

SECTION II

Number of Questions: 50

DIRECTIONS for Questions 51 to 55: Arrange sentences A, B, C, D and E to form a logical sequence.

51. A. Under his close eye Disney's animation division soared, with hit films such as "The Little Mermaid", "Aladdin" and "The Lion King".
B. The situation had worsened to the degree that Disney was in danger of being bought and broken up.
C. Indeed, he carried on these activities with such a missionary zeal that appearing on Disney TV shows, Mr Eisner himself became a part of the brand.
D. He rescued the firm by energetically devising umpteen new ways to profit from its iconic cartoon characters.
E. When Messrs Disney and Gold originally brought in Mr Eisner to be chief executive of Disney in 1984, he found a sleepy company with valuable but barely exploited brands.
1. EBDAC 2. EADCB 3. AEDCB 4. DECAB
52. A. This applies to material goods generally, and therefore to the greater part of the present economic life of the world.
B. We may distinguish two sorts of goods, and two corresponding sorts of impulses.
C. The food and clothing of one man is not the food and clothing of another; if the supply is insufficient, what one man has is obtained at the expense of another man.
D. On the other hand, mental and spiritual goods do not belong to one man to the exclusion of another.
E. There are goods in regard to which individual possession is possible, and there are goods in which all can share alike.
1. BECAD 2. AEDBC 3. BADEC 4. AEDCB
53. A. Germany has been less staunch, worrying more than the others that Iran may make good on its threat to leave the Non-Proliferation Treaty.
B. Yet Iran is exhausting the patience of even the friendlier European governments.
C. Britain and France have told Iran privately that it must fulfill its obligations to the IAEA, and also its original promise of a full suspension of enrichment-related activity.
D. But, ultimately, it agrees with its European partners that Iran must toe the line.
E. The reasons for the three countries' stance are not far to seek - An Iran that went nuclear despite repeated European overtures would make a mockery of European claims to be defter at diplomacy than heavy-handed America.
1. BACDE 2. AEDCB 3. CDEAB 4. BCADE
54. A. But he is also thought to be indecisive and too much of a micro-manager.
B. He is intellectually curious, more comfortable in the spotlight than Miss Megawati, and widely viewed as a man of integrity who would be strong in times of crisis.
C. This is amply reflected in the understanding that he won the election on character, not ideology.
D. Though Indonesia's voters have now signaled that they want change at the top too, it is not clear that Mr Yudhoyono can deliver on this mandate.

E. Besides these personality traits, his party worries that there is not much to separate him from Miss Megawati on policy.

1. DBAEC 2. AEDBC 3. DEABC 4. AEBDC

55. A. Take her account of Mr Bush's Yale years.
B. Mr Bush, on the other hand, spent his time doing everything but burnishing his credentials.
C. The case against Ms Kelley is not just that she fails to rake new muck.
D. The Ivy League universities are full of grubbing prodigies who regard themselves as the next president.
E. It is that she makes her principal target, the current president, look rather good.
1. CDEAB 2. AEDBC 3. CEADB 4. AEBDC

DIRECTIONS for Questions 56 to 60: Fill in the blank spaces of the sentence so that it becomes meaningful and correct.

56. According to one optimistic hypothesis, the dense concentration of entrepreneurs and services in the cities would incubate new functions, them, and finally export them to other areas, and so the cities, forever breeding fresh ideas, would themselves repeatedly
1. immunize perpetuate 2. nurture renew
3. isolate revitalize 4. foster deplete
57. There are any number of theories to explain these events and, since the experts disagree, it is the rest of us in our role as responsible scholars to dogmatic statements
1. paradoxical for abstain from making 2. arrogant of compensate with
3. incumbent on refrain from making 4. opportune from quarrel over
58. Wild life managers and conservationists have gradually come to realize that methods of protecting the flock by maintaining refugees and regulating hunting are no longer sufficient, and in their dissatisfaction, they are a new approach.
1. radical incapable of 2. innovative cognizant of
3. conventional pressing for 4. previous chagrined by
59. The subtleties of this novel are evident not so much in the character as they are in its profoundly plot structure.
1. Assessment eclectic 2. Development trite
3. Portrayal aesthetic 4. Delineation intricate
60. Although Mrs Proudie an interest in the spiritual wellbeing of the parishioners, in actuality her concern for their welfare was so as to be practically non-existent
1. feigned negligible 2. confessed circumstantial
3. manifested exemplary 4. simulated profound

DIRECTIONS for Questions 61 to 64: Each of the questions consists of a CAPITALISED word followed by four words/statements. Choose the word/statement closest in meaning to the CAPITALISED word.

61. INCHOATE
1. novice 2. chaotic 3. irrelevant 4. beginning

62. IMPECUNIOUS
 1. hard up 2. ill - timed 3. well off 4. destructive
63. NIHILISM
 1. extreme form of skepticism 2. a doctrine of values
 3. an illusion 4. philosophical orientation
64. EXPURGATE
 1. to pollute 2. to cleanse 3. to adulterate 4. to endorse

DIRECTIONS for Questions 65 to 70: Each question has a phrase followed by four words. Select the word closest to the meaning of the phrase.

65. An unsound, unhealthy, or debilitated state of body or mind.
 1. Inflexibility 2. Infirmary 3. Infirmary 4. Inability
66. Figure of speech consisting of an exaggerated statement
 1. Laudable 2. Elephantine 3. Hyperbole 4. Parabolic
67. Cancel or rescind an order by giving a contrary order
 1. Countermand 2. Abrogate 3. Countervail 4. Compensate
68. To establish or settle firmly, comfortably or snugly
 1. Enclose 2. Ensnore 3. Envelop 4. Install
69. To persuade with deliberate flattery
 1. Plead 2. Request 3. Cajole 4. Enjoin
70. To lessen the amount, force or value of something
 1. Attenuate 2. Eliminate 3. Alleviate 4. Extenuate

DIRECTIONS for Questions 71 to 100: Each of the five passages given below is followed by six question. Choose the best answer to each question.

