

XAT Verbal & Logical Ability

Sample Paper – 8

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 speak of music as though it were made of sound alone, as if a melody were nothing more than a string of notes pressed close together. Yet any musician will tell you that the silences matter as much as the sounds. The rest between two phrases, the held breath before a return, the pause that lets a chord fade to nothing, these are not empty gaps to be hurried through but part of the music itself. Take them away, run every note into the next, and the melody collapses into noise.

Silence gives music its shape. A phrase means something because it is bounded by quiet



on either side; a rhythm exists at all only because sound and silence take their turns. The listener who cannot bear a pause, who fills every gap with chatter or reaches to skip ahead, has not yet learned to hear. For it is in the pause that the ear catches up with the note just played, that feeling gathers, that the next sound is prepared for and made to matter. Remove the interval and you remove the meaning.

The same is true well beyond music. A sentence needs its pauses; a conversation needs its intervals of quiet; a life crowded with unbroken activity leaves no room for what has happened to settle into sense. We treat silence as a lack, a thing to be filled at once, when it may in fact be the very ground against which everything else stands out. To value only the sound is to miss half of what the music is. The pause is not the absence of music but one of the instruments by which music is made.

- Q1.** Which of the following best states the main idea of the passage?
- (A) Music is made only of sounds arranged in a pleasing and orderly sequence.
 - (B) Silence is not mere absence but an essential part of what gives music its meaning.
 - (C) Musicians ought to play as few notes as they possibly can.
 - (D) Conversation matters a great deal more than music ever could.
- Q2.** It can be inferred that the author regards a listener who fills every pause with chatter or skips ahead as:
- (A) a person of unusually refined and demanding musical taste.
 - (B) someone who has not yet learned to truly listen.
 - (C) the ideal audience for most modern music.
 - (D) a listener who values silence far too highly.
- Q3.** The author's attitude towards silence is best described as:
- (A) dismissive, treating it as an awkward gap to be tidied away.
 - (B) indifferent, treating it as neither helpful nor harmful.
 - (C) anxious, treating it as something to be feared and avoided.
 - (D) appreciative, treating it as quietly essential.



- Q4.** By calling silence “the very ground against which everything else stands out,” the author suggests that silence:
- (A) competes with the music for the listener’s limited attention.
 - (B) should replace sound wherever this is at all possible.
 - (C) is the background that lets sounds be noticed and gain their meaning.
 - (D) is in itself more beautiful than any sound could ever be.

Passage II

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

What the Seed Knew

*They dropped me in the dark and closed the ground,
and for a while I thought that I had died.*

*No sun came down, no bright, answering sound,
only the patient, pressing dark, and I inside.*

*But something in me did not ask for light;
it asked for time, and time was all around.*

*I sent a thread of root into the night
and learned to trust the work I never found.*

*And when at last I split the husk and grew,
and lifted a green wonder to the air,*

*I understood at once what darkness knew:
that going down had been my climbing there.*

- Q5.** Which of the following best captures the central theme of the poem?
- (A) Seeds are biologically fragile and only rarely manage to survive.
 - (B) Sunlight is the single thing that a growing plant truly needs.
 - (C) Real growth begins with patient, unseen work done in the dark.
 - (D) The natural world is wholly indifferent to effort and to struggle.
- Q6.** The line “and learned to trust the work I never found” most nearly suggests that the seed:



- (A) came to rely on progress it could not yet see.
- (B) gave up all effort and simply waited to be rescued.
- (C) discovered that its roots were of no use at all.
- (D) refused to grow until it was finally given light.

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

- (A) despairing and bitter.
- (B) patient and quietly hopeful.
- (C) angry and defiant.
- (D) mocking and playful.

Q8. The paradox in the final line, that “going down had been my climbing there,” implies that:

- (A) the seed comes to regret ever having grown at all.
- (B) plants cannot in fact grow upward under natural conditions.
- (C) staying buried forever would have been the wisest course.
- (D) the hidden, downward effort was what made the visible growth possible.

Passage III

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

Every map is, in a sense, a lie, and a good map is a useful one. To be of any use at all, a map must be smaller than the territory it describes, and so it must leave things out. A map that faithfully recorded every stone and every puddle would be as large and as unwieldy as the land itself, and it would tell the traveller nothing. What makes a map worth carrying is precisely its omissions: it keeps the roads and drops the pebbles, and in doing so it lets us see.

