects of Classical Greece are shocking. Unfamiliar as well, to the layman, are the centuries of earlier Greek life that laid the foundation for the famous “Golden Age” we study in school. For these reasons, I determined that when I travelled to Greece, I would visit all these different eras and rituals. I would pay tribute to the Parthenon — but also examine the “voodoo dolls” in the Kerameikos Museum in Athens.

On the island of Euboea, north of Athens, an unusual site demonstrates that the Golden Age did not spring into existence fully formed but instead was centuries in the making. On a nondescript hillock overlooking the sea near the town of Lefkandi, a tenth-century BC grave was revealed when ground was dug up for a house. The work unearthed the remains of an elaborate cremation and burial, uncannily similar to the burials of heroes described in Homer’s *Iliad*. In addition to the deceased’s bones, carefully wrapped in a piece of fabric and placed in an heirloom bronze urn, excavators found evidence of a building nearly 160 feet in length that had once covered the burial site.

Dating from the era traditionally known as Greece’s Dark Age—some three and a half centuries that began with the collapse of the Mycenaean world—the Lefkandi finds were a reminder that however murky or “dark” this historical period

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may be to us, to the people of the time it was life. The Dark Age was an age of many things: oral bards continued the tradition of transmitting the Homeric masterpieces, the *Iliad* and *Odyssey*; distinctive pottery with geometric patterns was made throughout Greece; and as the Lefkandi site indicated, people built impressive structures to bury their dead in a manner befitting heroes. Like the carefully preserved bronze urn, two centuries older than the bones it contained, ideas—and culture—were passed on from generation to generation of Greek people.

1. Classical Greece is one basis of Western culture and heritage. This statement
 - (1) follows directly from the passage
 - (2) is partially true.
 - (3) cannot be derived from the passage.
 - (4) is an unstated assumption made in the passage.
2. “Students of the humanities” are called reluctant by the author because
 - (1) studying Ancient Greece is not pleasant.
 - (2) classical Greece has so many facets to study.
 - (3) history is normally approached with reluctance.
 - (4) none of the above.
3. Which of the following may be inferred from the passage?
 - (1) Mount Lykaion’s history embodies that past of Greece, which, though little known, holds its audience enthralled.
 - (2) Mount Lykaion represents historical Greece in an enigmatic, unfriendly and rare manner.
 - (3) Mount Lykaion’s story is the story of a Greece that is at the same time repulsive and interesting.
 - (4) Mount Lykaion represents an aspect of ancient Greek civilization that is little known and definitely not celebrated.

Directions for Questions. 4–5: For each of the given passages, choose the most logical continuation and conclusion to the passage.

4. Poor citizens have little clout with politicians. In some countries the citizenry has only a weak hold on politicians. Even if there is a well functioning electoral system, poor people may not be able to influence politicians about public services. They may not be well informed about the quality of public services (and politicians know this); they may vote along ethnic or

caste lines, placing less weight on public services when evaluating politicians; or they may not believe the candidates who promise better public services—for example, because their term in office is too short to deliver on the promise.

- (1) And they may vote instead for candidates who provide a promise of a government which is free of corruption.
 - (2) And they may not vote instead for candidates who provide ready cash, personal favours, and jobs.
 - (3) And they may vote instead for candidates who provide ready cash, personal favours, and jobs.
 - (4) And therefore they may not participate in the process of voting at all.
5. Why have public expenditures in India failed to deliver basic services to the majority of poor citizens, when political representatives taking decisions over public resource allocation depend upon the support of the poor to win office? India is unique in the developing world not only in sustaining democratic elections to multiple tiers of government over an extended period of time, but also in extensive participation in the political process by its poor and disadvantaged citizens, which by several accounts have been increasing over time.
 - (1) Political incumbents and contenders, therefore, have to choose policies to woo the large majority of low income voters in order to win elections.
 - (2) Thus the politicians of all hues have to address to these pressing needs of the Indian democracy.
 - (3) Thus the political contenders and incumbents ensure the support of poor people by any means, even if they are illegal.
 - (4) In spite of this, the benefits of public expenditure in India continues to elude the low income voters.

Directions for Questions 6–8: Fill in the blanks with the correct option.

6. In each _____, scanners detected increased blood _____ in relevant parts of the brains of hypnotized patients who were put through color and pain tests.

- (1) case... flow (2) instance... stain
(3) place... powder (4) position... current

7. For the first time in 35 years, Alfa Alfa has _____ an unprofitable quarter.

- (1) understood (2) managed
(3) handled (4) experienced

8. Subhendu unveiled his _____ research plan to the committee last Monday; he expects to have a final plan ready for a _____ by January.

