

Section – I

Directions for questions 1 to 35: Read the given passages and answer the questions that follow.

Passage – 1

In many ways, the sleek, four-story building that houses Nike Inc.'s Innovation Kitchen is a throwback to the company's earliest days. Located on the ground floor of the Mia Hamm building on Nike's 175-acre headquarters campus in Beaverton, Ore., the Kitchen is where Nike cooked up the shoes that made it the star of the \$35 billion athletic footwear industry.

This is where, nearly 20 years ago, Nike star designer Tinker Hatfield came up with the Air Jordan — the best-selling sports shoe of all time. Right now, Hatfield and his team are tallying the results of the Athens 2004 Olympic Games. Hatfield and his design geeks produced an array of superfast sneakers for the Games, including the sleek track spike called Monsterfly for sprinters and the Air Zoom Miler for distance runners. As befits a global company, Nike's sponsored athletes hailed from all over the world. They took home a lot of hardware from Athens, including 50 gold medals and dozens more silver and bronze. In the men's 1,500-meter run, for instance, Hicham El Guerrouj of Morocco grabbed gold; Bernard Lagat of Kenya took the silver. And Nike apparel had its day in the sun, too. The top four finishers in the men's 100-meter race all wore the sign of the Swoosh.

The most telling events for Nike didn't take place on the track, however. The brash guerrilla marketer, famous for thumbing its nose at big-time sporting events, was showing a new restraint. Eight years ago in Atlanta, Nike ambushed basketball sponsor Champion by sneaking giant Swoosh signs into the arena. When the cameras panned the stands, TV audiences saw the Nike logo loud and clear, while Champion had nothing. Nike has even signed up to become an official U.S. Olympic sponsor in four years in Beijing, and it has toned down its anti-Establishment attitude.

Gone are the days when Nike execs, working on little more than hunches, would do just about anything and spend just about any amount in the quest for publicity and market share. Scott Bedbury, a former Nike marketing chief, recalls pitching his advertising budget to Knight back in 1987. He was asking for a huge increase, from \$8 million to \$34 million and was prepared to make his case. Instead, Knight asked him the one question he hadn't prepped for: "How do we know you're asking for enough?" That year, Nike spent a jaw-dropping \$48 million. The brash innovator of sports marketing may still open the checkbook wide — as it did when it signed basketball phenomenon LeBron James to a \$90 million endorsement contract last year, but those grand gestures are far fewer at the new Nike.

In the past few years, the company has devoted as much energy to the mundane details of running a business — such as developing top-flight information systems, logistics, and supply-chain management — as it does to marketing coups and cutting-edge sneaker design. More and more, Nike is searching for the right balance between its creative and its business sides, relying on a newfound financial and managerial discipline to drive growth. "Senior management now has a clear understanding of managing the creative process and bringing it to the bottom line. That's the big difference compared to the past," says Robert Toomey, an equity analyst at RBC Dain Rauscher Inc. in Seattle.

In the old days, Nike operated pretty much on instinct. It took a guess as to how many pairs of shoes to churn out and hoped it could cram them all onto retailers' shelves. Not anymore. Nike has overhauled its computer systems to get the right number of sneakers to more places in the world more quickly. By methodically studying new markets, it has become a powerhouse overseas — and in new market segments that it once scorned, such as soccer and fashion. It has also beefed up its management team. And after stumbling with its acquisitions, Nike has learned to manage those brands — Cole Haan dress shoes, Converse retro-style sneakers, Hurley International skateboard gear, and Bauer in-line and hockey skates — more efficiently. Indeed, part of Nike's growth strategy is to add to its portfolio of brands.

Nike believes its newfound discipline will enable it to meet its targets of 15% average annual profit growth and revenue growth in the high single digits. Wall Street shares that optimism. Says John J. Shanley, an analyst at Susquehanna Financial Group, an institutional broker in Bala Cynwyd, Pa.: "Nike is probably in the best financial position it has been in in a decade." In fact, some analysts believe Nike is poised to become a \$20 billion company by the end of the decade.

That would have seemed laughable just a few years ago — sales started falling after hitting the \$9.6 billion mark in 1998. Air Jordans at \$200 were collecting dust on store shelves as buyers seeking a different look began switching to Skechers, K-Swiss and New Balance shoes. Nike wrestled with accusations that it exploited Asian factory workers. It was during those tough times that Phil Knight, who had disengaged from Nike in order to travel and pursue other interests, came back to the company. The year was 1999. Co-founder Bowerman had died, and Nike was floundering. Knight, now 66, needed to set things straight. Standing before thousands of employees at a company meeting, he admitted that the managers who were running the place had failed. And he went on to blame himself. "He said he wasn't as engaged as he should be, and he said there were things he could do better," recalls Steve Miller, Nike's former global sports marketing director, who was there. "I was personally stunned he would be so open about his failings."

Still, when his iconoclastic company faltered, Knight looked beyond the technology and marketing antics that had served it well in the past. Upon his return to the company five years ago, his first order of business was to put together a new executive team. Knight drew on some Nike veterans, executives who carry the heritage and culture of Nike's early years. But he also recruited some key players from far outside Nike and its industry. CFO Blair, who came aboard in 1999, was lured from Pepsi, while Mindy F. Grossman was plucked from Polo Ralph Lauren Corp. the next year with the mission of redefining Nike's \$3.5 billion global apparel business. The-day-to-day boss, Chief Operating Officer Thomas E. Clarke, now runs Nike's new business ventures division.

Meanwhile, Nike has started paying serious attention to its handful of acquisitions, once treated as more of an afterthought. After buying up Cole Haan almost 15 years ago, Nike struggled to add any real value at the dress-shoe outfit. But lately, Nike managers have figured out that by giving their acquired brands some independence, rather than forcing Nike's testosterone-laced corporate culture on them, they can achieve better results. "We've learned to let those brands pull resources and expertise out of the mother ship as opposed to pushing the mother ship onto the brands," Blair says. Nike doesn't break out results for each sub-brand, but the group's sales grew 51%, to \$1.4 billion last year. With nearly a quarter of the sales growth, Converse was the star.

What's the lesson? Let other companies worry about the traditional boundaries between sport and fashion. Nike has built its empire by transforming the technology and design of its high performance sports gear into high fashion, vastly expanding its pool of potential customers.