The same holds for the models by which science and everyday thought make sense of the world. A model, like a map, is a deliberate simplification. It fixes attention on a few features taken to matter and quietly ignores the countless others that, for the purpose at hand, do not. An economist’s model of a market, a physicist’s frictionless plane, a doctor’s picture of the average patient: none of these is the thing itself, and none of



them pretends to be. Their power lies exactly in what they choose to leave out. The danger comes when we forget that a model is only a map and mistake it for the territory. A simplification that serves us well in one setting may mislead us badly in another, because the very features it discarded turn out, elsewhere, to be the ones that count. The frictionless plane is silent about the screech of a real brake; the average patient does not actually exist. To use a model wisely, then, is to remember its edges, to keep in mind not only what it shows but also what, by design, it has left in the dark. Every model is a way of seeing, and therefore also a way of not seeing.

- Q9.** The central argument of the passage is that:
- (A) maps are useless because they always distort the truth of the land.
 - (B) scientific models are far more reliable than everyday thinking.
 - (C) every model is a useful simplification whose omissions are both its strength and its risk.
 - (D) the best model is one that manages to leave nothing at all out.
- Q10.** With which of the following would the author most likely agree?
- (A) A model that serves well in one setting may mislead in another because of what it leaves out.
 - (B) A good model should aim to include every last detail of what it describes.
 - (C) Once a model is shown to be useful, it can safely be trusted in any situation.
 - (D) Simplification is the chief weakness of scientific thinking and should be avoided.
- Q11.** The examples of the frictionless plane and the average patient are used mainly to:
- (A) illustrate that useful models work precisely by deliberately leaving things out.
 - (B) show that physics is a more exact discipline than medicine.
 - (C) prove that scientific models are, in the end, usually wrong.



(D) argue that averages should never be used in medicine at all.

Q12. It can be inferred that a model which works in one setting may mislead in another because:

- (A) every model is deliberately designed to deceive the person using it.
- (B) the very features it left out may be the ones that matter in the new setting.
- (C) models can only ever be used once before they stop working.
- (D) simpler models are always less accurate than complex ones.

Verbal & Logical Reasoning

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

Q13. A publisher notes: “Our last three books with red covers all sold well. Therefore, giving our next book a red cover will make it sell well too.” The argument assumes that:

- (A) red is objectively the most attractive of all possible cover colours.
- (B) the cover colour, rather than some other factor, was what drove the strong sales.
- (C) the next book will be written by the same author as the last three.
- (D) no other publisher currently uses red covers on any of its books.

Q14. A gym claims its new fitness programme causes weight loss, pointing out that members who joined the programme lost weight over three months. Which of the following, if true, would most **strengthen** the claim?

- (A) The members who joined the programme were highly motivated to begin with.
- (B) The programme has since been featured in several popular health magazines.
- (C) A comparable group of members who did not join the programme lost no weight over the same three months.



(D) Some members reported that they found the programme's sessions enjoyable.

Q15. A town credits its new streetlights for a fall in night-time road accidents, since accidents dropped after the lights were installed. Which of the following, if true, would most **weaken** the conclusion?

(A) The new streetlights turned out to be more expensive than the old ones.

(B) Residents reported that they now felt much safer walking at night.

(C) The lights were installed on every major road on the same day.

(D) Over the same period the town also sharply lowered the night-time speed limit on those roads.

Q16. Arrange the four sentences into a coherent paragraph. (1) But as cars multiplied, the street was slowly handed over to them. (2) For most of history, the street belonged to people on foot. (3) Only now are a few cities trying, slowly, to win the street back. (4) Pavements narrowed, crossings vanished, and the walker became a kind of trespasser. The correct order is:

(A) 2-1-4-3

(B) 2-4-1-3

(C) 1-2-4-3

(D) 3-1-4-2

Q17. Complete the paragraph with the most suitable final sentence: "A translator can never carry every shade of a poem across into another tongue; something is always lost in the crossing. Yet to refuse to translate at all, for fear of that loss, would be to lock the poem away from everyone who cannot read its first language. _____"

(A) A flawed translation that is actually read is worth more than a perfect one that is never made.