PASSAGE I

Talk with ever-voluble Sun Microsystems Inc. CEO Scott McNealy, and you may hear one of his favorite quips: “Conventional wisdom doesn’t contain a whole lot of wisdom.” He believes it because of his own experience. Consider 1995: All of Sun’s competitors — Hewlett-Packard, IBM and Digital Equipment Corp. — were busy developing new servers to run the next version of Microsoft Corp.’s Windows software. Wall Street pundits begged McNealy to show some common sense and do the same. But he refused, instead cranking up his investment in Sun’s own software, called Solaris. What happened next made McNealy look brilliant. Rivals couldn’t match the speed, reliability, and security of Sun’s servers. As the tech boom took off, Sun’s boxes became the must-have gear for thousands of Internet startups and financial firms. Sales soared; profits exploded.



Six years later, as the boom of the late 1990s came to a crashing end, Wall Street had more advice for McNealy: Batten down the hatches for the storm ahead; slash research; lay off staffers; and get serious about low-cost products. Once again, McNealy held his ground. But this time, he was dreadfully wrong. Sun's sales have tumbled 48% in the past three years, it has lost a third of its market share — and it continues to head south even as its rivals ride the economic recovery. Its stock, which reached \$64 in 2000, trades at about \$4. No other major player has been weakened as much during the tech downturn. "Right now it looks pretty grim," says Geoffrey A. Moore, author of several tech-industry books, including *Crossing the Chasm*.

It's a classic management tragedy, and to a striking degree the responsibility lies with the 49-year-old McNealy. His greatest strengths — the uncompromising determination, sharp-tongued irreverence, and unblushing idealism — turned out to be critical flaws. Through interviews with 38 current and former Sun executives, including nine departees on the record, I learnt that as Sun's situation deteriorated, McNealy was bucking not just the counsel of outsiders but also that of his own lieutenants. After the tech industry went into its long slide in late 2000, virtually his entire management team, including Chief Scientist Bill Joy and President Edward J. Zander, pleaded with McNealy to scale back his vision and adjust to meaner times.

Time and again, McNealy refused. An economics major during his days at Harvard University, he was convinced that the economy would snap back quickly from its slump, insiders say. Plus, he believed that the Net was so critical to companies that they couldn't hold off buying gear for long. "The Internet is still wildly underhyped, underutilized, and underimplemented," he said in early 2001. "I think we're looking at the largest equipment business in the history of anything. The growth opportunities are stunning." Preparing for the next upturn, he felt, was much more important than whittling expenses for a brief lull.

As the tech wreck went from bad to worse, McNealy's contrarian instincts kicked in. After all, he had been right to ignore the consensus within Sun's ranks before. In the 1980s, he overruled execs who were skittish about dropping Motorola Inc.'s microprocessors for chips developed by Sun — a move that paid off in a big way. This time, as his team urged him to cut back, he felt the stakes were even higher. He was determined to fight off what he thought were short-term thinkers, particularly on Wall Street, so that Sun could be preserved as an innovative force. Although he had thought about quitting during the boom, McNealy recommitted himself to Sun in late 2001, convinced that his credibility, experience, and sheer nerve were what the company needed during its darkest days. "I'm here, and I'm not going away. This is a really tough situation, and we're going to get through this," he told staffers at the time, according to former Executive Vice-President Larry Hambly.

It would be nice to think that McNealy was doing the right thing. After all, here was a chief executive who was taking the heat to protect his employees, fund R&D, and plan for the long term. Alas, it was not to be. He badly underestimated the severity of the downturn and dismissed customers' desire for low-end servers. As time wore on, the losses piled up, and McNealy's high-minded resolve began to look to others like simple-minded obstinacy. One by one, his team lost faith and departed. All told, almost a dozen of McNealy's most trusted lieutenants have left over the past three years, including Zander, Joy, and John Shoemaker, chief of the server business. Like many others, Masood Jabbar, Sun's longtime sales chief who retired in 2002, says he admires McNealy's courage. But the standoff became counterproductive. "The fight just didn't seem worth it anymore," says Jabbar. "It was an untenable situation."

Now some investors believe it's time for McNealy to follow his former execs out the door, or at least give up the CEO post and retain only a chairman's role. Says analyst Andrew Neff of Bear, Stearns & Co.: "It's pretty standard that if the ship keeps going toward the iceberg, you change the captain."

But this captain will likely remain at the helm for the foreseeable future. Two Sun directors who agreed to interviews for this article, M. Kenneth Oshman and Naomi O. Seligman, say the board is squarely behind McNealy. “There’s no plan for Scott to step down. I think we’ve got a great leader,” says Oshman, CEO of networking player Echelon Corp.

As for McNealy, he says he still has what it takes to bring Sun back. “Maybe it’s time to get rid of me,” he says. “But this company has a lot invested in training and developing me. I have 20 years’ experience. I’m 49 years old. I’m in good shape. Healthy. Lot of energy. Lot of wisdom. Relationships around the world.” He seems remarkably unperturbed by the withering criticism of the past few years. He’s not prone to self-doubt, or even much self-reflection. “I don’t do feelings,” he has said. “I’ll leave that to Barry Manilow.”

Instead, McNealy is focused on turning Sun around with what he calls “disruptive innovation,” the same approach that has saved it so many times before. While most rivals make plain-vanilla computers and slug it out on price, Sun’s plan is to change the rules of the game. At the high end of the server market, Sun is developing “throughput computing” chips that can handle dozens of tasks at the same time. At the low end, Sun servers built around Advanced Micro Devices Inc.’s inexpensive chips will handle not only processing tasks but also the basic networking that rivals’ boxes can’t. And its pricing approach is something no server company has dared try before: It’s planning to give away low-end servers to customers that agree to buy its software for several years. “We have a maverick strategy,” says McNealy. “I think there’s a huge opportunity right now.”

