CAT Verbal Ability and Reading Comprehension

Sample Paper – 10

Duration: 40 Minutes **Maximum Marks: 72**

Instructions

- This paper contains **24** questions modelled on the Verbal Ability and Reading Comprehension (VARC) section of **CAT**: **16** Reading Comprehension questions on four passages and **8** Verbal Ability questions.
- Each correct answer carries **+3 marks**. For **MCQs** there is a penalty of -1 **mark** for a wrong answer; **TITA** (Type-In-The-Answer) questions carry **no negative marking**. Unattempted questions score 0.
- For an MCQ, exactly **one** option is correct. For a TITA question, type the required sequence or number directly (no options are given).
- Read each passage once for structure, then answer from the text; do not rely on outside knowledge.
- Recommended time is **40 minutes**, matching the real CAT sectional limit.

Section I: Reading Comprehension

Directions (Q1–Q4): Read the passage and answer the questions that follow. Money is one of the few human inventions that works only because nearly everyone agrees to be fooled by it. A coin, a banknote or a line of credit has almost no value in itself; a gold coin is a lump of soft metal, a banknote a slip of printed paper, and a bank balance merely a number in a ledger. What gives any of them purchasing power is not their substance but a shared confidence that others will accept them tomorrow as readily as we accept them today. Money, in short, is a story that a whole society agrees to keep telling.

The earliest coins did carry value in their metal, and for centuries that seemed to be the point: a silver coin was trusted because it could be melted down. Yet even then the trust ran ahead of the metal. Rulers stamped coins with their seal, and a stamped coin passed at a value slightly above its weight because the stamp promised something the metal alone could not. When kings later shaved the silver content to pay for wars, they were borrowing against that trust, and prices rose as people quietly noticed.

Paper money made the leap explicit. A banknote was originally a receipt, a promise that the

bearer could exchange it for a fixed weight of gold held in a vault. For a long time the promise was real, but it was rarely tested, because a paper claim was so much easier to carry than the metal itself. Gradually the receipt became the money, and the gold behind it shrank to a fraction of the notes in circulation. The system held so long as everyone believed that not everyone would ask for gold at once.

Modern money has dropped the pretence of metal altogether. The notes in our pockets promise nothing but more notes, and most money now exists only as electronic entries created when banks make loans. This can seem alarming, as though the whole edifice rests on nothing. In a sense it does; but that nothing is really a something, the collective willingness of strangers to honour a claim. The history of money is not a march from solid value to empty abstraction. It is the slow revelation of what money always was: a durable, shared act of trust, dressed up for centuries in metal and paper that we mistook for the thing itself.

Q1. Which of the following best captures the central idea of the passage?

(A) Money has always depended on shared trust, and its history reveals that trust, rather than metal or paper, was the real basis of its value.

(B) Money was valuable only when coins contained precious metal, and it has lost all worth since.

(C) Paper money was a mistake that should have been corrected by a permanent return to gold.

(D) Electronic money is fundamentally different in nature from every earlier form of money.

Q2. According to the passage, a stamped coin passed at a value slightly above its metal weight because:

(A) the stamp physically made the coin heavier.

(B) rulers had forbidden anyone from melting coins down.

(C) silver was extremely rare in the ancient world.

(D) the ruler's stamp promised something the metal alone could not.

Q3. The passage states that a banknote was originally:

(A) a number in an electronic ledger.

(B) a receipt promising exchange for a fixed weight of gold.

(C) a lump of soft precious metal.

(D) a loan advanced by a commercial bank.

Q4. It can be inferred that the gold-backed paper system depended on the assumption that:

(A) the quantity of gold always exceeded the notes in circulation.

(B) paper was intrinsically more valuable than gold.

(C) holders would not all demand their gold at the same time.

(D) governments could mint fresh gold whenever it was needed.