1. What does the author mean by the 'hardware from Athens'?
 - a. The laptops at Athens that were given away as a memento to the athletes
 - b. The gaming devices given out by Nike to commemorate the spirit of the games
 - c. The medals won by various athletes at the competition
 - d. None of the above
2. What does the author describe as an instance of "Guerilla marketing"?
 - a. Nike's use of a simple sign like Swoosh to communicate its brand
 - b. Nike's use of Swoosh logos at Atlanta on the apparel worn by the players
 - c. Using camera tricks to make the Swoosh logo appear when Champion had sponsored the tournament
 - d. Nike's use of Swoosh logo at Atlanta in the arena when it was sponsored by Champion
3. What is the author trying to convey by quoting Phil Knight's question "How do we know you're asking for enough?"
 - a. Scott's demand for a hike in the marketing budget was deemed undesirable
 - b. The small company was taking a very economical view regarding its marketing expenditure
 - c. The company was ready to hike its budget even more than what Scott had asked for
 - d. Knight is very detail conscious and he wanted to know the break up of the expenditure
4. Which of these statements is the author likely to agree with the most?
 - a. Nike has made a success out of a culture of creativity and it is going back to it after failing to make it into a regular company
 - b. Nike has made a success out of a culture of creativity, but it is now trying to balance it with discipline
 - c. Nike has made a success out of a culture of creativity, but it is now trying to enforce discipline due to its failure in the present context
 - d. Nike has made a success out of a culture of creativity, but that would be sustainable till Knight heads the company
5. According to the passage, what was not a sign of the "iconoclastic company faltering"?
 - a. Low Sales of Air Jordans
 - b. Consumer switching to other brands
 - c. Its co-founder Phil Knight left the company to travel
 - d. Accusations against Nike of exploiting Asian factory workers
6. Which of these statements correctly describes Nike's attitude towards acquired companies?
 - a. They were seen to be an afterthought but have now been regarded as more important than the main brand
 - b. Their culture was encouraged to be different
 - c. They were left independent which created problems and their culture is now being changed to be like Nike's culture
 - d. It was attempted to make their culture like Nike, but they are now allowed to be independent

Passage – 2

After a Lazarus-like revival from the back of the primary pack, the lanky Massachusetts senator has repeatedly surprised political sages. Kerry overcame a ponderous campaign style to unite his party, helped Dems shatter fund-raising records, and has pulled ahead of a wartime President despite a growing economy.

Yet as he preps for his July 29 star turn, Kerry realizes that even a studiously centrist convention will still leave him a long way from his goal of the Presidency. Despite discontent with George W. Bush, a large swath of America feels it doesn't know enough about Kerry, his heart, or his soul to consider him as an alternative — yet. And much of what voters do know isn't flattering, thanks in part to a GOP ad blitz. In a July 10-13 poll by the liberal Democracy Corps, 60% thought Kerry would raise their taxes despite his pledge to limit the bite to the wealthy; 51% considered him too liberal.

Kerry needs to change such attitudes, starting with a makeover in Boston. But with the White House accelerating the military disengagement in Iraq, he also knows he can no longer count on voter disillusionment with the troubled U.S. occupation to clinch the election. So as attention shifts back to the economy, Kerry has renewed his emphasis on jobs and the “middle-class squeeze.”

His agenda — a set of programs aimed at helping workers cope with rising health and tuition costs, the offshoring of jobs, and stagnant wages — is complex and pricey. It's also a sketchy blueprint that, should Kerry win the election, will almost certainly undergo radical surgery when the candidate confronts budget reality and what's likely to be a hostile GOP Congress. At its core is a grand bargain: Kerry offers a \$650 billion health-insurance plan and \$200 billion in education spending, to be financed by rolling back Bush's tax cuts for families earning more than \$200,000 — about 3% of taxpayers. That could free up some \$600 billion to \$860 billion — money the Dems feel could be better used to ease stress on working families and spur consumption.

But that would leave nothing for Kerry's pledge to slash the deficit. And if a GOP-controlled Congress balks at rolling back tax breaks for the wealthy, he would have to drastically scale down his ambitions, risking the ire of voters. Other potential problems: In addition to stripping the well-heeled of their top tax rate, Kerryomics would hike their taxes on capital gains and dividends. Kerry sees this as a matter of fairness. But some economists worry that such moves could harm investor psychology and capital formation. “Cutting dividend taxes was the single most important thing Republicans did under Bush,” says American Enterprise Institute economist Kevin A. Hassett. James C. Tyree, CEO of Mesirow Financial Holdings Inc., a Chicago money manager, backs most of Kerry's tax ideas, but says: “For future growth, the capital-gains cut is critical.”

Kerry, however, believes view is that “If we're going to be competitive in the global economy, we've got to dig out of our fiscal hole, fix health care, and have a more effective public education system,” says former Treasury Secretary Robert E. Rubin, a Kerry confidante. “If Kerry gets elected, he'd be terrific on these issues.”

Yet an expansive new middle-class safety net would come at the cost of higher taxes on affluent investors. While Kerry insists that hitting up the rich to help the middle class is worthwhile, many economists fear it will harm long-term growth. “Raising taxes would have a decidedly negative effect on the economy,” says Mickey D. Levy, chief economist at Bank of America Corp.

Few economists have put pencils to Kerrynomics' overall impact. One of the first studies, a forthcoming paper by forecasters Economy.com in West Chester, Pa., finds that diverting wealthy taxpayers' cuts to health care would boost growth slightly — by up to a quarter of a percentage point — in the first four years. But then, Kerry falls far short of his pledge to trim the deficit, and higher interest rates crimp growth after 2009. "The boost only works in the short term," says Mark M. Zandi, the firm's chief economist.

Kerry wants to spend \$200 billion over 10 years to bolster public schools, hike teacher salaries, and offer tuition help for families. His College Opportunity Tax Credit provides a \$2,500-a-year break to help pay for college. He vows to spend \$100 billion to fully fund Bush's No Child Left Behind Act, a law that mandated tough standards but, critics charge, didn't provide enough cash. "Kerry's higher-education platform is critical," declares Chris Gabrieli, a Massachusetts venture capitalist. "For the first time, we are seeing a widening [income] gap on college accessibility."

But Kerry's education plans are under fire from both the Right and the Left. Republicans suspect that, in exchange for grassroots support, he will reward teachers' unions by watering down standards. "We need to stay the course on accountability," says Susan Traiman, an education expert at the Business Roundtable. "Resources alone won't fix schools." Others worry that Kerry shortchanges preschool programs and aid for poor children. "Middle-class programs are obviously more popular politically," notes Isabel V. Sawhill, a Brookings Institution economist. In a way this is understandable -If kids fall behind early, they'll never catch up.

Kerry is also trying to slow the export of U.S. jobs to low-wage countries. He would end favored tax treatment of profits earned overseas by U.S. multinationals in an effort to encourage more outfits to locate in the U.S. That may sound unrealistic in a global economy, but Kerry offers two goodies to tilt the table. To entice companies to bring home profits earned abroad, he dangles a one-time reduced 5% tax on repatriated earnings. And he promises to cut the top tax rate for all corporations from the current 35% to 33.5%.

Kerry presided over a hot internal debate over this issue. More liberal aides eyeing funds for social programs objected to a business tax cut, but Kerry felt it was a smart symbolic move. "When was the last time a Democrat proposed cutting corporate taxes?" says top Kerry strategist Bob Shrum. "People like Ted Kennedy were saying: 'John, what are you doing?'"

