

XAT Verbal & Logical Ability

Sample Paper – 10

Duration: 59 Minutes

Maximum Marks: 26

Instructions

- This paper contains **26** Multiple Choice Questions (Single Correct Answer), modelled on the Verbal & Logical Ability section of **XAT** (Xavier Aptitude Test), conducted by XLRI.
- Each correct answer carries **+1 mark**, with **0.25 marks deducted** for every incorrect answer. (In the actual XAT you may leave up to **8** questions across Part 1 unattempted without penalty; thereafter each blank costs **0.10** marks.)
- The paper has **three reading passages** (including a poem), each followed by four questions, and a set of **fourteen** standalone Verbal & Logical Reasoning questions.
- Answer every question **only** on the basis of the passage or the argument given; do not rely on outside information or opinion of your own.
- Attempt this practice paper in one timed sitting of about **59 minutes**. Use of mobile phones, dictionaries, and electronic gadgets is prohibited.

Passage I

Directions (Q1–Q4): Read the following passage and answer the questions that follow. Base your answers only on the passage.

We like to imagine that history is a record, a faithful ledger of what happened, kept safe from the distortions of memory. But the past does not reach us as a heap of separate facts; it arrives already arranged, already told. Before any event can be remembered, someone must decide where the story begins, which details matter, and which may be quietly dropped. A war remembered as a triumph and the same war remembered as a tragedy may agree on every date and yet feel like accounts of two different worlds. This is not because historians are careless or dishonest. It is because a bare list of



occurrences is not yet history; it becomes history only when it is shaped into a narrative that a mind can hold. The very act of connecting one event to another, of saying that this led to that, imports a judgement about cause and importance that the events themselves do not announce. What we later call a fact is often only a fragment that some earlier story chose to keep.

None of this means that the past is simply invented, or that one account is as good as any other. Evidence still constrains what can honestly be said; a story that ignores the records is not history but fiction. Yet within those limits, the shape we give the past is our own. To remember is always, in part, to compose. The danger is not that we tell stories about what happened, for we cannot do otherwise. The danger is forgetting that we have done so, and mistaking the particular tale we have inherited for the whole and settled truth.

Q1. Which of the following best states the main idea of the passage?

- (A) History is not a neutral record but a shaping of the past into narrative, which we should not mistake for settled truth.
- (B) Historians are usually careless and dishonest in the way they treat the past.
- (C) The past is entirely invented, so no one account of it is any better than another.
- (D) Once the evidence has been gathered, only one true account of any event remains possible.

Q2. It can be inferred that the author regards what we call a “fact” as:

- (A) a self-evident unit of the past that needs no interpretation at all.
- (B) often only a fragment that some earlier story chose to preserve.
- (C) something that historians usually set out to fabricate on purpose.
- (D) wholly irrelevant to the writing of honest and careful history.

Q3. The author’s attitude towards telling stories about the past is best described as:

- (A) alarmed, treating every narrative as merely a polished form of lying.
- (B) dismissive, regarding the whole enterprise of history as worthless.



- (C) accepting, seeing narrative as unavoidable but urging us to stay aware of it.
- (D) nostalgic, wishing history could return to bare and unshaped lists of facts.

Q4. By saying that “to remember is always, in part, to compose,” the author suggests that remembering:

- (A) is a purely mechanical retrieval of facts already stored intact.
- (B) is something that ought to be avoided whenever it is possible.
- (C) is identical to the deliberate writing of outright fiction.
- (D) inevitably involves arranging and shaping the past, not merely retrieving it.

Passage II

Directions (Q5–Q8): Read the following poem and answer the questions that follow. Base your answers only on the poem.

At the Fork

*I reached the place the single road divides,
where one way climbed and one way slipped from view.
No signpost stood to mark the safer sides;
the choice was mine, and mine the not-knowing too.*

*I took the climbing road and let the other be,
yet felt it trail me like a second shade;
the life I did not live walked on with me,
unspent, the quiet cost of every trade.*

*Where either road arrives I cannot tell;
the far end hides past every turn I make.
And yet I learned the choosing is the road,
and what we leave behind, the road we take.*

Q5. Which of the following best captures the central theme of the poem?

- (A) Life is a series of choices whose ends we cannot see, and every path taken means another left behind.