Directions (Q5–Q8): Read the passage and answer the questions that follow. For most of history, the genetic inheritance we passed to our children was beyond our reach, shuffled by chance and shaped only slowly by selection. A technique known as CRISPR has changed that. Borrowed from a defence system that bacteria use against viruses, CRISPR lets researchers cut the DNA of a living cell at a chosen location and edit the sequence with a precision and cheapness that older methods never approached. What once took years and a well-funded laboratory can now be attempted by a graduate student in months.

The medical promise is genuine and large. Many devastating diseases, such as sickle-cell anaemia and some inherited forms of blindness, are caused by a single faulty gene, and in principle a single correct edit could cure them. Early trials that edit the cells of a consenting patient, changing only that person's own body, have already shown real benefit. Few people object to this use, which is not so different in spirit from any other therapy: it treats an existing patient, and the change dies with them.

The controversy begins where the edit becomes heritable. If the DNA of an embryo, egg or sperm is altered, the change is passed to every later generation, and it is made on behalf of people who cannot consent because they do not yet exist. Here the questions stop being merely technical. Which conditions count as diseases worth editing out, and which are simply human variations that a particular society happens to dislike? If safe enhancement ever became possible, would it be offered to everyone or sold to those who could pay, widening inequalities that are already written into biology by accident rather than design?

Defenders of a cautious path do not argue that the technology should be banned, only that heritable editing crosses a line we should approach slowly and together. The gene pool, they point out, is not the property of any one laboratory or nation, and mistakes made in it cannot easily be recalled. Critics of delay reply that refusing to act also has a cost, measured in preventable suffering. What almost everyone agrees on is that the decision cannot be left to scientists alone. A tool this powerful forces a question that is not scientific at all: not what we are able to do, but what kind of future we are willing to choose.

Q5. The primary purpose of the passage is to:

(A) argue that CRISPR should be banned outright as far too dangerous.

(B) explain what CRISPR makes possible and lay out the ethical questions raised by heritable editing.

(C) prove that gene editing can now cure every known disease.

(D) trace the history of the defences bacteria use against viruses.

Q6. According to the passage, the serious ethical controversy begins when:

(A) edits are made heritable, passing to future generations who cannot consent.

(B) a consenting adult patient is treated for a disease.

(C) CRISPR is used inside a well-funded laboratory.

(D) a single faulty gene is found to cause a disease.

Q7. The passage suggests that permitting genetic enhancement could:

(A) eliminate all existing biological inequalities.

(B) make the technology cheaper for everyone.

(C) widen existing inequalities if it were sold only to those who could pay.

(D) remove the need for patient consent altogether.

Q8. The author's concluding position is best described as holding that:

(A) scientists alone are best placed to decide how CRISPR is used.

(B) heritable editing should proceed as quickly as possible.

(C) the technology raises no questions beyond the technical.

(D) the decision is a social choice about the future, not one for scientists alone.

Directions (Q9–Q12): Read the passage and answer the questions that follow. When moving pictures first flickered to life at the end of the nineteenth century, almost no one thought of them as art. They were a fairground novelty, a mechanical trick that could astonish a crowd by showing a train pulling into a station or workers leaving a factory. The camera was simply

pointed at the world and left to run, and the pleasure lay in the sheer fact of movement captured and replayed. For a decade or so, film was less an art than a marvel, closer to the magic lantern than to the theatre.

What turned this novelty into an art form was the slow discovery that the camera need not stand still and record, but could be used to tell. Early film-makers found that a scene could be broken into separate shots, that a face in close-up could carry more feeling than a figure seen from across a room, and that two images placed side by side could suggest a meaning neither held alone. A shot of a man, followed by a shot of a bowl of soup, and then the man again, seems to show hunger, though nothing in either picture states it. Meaning, it turned out, could be assembled in the cut between images as much as within them.

This was the crucial insight: film had a grammar of its own. It did not need to borrow the conventions of the stage, where the audience sits at a fixed distance and time unfolds in order. Film could leap across space, compress or stretch time, and steer the viewer's attention with a movement of the camera or a change of shot. Directors learned to think not in scenes but in sequences, arranging images the way a writer arranges sentences.