If the gambit was supposed to please business, it flopped. Groups such the National Association of Manufacturers blast Kerry for hurting multinationals that already face stiff competition. "Kerry's proposal on foreign-source profits is upside down," says Dirk Van Dongen, president of the National Association of Wholesaler-Distributors. "It rewards high-cost companies." Adds Jon A. Boscia, CEO of Lincoln Financial Group in Philadelphia: "We have to walk a fine line between protecting jobs and impeding capital flows."

7. Which of these correctly summarises Kerry's views on taxing those in the higher income bracket?
 - a. They should be taxed heavily and the money should be spent on defence expenditure
 - b. They should be taxed heavily and the money should be spent on building human capital
 - c. They should be taxed heavily but should get higher medical benefits
 - d. They should be taxed highly to bring them at par with the rest of the population

8. What is not stated as a reason for the author's reservation about Kerry's plan to hike tax rates for those earning \$ 200000 and above?
 - a. The GOP controlled Congress would combine this with low interest rates
 - b. The GOP controlled Congress might not pass this
 - c. It would create an adverse reaction in investor psychology
 - d. It would harm the process of capital formation

9. Which one of these is the author most likely to agree with, with reference to Kerry's stand on taxes?
 - a. American voters are aware of Kerry's political career and choose to support Bush
 - b. American voters are aware of Kerry being a hypocrite and therefore support Bush
 - c. American voters are not aware of Kerry's policy stands and misinterpret it
 - d. American voters are aware that Kerry is a better candidate but they do not support his party

10. Which one of these is not included in Kerry's agenda as described in the passage?
 - a. Offshoring of jobs
 - b. Coping with rising health costs
 - c. Stagnant wages
 - d. Coping with rising insurance costs

11. What is the author trying to convey by the statement "If kids fall early, they will never catch up"?
 - a. Health care programmes that avoid child welfare will lead to kids falling ill early which means they will have health problems as adults
 - b. Kerry's education funding policy does not address pre schools predominantly which means that they will face lower standards early in life
 - c. Kerry's education funding programme merely looks at laggards – kids who fall behind a lot – and ignores the prodigies
 - d. None of the above

12. According to the passage, which one of these is not a part of Kerry's plans to encourage more US outfits to locate back to the country?
 - a. A one time reduced 5 % tax on repatriated earnings
 - b. A slash in the top tax rates for all corporations to 33.5 %
 - c. Both of the above
 - d. A cut in the bottom tax rate from 35% to 33.5%

Passage – 3

"The Princess of Spain is coming—you have to stay for dinner." Manuco Gandía stood in a tuxedo in the foyer of the Galería San Juan, addressing me and, like any good hotelier, keeping an eye on preparations for the reception. "We want some of our friends here."

He had graciously breezed over the fact that we'd met only the day before, when I checked in at the hilltop hotel that he and his Connecticut-born wife, Jan D'Esopo, opened a few years ago in a 350-year-old Spanish military residence in Old San Juan, the oldest part of Puerto Rico's capital city. But then, the little island settlement has been a crossroads since Juan Ponce de León established it in the early 1500s, which means the welcoming arts are very polished here. I stayed, of course, and the dinner was indeed all

polish and ease—fundamental elements, I was beginning to discover, of the Puerto Rican temperament. The next morning I learned about something else fundamentally Puerto Rican:

I was across from the old San Juan Cathedral, taking a photograph of the Caleta de San Juan, a cobbled lane of pastel-painted town houses and flowering trees that must be one of the prettiest residential lanes in the Americas south of the Tropic of Cancer. In the square opposite the church, an old woman in a faded dress and torn stockings was filling saucers with milk for a gang of feral cats.

“These cobblestones were brought here by Columbus,” she told me.

“By Columbus himself!” I said, trying to convey a tone of belief.

“Yes! All the way from Spain by Colón himself!”

I learned later that a few of those stones had indeed come to the island as ballast on Spanish ships, although the Italian adventurer didn’t have time to pave the streets of San Juan single-handedly. But Puerto Ricans are so proud of their island that some of them can’t help embellishing a bit. Take the graduate student who guided me through the San Juan Museum of Art and History’s magnificent presentation of Puerto Rican culture. He suggested that Puerto Rico not be measured merely by the stature of its tallest peak, 4,390-foot Cerro de Punta, south of Jayuya, but instead, perhaps, by the island’s rise from the bottom of the ocean.

“Puerto Rico, you see, is actually the top of a submerged mountain, so its true height rivals that of the Himalayas.”

Well...why not? Puerto Rican chauvinism, like parental pride, is not to be challenged. And the fact is, Puerto Rico, a semi-autonomous, internally self-governing U.S. territory, is an extraordinary island—an area smaller than Connecticut, mostly mountainous, with some 300 miles of coastline scalloped by soft sand beaches and lagoons easing into warm tropical water. Inland, rolling coastal plains rise abruptly into the Cordillera Central, a densely forested mountain range running parallel to the island’s length and creating an unusual mix of climatic zones and ecosystems. Add an appealing assortment of restaurants; hotels and resorts from offbeat to grand; some of the oldest, most historically significant architecture in the Americas; world-class museums of art, history, and culture—and you have what the French historian Guillaume Raynal assured his king in 1780 is “one of the best islands and perhaps in proportion to its size the very best island of the New World.”

I thought back to Jan and Manuco’s party at the Galería the night before. After dinner, I’d climbed to the Galería’s roof deck to scout the old lookout’s 360-degree view. The city was quiet, its indigo cobbled streets as softly lighted as they must have been in the early 1800s, when its streetlamps burned oil. To the west, floodlights illuminated Fort El Morro, Puerto Rico’s unofficial trademark, its mottled stone walls, 40 feet thick in places, rising 140 feet above the sea. The old redoubt is one of the largest intact Spanish colonial fortresses in the New World. To my mind it’s a symbol of the extent to which this strategic Greater Antilles island, roughly 35 miles wide by 110 long, fourth largest in the Caribbean, has been coveted by four different nations at one time or another for over 500 years.

The Atlantic was luminous in the moonlight, its surface streaked by the northeast trade winds that carried Christopher Columbus on his second voyage to the New World in 1493. He landed somewhere on the west coast and found villages of thatched-cane houses, but no sign of the farmers and fishermen who later introduced themselves as Taíno and called their island Borinquen, the “land of the brave Lord.” Columbus christened the isle for Saint John the Baptist and three days later sailed away. One of his lieutenants, Juan Ponce de León, returned in 1508 and claimed the island for the Spanish Crown, which coined the name Puerto Rico—the “rich port.”

It was time to explore the treasures of this “rich port” beyond historic San Juan, so I rented a car and set out on a clockwise journey around the island.