- (B) Most translators today work far more quickly than they once did.
- (C) Poetry is, in any case, the least important of all the forms of writing.
- (D) Readers ought simply to learn every language for themselves.

Q18. Every member of the choir can read music. Anyone who can read music has had some formal musical training. Which of the following **must** be true?

- (A) Everyone who has had formal musical training is a member of the choir.
- (B) Some members of the choir cannot read music.
- (C) Only members of the choir are able to read music.
- (D) Every member of the choir has had some formal musical training.

Q19. Choose the option that best captures the essence of the paragraph: “We often praise the person who works without ever resting, as though tiredness were a badge of virtue. But a mind worn thin by constant labour makes worse decisions, not better ones. Rest is not the enemy of good work; it is one of its conditions.”

- (A) People who never rest are always the most productive workers of all.
- (B) Rest is not opposed to good work but is one of its necessary conditions.
- (C) Tiredness has no real effect on the quality of a person’s decisions.
- (D) Good work depends mainly on the sheer number of hours one puts in.

Q20. A café *raised* the price of its coffee, and although it now sold *fewer* cups, its total profit from coffee *rose*. Which of the following best explains this?

- (A) The café quietly stopped selling coffee altogether after the change.
- (B) Every single customer who bought coffee also bought a pastry.
- (C) The higher price earned enough extra on each cup to more than offset the fewer cups sold.



(D) The café lowered the price of all its other drinks at the same time.

Q21. Fill in the blank with the most appropriate word: “The evidence against the theory had grown so overwhelming that its few remaining supporters could no longer _____ it with any credibility; the case was effectively closed.”

(A) abandon

(B) question

(C) ignore

(D) defend

Q22. A blogger writes: “The most successful entrepreneurs all wake up before dawn. So if you want to be successful, you should wake up before dawn.” The reasoning is flawed because it:

(A) treats a habit that merely accompanies success as though it were its cause.

(B) relies on a survey that was in fact never actually carried out.

(C) assumes, without saying so, that waking early is difficult for everyone.

(D) openly contradicts itself between its first and its second sentence.

Q23. Choose the pair that best expresses a relationship similar to that in **ARCHITECT : BUILDING**.

(A) author : novel

(B) tenant : apartment

(C) visitor : museum

(D) inspector : bridge

Q24. Which sentence, inserted at the start, best fits the paragraph? “_____ The best teachers, like the best guides, do not carry you to the summit; they teach you to read the mountain for yourself. Their aim is not your dependence but your freedom.”



- (A) Teaching is a profession that has changed very little over the centuries.
- (B) We often judge a teacher by how much is told, but the truer measure is how little the student comes to need telling.
- (C) Most students, in the end, forget almost everything they are ever taught.
- (D) Mountains are dangerous places and should be climbed only with a guide.

Q25. Which conclusion is best supported by the following? “Every book in this shop is either fiction or history. The book Ravi bought here is not fiction.”

- (A) Ravi generally prefers history to fiction.
- (B) The shop sells more history books than fiction.
- (C) The book Ravi bought is a history book.
- (D) Ravi did not, in fact, buy his book at this shop.

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

- (A) Neither of the two answers are correct.
- (B) The number of applicants have risen sharply this year.
- (C) She is one of those managers who never admits a mistake.
- (D) Ravi, along with his two brothers, was invited to the ceremony.



Detailed Solutions

Q1.

Solution

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

Reasoning: The passage argues that the silences in music are not empty gaps but part of the music, giving it shape and meaning. It then extends the point to sentences, conversation, and life. Option B states exactly this balance.

Why the other options are wrong:

- Option A: The passage denies that music is only sound; it insists on the silences.
- Option C: It never advises playing as few notes as possible.
- Option D: The comparison to conversation illustrates the point; it does not rank conversation above music.

Final Answer: Silence is an essential part of what gives music meaning ⇒ **B**

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

Q2.

Solution

What is asked: an inference about how the author views the listener who fills every pause.

Reasoning: The passage says such a listener “has not yet learned to hear,” because the meaning is caught in the pause. So the author sees this listener as one who has not yet learned to truly listen. Option B restates this.

Why the other options are wrong:

- Option A: The passage treats this habit as a failing, not refined taste.
- Option C: It is the opposite of an ideal audience.
- Option D: Such a listener undervalues silence, not the reverse.