Once this language was understood, the claim that film was merely recorded theatre fell away. A play photographed from a single seat is not cinema; it is a document of a play. Cinema begins the moment the film-maker uses the specific powers of the medium, cutting, framing and camera movement, to shape what the viewer feels and understands. The novelty of the moving image had become an art the day its makers stopped asking the camera only to show them the world and began asking it to interpret the world instead.

Q9. The passage is primarily concerned with:

(A) proving that early films were more entertaining than modern ones.

(B) describing the mechanical workings of the first film cameras.

(C) arguing that the theatre is an inherently superior art to cinema.

(D) explaining how film became an art by developing a language of its own.

Q10. The example of the man, the bowl of soup, and the man again is used to show that:

(A) early audiences preferred films about food.

(B) a close-up is always more powerful than a wide shot.

(C) meaning can arise from the arrangement of images, not just their content.

(D) film must always borrow its methods from the stage.

Q11. It can be inferred that, for the author, a play photographed from a single fixed seat is not cinema because it:

(A) does not use the medium's own powers of cutting, framing and camera movement.

(B) is generally too short to hold an audience's attention.

(C) lacks the presence of professional actors.

(D) was made before the beginning of the twentieth century.

Q12. According to the passage, one power that film has and the traditional stage lacks is the ability to:

(A) use live performers in front of an audience.

(B) leap across space and compress or stretch time.

(C) keep the audience at a single fixed distance.

(D) let its events unfold strictly in order.

Directions (Q13–Q16): Read the passage and answer the questions that follow. The case for moving the world's energy supply off fossil fuels is, at one level, gloriously simple. Sunlight and wind are free, inexhaustible on any human timescale, and produce no carbon dioxide as they generate electricity. Over the past decade the cost of solar panels and wind turbines has fallen so far and so fast that in much of the world they are now the cheapest new source of power ever built. If the only question were the price of generating a unit of electricity on a sunny, breezy afternoon, the argument would already be over.

But electricity is not useful only on sunny, breezy afternoons. The hardest problem of the transition is not making clean power; it is making it available when and where it is needed. The sun sets, the wind drops, and demand does not politely follow the weather. A grid built on renewables must therefore solve the problem of storage, holding energy generated at noon so that it can light a city at night, or through a still, cloudy week. Batteries are improving quickly, but storing energy for days, let alone across seasons, remains expensive and technically demanding. There are further obstacles that have little to do with the technology of generation. Wind and solar farms are often far from the cities that need their power, so vast new transmission lines must be built, and such lines are slow to plan and easy to oppose. Some industries, such as steel, cement and aviation, need not electricity but intense heat or dense fuel, and cannot simply be plugged into a socket. And a system that leans on the weather must keep reserves for the rare, extended lull, reserves that sit idle most of the time yet must still be paid for.

None of this argues against the transition; it argues against pretending it is easy. The falling price of a solar panel is real progress, but a panel is only one part of a system that also includes storage, transmission, backup and the reshaping of industries built for coal, oil and gas. The encouraging

truth is that every one of these problems is being worked on, and several are yielding faster than expected. The sobering truth is that a cheap source of clean electrons is a beginning, not a conclusion, and that mistaking the beginning for the end is the surest way to slow the very transition it promises.

Q13. The central argument of the passage is that:

(A) renewable energy is too expensive ever to replace fossil fuels.

(B) the transition to renewable energy has already been completed.

(C) cheap clean electricity is only the start; the transition also requires solving storage, transmission and hard-to-electrify industries.

(D) solar power is superior to wind power in every respect.

Q14. According to the passage, the hardest problem of the transition is:

(A) lowering the cost of solar panels and wind turbines.

(B) finding enough sunlight and wind in the first place.

(C) proving that renewables produce no carbon dioxide.

(D) making clean power available when and where it is needed.

Q15. The passage identifies steel, cement and aviation as difficult to decarbonise because they:

(A) are located very close to the major cities.

(B) need intense heat or dense fuel rather than simply electricity.

(C) already run entirely on wind and solar power.