The trade winds that brought Borinquen’s destiny from Iberia were whipping up whitecaps when I arrived in Loíza, a coastal community about 15 miles east of San Juan. Its narrow streets were filled with schoolchildren on their lunch hour, many of them wearing parochial-school uniforms. Their similarities ended there, however, for in their hair (sandy blond, brown and straight, black and curly), their eyes (gray, blue, and brown), and their skin (freckled porcelain, *café con leche*, and the purest ebony), I saw evidence of Puerto Rico’s historical bloodlines: Indian, Spanish, Dutch, English, French, and, here in Loíza especially, West African. Slaves were settled here in the early 1500s to work on the sugarcane plantation that founded Loíza. After Spain abolished forced servitude in 1873, many of Puerto Rico’s freed laborers continued to work in agriculture, gradually assimilating into the colonial culture. But Loíza, isolated by a piney forest and a vast mangrove swamp, felt much less of San Juan’s European influence and evolved a peculiar blend of West African and Spanish-Catholic ruralism that blooms every July during the weeklong Fiesta de Santiago Apóstol, when thousands of islanders come to watch *bomba* dancers and revelers wearing *vejigante* masks, grotesque faces carved from coconut shells, raise dust to the staccato beat of wooden drums.

Walking around town, I passed cottages painted bright blue, red, yellow, and green, and saw a woman walking along the road wrapped in a beautiful red-and-gold African fabric, a plastic bucket balanced on her head. Searching for a place to buy a soda, I ducked under the sagging porch of what looked to be a café and was startled by a wall of *vejigantes* making faces at me. Originally they were intended to frighten the irreligious back into church; now the intent is to have fun. The shopkeeper swung his arm around to present them like a lineup of beauty queens.

That evening I left the natural world for Fajardo, on the east coast, and a place where you need not be the fittest to survive. At the El Conquistador, one of Puerto Rico’s best-known luxury resorts, the guest reclines at the top of the food chain, with a read-your-mind-and-do-it-for-you staff of around 2,000 people lined up below.

I was given a map to find my way around, and I needed it. El Conquistador’s 900-plus rooms are divided among four areas on a 300-foot-high headland. The resort has its own marina, where I caught a water taxi out to hundred-acre Palomino Island, a private paradise where guests can ride horses, swim, scuba dive, parasail, hike nature trails, order up a massage, or simply loll under a shade palm. While I was doing the latter, several fellow leisure mavens galloped past on horses. Smiling, hair blowing in the breeze, they reminded me of people in shampoo commercials.

13. What is the author's attitude towards Puerto Rican chauvinism as displayed by the old woman and the graduate student?
- It is mired in history and therefore the legacy of Puerto Rico is retrogressive
 - It is exaggerated and legends are formed in order to make it appear superior
 - It has been constructed by the thriving tourism business to entice more tourists
 - It is based on half truths which are easily believed by the populace which is not well-educated
14. The author regards the old redoubt as a symbol of?
- The long legacy and history of Puerto Rico which is still fresh in many corners of the island
 - The merchant vessels which sailed to the island and conducted trade in jewelry
 - The temptation of this island which attracted the attention of four countries in the last 500 years
 - The old-world charm which is alive in the people and their daily lives
15. According to the passage, which one of these is not a functions of the *vejigante* masks?
- An accessory used while dancing by revelers
 - To scare people away to the church
 - For amusement
 - To be used by shamans
16. Why does the author regard El Conquistador as a place where "you don't need to be the fittest to survive"?
- It is a luxury hotel
 - It is a place where not many spices have become extinct in the recent past
 - It is a biome with a very conducive weather
 - It is situated at an altitude where the weather is pleasant
17. According to the passage, when did Spain abolish forced servitude?
- | | | | |
|----------------|---------|---------|----------|
| a. Early 1500s | b. 1873 | c. 1593 | d. 1780s |
|----------------|---------|---------|----------|
18. What is the author's tone in the passage?
- | | | | |
|------------------|---------------|----------------|---------------|
| a. Condescending | b. Analytical | c. Observatory | d. Insightful |
|------------------|---------------|----------------|---------------|

Passage – 4

There it is at the start of Ron Howard's new Western *The Missing*: a house surrounded by space. More or less, it's the same place we remember from John Ford's *The Searchers*, nearly 50 years ago. That old place, the Edwards house, was square and cosy – it's what a pioneer would have put up, if he'd had the construction crew from a major studio ready to do it for him. It had bricks of stone cut to size somewhere, and lengths of timber from trees that don't actually grow in those parts. If you really meant to build in Monument Valley, which is where the house in *The Searchers* stands, then you'd need to know the art of adobe, and more likely than not you'd need Navajo to teach you. If they were prepared to let you build in the Valley. Of course in *The Searchers*, the story says it is Texas, in 1868, with Comanche in the offing – the kind of people you wouldn't dare to ask. So the house in *The Searchers* is a sweet cabin from dreamland.

But that doesn't matter so much if it has that emblematic door – the first and last page – ready to open and shut. Actually, the doors come from different houses, but they're pages in the same book. We are in Allegory Territory.

In *The Missing* the homestead is in New Mexico, near enough to the foothills for snow to be there, and wood for building. It's nearly 20 years after *The Searchers*' time, but the house is not as tidy or cosy. Art direction has gone some way to catching up with the real history of the West, where building was untutored and the weather relentless. This is a house in trouble, more dilapidated than idealism would like. It's a place where Maggie Wilkeson is hanging on, trying to look after a few cattle, with two hands to help her, two daughters, and a sideline of treating the sick and the damaged. When Maggie spends a night on the porch waiting for her loved ones to get home, a fox breaks in.

Still, the homestead rests there alone on its land, and a question mark hangs over it – what is it waiting for? For savages to make a decisive raid, or for Los Alamos and Las Vegas to come along and make the West peppy? The older child, the teenage Lily, is certainly asking why? And how long? And her mother has no answers beyond the survivors' creed of hanging on and getting through another winter. The interesting thing about *The Missing* is the undercurrent of dissent Lily presents to Maggie's pioneering commitment. Which is more than Lucy or Debbie Edwards ever manage in *The Searchers*, a film where the isolated homestead has no visible means of support and the kids have not yet heard of Radio City Music Hall.

I do not mean to be facetious about Ford's legendary place. But you can't make movies without employing appearance; and you can't cut all the ties between appearance and inner meaning. So Debbie Edwards in *The Searchers* will turn into Natalie Wood, and no matter how hard her life is supposed to have been with that cruel Comanche chief Scar, somehow, after five years roaming the south-west, she has a hairdresser, false eyelashes, a very urban modern look and that knockout robe, in the dark, dusky pink. Somehow, somewhere, Scar is picking up *Seventeen* magazine for her. Olive Oatman, a real settler, was captured by Mojave Indians in the 1850s when she was 13. She was away five years, and when found her lower face was tattooed so it looked like a beard, to signify her slave status.