- (B) Roads ought to be clearly signposted so that no traveller is ever left to guess.
- (C) The traveller bitterly regrets the road that he finally decided to take.
- (D) The destination of a journey matters far more than the act of choosing a path.

Q6. The line “the life I did not live walked on with me” most nearly suggests that:

- (A) the traveller literally meets and walks beside another person on the road.
- (B) the path not chosen stays present as a lingering sense of what was given up.
- (C) the traveller has decided to turn back and take the other road after all.
- (D) choices, once they are made, leave no lasting trace on us whatsoever.

Q7. The tone of the poem is best described as:

- (A) reflective and accepting.
- (B) bitter and regretful.
- (C) joyful and triumphant.
- (D) fearful and despairing.

Q8. The closing paradox, that “what we leave behind” is “the road we take,” implies that:

- (A) the roads we reject are, in the end, the only ones that truly matter.
- (B) a wise traveller should refuse to make any choice between paths at all.
- (C) the destination alone is what gives a whole journey its meaning.
- (D) our choices are defined as much by what we give up as by what we pursue.



Passage III

Directions (Q9–Q12): Read the following passage and answer the questions that follow. Base your answers only on the passage.

The engineers who design our screens rarely speak of information any more; they speak of attention, and of how to capture it. A feed of endless posts, a video that plays the moment the last one ends, a red dot that promises news, are not accidents of design. They are the visible edge of systems built, refined, and measured for a single purpose: to hold the eye a little longer than it meant to stay. What is sold in this economy is not the content on the screen but the viewer looking at it.

Once attention becomes the prize, the machine begins to learn us. Every pause, every tap, every second lingered is recorded and fed back, so that the next thing shown is the thing most likely to keep us there. The result is not a mirror of what we want but an amplifier of whatever holds us, which is not always the same thing. What outrages, alarms, or flatters tends to hold us best, and so these are quietly favoured, not out of malice but by the cold logic of the measure.

The deeper cost is not the minutes lost, real though they are. It is that a faculty we once directed ourselves is increasingly directed for us. Attention is how we choose what matters; to hand its steering to a system optimised for engagement is to let something else decide, in small daily increments, what fills our minds. The remedy is not to smash the machines but to see them clearly: to remember that a design built to be hard to leave is not, for that reason, worth staying in.

Q9. The central argument of the passage is that:

- (A) modern screens are designed carelessly, with no clear purpose behind them.
- (B) the content shown on a screen matters more than the viewer's own attention.
- (C) attention has become a resource that machines are built to capture and steer, at a cost to our own direction of it.
- (D) people ought to destroy their devices altogether in order to protect their minds.

Q10. With which of the following would the author most likely agree?

- (A) A feed that is hard to put down is, for that very reason, worth our time.



- (B) These systems show us a faithful mirror of exactly what we truly want.
- (C) Content that outrages or flatters is favoured because it holds attention, not because it is good for us.
- (D) The only real cost of these systems is the minutes that they consume.

Q11. The references to “a red dot that promises news” and “a video that plays the moment the last one ends” are used mainly to:

- (A) praise the remarkable technical ingenuity of modern software.
- (B) give concrete examples of design features built to hold attention.
- (C) show that such features tend to appear only by accident.
- (D) argue that screens ought to display far more information than they do.

Q12. It can be inferred that the machine “amplifies whatever holds us” rather than “mirrors what we want” because:

- (A) users always know exactly what is genuinely good for them.
- (B) the system is deliberately designed to show only dull content.
- (C) what we want and what merely holds us are guaranteed to be identical.
- (D) the system optimises for what keeps us watching, which need not match what we truly want.

Verbal & Logical Reasoning

Directions (Q13–Q26): Answer each of the following questions on its own terms.

Q13. A publisher argues: “Our last three books with one-word titles all became bestsellers. Therefore, giving our next book a one-word title will make it a bestseller too.” The argument assumes that:

- (A) one-word titles are easier for readers to remember than longer ones.
- (B) the next book will be written by the same authors as the last three.



- (C) every bestseller has a shorter title than the books that fail to sell.
- (D) the one-word title, rather than other factors, was what made those books sell.

Q14. A nutritionist claims that a new breakfast cereal improves morning concentration, noting that office workers who ate it scored higher on a mid-morning focus test. Which of the following, if true, would most **strengthen** the claim?