He insists that concerns about Sun’s future are vastly overblown. He points out that unit sales of the company’s servers have risen more than 20% in each of the past three quarters. Despite huge write-offs, Sun has \$7.5 billion in cash and investments, including nearly \$2 billion from a landmark settlement with Microsoft in April. And he pledges that he’s getting serious about whacking away at Sun’s bloated costs, having laid off 28% of his workforce in three rounds.

71. Which one of these best describes McNealy’s attitude during 2002?
 1. They respected his courage but it was clear that Sun was not benefiting
 2. They were sure that Sun would not be able to survive and wanted to salvage their career
 3. They did not regard McNealy’s management style as professional
 4. They were poached by the competitors at better salaries

72. What is the reason for using the quote – “‘It’s pretty standard that if the ship keeps going toward the iceberg, you change the captain’”, as it is used by the author?
 1. To emphasize that a company that is heading for disaster needs to change the person heading it
 2. To emphasize that Sun’s poor performance demands McNealy’s departure
 3. Both (1) and (2)
 4. To emphasize that there are obvious similarities between Sun’s destiny and the Titanic

73. According to the passage, what was the reason McNealy decided not to quit during the tech boom?
 1. He was convinced that there would be a bust as part of the cycle and he would be able to make more influential decisions
 2. He knew that Microsoft would launch a ‘server war’ and he would be able to save Sun
 3. His mentor Larry Hambly pleaded with him to say convinced that McNealy’s personality traits would be critical to Sun’s survival

4. The bust period kicked in and he regarded his personality traits and leadership as being critical to Sun's survival
74. According to the passage, what would Scott McNealy describe as the wrong instance for his quip "Conventional wisdom doesn't contain a whole lot of wisdom"?
 1. Instead of developing new servers to run the new version of Microsoft Windows, he developed his own software
 2. Instead of cutting down costs in the late 1990s, he decided to continue spending
 3. Both (1) and (2)
 4. None of the above
 75. Which one of these best describes McNealy approach to business?
 1. Iconoclastic
 2. Innovative
 3. Contrarian
 4. Experimental
 76. According to the passage, what is the meaning of "plain vanilla" and "disruptive innovation"?
 1. The basic product minus any frills or add on and innovative products that change the rules of the game respectively
 2. Innovative products that change the rules of the game respectively and the basic product minus any frills or add ons
 3. Products that are based on the Microsoft technology and innovative products that change the rules of the game respectively
 4. Products that are created for the PC user and products that are innovative and target telecom companies

PASSAGE II

With its dimpled aluminum facade and TV-screen-shaped windows, Pittsburgh's Alcoa Building once exemplified the power and pizzazz of the classic corporate skyscraper. When it went up in the 1950s, 2,000 company employees streamed into the 31-story tower every morning, each to work in a private 12-foot by 15-foot office.

But go looking for Aluminum Company of America Chief Executive Paul H. O'Neill in his office these days and you discover that he doesn't exactly have one. The executive suite has no permanent walls or doors. All of Alcoa's senior executives work in open cubicles and gather around a "communications center" with televisions, fax machines, newspapers, and tables to encourage impromptu meetings. O'Neill's own favorite hangout is the kitchen, where he and his staff nuke take-out food, huddle, and talk work. "It's like being at home in your own kitchen and sitting around the table," he says happily.

This experiment has taken place only on Alcoa's top floor. But O'Neill will soon bring kitchenettes and open offices to the whole company. Alcoa is abandoning the aluminum tower for a new three-story complex on the banks of the Allegheny. "We're going to have an opportunity to do things with the way people relate to each other. It will be freer and easier," O'Neill says. With escalators instead of elevators and plenty of meeting rooms, "there'll be a lot of places where people can gather." "Companies feel work processes need to change, and physical environments can get in the way," says Karen Lalli, senior associate with the Hillier Group, an architectural firm based in Princeton, N.J.

Hence, the much prophesied “office of the future” is finally taking shape. From Manhattan towers to Silicon Valley tilt-ups, from behemoths, such as Mobil, IBM, and Procter & Gamble, to tiny startups, business is embracing new office designs for the 21st century. Privacy is being replaced with productivity, hierarchy with teamwork, and status with mobility.

Work anywhere, anytime is the new paradigm. Your car, your home, your office, even your client’s office. Work alone, coupled, teamed. Work in real space or in cyberspace. It amounts to a massive disaggregation of work, spinning outside the walls and confines of the traditional office.

If the office of the future is a bit tardy in making its appearance, it’s because technology is just catching up with economic trends. That “seamless” web of voice, fax, and phone is only now making teamwork and mobility a reality. And it took business time to grow comfortable with tools such as voice mail and E-mail, the World Wide Web and private “intranets” that link far-flung workers.

Corporations are putting their money into computer networks and other technologies that can boost efficiency and effectiveness, while cutting back on bricks and mortar. At many companies, says Lalli, technology is already surpassing facilities and real estate as the second-biggest corporate operating expense, after salaries and benefits.

Increasingly, architects, interior designers, facilities managers, and furniture companies are assuming a new role: strategic consultants familiar not only with blueprints but also with human behavior and organization. Corporations are using them to boost productivity, not stroke executive egos. “The forms of organizations that achieve competitive advantage are exploding,” says Gene Rae, a principal with Studios, a Washington-based firm that has created innovative workspaces for General Electric, Silicon Graphics, and other major players.

Design of the office of the future is rushing simultaneously in two directions: One is reorganizing the space of employees who must still work in offices. The other is shoving everyone else out the door. For people involved in product innovation or development, for example, cutting cycle time is key. The need for speed makes it imperative for employees to team up and share information.