If you find such contrasts off-putting, remember the circumstances of filming in Monument Valley where Natalie Wood, a hot 17 and lately passed around as a during the making of *Rebel without a Cause*, caused offence among the Navajo (the people who owned Monument Valley) by sun-bathing in a bikini when she wasn't in the pink robe in front of the camera. Well, sure, she was only a kid from show business, and she didn't mean to upset anyone. But we're talking about American children who have enough sense of manifest destiny to find the pioneering life a little dull. So I like the pouty look on the face of *The Missing*'s Lily Gilkeson, who wants to go to the nearby 'town' and its 'fair'. No one could tell that kid that she was living in old times – especially in America, everyone insists on being on the forward edge of the breaking wave. Lily wants her chance at life, and why should she not want boys? Her mother has two men, hands, on the ranch, but one of them is her own bed-fellow and the other is Mexican.

So what, you ask. But then you're imposing your own political correctness on every bit of natural reaction and bigotry that hardens a breaking wave. What I'm trying to assert is that, at all moments in human history, and in every remote location, most people have felt they were on the cutting edge of their own emotional life, and that nothing else was more important. They wanted their rights, one of which is a shot at happiness. So, yes, it's all very well to say that pioneer people wanted to build a shelter and hold it up

against the storm, that they wanted to farm the land and make a little money, that they wanted to find gold and obtain statehood for the raw Western territories. But they wanted to get their rocks off, too. So why not add to all the reasons why the Western has gone into its famous decline the way the genre has steadily ignored the emotional lives of its characters? In doing so, we may pause to wonder what kind of spartan, male attitude has sought to smother this tumult.

In outline *The Missing* seems very promising in that Maggie is ‘missing’ her own father long before the kidnapping of Lily. Indeed, this is a movie that hints at the disruptive opportunities the West offered to that vagrant impulse restless at stability. ‘Moving on’ could be a generative force that condoned infidelity, promiscuity and polygamy, a Western condition that’s far from simply Mormon. So Maggie’s father (Tommy Lee Jones) went away a long time ago, and ended up living with the Apache. We never quite know why – and that’s fair enough, because it’s the uncertainty that afflicts Maggie, and it’s also a sin for which the father doesn’t ask or expect forgiveness.

But then *The Missing* falls back on crude notions, ones that wipe out its own promise. For Lily is routinely kidnapped by a band of rogue Apaches led by Chidin (Eric Schweig), a figure of iconic hideousness and evil. Indeed, he’s a far more oppressive figure than Henry Brandon’s Scar from *The Searchers*. Scar was handsome, noble and just a touch Teutonic (Brandon’s real name was Heinrich von Kleinbach); Chidin is gross, unkempt, unwashed, dentally disadvantaged, with blackened fingernails that are either broken or epicenely over-long. He does not fight fair. He is likely to blow a puff of bad-magic dust in your eyes and leave you blinded. He is a witch, a black witch, and a man who brings the very opposite of Maggie’s healing.

19. What point does the author put forward while putting forth his rationale for the decline of the Western?
 - a. The modern times were not depicted
 - b. The action as shown in the movies was not so fast paced
 - c. Western completely immersed itself in the emotional lives of the characters whereas audience wants action
 - d. Western ignored the emotional lives of its characters

20. What is the author’s opinion about the house in ‘The Searchers’?
 - a. It was big and cozy, very much like the Indian tribes used to live in Monument Valley as described in the film
 - b. It was not how someone would build a house “naturally” in that period in Monument Valley
 - c. It was sponsored by the studio, but it still looked liked how people living in that period made their houses in Monument Valley
 - d. It is a better accommodation than the same house as shown in the movie ‘The Missing’.

21. According to the passage what are the associations with “moving on”?
 - a. It is interpreted in terms of infidelity and is seen as a natural progression which is supported by the society
 - b. It is interpreted in terms of infidelity and is looked at askance by the society
 - c. It is interpreted in terms of fidelity and is seen as a natural progression which is supported by the society
 - d. It is interpreted in terms of a nomadic experience which is accepted by the society

22. Which is the correct meaning for “facetious” as used by the author in the passage?
- Denoting facial expressions
 - Dismissive for trivial reasons
 - Supportive without a concrete reason
 - Incredulous
23. Which one of these statements would the author most disagree with while comparing *The Searchers* with *The Missing*?
- In the former the house is made to look natural while in the latter it looks studio created
 - In the former, the child presents a note of dissent which is absent in *The Searchers*
 - Lily played the role of the child in *The Searchers*
 - Debbie Edwards played the role of the child in *The Searchers*
24. What is the author highlighting by mentioning the “false eyelashes, pink robe and the hairdresser” that the character played by Natalie Wood has in *The Missing*?
- The film is distinctly divorced from reality where such things would be impossible for her character to possess
 - The film is modern and is in sync with the times by showing how an Indian girl in the present time lives like her city counterparts
 - The film makes a departure from the original by emphasizing the indulgent aspect of the Comanche chief
 - The author is merely describing the character in the film

Passage – 5

QUESTION 1: Let’s start small. Explain the future.

ANSWER 1: Today, the PC is used as a primary tool for creating documents of many types; word processing, spreadsheets, presentations. But by and large, when you want to find a document, archive it or transmit it, you don’t really use the electronic form. You get it out on paper and send it. In the coming information age, access to documents, broadly defined, will be done electronically, just by traveling across a network that people now call an information highway. It’s also called digital convergence, a term popularized by John Sculley, and information at your fingertips, a term I use a lot. I’m quite content this will happen. I could be wrong about how quickly.

QUESTION 2 How will Microsoft participate in the information highway?

ANSWER 2: The current interactive user interface doesn’t consist of much. It doesn’t have the shared information and the reviews, the niceties that will make people want the systems. Microsoft is spending a lot of money to build software that we think is better. It will run in the box in your home that controls your set as you make choices. We’re involved in creating the much bigger piece of software at the other end of the fiber-optic cable, the program that runs on the computer, which stores the movie data base, the directory and everything else.

QUESTION 3: The mainframe?

ANSWER 3: The successor to the mainframe. But its speed and data capacity go beyond what’s now used to do airline reservations or credit card databases. Watching a movie doesn’t require much computer

power. You're just picking the information off the magnetic disc, putting it on the wire and sending it. But if you're synthesizing a 3-D scene, kind of a virtual reality thing, with 20 people in a multiplayer game, then you have some computation. Or say the President is making a speech.

QUESTION 4: How will being able to respond directly to the president alter our system of government?

ANSWER 4: The idea of representative democracy will change. Today, we claim we don't use direct democracy because it would be impractical to poll everybody on every issue. The truth is that we use representative democracy because we want to get an above-average group to think through problems and make choices that, in the short term, might not be obvious, even if they are to everybody's benefit over the long term.