- (A) In a controlled trial, the same workers scored lower on the focus test in weeks when they did not eat the cereal.
- (B) The cereal is made by a well-known and widely trusted food company.
- (C) Many of the workers said that they greatly enjoyed the taste of the cereal.
- (D) The particular focus test used is popular among researchers around the world.

Q15. A hospital concludes that its new hand-washing rule reduced infections, because infection rates fell in the months after the rule began. Which of the following, if true, would most **weaken** the conclusion?

- (A) Hospital staff reported that the new hand-washing rule was easy to follow.
- (B) The rule was introduced in every ward on exactly the same day.
- (C) The hospital also publicly praised its staff for adopting the rule so quickly.
- (D) In the same months, the hospital also replaced its old ventilation system, known to cut airborne infection.

Q16. Arrange the four sentences into a coherent paragraph. (1) Yet the winners of a war are rarely content to let those records speak for themselves. (2) After a great conflict, the first histories are often written from official documents. (3) The past that reaches us, then, is already an argument



as much as a record. (4) They arrange, emphasise, and omit until the documents tell the story they prefer. The correct order is:

- (A) 2-4-1-3
- (B) 1-2-4-3
- (C) 2-1-4-3
- (D) 3-1-4-2

Q17. Complete the paragraph with the most suitable final sentence: “A photograph seems to capture a moment exactly as it was, and for that reason we trust it more than we trust a painting. But the photographer, too, chooses where to point the lens, what to keep in the frame, and what to leave outside it. _____”

- (A) Cameras have become far cheaper than they were a century ago.
- (B) Paintings will always be more beautiful than photographs are.
- (C) What looks like a plain record is, in truth, a series of quiet choices.
- (D) Photographers should always try to include as much as possible in the frame.

Q18. Every device in the recommended tier is optimised for engagement. No device optimised for engagement is free of tracking. Which of the following **must** be true?

- (A) Some devices in the recommended tier are free of tracking.
- (B) No device in the recommended tier is free of tracking.
- (C) Every device that is free of tracking is in the recommended tier.
- (D) All devices optimised for engagement are in the recommended tier.

Q19. Choose the option that best captures the essence of the paragraph: “We praise machines for giving us exactly what we ask for, but the screens we carry do something subtler and more troubling: they learn what keeps us watching and give us that, whether or not it is what we would choose on reflection. The danger is not a machine that disobeys us, but one that obeys a version of us we did not intend to be.”



- (A) The real risk of these systems is not disobedience but that they serve our impulses rather than our considered choices.
- (B) Machines always give us exactly what we consciously and deliberately ask them for.
- (C) The screens we carry are simply obedient tools that have no effect on us at all.
- (D) People should learn to ask machines for far less in order to keep themselves safe.

Q20. A news website found that when it *removed* the autoplay feature that started the next video automatically, the total time users spent on the site *rose*, even though each visit now required more clicks. Which of the following best explains this?

- (A) Freed from being pulled into videos they disliked, users came to trust the site more and returned to it far more often.
- (B) The website quietly deleted most of its videos at the very same time.
- (C) Users who lost the autoplay feature left the site and never came back to it.
- (D) Every video on the website was made noticeably shorter at the same time.

Q21. Fill in the blank with the most appropriate word: “The design was so cleverly built to hold the eye that users found it almost impossible to _____; one more video always began before they could decide to stop.”

- (A) begin
- (B) leave
- (C) enjoy
- (D) describe

Q22. A commentator writes: “Either we let algorithms choose everything we see, or we go back to reading a single printed newspaper. Since no



one wants to give up the internet, we must simply accept whatever the algorithms show us.” The reasoning is flawed because it:

- (A) relies on statistics that were in fact never actually gathered.
- (B) presents only two options when many others are in fact available.
- (C) assumes, without saying so, that printed newspapers no longer exist.
- (D) openly contradicts itself between its first and its second sentence.

Q23. Choose the pair that best expresses a relationship similar to that in **HISTORIAN : CHRONICLE**.

- (A) novelist : story
- (B) reader : novel
- (C) editor : manuscript
- (D) librarian : shelf

Q24. Which sentence, inserted at the start, best fits the paragraph? “_____ The map-maker and the historian both begin with more than they can possibly show, and both must decide what to leave out. Their skill lies not in adding everything, but in choosing what the rest can be trusted to imply.”