- (1) preliminary ... vote
(2) luminous... printing
(3) concluding... decision
(4) definitive... judgment

Directions for Questions 9–11: Sentences given in each question, when properly sequenced, form a coherent paragraph. Each sentence is labelled with a letter. Chose the most logical order of sentences from among the five given choices to construct a coherent paragraph.

9.

- A. "What I want, you know," said Mr. Tulliver, "what I want is to give Tom a good eddication; an eddication as'll be a bread to him.
B. That was what I was thinking of when I gave notice for him to leave the academy at Lady-day. I mean to put him to a downright good school at Midsummer. The two years at th' academy 'ud ha' done well enough, if I'd meant to make a miller and farmer of him, for he's had a fine sight more schoolin' nor I ever got.
C. All the learnin' my father ever paid for was a bit o' birch at one end and the alphabet at th' other. But I should like Tom to be a bit of a scholar, so as he might be up to the tricks o' these fellows as talk fine and write with a flourish.
D. It 'ud be a help to me wi' these lawsuits, and arbitrations, and things. I wouldn't make a downright lawyer o' the lad,—I should be sorry for him to be a raskill,—but a sort o' engineer, or a surveyor, or an auctioneer and vallyer, like Riley, or one o' them smartish businesses as are all profits and no outlay, only for a big watch-chain and a high stool.
E. They're pretty nigh all one, and they're not far off being even wi' the law, I believe; for Riley looks

Lawyer Wakem i' the face as hard as one cat looks another. *He's* none frightened at him."

- (1) BACED (2) ABCDE
(3) DBACE (4) EABCD

10.

- A. Over 20 passengers were killed and 22 injured — most of them women and children — when the Goa Express rammed into a stationary Mewar express near Mathura early on Wednesday morning.
B. Preliminary reports point to human failure, though the last word on the signalling system has not been said yet.
C. The engine of the Goa express hit the rear of the Mewar express, causing severe damage to the last coach and derailling several others.
D. In such cases of collision between two trains, there can be two possible causes — either signal failure or human failure by way of ignoring the signal.
E. The inquiry by the Commissioner of Railway Safety will fix the responsibility, but what assumes importance is the follow-up action.
(1) ACBDE (2) ABCDE
(3) DABCE (4) EACBD

11.

- A. The streets of Kabul were deserted at 8 p.m. last summer because the Indian soap "Saas bhi Khabhi Bahu thi" was being beamed on television sets.
B. A newspaper reporting this phenomenon may have surprised many readers.
C. But it did not surprise me.
D. I had travelled extensively in Pakistan while directing a documentary — "Michael Jackson Comes to Manikganj" — on the impact of satellite television in South Asia in 2000 and from Macchher Colony, Karachi's biggest slum, to the buzzing marketplace of Peshawar, to the leafy neighbourhoods of Lahore and Islamabad, I had recorded a loyal viewership for Indian soaps and game shows across the border.
E. Pakistan during those years had no satellite television and it was the Indian channels that were exercising monopolistic control over viewers hungry for satellite television images in South Asia.

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|-----------|-----------|
| (1) CABDE | (2) BACDE |
| (3) ABCDE | (4) DABCE |

Directions for Questions 12–14: Answer these questions on the basis of the following passage.

Psychology accordingly studies the faculties or general modes of mental activity *qua* mental—mental vision, ideation, remembering, etc., desires, etc—apart both from the content, which on the phenomenal side is found in empirical ideation, in thinking also and in desire and will, and from the two forms in which these modes exist, viz. in the soul as a physical mode, and in consciousness itself as a separately existent object of that consciousness. This, however, is not an arbitrary abstraction by the psychologist. Mind is just this elevation above nature and physical modes, and above the complication with an external object—in one word, above the material, as its concept has just shown. All it has now to do is to realize this notion of its freedom, and get rid of the *form* of immediacy with which it once more begins. The content which is elevated to intuitions is *its* sensations: it is *its* intuitions also which are transmuted into representations, and its representations which are transmuted again into thoughts, etc.

The soul is finite, so far as its features are immediate or connatural. Consciousness is finite, in so far as it has an object. Mind is finite, in so far as, though it no longer has an object, it has a mode in its knowledge; i.e. it is finite by means of its immediacy, or, what is the same thing, by being subjective or only a notion. And it is a matter of no consequence, which is defined as its notion, and which as the reality of that notion. Say that its notion is the utterly infinite objective reason, then its reality is knowledge or *intelligence*: say that knowledge is its notion, then its reality is that reason, and the realization of knowledge consists in appropriating reason. Hence the finitude of mind is to be placed in the (temporary) failure of knowledge to get hold of the full reality of its reason, or, equally, in the (temporary) failure of reason to attain full manifestation in knowledge. Reason at the same time is only infinite so far as it is ‘absolute’ freedom; so far, that is, as presupposing itself for its knowledge to work upon, it thereby reduces itself to finitude, and appears as everlasting movement of superseding this immediacy, of comprehending itself, and being a rational knowledge.