QUESTION 5: In your pocket?

ANSWER 5: It's a futuristic device unlike today's personal digital assistants. Instead of using keys to enter your house, the Wallet PC identifies that you're allowed to go into a certain door and it happens electronically. Instead of having tickets to the theater, your Wallet PC will digitally prove that you paid. When you want to board a plane, instead of showing your tickets to 29 people, you just use this. You have digital certificates. Digital money. It has a global positioning thing in it, so you can see a map of where you are and where you might want to go. It's our vision of the small, portable PC of, say, five years from now.

QUESTION 6: Why do some of your critics say you and by extension, Microsoft are not innovative, that you are evolutionary rather than revolutionary? Here's a quote: Bill is just a systems guy who has been able to fund a wider range of me-too applications on the basis of one extremely lucrative product MS-DOS practically handed to him ten years ago by IBM. All he's done since is hang in.

ANSWER 6: DOS has been as much as 25 percent of our profit. But believe me, those profits go to the bottom line. If the company weren't profitable you could say, Ah, DOS, they're using it to fund the other stuff. The fact is, everything is very profitable here. And we're doing so many innovative things now, even my harshest critics will never say that again.

QUESTION 7: Perhaps. But why did they say it in the first place that, along with vision, luck, timing and an unrelenting need to win, you've succeeded by picking up the fumbles of your competitors? You were given the right to license MS-DOS by IBM because it thought the future was in hardware, not in software or operating systems.

ANSWER 7: [Stands, paces] So here's our management meeting: Well, I don't know what we're supposed to do. Has anybody fumbled anything recently? I mean, come on! Hey, Digital Research: I hear they're fumbling something. Let's go do something there. What was the first microcomputer software company? Microsoft. The very first! Who were we imitating when we dropped out of school and started Microsoft? When we did the Altair BASIC? When, early on, we did CD-ROM conferences and talked about all this multimedia software? And who were we imitating when we did Microsoft Word? When we did Excel? It's just nonsense.

QUESTION 8: And now Windows is so popular in the stand-alone-PC market that you've blown away competitors like IBM's OS/2 and HP's New Wave. Has Windows won?

ANSWER 8: If you define the term narrowly enough, you could say yes. Windows has a substantial share of the volume on DOS-based PC's. But we keep doing versions. And despite its current success, unless we keep the price low and keep improving the product dramatically, then it will be supplanted. Of course, we think there are enough improvements in the next version, 4.0, code-named Chicago, to extend Windows success another couple of years. And then we'll have a version after that.

QUESTION 9: Do you have an unfair advantage over your competition because your systems people who do things like MS-DOS and Windows exchange data freely with your applications programmers, thereby breaching the Chinese wall, the ethical boundary that's supposed to separate them? Its been an oft-repeated charge.

ANSWER 9: [Strongly] Chinese wall is not a term we've ever used. And companies often have more than one product. Kodak makes film and cameras, and those two parts of the company can work together. IBM makes computers, some peripherals, and software and applications. Ford not only makes cars, it makes repair parts. The day it thinks of a new car, it doesn't call in all the other repair-parts companies to build those repair parts. We're actually more open than any other company that has multiple products. We take lots of affirmative steps to help other companies. Naturally, our applications group is the most committed to Windows. In the early days they didn't hesitate when I said, Hey, we're going to do Windows. Other companies did, even though we begged them to write for Windows. That gave us a leadership position, which we've continued to increase over the years.

QUESTION 10: Let's talk about the recent government investigations. Last year the Federal Trade Commission concluded a three-year look into Microsoft's affairs. During that time many of your competitors complained about alleged Microsoft strong-arm business tactics and monopolistic practices. After two votes the FTC decided not to proceed with any action. Now the Justice Department has picked up the ball. Is Justice asking questions different from the FTC's?

ANSWER 10: It's the same stuff.

QUESTION 11: Why don't you just refer them to the FTC files?

ANSWER 11: That's millions of pieces of paper.

QUESTION 12: Did these investigations take you by surprise?

ANSWER 12: At some point, with the kind of success we've had, it's both expected and appropriate for one government agency to review what's going on in the industry. The fact that we have a second one doing it, sort of double jeopardy, is unprecedented. But fine, we'll go through another one. It may take many years.

QUESTION 13: Are you hoping that it takes many years?

ANSWER 13: No. It would be better if it were over soon.

QUESTION 14: What was the toughest part of testifying before the FTC?

ANSWER 14: No real problem. I was quoted once. I think the quote was misinterpreted as answering the question, What's the worst case in your dealings with the FTC? with, Well, if I trip on steps when I'm walking in and break my head open, that's the worst case.

QUESTION 15: Does the FTC have to go through all that trouble to understand your industry?

ANSWER 15: Yeah. It takes some time. But if it hadn't looked at the software industry, then the status quo still would have been maintained.

QUESTION 16: This also happened to IBM and AT&T, with the latter being broken up. Do you fear that?

ANSWER 16: No. The government decides when something's important enough to look into. Then it allows all your competitors to call it up and say, Please hold them back this way. Please make it harder for them to create good products in this way. Please tell them not to compete with us anymore. Microsoft makes a little mouse, so we had these guys who make mice saying, Why don't you tell them not to do mice. They do Windows and they do mice. Some guy who does Arabic software layers complained that he didn't like the way we were doing Arabic software layers. The government looks at all the mud that gets thrown up on

the wall. We did have one competitor who launched a paranoid political attack against us with the FTC in an attempt to persuade the government to help it compete.

25. According to the passage, which one of these is not a possible attribute listed for the Wallet PC?
 - a. It will identify you and would facilitate your entry into your house without the keys
 - b. It will allow you to go to a movie theater without buying the ticket on the spot by proving that you've paid
 - c. It will print money as and when you want it through a digital process
 - d. It will utilize digital money to facilitate transactions

26. With which of these statements is the interviewee likely to agree?
 - a. Microsoft was an evolutionary company but it has now become a revolutionary one
 - b. 25 % of Microsoft's revenues come from DOS and that is a lesson for the organization
 - c. The fact that DOS is the main revenue maker for Microsoft is now under attack
 - d. 25 % of Microsoft's revenues come from DOS but that is used to fund innovations

27. What is the interviewee's tone when he cites the instance of the Microsoft management meeting?
 - a. Humorous
 - b. Sarcastic
 - c. Pedantic
 - d. Critical

28. What is the meaning of the phrase "Chinese wall" as mentioned in the passage?
 - a. Trade embargo on IT products enforced between China and the US
 - b. Ethical boundary between the software programmers and marketers
 - c. Ethical boundary between people making different products by the same company
 - d. The Chinese trade policy that does not allow Wallet PCs to be freely exported

29. Which one of these statements is not mentioned with respect to the FTC?
 - a. It conducted investigation into AT & T and broke the company
 - b. It conducted investigation into IBM and AT&T, and broke them up
 - c. It takes some time to understand the industry in which the company it is investigating operates
 - d. The kind of questions that it is asking Microsoft are the same as the Justice Department

Passage – 6

In 1953, when Elvis Presley was an 18-year-old truck driver earning \$35 a week, the American music scene was comfortably set in its ways. Country musicians picked guitars. R&B musicians jammed on saxophones and pianos. Gospel music stayed in churches. And performers' hips stayed in a nice straight line. Frank Sinatra and Bing Crosby sang beloved popular standards. British star Frankie Vaughan performed his high stepping, song-and-dance routine in tails, bow tie, top hat, and cane. Then, personified in one teenager, a new form of music turned everything upside down.