- (A) Maps and histories share almost nothing in the way that they are made.
- (B) A good history should record every single fact without any exception.
- (C) We tend to think of leaving things out as a failure, but sometimes it is the whole art.
- (D) Historians, as a rule, have very little interest in the making of maps.

Q25. Which conclusion is best supported by the following? “Every article that reached the front page was flagged as highly engaging. This article was not flagged as highly engaging.”

- (A) This article was the most important one written on that day.



- (B) This article reached the front page but was somehow overlooked by the system.
- (C) No article at all reached the front page on that day.
- (D) This article did not reach the front page.

Q26. Which of the following sentences is grammatically **correct**?

- (A) Neither the editors nor the writer were told about the new policy.
- (B) The number of readers who abandon an article halfway has risen sharply this year.
- (C) Each of the algorithms recommend a different set of videos to the user.
- (D) The data shows that engagement have increased in every single month.



Detailed Solutions**Q1.****Solution**

What is asked: the main idea of the whole passage.

Reasoning: The passage argues that history is not a bare ledger but a narrative shaped by choices about where to begin and what to keep. It warns against mistaking the inherited tale for “the whole and settled truth.” Option A states exactly this balance.

Why the other options are wrong:

- Option B: The passage expressly denies that historians are careless or dishonest.
- Option C: It rejects the idea that the past is simply invented or that any account is as good as another.
- Option D: It says evidence constrains but does not fix a single account; the shape is still ours.

Final Answer: History shapes the past into narrative we must not mistake for settled truth ⇒ **A**

Answer: (A) [Go Back to Q1](#)

Q2.**Solution**

What is asked: an inference about how the author views a “fact.”

Reasoning: The passage says plainly that “what we later call a fact is often only a fragment that some earlier story chose to keep.” So a fact is not a self-standing unit but something a prior narrative preserved. Option B restates this.

Why the other options are wrong:

- Option A: The passage denies that facts are self-evident and free of interpretation.
- Option C: It insists historians are not fabricating; shaping is not fabricating.
- Option D: Facts are central, not irrelevant, to honest history.

Final Answer: A fact is often a fragment an earlier story chose to keep ⇒ **B**

Answer: (B) [Go Back to Q2](#)



Q3.

Solution

What is asked: the author's attitude towards telling stories about the past.

Reasoning: The author says we "cannot do otherwise" than tell stories, so narrative is unavoidable. The only stated danger is forgetting that we have shaped the past, so the plea is for awareness. That stance is accepting but watchful. Option C captures it.

Why the other options are wrong:

- Option A: The author does not call narrative a form of lying.
- Option B: Far from dismissive, the author treats history as necessary.
- Option D: There is no wish to return to bare lists; a bare list "is not yet history."

Final Answer: Accepting narrative as unavoidable while urging awareness ⇒ **C**

Answer: (C) [Go Back to Q3](#)

Q4.

Solution

What is asked: the meaning of "to remember is always, in part, to compose."

Reasoning: "Compose" here means to arrange and give shape, not to retrieve unchanged. The line makes remembering an act of shaping the past. Option D states this.

Why the other options are wrong:

- Option A: "Purely mechanical retrieval" is the opposite of composing.
- Option B: The author never advises against remembering.
- Option C: The passage separates honest history from outright fiction, so composing is not the same as inventing.

Final Answer: Remembering inevitably arranges and shapes the past ⇒ **D**

Answer: (D) [Go Back to Q4](#)



Q5.

Solution

What is asked: the central theme of the poem.

Reasoning: The speaker meets a fork, cannot see where either road ends, chooses one, and carries the sense of the road not taken. The poem is about choice under uncertainty and the cost of what is left behind. Option A captures this.

Why the other options are wrong:

- Option B: The missing signpost is a detail, not the theme; the poem does not ask for signposts.
- Option C: The tone is reflective, not bitter regret.
- Option D: The poem says “the choosing is the road,” valuing the act of choosing over the destination.

Final Answer: Choices whose ends we cannot see, each taken path leaving another behind ⇒ A

Answer: (A) [Go Back to Q5](#)

Q6.

Solution

What is asked: the meaning of “the life I did not live walked on with me.”

Reasoning: The line personifies the unchosen path as something that stays present, “like a second shade.” It expresses the felt cost of what was given up in the choice. Option B states this.