Consider the “cave and commons” design. The idea is to balance individual work and teamwork, privacy and community. At Minneapolis-based advertising agency Fallon-McElligott, when it’s time to brainstorm, art directors, space buyers, account managers, and copywriters can now wheel special desks equipped with an employee’s computer, files, and phone into what they call “virtual” or “flexible” space. The room may hold 30 employees on Monday, none on Tuesday, 10 for a marathon session on Wednesday, depending on what needs to be done. Group members may all be typing silently and furiously at their stations or meeting at a center table. “It’s a wonderful solution for businesses where teamwork is everything,” says Rob White, director of planning.

Then there is “hoteling.” As more companies rack up huge bottom-line savings (and improved customer relations to boot) by outfitting mobile workers with laptops, cell phones, and other tools, the legions who spend most of their days out of the office—telecommuters, sales personnel, consultants, and auditors—are growing. These folks still need a place to have the occasional meeting with the boss or gather for team-building. So companies are providing buildings where offices or meeting rooms can be reserved in advance. Just like a hotel.

If you haven't seen any of this at your company, you probably will soon. According to a 1995 survey by the International Facility Management Assn., 83% of companies are embracing so-called alternative-office strategies, from cave and commons and hoteling to telecommuting and open-plan office designs.

While they may not look vastly different from conventional offices, the new workplaces repeal rules that have governed corporate office design in the past. No perk has been more sacrosanct than personal space, no status symbol more significant than big, heavy mahogany doors sweeping across deep-pile carpet and sealing executives into remote lairs with a smug ka-chunk. In many companies, when employees congregated in neutral zones such as lunchrooms, hallways, and patios, managers cast a dim eye and mentally added names to their list of slackers.

New workplace design reverses all that. Take Procter & Gamble's gleaming new \$280 million, 1.3 million-square-foot building tucked into a wooded knoll 20 miles north of Cincinnati. The need to promote product development dictated the space, not trendy architectural forms or status symbols. "The facility had to become a competitive advantage," says J.P. Jones, P&G's research and development vice-president for over-the-counter health-care products. "We went about it like we were developing a new product."

77. According to the passage, which one of these is not considered a reason for companies changing the way they organize their workplaces?
1. Increased productivity
 2. Catalysing teamwork
 3. Fostering criticism
 4. Shorter cycles
78. According to the passage, what is the role envisioned by the "Cave and Commons" office design?
1. It allows for flexibility between individual and team work
 2. It facilitates team work by enabling many people to interact with each other
 3. It allows for people to prioritize between individual and teamwork
 4. It allows for the top management to delegate and monitor the performance of the workforce
79. What could be a possible title for this passage?
1. New trends in office design
 2. Cave and Commons
 3. Technology and the workplace
 4. Human interaction at the workplace
80. Which one of these is incorrect with reference to the changes at Alcoa?
1. It is experimenting with the new concept
 2. It was earlier famous as the ideal corporate skyscraper
 3. It is emphasizing on the way people relate to each other
 4. It is planning to encourage employees to bring their kids and pets to work

81. With which of these sentences is the author most likely to agree with respect to architects, designers, and interior decorators?
1. Earlier their input was limited to delineating bigger and better spaces to pander to the demands of the senior management
 2. Their input now embraces a wider spectrum dealing with issues of human behavior and organization
 3. Both (1) and (2)
 4. They have become important to provide lip service to the new wave of office reorganization
82. What's the import of the new paradigm as quoted in the passage of "Work anywhere, anytime"?
1. Work has become so overwhelming in quantity that it cannot be avoided
 2. Technology coupled has made it possible for people to ignore physical limitations
 3. Societal fabric has ruptured leading people to focus solely on work and technology has helped them to achieve it
 4. The high unemployment rates have forced people to work in spite of physical limitations

PASSAGE III

Intellectual Property Rights (IPR), which embrace patents, copyright, trademarks and trade secrets, were once considered an esoteric, and slightly dull, bit of commercial law.

No longer. Today, IPR law is the focus of intense interest, and it is not just lawyers who are paying attention. The original purpose of patents was to encourage innovation, and thus growth, by creating an incentive for inventors to disclose the details of their inventions in exchange for a limited monopoly on exploitation. Some argue that the modern system of IPR law is having the opposite effect—delaying the diffusion of new technology.

There was a time when countries could go their own way on intellectual-property rights, and introduce legal protection for creators whenever they thought it appropriate. For most of the 19th century, America provided no copyright protection for foreign authors, arguing that it needed the freedom to copy in order to educate the new nation. Similarly, parts of Europe built their industrial bases by copying the inventions of others, a model which was also followed after the Second World War by both South Korea and Taiwan.

Today, however, developing countries do not have the luxury to take their time over IPR. As part of a trade deal hammered out eight years ago, countries joining the World Trade Organisation (WTO) also sign up to TRIPS (trade-related aspects of intellectual-property rights), an international agreement that sets out minimum standards for the legal protection of intellectual property. The world's poorest countries were given until 2006 to comply in full with the requirements of the treaty.

Contrary to popular perception, TRIPS does not create a universal patent system. Rather, it lays down a list of ground rules describing the protection that a country's system must provide. These extend IPR to include computer programs, integrated circuits, plant varieties and pharmaceuticals, all of which were unprotected in most developing countries until the agreement. Patent rights are valid no matter whether the products are imported or locally produced, and protection and enforcement must be extended equally to all patent holders, foreign and domestic.