One day in 1953, Presley walked into a Memphis studio and paid \$4 to record his first two songs as a birthday present for his mother: *My Happiness* and *That's When Your Heartaches Begin*. The studio's owner, Sam Phillips, vaguely intrigued by something in the young truck driver's mien and voice, invited him to practice with some local musicians who used the studio as their home base.

A few months later Phillips' Sam Records released, fittingly enough given what Presley would do to synthesize country and blues influences into rock, a 45-rpm record with Presley's version of a blues song on one side — *That's All Right* — and a popular country tune on the other, *Blue Moon of Kentucky*. The youngster's ability to fuse a white country sound and a black blues sound struck everyone in Memphis and its environs as something totally unique. The record sold 20,000 copies in a few weeks, and Presley was invited to appear at the Grand Ole Opry. The King's career was launched.

With Phillips as his mentor in 1954 and 1955, Presley mixed his country, R&B, and gospel influences and continued to forge a new sound by applying traditionally country-music instrumentation — defined by a heavy use of guitars — to blues and R&B sounds by black artists. He wasn't the very first or the only one doing it, of course. But, in the mid-1950s, it was his charismatically sneering and sexually suggestive act that would click with teenagers the world over.

By 1956, Presley had changed everything. In that year alone, Presley magically reinterpreted music that had been done by other musicians, including *Heartbreak Hotel*, *Don't Be Cruel*, *Hound Dog*, *Blue Suede Shoes*, and *Love Me Tender*. The appearance of Elvis "The Pelvis" on *The Ed Sullivan Show*, where CBS decided to show him just from the waist up, scandalized millions of parents all over the country, while enthralling their kids.

The conventional wisdom regarding Presley's singular role in popularizing rock 'n' roll is that he made black music palatable to a young white audience: Take some old blues records, mix with a nice profile, sideburns, a soulful voice, some pelvic gyrations, and, voila — rock 'n' roll. But it wasn't that simple. "What he actually did was take 'black' music and 'white' music and transform them into this third thing, which ended up being rock," says Greg Drew, a New York City-based voice coach whose clients include Lenny Kravitz, Avril Lavigne, and Corey Glover.

The story of Presley's meteoric rise and calamitous fall rivals any on the American cultural landscape. The first person to become what we know now as a rock star, he arguably still remains the biggest one of all time. While he didn't go on to sell as many total albums as the Beatles and several other artists, his American record sales earned the King 45 gold records, still a record.

And he remains astoundingly underrated for his ability to sing anything, anytime, anywhere. "No one sang so many different kinds of music as well as he sang them at such a high level for such a long time — rock, gospel, country, standards," says Drew. "Can you imagine Bruce Springsteen or Bono or Michael Stipe winning a Grammy for singing gospel music?"

Presley was born in a two-room house in Tupelo, Miss., on Jan. 8, 1935. A twin brother, Jesse, died at birth, and Presley grew up as Gladys and Vernon Presley's only child. As a boy, Presley attended all-night gospel sings with Gladys, and soon enough, he and his parents formed a popular singing trio at church retreats, revivals, and county fairs.

His parents gave him his first guitar at age 11, and when the family moved to Memphis when Presley was 13, he began to frequent the black R&B acts on Memphis' club-lined Beale Street. It was the confluence of these influences that would later set Presley apart and what Presley's famous adviser and manager, Colonel Tom Parker, always encouraged him to mine for new material.

During his breakthrough year in 1956, critics savaged the young singer, particularly after his performance on *Ed Sullivan*. Jack Gould, *The New York Times* music critic at the time, acidly wrote the morning after the show: “Mr. Presley has no discernible singing ability. His one specialty is an accentuated movement of the body that heretofore has been previously identified with the repertoire of the blonde bombshells of the burlesque runway.”

Other performers were just as puzzled at first at Presley’s fanatical following, and some, like Jerry Lee Lewis, did their best to poke fun at the young Presley and even upstage him on variety shows and joint acts. But nothing could slow Presley down in the late 1950s, as hit records and movies — his first flick, *Love Me Tender*, took just 18 days to shoot in late 1956 — came one after the other. Presley made 33 films in all. Nothing, that is, except the U.S. Army, which he was drafted into in 1959. Presley, exploiting none of his fame or advantages, spent 18 low-profile months in West Germany.

When he was discharged in 1960, he emerged with a new girlfriend, Priscilla Beaulieu, a toned-down act singing ballads, and a desire to concentrate on movies. Though his new records did just as well as his pure rock albums, the emergence of the Beatles in a few years would soon make Presley seem old-fashioned.

Despite several legitimate comebacks and his ubiquitous presence in Hollywood films, Presley’s best work was finished. In his later years, divorced from Priscilla Presley and obese, Presley barricaded himself from the public gaze in Citizen Kane-like isolation at Graceland, his Memphis mansion and present-day shrine for millions of Presley fans.

Even a few weeks before he died of apparent heart failure at age 42 on Aug. 16, 1977 at Graceland, Presley was capable of singing at his very best. At an appearance on a CBS TV special, satiated with appetite suppressors, Presley alternated between mumbling the words to songs and belting out old classics. In the days following Presley’s death, John Lennon, who always credited Presley with giving everyone else — including the Beatles — the chance to succeed, summed it up best: “The King is dead. Long live the King.”