Why the other options are wrong:

- Option A: It is a figure of speech, not a literal companion.
- Option C: The speaker does not turn back; he keeps to the climbing road.
- Option D: The whole point is that the choice does leave a trace.

Final Answer: The unchosen path lingers as a sense of what was given up ⇒ B

Answer: (B) [Go Back to Q6](#)



Q7.

Solution

What is asked: the tone of the poem.

Reasoning: The speaker weighs the choice calmly, names its “quiet cost,” and ends with something learned. The mood is thoughtful and at peace with the trade. So the tone is reflective and accepting.

Why the other options are wrong:

- Option B: There is a quiet cost, but no bitterness or open regret.
- Option C: The poem is measured, not joyful or triumphant.
- Option D: Uncertainty is acknowledged without fear or despair.

Final Answer: Reflective and accepting ⇒

Answer: (A) [Go Back to Q7](#)

Q8.

Solution

What is asked: the meaning of the closing paradox, “what we leave behind, the road we take.”

Reasoning: Every path chosen is also a path refused, so the shape of a life is set by both. The paradox says that what we give up is as much a part of the journey as what we pursue. Option D states this.

Why the other options are wrong:

- Option A: The rejected roads are not made the “only” ones that matter; both count.
- Option B: The poem does not counsel refusing to choose; the speaker does choose.
- Option C: It values the choosing over the destination, so the destination is not the sole meaning.

Final Answer: Choices are defined as much by what we give up as by what we pursue ⇒

Answer: (D) [Go Back to Q8](#)



Q9.

Solution

What is asked: the central argument of the passage.

Reasoning: The passage says screens are built to capture attention, that the machine then steers it, and that the deeper cost is losing our own direction of a faculty we once guided. Option C ties capture, steering, and cost together, as the passage does.

Why the other options are wrong:

- Option A: The designs are called deliberate, not careless or purposeless.
- Option B: The passage says the viewer's attention, not the content, is what is sold.
- Option D: It explicitly rejects smashing the machines as the remedy.

Final Answer: Attention is a resource machines capture and steer, at a cost to our own direction of it ⇒

Answer: (C) [Go Back to Q9](#)

Q10.

Solution

What is asked: the statement the author would most likely agree with.

Reasoning: The passage says what outrages or flatters “tends to hold us best” and is “quietly favoured” by the logic of the measure, not because it serves us. Option C restates this directly.

Why the other options are wrong:

- Option A: The passage's last line denies that being hard to leave makes something worth staying in.
- Option B: It says the machine is an amplifier, “not a mirror of what we want.”
- Option D: It calls the lost minutes real but names a “deeper cost” beyond them.

Final Answer: Outrage and flattery are favoured for holding attention, not for being good for us ⇒

Answer: (C) [Go Back to Q10](#)



Q11.

Solution

What is asked: the purpose of the red-dot and autoplay examples.

Reasoning: They appear right after “not accidents of design” and just before “built...to hold the eye.” They are concrete instances of features engineered to capture attention. Option B states this.

Why the other options are wrong:

- Option A: The passage is critical, not admiring of the ingenuity.
- Option C: It says the very opposite: these are not accidents.
- Option D: The point is about holding attention, not about showing more information.

Final Answer: Concrete examples of features built to hold attention ⇒ **B**

Answer: (B) [Go Back to Q11](#)

Q12.

Solution

What is asked: why the machine amplifies what holds us rather than mirrors what we want.

Reasoning: The system feeds back on whatever keeps us watching and shows more of it. Since what holds us “is not always the same thing” as what we want, optimising for engagement need not match our real wishes. Option D states this.

Why the other options are wrong:

- Option A: The passage does not assume users always know what is good for them.
- Option B: It is optimised to hold us, which favours the engaging, not the dull.
- Option C: The passage says holding and wanting are “not always the same,” the opposite of guaranteed identity.

Final Answer: It optimises for what keeps us watching, which need not match what we truly want ⇒ **D**

Answer: (D) [Go Back to Q12](#)



Q13.

Solution

What is asked: the assumption behind predicting a bestseller from a one-word title.

Reasoning: The publisher saw three one-word-titled books sell and credits the title. The prediction works only if the title, not other factors like author or subject, caused those sales. Option D names this needed assumption.