(D) require very little energy of any kind.

Q16. The author's overall attitude toward the energy transition is best described as:

(A) hopeful but realistic, treating the challenges as real yet solvable.

(B) convinced that the transition is ultimately impossible.

(C) indifferent to whether fossil fuels are ever replaced.

(D) certain that cheap solar panels have already solved the problem.

Section II: Verbal Ability

Q17. The four sentences below, labelled 1–4, form a coherent paragraph when arranged in the correct order. Type the correct sequence of numbers as your answer.

1. The breakthrough came when glassmakers learned to back a sheet of glass with a thin, even layer of metal.

2. For most of history, a good mirror was a rare and expensive possession.

3. Suddenly a faithful reflection was within reach of ordinary households, and people saw their own faces clearly for the first time.

4. Early mirrors were merely polished metal, and they returned a dim, distorted image.

(TITA — type in the answer as a sequence, e.g. 2341; no negative marking)

Q18. Read the paragraph and choose the option that best captures its essence.

"We often imagine that the greatness of a fine old violin lies hidden in some secret of its varnish or the wood of a vanished forest. Yet careful tests repeatedly fail to separate the celebrated old instruments from excellent new ones by sound alone. What the great makers really passed down was not a magic ingredient but a patient, accumulated understanding of how shape, thickness and tension govern a tone. The mystique of the old violin is really a tribute to craft, not to a lost material."

(A) A great violin's sound comes entirely from a secret varnish used by the old makers.

(B) New violins can never match the sound of the celebrated old instruments.

(C) The excellence of great violins reflects accumulated craft knowledge rather than any secret material.

(D) Listeners can always tell an old violin from a new one purely by its sound.

Q19. Five sentences are given below. Four of them can be combined into a single coherent paragraph; one does not fit. Type the number of the sentence that does NOT belong.

1. Saffron is the dried stigma of a particular crocus, and each flower yields only three tiny threads.
2. Because the threads must be picked by hand, it takes many thousands of flowers to make a single ounce.
3. Modern kitchens increasingly rely on electric grinders to prepare fresh spices at home.
4. This painstaking harvest is why saffron has long been the most expensive spice in the world.
5. Traders once valued it so highly that it was frequently adulterated or counterfeited for profit.

(TITA — type in the sentence number; no negative marking)

Q20. The four sentences below, labelled 1–4, form a coherent paragraph when arranged in the correct order. Type the correct sequence of numbers as your answer.

1. Only gradually did its explosive force find its way into weapons.
2. Once it did, it transformed warfare and helped bring the age of stone castles to an end.
3. Gunpowder was discovered in China by alchemists who were, ironically, searching for an elixir of long life.
4. At first it was used mainly for fireworks and spectacle rather than for war.

(TITA — type in the answer as a sequence, e.g. 2341; no negative marking)

Q21. Read the paragraph and choose the option that best captures its essence.

"We tend to think of a mushroom as the whole organism, but the mushroom is only the fruit. The living body of a fungus is a vast, thread-like network hidden in the soil, often spreading across huge distances and living for centuries. Through this network, fungi trade nutrients with the roots of trees

and even carry chemical signals between distant plants. The mushroom we notice is merely the visible tip of a mostly invisible life."

(A) The mushroom is only the visible fruit of a fungus whose real body is a vast hidden underground network.

(B) Fungi are harmful organisms that steal nutrients from the roots of trees.

(C) Mushrooms are the single largest living organisms on Earth.

(D) Trees could not survive at all without regularly eating mushrooms.

Q22. Five sentences are given below. Four of them can be combined into a single coherent paragraph; one does not fit. Type the number of the sentence that does NOT belong.

1. Before the spinning wheel, thread was twisted by hand on a simple weighted spindle, a slow and tiring task.
2. Cotton grown in warm climates must be picked before the seed pods fully burst open.
3. The wheel mechanised that twist, letting a single spinner produce far more yarn in a day.
4. This cheaper, more plentiful thread helped make cloth affordable to ordinary people.
5. In time the spinning wheel itself gave way to the powered machines of the early factories.