Although many poor countries feel that TRIPS gives them a raw deal—all cost and scant benefits—few want to see the agreement dismembered or removed from the WTO, according to Rashid Kaukab, at the South Centre, a think-tank based in Geneva. That is largely for fear of what might take its place. Instead, a few developing countries, such as India and Brazil, are starting to flex their muscles when it comes to the battle between western standards of IPR protection and matters of public interest, such as health and farming. As the commission points out, the wording of TRIPS gives poor countries considerable latitude to look out for themselves when introducing new systems of IPR protection. It also suggests a few ways that they can make the most of this flexibility in a number of important areas:

- Much of the recent debate over the impact of IPR on the poor has centred on the issue of access to expensive medicines. On paper, many of the world's least-developed countries have laws, which provide patent protection for pharmaceuticals. In practice, few enforce them. Spurred on by a victory in April 2001 against drug companies fighting patent reform in South Africa, developing countries issued a declaration at the WTO meeting in Doha last year. This asserted the primacy of public health over IPR. They resolved that the world's least-developed countries should be given at least until 2016 to introduce patent protection for pharmaceuticals.

On September 17th, the WTO council responsible for TRIPS will consider a far trickier proposition in the declaration: how to make compulsory licensing (the manufacture and marketing of a patented drug without the patent-holder's consent) work for the poorest. TRIPS already permits compulsory licensing under certain conditions, including national emergencies. This is fine for countries such as Brazil, which have domestic drug industries to copy the medicines. Brazil has, indeed, used the threat of compulsory licensing to wring price discounts out of drug companies, a ploy which the commission, somewhat controversially, supports.

The problem is what to do with countries, which have no drug makers. For the moment, they can import generic copies from the likes of India, but come 2006, when those exporters are supposed to have fallen in with the TRIPS line, who will supply the drugs?

- Alan Story, a specialist in IPR at the University of Kent, in Britain, reckons that copyright, particularly as it pertains to education and research, will be the next big battleground. Those countries that have signed up to TRIPS have also accepted international copyright rules. Although these allow some unauthorised copying for “fair use” or personal consumption for education or research, the commission worries that these exceptions are too limited, and that copyright may hamper access to textbooks, journals and other educational material in poor countries, by requiring the consent of, and likely payment to, the publisher prior to copying.

The commission is even more worried about the Internet, which has great potential for broadening access to education in poor countries, but in which encryption technologies can override the principle of fair use. Some publications, such as the *British Medical Journal*, allow free online access for people in poor countries. The Commission recommends that developing countries allow users to sneak round technical barriers such as encryption, to gain access for fair use. Not surprisingly, software makers are unenthusiastic.

- The most glaring conflict between rich and poor over intellectual property comes from the misappropriation of “traditional knowledge”—such as ancient herbal remedies that find their way into high-priced western pharmaceuticals without the consent of, or compensation to, the people who have used them for generations. Often, patent examiners are simply unaware that a tribal community half a world away has used the plant variety, which an enterprising businessman is trying to patent, for centuries. The commission recommends that countries

create databases to catalogue such traditional knowledge and urges that consulting such databases should be made a mandatory part of patent examinations the world over.

More than this, however, Kamal Puri, a lawyer at the University of Queensland, Australia, argues that new systems of IPR protection are needed for traditional knowledge. That is because its communal ownership, uncertain date of creation and unwritten form does not fit the requirements of western systems of IPR. On September 17th, a model law, drafted by Dr Puri and co-sponsored by UNESCO, will be unveiled at a meeting of Pacific island states in New Caledonia. The law gives traditional users jurisdiction over native knowledge, and requires that those who wish to commercialise it must seek the users' consent. All transactions must be registered with a tribal authority, which will deal with subsequent disputes.

Even when armed with these weapons, poor countries will have a hard time deploying them. Drafting IPR legislation and setting up a patent office that has modern information-technology systems and trained examiners does not come cheap or easy. Neither does establishing judicial, customs and competition authorities, and police services to enforce IPR rules. The World Bank reckons that it costs at least \$1.5m to create a working system, plus recurrent costs.

Moreover, inventors in poor countries find it tough to use patent systems in the rich world. Merely securing a patent from America's patent office costs at least \$4,000. Defending it in court can cost millions. The commission identifies several ways in which rich countries could open their domestic IPR systems, including discounted fees and subsidised technical assistance. It also suggests they should help poor countries to set up their own systems without saddling them with rich-world standards until they are ready to benefit from them. Inventing a way to do that might be worth a patent in its own right. Those who heed the commission's report, however, might well resist the claim.

83. What according to the passage is compulsory licensing?
1. The manufacture and marketing of a patented drug without the patent-holder's consent
 2. The manufacture and marketing of a drug awaiting patent without the patent-holder's consent
 3. The TRIPS rules which force nations to pay license fees to the country that holds the patent
 4. Relaxation in patent rules in case of national emergencies
84. Which of these aspects is not mentioned while talking about "traditional knowledge"?
1. The unfairness of western pharma companies usurping the ancient knowledge of developing countries
 2. The absence of any mechanism to regulate this usurpation of the ancient knowledge by Western pharma companies
 3. Recommendation by the Commission to make a database of the Western companies who indulge in this frequently
 4. Recommendation by the Commission of a database of ancient practices for these countries
85. According to the passage, which one of these statements is not true with reference to TRIPS?
1. It does not create a universal patent system
 2. It lays down ground rules that the international system must provide
 3. It was bundled with the WTO
 4. The world's poorest countries have to sign it till 2006

86. What has not been mentioned as one of the challenges faced by developing countries in the patent regime?
1. High costs of implementing IPR legislation and processes
 2. Comprehensive technical support needed to implement IPR legislation
 3. Ambiguity regarding the final arbitrator in issues of IPR
 4. Ambiguity regarding the traditional knowledge IPR
87. Which one of these is true with reference to the Commission's attitude towards the Internet and its ability to educate?
1. It supports *British Medical Journal's* endeavour to allow free access to those in their erstwhile colonies
 2. It supports endeavours like the *British Medical Journal's* allowing free access to people in poor countries
 3. It believes that the tech industry should discourage encryption which is a barrier to people accessing information on the net
 4. It is embroiled in arguments with the tech industry because of its advocacy of stopping encryption
88. According to the passage, what is the incentive provided to the inventors by the creation of Intellectual Property Rights?
1. A lot of fame and scope for complete monopoly
 2. Limited monopoly in exchange for disclosure
 3. Limited monopoly in their own country
 4. Mention in the international press and money