Why the other options are wrong:

- Option A: Memorability is one possible mechanism, but the argument does not need it.
- Option B: The argument makes no claim about who writes the next book.
- Option C: The claim is not that all bestsellers have short titles.

Final Answer: The title itself, not other factors, drove those sales $\Rightarrow$ D

Answer: (D) [Go Back to Q13](#)

Q14.

Solution

What is asked: the option that most strengthens the “cereal improves focus” claim.

Reasoning: The worry is that the high scores had some other cause. Option A compares the same workers with and without the cereal and finds lower scores without it, isolating the cereal as the cause. That directly supports the claim.

Why the other options are wrong:

- Option B: The maker’s reputation says nothing about the effect on focus.
- Option C: Enjoying the taste is unrelated to concentration.
- Option D: The test’s popularity does not show the cereal caused higher scores.

Final Answer: The same workers scored lower without the cereal $\Rightarrow$ A

Answer: (A) [Go Back to Q14](#)



Q15.

Solution

What is asked: the option that most weakens the “hand-washing rule cut infections” conclusion.

Reasoning: The hospital credits the rule for the fall in infections. Option D supplies a rival cause acting at the same time: a new ventilation system known to cut airborne infection. That undercuts the claim that the hand-washing rule was responsible.

Why the other options are wrong:

- Option A: Ease of following the rule does not challenge the cause.
- Option B: A simultaneous rollout does not weaken the claim.
- Option C: Praising the staff, if anything, supports the rule’s use.

Final Answer: A new ventilation system is a rival cause of the fall ⇒ **D**

Answer: (D) [Go Back to Q15](#)

Q16.

Solution

What is asked: the correct order of the four sentences.

Reasoning: Sentence 2 opens the theme (first histories written from official documents). Sentence 1 turns it with “Yet” (winners are not content to let records speak). Sentence 4 elaborates (they arrange, emphasise, omit). Sentence 3 draws the conclusion (the past is already an argument). Order: 2-1-4-3.

Why the other options are wrong:

- Option A: Putting 4 before 1 leaves “They” without the “winners” it refers to.
- Option B: Starting with 1 leaves “Yet” with nothing to contrast.
- Option D: Starting with the conclusion (3) is illogical.

Final Answer: 2-1-4-3 ⇒ **C**

Answer: (C) [Go Back to Q16](#)



Q17.

Solution

What is asked: the best final sentence for the photograph paragraph.

Reasoning: The paragraph shows that even a photograph involves choices of lens, frame, and exclusion. The fitting close generalises this: an apparent plain record is really a set of quiet choices. Option C does exactly that.

Why the other options are wrong:

- Option A: The price of cameras is off-topic.
- Option B: Ranking beauty ignores the point about selection.
- Option D: Including as much as possible contradicts the idea of framing and leaving out.

Final Answer: A plain record is in truth a series of quiet choices $\Rightarrow$ **C**

Answer: (C) [Go Back to Q17](#)

Q18.

Solution

What is asked: what must be true from the two statements.

Reasoning: Every recommended-tier device is optimised for engagement; no engagement-optimised device is free of tracking. Chaining these, no recommended-tier device is free of tracking. Option B is the valid conclusion.

Why the other options are wrong:

- Option A: This directly contradicts the chain.
- Option C: The statements do not put every tracking-free device in the recommended tier.
- Option D: Engagement-optimised devices need not all be in the recommended tier.

Final Answer: No recommended-tier device is free of tracking $\Rightarrow$ **B**

Answer: (B) [Go Back to Q18](#)



Q19.

Solution

What is asked: the best one-line summary of the paragraph.

Reasoning: The paragraph says the real danger is not a disobedient machine but one that serves our impulses over our considered choices. Option A states precisely this.

Why the other options are wrong:

- Option B: The paragraph says the machine serves a version of us we did not intend, not exactly what we consciously ask.
- Option C: It argues these screens do affect us, not that they are inert.
- Option D: Asking for less is not the paragraph's point; the danger is the kind of obedience.

Final Answer: The risk is that they serve our impulses, not our considered choices
⇒

Answer: (A) [Go Back to Q19](#)

Q20.

Solution

What is asked: the explanation of the more-time-despite-more-clicks paradox.

Reasoning: Total time rose even though each visit took more effort, so the gain must come from more or longer visits overall. Option A supplies it: without being pulled into disliked videos, users trusted the site and returned far more often. More visits raise total time.