Final Answer: Someone who has not yet learned to truly listen ⇒ **B**

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



Q3.

Solution

What is asked: the author's attitude towards silence.

Reasoning: The author calls silence the “ground against which everything else stands out” and “one of the instruments” of music, language of quiet value. The stance is warm and valuing, not fearful or cold. So it is appreciative.

Why the other options are wrong:

- Option A: Far from dismissive, the author defends silence.
- Option B: The author is clearly not indifferent; a whole case is made.
- Option C: There is no fear or anxiety in the calm, reflective tone.

Final Answer: Appreciative, treating silence as quietly essential ⇒ D

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

Q4.

Solution

What is asked: the meaning of silence as “the very ground against which everything else stands out.”

Reasoning: A “ground” is a background that makes a figure visible. So silence is the background that lets sounds be noticed and gain their meaning. Option C states this.

Why the other options are wrong:

- Option A: Silence supports the sounds; it does not compete with them.
- Option B: The passage does not urge replacing sound with silence.
- Option D: The point is meaning, not that silence is more beautiful than sound.

Final Answer: Silence is the background that lets sounds gain meaning ⇒ C

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



Q5.

Solution

What is asked: the central theme of the poem.

Reasoning: The seed is buried, waits patiently in the dark, trusts unseen work, and only later grows into a tree. The lesson is that real growth begins with patient, hidden effort. Option C captures this.

Why the other options are wrong:

- Option A: The poem is not about fragility or the odds of survival.
- Option B: It says the seed did *not* ask for light; sunlight is not the point.
- Option D: The poem finds meaning in effort, so nature is not “indifferent.”

Final Answer: Real growth begins with patient, unseen work in the dark ⇒

[Go Back to Q5](#)

Q6.

Solution

What is asked: the meaning of “learned to trust the work I never found.”

Reasoning: The seed cannot see its own rooting, yet it relies on that hidden progress. So it came to rely on progress it could not yet see. Option A states this.

Why the other options are wrong:

- Option B: The seed actively sends out a root; it does not give up.
- Option C: The line trusts the root’s work; it does not call it useless.
- Option D: The seed grows in the dark; it does not wait for light.

Final Answer: It came to rely on progress it could not yet see ⇒

[Go Back to Q6](#)

Q7.

Solution

What is asked: the tone of the poem.

Reasoning: The seed endures the dark with patience and ends in quiet wonder at its own growth. The mood is calm, trusting, and hopeful. So the tone is patient and quietly hopeful.



Why the other options are wrong:

- Option A: There is no despair or bitterness; the poem ends in growth.
- Option C: The voice is not angry or defiant but accepting.
- Option D: Nothing in it mocks; it is sincere.

Final Answer: Patient and quietly hopeful ⇒

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

Q8.

Solution

What is asked: the meaning of the closing paradox, “going down had been my climbing there.”

Reasoning: The downward rooting in the dark is what later allowed the upward growth. So the hidden, downward effort was what made the visible growth possible. Option D states this.

Why the other options are wrong:

- Option A: The seed does not regret growing; it ends in wonder.
- Option B: The line is figurative, not a claim about botany.
- Option C: The poem celebrates the eventual growth, not staying buried.

Final Answer: The hidden, downward effort made the visible growth possible ⇒

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

Q9.

Solution

What is asked: the central argument of the passage.

Reasoning: The passage argues that a map, and any model, is useful precisely because it leaves things out, but this same selectivity can mislead when the omitted features matter. So every model is a useful simplification whose omissions are both its strength and its risk. Option C states this.

Why the other options are wrong:

- Option A: The passage calls a good map useful, not useless.



- Option B: It draws no ranking of science above everyday thought; both simplify.
- Option D: It says a map that left nothing out would be useless, the opposite of D.

Final Answer: Every model's omissions are both its strength and its risk ⇒

[Go Back to Q9](#)

Q10.

Solution

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

Reasoning: The passage says a simplification that serves well in one setting “may mislead us badly in another” because the discarded features turn out to count. So a model good in one setting may mislead in another because of what it leaves out. Option A follows directly.