The progress of mind is *development*, in so far as its existent phase, viz. knowledge, involves as its intrinsic

purpose and burden that utter and complete autonomy which is rationality; in which case the action of translating this purpose into reality is strictly only a nominal passage over into manifestation, and is even there a return into itself. So far as knowledge which has not shaken off its original quality of *mere* knowledge is only abstract or formal, the goal of mind is to give it objective fulfilment, and thus at the same time produce its freedom.

The development here meant is not that of the individual (which has a certain *anthropological* character), where faculties and forces are regarded as successively emerging and presenting themselves in external existences series of steps, on the ascertainment of which there was for a long time great stress laid (by the system of Condillac), as if a conjectural natural emergence could exhibit the origin of these faculties and *explain* them. In Condillac’s method, there is an unmistakable intention to show how the *several* modes of mental activity could be made intelligible without losing sight of mental unity, and to exhibit their necessary interconnection. But the categories employed in doing so are of a wretched sort. Their ruling principle is that the sensible is taken (and with justice) as the *prius* or the initial basis, but that the latter phases that follow this starting-point present themselves as emerging in a solely *affirmative* manner, and the negative aspect of mental activity, by which this material is transmuted into mind and destroyed *as* a sensible, is misconceived and overlooked. As the theory of Condillac states it, the sensible is not merely the empirical first, but is left as if it were the true and essential foundation.

12. The mind according to Psychology is a prisoner of which of the following and consequently has to get rid of which of the following ?
- (i) The mortality of the body and physical encumbrances.
 - (ii) Of the sensations and representations which are transmuted into each other.
 - (iii) Of the ‘now’ and something which makes it present in the instant or makes it instantaneous.
- (1) Only (i) (2) Only (iii)
(3) Both (i) and (ii) (4) only (ii) and (iii)
13. The finitude of the mind or the immediacy can be interpreted only after letting go of rationality for the time being to get the full form in knowledge; or we have to let go of the knowledge for the time being, to get the fully manifested aspect of the reality of the reason.

The above inference according to the 2nd paragraph can be :

- (1) Fully inferred
- (2) Partially inferred
- (3) Not inferred at all
- (4) Totally irrelevant

14. In the passage the author mentions knowledge as 'mere knowledge' in which of the following contexts:

- (i) as knowledge which is whole and complete knowledge with all its manifestations.
 - (ii) as knowledge which is 'only knowledge', as it was from the beginning.
 - (iii) As knowledge ,which is the knowledge of mind and knowledge of reason, and thus the knowledge of development.
- (1) Only (ii) (2) Only (iii)
 - (3) Only (i) (4) both (i) and (iii)

Direction for Questions 15–18: Answer these questions based on the following passage.

Nancy Spero's death on Sunday took a great artistic conscience from the world. The last time I visited her in the LaGuardia Place studio she shared with her partner Leon Golub—Leon died in 2004—she looked frail but indomitable, though surrounded by a galaxy of medications, and getting about only with extreme difficulty. Cursed with arthritis, over the years she had developed strategies to make her art, getting studio assistants to cut and stamp out the stencils she made, printing them on paper, on walls, and even as a maypole of severed heads. This last was one of the most memorable works at the 2007 Venice Biennale, greeting viewers as they entered the Italian pavilion where the keynote show was held. Spero said the work, Maypole/Take No Prisoners, was "all about victimage", though its grotesque aspect was leavened by her wit.

Often in art this sort of talk is mere platitude, but Spero's work was determined and unerring. During the 1960s she focused on the Vietnam War: helicopters whined overhead, bombers emptied their loads on an undefeated populace. She developed a cast of characters and a repertoire of images which she repeated and recombined in different ways every time they were shown. These included burlesque troupes of ancient dildo dancers, pagan and Neolithic goddesses, Amazon warriors and phalanxes of female, spear-wielding hunters; even Superwoman was in there somewhere. Her figures danced and raved around the walls of galleries and

museums worldwide, swarming in a cacophonous, mischievous, floor-to-ceiling choreography.

There was a memorable series devoted to Antonin Artaud, which included the phrase: "Artaud I couldn't have borne to know you alive your despair." Her art could also be riotously funny and sexy as well as macabre, and she made many works which dealt with female jouissance and eroticism, pleasure and pain. Spero was a spearhead of feminist art in the 1960s, calling for greater recognition of women artists and women in the New York art world. A recent show, Wack! Art and the Feminist Revolution, which I saw in New York a couple of years ago, revisited those turbulent times, and Spero's place in them. It should have come to Europe.