Why the other options are wrong:

- Option A stands; the others fail:
- Option B: Deleting most videos would tend to cut, not raise, total time.
- Option C: If users left and never returned, total time would fall.
- Option D: Shorter videos would, if anything, reduce time spent.

Final Answer: Users trusted the site more and returned more often ⇒

Answer: (A) [Go Back to Q20](#)



Q21.

Solution

What is asked: the word that fits the blank.

Reasoning: The design holds the eye, and “one more video always began before they could decide to stop.” Being unable to stop means being unable to leave. “Impossible to leave” fits. Option B is correct.

Why the other options are wrong:

- Option A: “Impossible to begin” reverses the sense; they are already watching.
- Option C: “Enjoy” does not follow from being unable to stop.
- Option D: “Describe” has nothing to do with the pull of the design.

Final Answer: leave $\Rightarrow$ **B**

Answer: (B) [Go Back to Q21](#)

Q22.

Solution

What is asked: the flaw in the algorithms-or-newspaper argument.

Reasoning: The commentator offers only two extremes, total algorithmic control or a single printed newspaper, and forces acceptance of the first. In reality many middle options exist, so this is a false dilemma. Option B names it.

Why the other options are wrong:

- Option A: The argument cites no statistics at all.
- Option C: It does not assume newspapers have ceased to exist; it treats one as an option.
- Option D: There is no self-contradiction between the sentences.

Final Answer: It presents only two options when many others exist $\Rightarrow$ **B**

Answer: (B) [Go Back to Q22](#)



Q23.

Solution

What is asked: the pair matching HISTORIAN : CHRONICLE.

Reasoning: A historian is the maker of a chronicle, the person who creates that written work. A novelist is the maker of a story, the same maker-to-creation relation. Option A matches.

Why the other options are wrong:

- Option B: A reader receives a novel but does not create it.
- Option C: An editor refines a manuscript rather than originating it.
- Option D: A librarian organises shelves and does not create them.

Final Answer: novelist : story $\Rightarrow$ A

Answer: (A) [Go Back to Q23](#)

Q24.

Solution

What is asked: the best opening sentence for the map-maker and historian paragraph.

Reasoning: The paragraph argues that both begin with more than they can show and that their skill is in choosing what to leave out. A good opener reframes leaving out as an art rather than a failure. Option C sets this up and leads naturally into the sentences that follow.

Why the other options are wrong:

- Option A: “Share almost nothing” contradicts the paragraph, which pairs them.
- Option B: Recording every fact is the very approach the paragraph rejects.
- Option D: Historians’ interest in maps is off-topic.

Final Answer: Leaving things out can be the whole art $\Rightarrow$ C

Answer: (C) [Go Back to Q24](#)



Q25.

Solution

What is asked: the conclusion supported by the two statements.

Reasoning: “Every front-page article was flagged as highly engaging” means: not flagged implies did not reach the front page (the contrapositive). This article was not flagged, so it did not reach the front page. Option D is the valid conclusion.

Why the other options are wrong:

- Option A: Importance is not addressed by the statements.
- Option B: A front-page article would have been flagged, so this cannot hold.
- Option C: Nothing rules out other articles reaching the front page.

Final Answer: This article did not reach the front page $\Rightarrow$ **D**

Answer: (D) [Go Back to Q25](#)

Q26.

Solution

What is asked: the grammatically correct sentence.

Reasoning: In option B, “The number of...” takes a singular verb, so “has risen” is correct, and “readers who abandon” correctly uses a plural verb for the plural “readers.” That sentence is sound.

Why the other options are wrong:

- Option A: With “neither...nor,” the verb agrees with the nearer subject “writer,” so it should be “was,” not “were.”
- Option C: “Each” is singular and needs “recommends,” not “recommend.”
- Option D: “Engagement” is singular here, so it should be “has increased,” not “have.”

Final Answer: The number of readers...has risen sharply... $\Rightarrow$ **B**

Answer: (B) [Go Back to Q26](#)



Answer Key

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	A	2	B	3	C	4	D	5	A
6	B	7	A	8	D	9	C	10	C
11	B	12	D	13	D	14	A	15	D
16	C	17	C	18	B	19	A	20	A
21	B	22	B	23	A	24	C	25	D
26	B								