PASSAGE IV

Leaning against the balcony on the Janiculum hillside, I allow my eyes to sweep from the masts of the Castel Sant' Angelo to the broken arches of the Colosseum, taking in what has to be one of the most striking panoramas in Christendom. Rome, Roma, Amor—a place whose very etymology is linked to romance—is wearing its age well. Newly scrubbed of cinders and exhaust for the Holy Year, the 2,753-year-old city looks at once timeless and brand new. Unmarred by office towers, Space Needles, or Astrodomes, the Roman sky is scraped only by the tips of Egyptian obelisks, bristling ranks of freestanding Corinthian columns, and the cupolas of baroque churches. The view should inspire sober reflections on the brevity of human life, I suppose, but today, the catacombs and colonnades seem to whisper only one question to me: As you live and walk among us, young man, are you happy?

In other words, I'm ready to fall in love. You see, before coming to Rome, I made the pleasant mistake of watching *Roman Holiday*, that classic story of abandoning day-to-day responsibilities and unexpected infatuation. Director William Wyler's 1953 tale of a princess from an unnamed nation, playing hooky on a good-will tour of Europe, comes close to perfection as a romantic comedy, a movie as charmed in the making as it is charming in the watching. It introduced the world to the 24-year-old Audrey Hepburn, a Brussels-born ballet dancer who would win the best actress Academy Award in her first leading role. During the filming, done entirely on location in a postwar Italy mercifully uncluttered by cars, male lead Gregory Peck—playing a cynical newsman for the fictional American News Service—actually fell in love with a French reporter, Veronique Passani, who would become his second wife.

As a carefree jaunt through an enchanting place, *Roman Holiday* sets out a classic itinerary: From the Forum, where Peck first stumbles upon the groggy princess—still reeling from a sedative administered by her doctor, who wanted to make sure she'd have a good night's sleep before her day of appearances—to a café outside the Pantheon, where she has her first cigarette, to the banks of the Tiber, where they dance arm-in-arm, it's a whirlwind city tour by taxi, foot, and scooter.

And so as I watch the cityscape of travertine marble facades beneath me turning honey-toned in the lowering sun, I realize that Rome won't have to work very hard to seduce me. But I also tell myself there has to be a modern-day Audrey Hepburn out there, idly sipping espresso in one of those piazzas—somebody willing to give up a day to help me with an ephemeral tour of an eternal city.

But before I can seek her out, I need to get my bearings. I'd been prepared for a Rome smudged with exhaust, choked with cars, and overrun by tour buses. But what I find is a highly walkable city, its Bernini fountains and Michelangelo-designed palazzos newly cleansed of centuries of pollution, and, thanks to the initiatives of the mayor, its narrowest streets served by quietly humming electric buses the size of milk vans.

The Centro Storico, the ancient core whose cavernous streets compensate for their gloom by breaking into sun-flooded piazzas, is now a patchwork of pedestrians-only zones. Lurching chains of riverside traffic can still make crossing to the bohemian Trastevere neighborhood or Vatican City a trial, but from footbridges like Ponte Sisto, the shores of the serpentine Tiber, dotted with fishermen's poles and families of ducks, seem oddly bucolic.

I also have the time to make a few simple observations. First: Everybody here—priest, lawyer, ticket taker—seems to own a cell phone and uses it all the time. (They are more reliable, I learn, than the standard phone system.) Second: Italians really do talk with their hands. Unfortunately, they also drive with their cell phones. Which means that, torn as they are between gesticulating and steering, Roman drivers are now the most lethal in Europe. Finally, the citizens of Rome are a real oddity in Europe: They seem to take genuine pleasure in their jobs and lives, and actually appear to enjoy the presence of outsiders.

I spend my first two days roaming the city's streets in a happy daze, eating my first Roman pizza—whose crêpe-thin crust miraculously supports eggplant, sausage, and bitter greens—and drinking espresso unmolested by that barman's scowl that is *de rigueur* in Paris and London.

Rome, I'm also beginning to notice, is full of lithe and mysterious-looking women, many of whom could pass for errant princesses. I audition my first Audrey at a café terrace in the Trastevere neighborhood, striking up a conversation with an elegantly dressed stranger in dark sunglasses who's reading a Paul Auster novel over a cappuccino. Her name is Francesca, and she turns out to be an Italian ballerina who trained with the Bolshoi; what's more, she remembers seeing *Roman Holiday*—or *Vacanze Romane*, as it is known here—as a child, and loving it. When I invite her on a city tour, she not only agrees, but also invites me for drinks that night—and as I arrive, she immediately presents me to her scowling, broad-shouldered beau. The next morning, ensconced in the red velvet banquettes of the Antico Caffè Greco, where we'd agreed to meet, I'm not particularly surprised when she fails to keep the date. Francesca, I pout, has definitely failed the audition. Audrey Hepburn would never have resorted to such an elaborate ruse simply to make a boyfriend jealous.

Ah well, I muse, bucking myself up with every cliché in the book: Rome is the capital of the world, so when all roads lead to Rome (a city, they tell me, that was not built in a day), you might as well do as the Romans do.

I decide to try my luck on the Spanish Steps, that curving staircase that cascades down from the Trinità dei Monti church, home to a permanent population of teenage boys inspecting the girls who are inspecting the lingerie at the Dolce & Gabbana store. Sandwiched between the Keats-Shelley Memorial House and Babington's Tea Rooms, named after the nearby Spanish embassy to the Vatican, and a favorite photo-op for Japanese shoppers, the Steps are about as cosmopolitan a setting as you can find in Rome.