30. Who in the passage is referred to as the King?
- a. Elvis Presley b. Ed Sullivan c. BB King d. Frank Sinatra
31. Which one of these best describes the type of passage?
- a. Autobiographical b. Biographical c. Analytical d. Sympathetic
32. What is the correct chronology of events as mentioned in the passage?
- a. Presley in 1953 records two songs - Presley appeared on the Ed Sullivan show - Phillips’ Sam Records released Presley’s version of blues and popular country – Presley is invited to appear on Grand Ole Opry
- b. Presley appeared on the Ed Sullivan show - Presley in 1953 records two songs - Phillips’ Sam Records released Presley’s version of blues and popular country - Presley is invited to appear on Grand Ole Opry
- c. Presley in 1953 records two songs - Phillips’ Sam Records released Presley’s version of blues and popular country – Presley is invited to appear on Grand Ole Opry – Presley appeared on the Ed Sullivan show
- d. None of the above

33. Why does the author quote Drew remarking “Can you imagine Bruce Springsteen or Bono or Michael Stipe winning a Grammy for singing gospel music?”
- To show that most of Elvis’ contemporaries were straitjacketed
 - To show that Elvis was versatile and maintained high standards
 - To show that most performers cannot win a Grammy for gospel music
 - To show that Elvis provided what the public wanted and other performers’ could not provide
- 34.. Which one of these has been mentioned as an influence on Presley’s music?
- All – night gospel sessions with his mother
 - Popular singing with his family
 - R & B acts on Memphis’ Beale Street
 - All of the above
35. According to the passage, what aspect did the ‘one teenager’ not turn upside down in the world of music?
- Gospel music staying in churches
 - Performers hips jutting out
 - Musicians performing in formal clothes
 - Pandering to beloved popular standards

Directions for questions 36 to 40: Four alternative summaries are given below each text. Choose the option that best captures the essence of the text.

36. The project manager is truly the heart and soul of a project. Project managers are expected to successfully bring their projects to fruition (achieved pre-determined quality) while keeping a tight rein on budgets (costs) and schedules (time). In order to fulfill the requirement of time, cost and quality, a project manager needs to acquire a set of skills to help him to manage the project and solve variety of problems during the implementation of project. These skills can be divided into two categories, which are hard skills and soft skills.
- Project managers are expected to acquire hard skills and soft skills in order to successfully implement projects.
 - The project manager has to implement projects within set time frames. He also acquires essential skills during the course of the project.
 - The project manager is pivotal to a project. Achievement of set goals, acquisition of specific skill sets are mandatory for his success.
 - The heart and soul of a project is the project manager. He has to realize the goals keeping in mind costs and schedules. Acquiring soft skills and hard skills are integral to his development.
37. Einstein, Hemmingway, Van Gogh. These are some of the most gifted and talented minds ever to grace the earth. Were they normal? No, in fact they were far from it. Each had weaknesses of his own. Einstein was known to be a little crazy. Hemmingway enjoyed throwing one back every now and again. And Van Gogh was deeply depressed for years. So can these men still be geniuses despite their conditions? If so, then was the great John Nash brilliant as well or simply insane?

- a. Einstein, Hemmingway, Van Gogh were immensely gifted and talented. They were geniuses in all respects.
 - b. Einstein, Hemmingway, Van Gogh were God's own gift to humanity. Each had a weakness of his own kind. John Nash demonstrated similar traits. Were they truly geniuses ?
 - c. John Nash can be truly regarded as brilliant as Einstein, Hemmingway and Van Gogh. All of them had some weakness or the other, however, that did not detract their greatness from them.
 - d. The most gifted minds were in fact a little crazy. This facet is amplified by great geniuses like Einstein, Hemmingway, Van Gogh and Nash.
38. Flannery O'Connor, one of the most prolific writers of the twentieth century, is often noted for her satirical writing style and her comically inane characters that often meet gruesome and grotesque ends. The "uninitiated" might even be tempted to consider her work a confusing and pointless portrayal of senseless violence perpetrated in large part against ignorant innocents. To do so, however, would be to do a great disservice to the genius of her work, and to deny the existence of multiple layers and levels on which her stories can be interpreted.
- a. Flannery O'Connor, the twentieth century satirical writer, portrays violence to a great extent in her work. The inexperienced might get induced to regard it as a meaningless display of violence leading to a denial of her genius in the creation of multiple layers and levels of interpretation.
 - b. Flannery O'Connor, a twentieth century satirical writer, creates layers and levels on which her stories can be interpreted. Violence is integral to her writings.
 - c. The genius of Flannery O'Connor lies in the creation of the levels of interpretation. Her style is essentially satirical and peppered with violence.
 - d. To disregard the genius of Flannery O'Connor would indeed be a disservice. Her satirical writing style is often mistaken for the inane.
39. One career that I have been interested in for a long time is architecture. Architects are involved in the negotiation, design, and the supervision of construction of a clients request. This may be from something as simple as a house add-on, to something as grand as a shopping mall. Architecture has interested me for many years. I have always enjoyed the great detail and thorough drawings that are involved. Architects use difficult mathematical functions just as much as they use art and design.
- a. Architecture has always interested me. The myriad intricacies of the drawings have always intrigued me. I've always enjoyed the negotiation and supervision of a construction.
 - b. Architecture has been a long time career interest of mine. Architects are involved in the various aspects of construction whatever the scale. My interest in architecture extends to the detailed drawings involving art, design and mathematics.
 - c. Architects are involved in construction at all levels. Architecture has always interested me. I have enjoyed the detailing and the designing. This career has always been enjoyed by me.
 - d. Designing something simple or grand, I have always enjoyed a career in architecture. This career involves negotiation, design and supervision.

40. Brands never die. They are meant to live forever. However, their luster fades by the imprudent decisions of brand managers who fail to see the future unraveling. The concept of branding is not new; many famous brands have been with us for some time. Many developed as the result of the energy and enthusiasm of the entrepreneurs behind them. As the companies grew the responsibility of maintaining the brand tended to fall to others from which the brand-management system emerged.
- Brand management is the responsibility of the brand managers. The responsibility of brand management shifts as the companies grow. The fading luster is the result of imprudence.
 - Development of companies has led to the evolution of the brand management system. Brands are evergreen. The glitter is lost due to inability to see the future.
 - Brands live forever. The failure to envisage the future combined with imprudence leads to brands losing their glitter. Branding, an age old concept, is clearly an outcome of energetic enterprise. Brand-management system is a consequence of evolution.
 - Branding is an age old concept. Managers who can foresee the future nurture brands. Its imperative to never let brands die.

Directions for questions 41 to 45: In each question, the word at the top of the table is used in four different sentences. Choose the option in which the sentence is INCORRECT or INAPPROPRIATE.

41. **GOOD**

| | |
|----|-------------------------------------------|
| a. | Is this a good dress for the party? |
| b. | The kept milk in the glass is still good. |
| c. | Farah ruined the family's good name . |
| d. | I'm good for another round of golf. |

42. **WRITE**

| | |
|----|---------------------------------------------|
| a. | How do you write your name? |
| b. | To write one's thoughts is a good habit. |
| c. | You'll have to write out a request. |
| d. | It is important to write one's will itself. |

43. **BOARD**

| | |
|----|------------------------------------------|
| a. | Aryan tried to board up a broken window. |
| b. | The board has seven active members. |
| c. | The kneading board was plastic made. |
| d. | The package included bed and board. |

44. **IDEA**

| | |
|----|------------------------------------------------------|
| a. | Antara had not the slightest idea what latitude was. |
| b. | The idea is to finish the project under budget. |
| c. | Vivek had a political strange idea. |
| d. | We had no idea that the dinner would be so bad. |