Spero was a vital, energetic artist. She never lost her curiosity in the world, nor her sense of anger at its injustices, and she found a way of making work which combined the graphic with installation, relevance and timelessness. She and Golub were partners for over half a century. I knew them since my first visits to New York in the late 1970s, and they were a unique and unguardedly generous double act. I owe something of my formation to this couple, who I once described as the conscience of the art world. And so they were.

15. 'This grotesque aspect was leavened by her wit'. In this line the author uses the word 'leavened' in which sense?

- (1) to show how the aspect became spectacular due to her wit.
- (2) to show how the evil personification was heightened by her wit.
- (3) to show how her wit served to lighten up and uplift the otherwise sombre mood created by the grotesque aspect.
- (4) both (2) and (3).

16. The art of Spero can be defined as:

- (1) very stringent
- (2) very particular and macabre
- (3) full of diversity
- (4) full of animosity and despair

17. The word 'galaxy' is used in the passage in which sense?

- (1) In the sense of the universe.
- (2) to show the astral aspect of a thing.
- (3) to show the vastness of a thing.
- (4) to depict the different variety and huge number of something.

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18. Choose the grammatically incorrect sentence from the given options:

- (1) The charges are sharply at odds with the firm's jealously guarded self-image as a paragon of integrity.
- (2) Goldman sees itself as "long-term greedy", preferring to forgo profit today rather than to alienate a client.
- (3) Many outsiders think the crisis exposed this characterisation as bogus.
- (4) The media have heaped on the pressure, comparing Goldman to a vampire squid and mocking its boss, Lloyd Blankfein, for suggesting, albeit tongue-in-cheek, that it was doing a "God's work".

Direction for Questions 19–20: In each of the questions, a word has been used in sentences in four different ways. Choose the option corresponding to the sentence in which the usage of the word is incorrect or inappropriate.

19. BREAK

- (1) Our car **broke down** at the side of the highway in the snowstorm.
- (2) Our teacher **break** the final project **down** into three separate parts.
- (3) Somebody **broke in** last night and stole our stereo.
- (4) The firemen had to **break into** the room to rescue the children.

20. CALL

- (1) We **called around** but we weren't able to find the car part we needed
- (2) We **called on** you last night but you weren't home.
- (3) Give me your phone number and I will **call** you **up** when we are in town.
- (4) Tyson **called** the wedding because he wasn't in love with his fiancé.

ANSWER KEY

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

EXPLANATORY NOTES

1. (1) As is clear from the passage, in paragraph 3, the third last line clearly states it. **(LOD-2)**
2. (4) As is stated in the following lines of the passage—Yet the living, breathing people who created this culture did not exist merely to turn out masterpiece after masterpiece for the later Western world to study, though it may seem that way to students of the humanities reluctant to embrace the less enchanting aspects of the culture. Because so much of Western culture has its roots in classical Greece, it is easy to overlook the living context from which this heritage arose. We focus on what we know, ignoring the features that strike us as bizarre or even repugnant.

As the options do not mention the exact point given above, so the answer is (4). **(LOD-3)**

3. (4) The first paragraph of the passage gives a clear indication of the answer. **(LOD-3)**
4. (3) Clearly option (3) continues and concludes the idea in the best possible way. Option (2) is against the direction of the paragraph while option (4) is irrelevant to the argument's continuation. **(LOD-3)**
5. (4) Clearly option (4) continues and concludes the idea in the best possible way. Although options (1) to (3) do continue the argument they do not conclude it in any definite way. **(LOD-3)**
6. (1) The best answer is (1). Only choices (1) and (2) are logical for the first blank. *Blood stain* does not make sense after the word 'increased'. **(LOD-1)**
7. (4) The best answer is (4). Semantically, the word *experienced* is the most logical choice. **(LOD-2)**
8. (1) The best answer is A. *Preliminary research plan* is logical since it contrasts logically with the *final plan*. **(LOD-2)**

9. (2) **(LOD-2)**

10. (1) **(LOD-2)**

11. (3) **(LOD-2)**

12. (2) only (iii). **(LOD-2)**

13. (1) **(LOD-2)**

14. (1) only (ii) **(LOD-2)**

15. (3) **(LOD-2)**

16. (3) **(LOD-3)**

17. (4) **(LOD-2)**

18. Option(4) [a God's work... (1) is wrong usage.]
(LOD-1)

19. (2) [broke down] **(LOD-1)**

20. (4) [called the wedding off] **(LOD-2)**