It was here, at the Spanish Steps, that Gregory Peck's character—hiding his identity as a newsman eager for a scoop—urged Audrey Hepburn to eat gelati, and “take a little time for yourself...live dangerously.” Giggling, Hepburn gets into the spirit of the city: “I'd like to do just whatever I like the whole day long....Sit at a sidewalk café, and look in shop windows, walk in the rain—have fun, and maybe some excitement. It doesn't seem much to you, does it?”

Certainly not to me, anyway.

The rain has stopped, Rome is throbbing all around me, and I decide to take a chance, sitting down next to a pretty young woman with wavy black hair in a mauve sweater, who's been absorbed by an Italian translation of *Madame Bovary* for the last half hour. Ten minutes of fast talking later, I have my Audrey.

Her name is Elisabetta—a good name for a monarch's stand-in, I figure—she's from Naples, and when I describe my plan, she sighs: “Ah, *Vacanze Romane!*” in gratifying recognition. “I loved [she says this word in two syllables] this film.” In town for a job interview, Elisabetta has three spare hours ahead of her, and she giggles with a hint of Hepburn's spontaneity when I warn her that my Italian is as sketchy as her English seems to be shaky.

89. According to the passage, what was the reason Francesca failed the Audrey audition?
1. She encouraged the author in order to make her boyfriend jealous which is very unbecoming and unlike Audrey
 2. She had a boyfriend, whereas Audrey Hepburn in *Roman Holiday* was single
 3. She does not keep her date which is unlike how a princess should behave
 4. She seems to be scared of her boyfriend and therefore does not come for the date
90. According to the passage, what makes Roman drivers lethal?
1. They all use cellphones while driving and can be found talking on it
 2. They have a habit of gesticulating while talking
 3. Both (1) and (2)
 4. They do not use hands free and therefore one hand is used in holding the phone
91. Why does the author use the term “bucolic” to qualify the footbridges like Ponte Sisto?
1. To highlight that there is a big difference between what he expected of Rome and what greeted him at arrival
 2. To show that Rome has not been vulgarly industrialized
 3. Both (1) and (2)
 4. He wanted to highlight how the rural aspect of ancient Rome has endured

92. What does the author say about the places that are filmed in Roman holiday?
1. Although they are supposed to be a result of carefree coincidences, the places present the classic face of Rome
 2. They are all enchanting and were shortlisted by the Director out of the places recommended by the Roman civic authorities
 3. Although they are supposed to be a result of carefree coincidences, if one visits Rome one will discover that the itinerary could not have resulted from coincidences
 4. He appreciates all of them and wishes they would cash in on their worldwide popularity
93. Which one of these is not correct with reference to the film Roman Holiday?
1. Gregory Peck has a romance with a French reporter Veronique Passani, played by Audrey Hepburn
 2. The movie is directed by William Wyler and is based in 1953
 3. Gregory Peck's character is a newsman for American News Service
 4. The movie is shot extensively in the city of Rome
94. In this passage the author is essentially :
1. Evoking the timelessness of the movie ' Roman Holiday'.
 2. Invoking 'Amor', the God of Love.
 3. Nostalgic about the movie ' Roman Holiday '.
 4. Overwhelmed by amorous feelings in his quest for an exceptional leading lady.

PASSAGE V

As I approached Jeremy Till's house in London's Caledonian Road one sunny morning last week, it made me smile. Made of straw and concrete and clad in what appears to be hessian, with a funnel on top that betrays its origins as a forge, it looks like nothing you've ever seen before. Yet since last Christmas it has perched here next to a railway line at the end of a row of terraced houses, a stone's throw away from Pentonville prison in north London. A delightful anachronism.

I had come to see Till, professor of architecture at the University of Sheffield, because of his remarks in a recent survey of modern architecture. A judge of this year's Royal Institute of British Architects (Riba) awards, he had moaned that there wasn't enough "weird shit" on the list of regional winners. Till had hit on a key point about British architecture: far from being too radical, as Prince Charles and his acolytes would argue, it is too conservative.

Till is anxious not to be typecast as the "weird shit" man, but I find his approach liberating. He studied architecture first, then philosophy, and he offers a vision of architecture based on ideas rather than structures. It may be significant that when I ask him which he most admires of the buildings created by his hero, the Dutch architect Rem Koolhaas, Till names his book SMLXL instead. A building is as much concept as structure. His other intellectual mentor is the French Marxist philosopher Henri Lefebvre, who argued that architecture and social life were inseparable.

Till dismisses my desire to mythologise architects as naive. "Architecture is not a great profession," he says. "It is not particularly well paid and it is extremely hard to do something good; it's an effort to get anything built.

Architects almost need the myth that we can do wonderful, extraordinary stuff in order to survive. You need to have the glossy man with the shiny buildings to keep on going, to think that maybe one day I will be doing that.” Surely, I counter, producing weird shit demands vision as well as perseverance - rejection of compromise, fearsome commitment, a willingness to fail well.

His central point - and here we can agree - is the rejection of aesthetic judgments about buildings. Buildings only take on meaning when they are filled with people; our perception of a building is in large part determined by how our fellow users fill the space. “Buildings have to take account of dirt, time and people, and architects are frightened of those things,” says Till.

Why are architects so obsessed with models, which always take pride of place in their offices? Why are buildings always photographed empty? Too often, the “user” is seen as an annoyance who gets in the way of the rationality of the structure. But life is messy and buildings have to take account of that. “Architects spend a lot of time refining, polishing, making special, and a lot of the discussion of architecture is about the iconic status of buildings,” says Till. “Looking at this year’s Stirling Prize shortlist, I was very happy that a doctor’s surgery in Hammersmith got on, because it is one of the few examples on the list that isn’t extraordinary, in the sense of being removed from everyday life. Instead, it takes a very ordinary set of conditions and makes them special.”