Why the other options are wrong:

- Option B: The passage says a model that left nothing out would be useless.
- Option C: It warns against trusting a model in any setting.
- Option D: It praises simplification as the source of a model's power, not a weakness to avoid.

Final Answer: A model good in one setting may mislead in another ⇒

[Go Back to Q10](#)

Q11.

Solution

What is asked: the purpose of the frictionless-plane and average-patient examples.

Reasoning: They appear right after the claim that a model's power lies in what it leaves out. They are instances of useful models that deliberately omit real features. So they illustrate that point. Option A is correct.

Why the other options are wrong:

- Option B: The passage does not compare the exactness of physics and medicine.



- Option C: It calls these models useful, not usually wrong.
- Option D: It does not condemn the use of averages.

Final Answer: They show useful models work by leaving things out ⇒

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

Q12.

Solution

What is asked: why a model good in one setting may mislead in another.

Reasoning: The passage states that the features a model discarded “turn out, elsewhere, to be the ones that count.” So it misleads when the left-out features matter in the new setting. Option B captures this.

Why the other options are wrong:

- Option A: The passage never says models are designed to deceive.
- Option C: It does not claim a model works only once.
- Option D: It does not say simpler always means less accurate.

Final Answer: The left-out features may be the ones that matter there ⇒

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

Q13.

Solution

What is asked: the assumption behind predicting sales from the red cover.

Reasoning: The publisher saw red-covered books sell well and concludes a red cover will sell the next one. That step works only if the cover colour, not some other factor (author, topic, timing), caused the sales. Option B states this needed assumption.

Why the other options are wrong:

- Option A: The argument needs only that red helped, not that it is the most attractive colour.
- Option C: Same authorship is not required for the inference.
- Option D: What other publishers do is irrelevant.

Final Answer: The cover colour, not another factor, drove the sales ⇒



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

Q14.

Solution

What is asked: the option that most strengthens the “programme causes weight loss” claim.

Reasoning: The worry is that the members would have lost weight anyway. Option C removes that worry with a comparison group who did not join and lost no weight. That supports the causal claim.

Why the other options are wrong:

- Option A: Prior motivation offers a rival cause, if anything weakening the claim.
- Option B: Magazine coverage does not show the programme works.
- Option D: Enjoyment does not establish weight loss.

Final Answer: A comparison group who did not join lost no weight ⇒ **C**

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

Q15.

Solution

What is asked: the option that most weakens the “streetlights cut accidents” conclusion.

Reasoning: The town credits the lights for the fall in accidents. Option D supplies a rival cause: a lower night-time speed limit over the same period, which would cut accidents on its own. That undercuts the claim that the lights did it.

Why the other options are wrong:

- Option A: The cost of the lights says nothing about accidents.
- Option B: Feeling safer is not the same as fewer accidents caused by the lights.
- Option C: A simultaneous rollout does not challenge the cause.

Final Answer: A lower speed limit is a rival cause ⇒ **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 (the street once belonged to people on foot). Sentence 1 turns it with “But as cars multiplied” (the street was handed to cars). Sentence 4 elaborates (pavements narrowed, the walker became a trespasser). Sentence 3 gives the present (cities now trying to win the street back). Order: 2-1-4-3.

Why the other options are wrong:

- Option B: Placing 4 before 1 breaks the “But as cars multiplied” turn.
- Option C: Starting with 1 leaves “But” with nothing to contrast.
- Option D: Starting with the present recovery (3) is illogical.

Final Answer: 2-1-4-3 ⇒

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

Q17.

Solution

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

Reasoning: The paragraph weighs the loss in translation against the greater loss of not translating at all. A fitting close resolves this in favour of translating despite imperfection. Option A does exactly that.

Why the other options are wrong:

- Option B: The speed of translators is off-topic.
- Option C: Belittling poetry contradicts the paragraph’s respect for it.
- Option D: Telling readers to learn every language ignores the whole point of translating.

Final Answer: A flawed translation read beats a perfect one never made ⇒

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



Q18.

Solution

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

Reasoning: Every choir member can read music; anyone who can read music has had formal training. Chaining these, every choir member has had some formal training. Option D is the valid conclusion.

Why the other options are wrong:

- Option A: The statements do not put all the trained people in the choir.
- Option B: This contradicts the premise that every member can read music.
- Option C: Nothing restricts music-reading to choir members.