(TITA — type in the sentence number; no negative marking)

Q23. Read the paragraph and choose the option that best captures its essence.

"We usually file the kite under children's play, but for centuries it was a serious instrument. Kites lifted the lines that let engineers string the first great suspension bridges across gorges, carried instruments aloft to measure the upper air, and in one famous experiment helped show that lightning was electrical. Long before the aeroplane, the kite was how human beings first sent their questions up into the sky."

(A) The kite is best understood as a toy for children and nothing more.

(B) Kites were invented specifically in order to build suspension bridges.

(C) The invention of the aeroplane made the kite completely useless.

(D) Far from being a mere toy, the kite long served as a serious instrument for reaching and studying the sky.

Q24. Choose the option that most logically and coherently completes the paragraph.

"The great dam was built to tame a river that flooded every spring, and for many years it did exactly that, storing the floodwaters and releasing them slowly through the dry months. But a river carries more than water; it carries silt, and that silt now settled quietly behind the wall instead of travelling downstream. _____"

(A) The dam soon became a favourite destination for weekend tourists.

(B) Year by year the reservoir filled with mud, and the fertile delta downstream, starved of its silt, began to shrink.

(C) Engineers in other countries admired the elegance of its design.

(D) The river, of course, had been flowing along that valley for millions of years.

Detailed Solutions

Q1.

Solution

Concept — Central idea: The main idea is the single claim the whole passage builds toward, not one supporting detail.

Step 1 — Track the arc: The passage opens by saying money works through shared confidence, walks through coins, paper and electronic money, and closes that money "always was: a durable, shared act of trust."

Step 2 — Match to an option: Option A names exactly this: trust, not metal or paper, was the real basis of value throughout the history.

Why other options are wrong:

- B: The passage says modern money still has purchasing power, so it has not "lost all worth."
- C: The passage never recommends a permanent return to gold; it treats the drift away from metal as a revelation, not a mistake.
- D: The closing argument stresses that electronic money is the same trust as before, not fundamentally different.

Final Answer: Money has always rested on shared trust $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 1

Q2.

Solution

Concept — Specific detail: The answer must be the reason the passage actually states.

Step 1 — Locate the sentence: Paragraph 2 says "a stamped coin passed at a value slightly above its weight because the stamp promised something the metal alone could not."

Step 2 — Match: Option D reproduces that stated reason.

Why other options are wrong:

- A: A stamp does not add measurable weight; the passage never says so.
- B: Nothing says melting was forbidden; in fact a coin was trusted because it "could be melted down."

- C: Rarity of silver is not offered as the reason.

Final Answer: The stamp promised what the metal could not $\Rightarrow$ D

Answer: (D) Go Back to Q 2

Q3.

Solution

Concept — Specific detail: Find what the passage says a banknote originally was.

Step 1 — Find the sentence: Paragraph 3: "A banknote was originally a receipt, a promise that the bearer could exchange it for a fixed weight of gold held in a vault."

Step 2 — Match: Option B restates this exactly.

Why other options are wrong:

- A: An electronic ledger entry describes modern money, not the original banknote.
- C: A lump of soft metal describes a coin, not a note.
- D: A bank loan is how modern electronic money is created, not what the early note was.

Final Answer: A receipt redeemable for gold $\Rightarrow$ B

Answer: (B) Go Back to Q 3

Q4.

Solution

Concept — Inference: A valid inference makes explicit an assumption the text relies on.

Step 1 — Locate the clue: Paragraph 3 says the gold behind the notes "shrank to a fraction of the notes in circulation" and "the system held so long as everyone believed that not everyone would ask for gold at once."

Step 2 — Match: Option C states precisely that holders would not all demand gold simultaneously.

Why other options are wrong:

- A: The gold was a fraction of the notes, so it did not exceed them.

- B: The passage never claims paper was intrinsically more valuable than gold.
- D: Gold is mined, not minted at will; the passage offers no such assumption.