The Stirling Prize is the architectural equivalent of the Booker, awarded by Riba for the best building of the year. The contenders for this year’s prize, which will be announced next month, are the Eden project in St Austell, the Magna centre in Rotherham, the Lawns (a glass house in Highgate), the National Portrait Gallery extension, Portcullis House and Westminster Underground station, the British embassy in Berlin (it made Prince Philip shudder at the opening, which is a good sign), and that doctor’s surgery. The prize is useful in focusing attention on a profession that gets oddly little scrutiny, but it does bring up several questions. How can a converted house be compared with a £57m biodiversity project? Why hasn’t the Jubilee line in its triumphant entirety been shortlisted? And does what is effectively a beauty contest perpetuate the idea that all that matters are the glorious exceptions? Yes to the last question if the Eden project, the hot favourite, wins; perhaps no if the doctor’s surgery is successful, because it offers an implied criticism of every scruffy converted detached house you’ve ever wheezingly waited in.

In place of aesthetic judgments, Till offers the idea of “space”: how architects and designers allow us to use their structures. The way a building looks is irrelevant. What matters is the way it feels. This, he says, relies on “the way one encounters space”. He admits that this is difficult to evaluate, but says you always know when it happens. “With a great building like the Festival Hall, you can strip away all the 1950s detailing and get a sense of spatial empowerment all the way through that building which is extraordinary. The National Theatre does that too, yet the discussion is always skewed into an aesthetic argument about the way it looks.” In a recent Radio 4 poll, the National Theatre featured on both the “best” and “worst” building lists. Till reckons that was because its fans were judging it spatially, while its foes were looking at it aesthetically.

We should no more judge buildings aesthetically than we should other art forms. One can talk of “beautiful” music, but it is a weak adjective; the music that matters is powerful or moving, appealing to our emotions. A painting may be beautiful but does it tell us anything about ourselves, does it change us? If architecture aspires to be art - and there is considerable dispute about that - beauty is an untrustworthy guide.

These arguments are anathema to many architects, for whom “beauty” is a key criterion. Ian Davidson, chairman of the Riba awards panel, names beauty, usefulness and innovation as the criteria by which he judges good architecture - a modern reading of the Roman architect Vitruvius, who specified “commodity, firmness and delight”. Till, however, not only rejects “beauty” as a good in itself, but has little time for any of Vitruvius’s tests. “They have passed almost unquestioningly down the ages,” he says, “but if you think about them it sounds like a Tory party slogan. It is completely meaningless, the worst type of dumbing down of what architecture represents.”

Davidson says that this year’s Riba shortlist exemplifies a “modernist” tradition - “expressive, made of modern materials, and with something to say about the future”. I find this so vague as to be meaningless, and Jan Kaplicky, a partner in Future Systems whose Lord’s media centre won the Stirling Prize in 1999, agrees. “I hate the word ‘modernism’,” he says. “Modernism sounds like a movement, which it is not. Modern architecture is modern architecture and goes with the time; it will always be modern and goes back as far as Crystal Palace. ‘Modernism’ is much used as a label in newspapers, but is meaningless.”

Till doesn’t object to the label so much as what it represents. “A certain type of very good but very polite late modernism is the dominant culture. My call for ‘weird shit’ was a cry against the orthodoxy of what is accepted and valued: refined, polite, well-detailed architecture. This house is the antithesis of many of those precepts. For example, the sandbag wall is already decaying - it wasn’t built to last.

“Another orthodoxy is that you don’t mix and match, so we [he and his partner Sarah Wiggles-worth] built in straw and steel. We wrote an article called *The Slick and the Hairy* in defence of mixing materials, but the slick and the hairy is not popular.”

The appeal of Till’s thinking is that he starts with people rather than structures, and asks us not to venerate buildings but to occupy them. And, although Davidson and Kaplicky also judge buildings by their ability to please and excite the public, Till goes furthest in rejecting aesthetic considerations and both humanising and politicising architecture.

95. Which one of these is the best example of the dilemma of the architecture to glorify her profession as mentioned by Till?
1. Junior artistes in films enduring through suffering by dreaming of becoming lead actors
 2. Architects indulging in “weird shit” to occupy their creativity
 3. Painters who dabble in advertising to make their art more accessible and glamorous
 4. Music composers shooting expensive music videos to showcase their work
96. While questioning the aesthetic judgment frequently employed by the architects, which instance is not used by the author?
1. Models of buildings being showcased in offices
 2. Photographing buildings when they are empty
 3. Ignoring any concerns about dirt accumulating on the building
 4. None of the above

97. According to the passage, which one of these statements is correct regarding the nominees for the Stirling prize?
1. Eden house project is a glorious exception
 2. The theme this year is akin to a beauty pageant
 3. One of the nominees is a converted hospital
 4. This is one of the many prizes for architects
98. According to the passage, which statement is incorrect with reference Till's suggestion for Evaluation of architecture by using the criterion of space?
1. The way one encounters space is critical
 2. It is an easy method which can be judged instantaneously
 3. It does not derive from the aesthetics of the building
 4. Festival Hall is a building which makes you feel "spatially empowered"
99. According to the passage, who does not support beauty as a way for judging architecture?
1. Ian Davidson 2. Jan Kaplicky 3. Vitruvius 4. Jeremy Till
100. According to the passage which of the following best captures the theory being propounded by Till ?
1. Architecture should be based on ideas rather than structures.
 2. A building is as much concept as structure.
 3. Buildings only take on meaning when they are filled with people.
 4. Buildings should be judged aesthetically like other art forms.