Final Answer: Every choir member has had some formal training \Rightarrow **D**

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

Q19.

Solution

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

Reasoning: The paragraph says constant labour worsens decisions and that rest is a condition of good work, not its enemy. Option B states precisely this.

Why the other options are wrong:

- Option A: This is the mistaken view the paragraph corrects.
- Option C: The paragraph says tiredness worsens decisions, the opposite of C.
- Option D: It denies that good work is mainly about hours logged.

Final Answer: Rest is one of the necessary conditions of good work \Rightarrow **B**

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



Q20.

Solution

What is asked: the explanation of the higher-price-yet-higher-profit paradox.

Reasoning: Fewer cups but higher total profit means the extra earned per cup outweighed the drop in volume. Option C supplies exactly this. So total profit rose despite fewer sales.

Why the other options are wrong:

- Option A: Dropping coffee would not explain profit from selling it at a higher price.
- Option B: Pastry sales are a separate line and are not stated to have risen.
- Option C is correct; see reasoning.
- Option D: Cutting other drink prices would tend to lower, not raise, coffee profit.

Final Answer: Extra earned per cup outweighed the fewer cups sold ⇒

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

Q21.

Solution

What is asked: the word that fits the blank.

Reasoning: With overwhelming evidence against the theory, its supporters can no longer credibly *defend* it. “Defend” fits: to argue in its favour. Option D is correct.

Why the other options are wrong:

- Option A: They would be moved to abandon it, not unable to abandon it.
- Option B: “Question” the theory is what the evidence invites, not what they can no longer do.
- Option C: “Ignore” does not fit “with any credibility.”

Final Answer: defend ⇒

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



Q22.

Solution

What is asked: the flaw in the wake-before-dawn argument.

Reasoning: Successful people happen to wake early, and the blogger leaps to early rising *causing* success. That treats a mere accompaniment as the cause, a correlation-as-cause error. Option A names it.

Why the other options are wrong:

- Option B: The passage does not say the survey was fabricated.
- Option C: Whether waking early is hard is beside the point.
- Option D: There is no self-contradiction between the sentences.

Final Answer: It treats an accompaniment of success as its cause \Rightarrow

[Go Back to Q22](#)

Q23.

Solution

What is asked: the pair matching ARCHITECT : BUILDING.

Reasoning: An architect is the maker who creates a building. An author is the maker who creates a novel, the same maker-to-creation relation. Option A matches.

Why the other options are wrong:

- Option B: A tenant occupies an apartment but does not make it.
- Option C: A visitor visits a museum rather than creating it.
- Option D: An inspector checks a bridge but does not build it.

Final Answer: author : novel \Rightarrow

[Go Back to Q23](#)



Q24.

Solution

What is asked: the best opening sentence for the teaching paragraph.

Reasoning: The paragraph argues that good teachers aim at the student's independence, not dependence. A good opener sets up that measure of teaching. Option B does this and leads naturally into "The best teachers... do not carry you to the summit."

Why the other options are wrong:

- Option A: The history of the profession is off-topic.
- Option C: Students forgetting is not the paragraph's theme.
- Option D: A literal warning about mountains ignores the metaphor.

Final Answer: The truer measure is how little the student comes to need telling ⇒

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

Q25.

Solution

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

Reasoning: Every book in the shop is fiction or history. Ravi's book, bought there, is not fiction, so it must be history. Option C is the valid conclusion.

Why the other options are wrong:

- Option A: His general preferences are not addressed.
- Option B: The relative stock of the shop is not stated.
- Option D: The book was bought there, so this contradicts the premise.

Final Answer: The book Ravi bought is a history book ⇒

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



Q26.

Solution

What is asked: the grammatically correct sentence.

Reasoning: In option D, the subject is the singular “Ravi”; the phrase “along with his two brothers” is parenthetical and does not change the number, so “was invited” agrees correctly. That sentence is sound.

Why the other options are wrong:

- Option A: “Neither” is singular and needs “is correct,” not “are.”
- Option B: “The number of” takes a singular verb, so “has risen,” not “have.”
- Option C: “One of those managers who” takes a plural verb “admit,” not “admits.”

Final Answer: Ravi, along with his two brothers, was invited. . . ⇒ D

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



Answer Key

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