Final Answer: Not everyone would claim gold at once ⇒ C

Answer: (C) Go Back to Q 4

Q5.

Solution

Concept — Primary purpose: Ask what job the whole passage performs.

Step 1 — Track the structure: The passage explains what CRISPR is and can do, then sets out the ethical questions that heritable editing raises.

Step 2 — Match: Option B names both halves: explaining the technology and laying out the ethical questions.

Why other options are wrong:

- A: The passage explicitly says defenders "do not argue that the technology should be banned."
- C: It says a single edit could cure single-gene diseases, not every known disease.
- D: The bacterial origin is one sentence of background, not the purpose.

Final Answer: Explain CRISPR and its ethical questions ⇒ B

Answer: (B) Go Back to Q 5

Q6.

Solution

Concept — Specific detail: Locate exactly where the passage says controversy starts.

Step 1 — Find the sentence: Paragraph 3 opens: "The controversy begins where the edit becomes heritable," passed "to every later generation . . . made on behalf of people who cannot consent."

Step 2 — Match: Option A restates heritable edits reaching non-consenting future generations.

Why other options are wrong:

- B: Treating a consenting patient is the use "few people object to."
- C: The laboratory's funding is about accessibility, not the ethical line.
- D: A single faulty gene describes a curable disease, not the controversy.

Final Answer: When edits become heritable ⇒ A

Answer: (A) Go Back to Q 6

Q7.

Solution

Concept — Inference from a stated worry: Use the concern the passage raises about enhancement.

Step 1 — Locate the clue: Paragraph 3 asks whether enhancement "would be offered to everyone or sold to those who could pay, widening inequalities."

Step 2 — Match: Option C captures that selling enhancement could widen existing inequalities.

Why other options are wrong:

- A: The worry is widening inequality, the opposite of eliminating it.
- B: Cheapness for all is not claimed; access by wealth is the fear.
- D: Consent is discussed for future generations, not removed by enhancement pricing.

Final Answer: It could widen existing inequalities ⇒ C

Answer: (C) Go Back to Q 7

Q8.

Solution

Concept — Author's concluding stance: Read the final lines for the position the author lands on.

Step 1 — Read the close: "The decision cannot be left to scientists alone . . . not what we are able to do, but what kind of future we are willing to choose."

Step 2 — Match: Option D states that the decision is a social choice about the future, not one for scientists alone.

Why other options are wrong:

- A: This is the reverse of "cannot be left to scientists alone."
- B: The author favours caution, not maximum speed.
- C: The passage stresses questions that are "not scientific at all."

Final Answer: A shared choice about the future $\Rightarrow$ $\boxed{D}$

Answer: (D) Go Back to Q 8

Q9.

Solution

Concept — Main concern: The topic is what the whole passage is about.

Step 1 — Track the arc: Film starts as a novelty, then makers discover editing and framing, giving film "a grammar of its own," which turns it into an art.

Step 2 — Match: Option D captures film becoming art through a language of its own.

Why other options are wrong:

- A: No comparison of early versus modern entertainment value is made.
- B: The mechanics of cameras are not the subject.
- C: The passage argues film is not merely recorded theatre, not that theatre is superior.

Final Answer: How film became an art with its own language $\Rightarrow$ $\boxed{D}$

Answer: (D) Go Back to Q 9

Q10.

Solution

Concept — Function of an example: The example illustrates the claim made around it.

Step 1 — Read the context: The man–soup–man sequence "seems to show hunger, though nothing in either picture states it"; "meaning . . . could be assembled in the cut between images."

Step 2 — Match: Option C states that meaning arises from arrangement, not only content.

Why other options are wrong:

- A: Audience taste for food films is not the point.
- B: The passage says a close-up "can" carry feeling, not that it is always more powerful.
- D: The example shows film's own method, the opposite of borrowing from the stage.

Final Answer: Meaning is built in the arrangement of images ⇒ C

Answer: (C) Go Back to Q 10

Q11.

Solution

Concept — Inference: Draw out why the author denies that a filmed play is cinema.

Step 1 — Locate the clue: "Cinema begins the moment the film-maker uses the specific powers of the medium, cutting, framing and camera movement." A play shot from one seat uses none of these.

Step 2 — Match: Option A says it fails to use those medium-specific powers.

Why other options are wrong:

- B: Length is never mentioned.
- C: Absence of actors is not the issue; a filmed play has actors.
- D: The date of production is irrelevant to the author's definition.

Final Answer: It uses none of the medium's own powers ⇒ A

Answer: (A) Go Back to Q 11

Q12.

Solution

Concept — Specific detail: Find the power the passage assigns to film but not the stage.

Step 1 — Read the contrast: On the stage the audience "sits at a fixed distance and time unfolds in order"; film, by contrast, "could leap across space, compress or stretch time."

Step 2 — Match: Option B names leaping across space and compressing or stretching time.

Why other options are wrong:

- A: Live performers are a feature of the stage, not a power unique to film.
- C: A fixed distance is the stage's limitation, which film escapes.
- D: Strict order is the stage's trait; film can rearrange time.

Final Answer: Leaping across space and reshaping time $\Rightarrow$ B

Answer: (B) Go Back to Q 12

Q13.

Solution

Concept — Central argument: The thesis is the balanced claim the passage builds toward.

Step 1 — Track the arc: Cheap generation is "gloriously simple," but the passage then piles up storage, transmission, hard-to-electrify industry and backup, closing that cheap electrons are "a beginning, not a conclusion."

Step 2 — Match: Option C states that cheap clean power is only the start and the rest of the system must be solved.

Why other options are wrong:

- A: The passage says renewables are now the cheapest new power, so cost is not the barrier.
- B: It insists the transition is far from complete.
- D: Solar versus wind superiority is never argued.

Final Answer: Cheap power is only the beginning of a larger system $\Rightarrow$ C

Answer: (C) Go Back to Q 13

Q14.

Solution

Concept — Specific detail: Find the sentence naming the hardest problem.

Step 1 — Locate it: Paragraph 2: "The hardest problem of the transition is not making clean power; it is making it available when and where it is needed."

Step 2 — Match: Option D reproduces this exactly.

Why other options are wrong:

- A: Cost has already fallen sharply; it is not the hardest problem.
- B: Sunlight and wind are called "inexhaustible," so supply is not the issue.
- C: The zero-carbon nature of renewables is stated as given, not a problem to prove.

Final Answer: Availability when and where power is needed $\Rightarrow$ $\boxed{D}$

Answer: (D) Go Back to Q 14

Q15.

Solution

Concept — Specific detail: Match the stated reason those industries are hard.

Step 1 — Find the sentence: Paragraph 3: steel, cement and aviation "need not electricity but intense heat or dense fuel, and cannot simply be plugged into a socket."

Step 2 — Match: Option B restates that they need intense heat or dense fuel rather than electricity.

Why other options are wrong:

- A: Proximity to cities is said of transmission lines, not these industries.
- C: The point is they cannot easily run on wind and solar, the opposite of C.
- D: These are energy-intensive, not low-energy, industries.

Final Answer: They need heat or dense fuel, not just electricity $\Rightarrow$ $\boxed{B}$

Answer: (B) Go Back to Q 15

Q16.

Solution

Concept — Tone/attitude: Choose the description that fits the author's stance throughout.

Step 1 — Weigh the cues: The author states hard problems yet adds "every one of these problems is being worked on, and several are yielding faster than expected," while warning against "pretending it is easy."

Step 2 — Match: Option A (hopeful but realistic; challenges real yet solvable) fits both the optimism and the caution.

Why other options are wrong:

- B: The author never calls the transition impossible.
- C: The evident concern rules out indifference.
- D: The author warns against thinking cheap panels have solved everything.

Final Answer: Hopeful but realistic $\Rightarrow$ $\boxed{A}$

Answer: (A) Go Back to Q 16

Q17.

Solution

Concept — Para-jumble: Find the general opening, then follow the chronology from old mirrors to the breakthrough and its result.

Step 1 — Opening sentence: Sentence 2 states the broad situation (a good mirror was long rare and expensive) and needs no prior context, so it opens.

Step 2 — Early state: Sentence 4 describes what early mirrors were (polished metal giving a dim image), following the opening.

Step 3 — The turn: Sentence 1 gives the breakthrough (backing glass with metal), which must follow the description of the older, poorer mirrors.

Step 4 — The result: Sentence 3 ("Suddenly a faithful reflection was within reach") states the consequence of the breakthrough, so it closes.

Order: $2 \to 4 \to 1 \to 3$.

Final Answer: $\boxed{2413}$

Answer: (2413) Go Back to Q 17

Q18.

Solution

Concept — Para-summary: The best summary keeps the author's core claim without adding or reversing it.

Step 1 — Core claim: Tests fail to single out old violins by sound; what was passed down was "accumulated understanding," so the mystique is "a tribute to craft, not to a lost material."

Step 2 — Match: Option C captures accumulated craft knowledge rather than a secret material.

Why other options are wrong:

- A: The passage denies a secret varnish is the source.
- B: Tests "fail to separate" old from excellent new instruments, so B is contradicted.
- D: The same tests show listeners cannot reliably tell them apart by sound.

Final Answer: Excellence is accumulated craft, not a secret material $\Rightarrow \boxed{C}$

Answer: (C) Go Back to Q 18

Q19.

Solution

Concept — Odd sentence out: Four sentences share one theme; the outlier shifts topic.

Step 1 — Find the theme: Sentences 1, 2, 4 and 5 all describe saffron and why it is so costly (three threads per flower, hand-picking, its rank as the priciest spice, and its counterfeiting).

Step 2 — Spot the outlier: Sentence 3 jumps to modern kitchens using electric grinders for spices in general, unrelated to saffron's costly harvest.

Step 3 — Confirm coherence without it: 1, 2, 4, 5 form a clean paragraph on saffron's expense.

Final Answer: Sentence 3 does not belong $\Rightarrow \boxed{3}$

Answer: (3) Go Back to Q 19

Q20.

Solution

Concept — Para-jumble: Locate the sentence that introduces the subject, then follow the time sequence.

Step 1 — Opening: Sentence 3 introduces gunpowder and its accidental discovery by alchemists; it opens.

Step 2 — First use: Sentence 4 ("At first it was used mainly for fireworks") gives the earliest use, following 3.

Step 3 — The shift: Sentence 1 ("Only gradually did its explosive force find its way into weapons") marks the turn to warfare, following 4.

Step 4 — The consequence: Sentence 2 ("Once it did, it transformed warfare") states the result and closes.

Order: $3 \to 4 \to 1 \to 2$.

Final Answer: $\boxed{3412}$

Answer: (3412) Go Back to Q 20

Q21.

Solution

Concept — Para-summary: Keep the passage's core point, not an extreme distortion.

Step 1 — Core claim: "The mushroom is only the fruit"; the fungus's real body is "a vast, thread-like network hidden in the soil," and the mushroom is "the visible tip of a mostly invisible life."

Step 2 — Match: Option A restates this: the mushroom is the visible fruit of a hidden underground network.

Why other options are wrong:

- B: The passage says fungi "trade nutrients" with roots, not steal from them.
- C: No claim is made that mushrooms are the largest organisms on Earth.
- D: Trees are said to trade with fungi, not to eat mushrooms.

Final Answer: The mushroom is the visible tip of a hidden network $\Rightarrow \boxed{A}$

Answer: (A) Go Back to Q 21

Q22.

Solution

Concept — Odd sentence out: Four sentences form one argument; the outlier adds an unrelated fact.

Step 1 — Find the theme: Sentences 1, 3, 4 and 5 trace the spinning wheel: the hand spindle before it, the wheel's speed-up, cheaper cloth, and its later replacement by factory machines.

Step 2 — Spot the outlier: Sentence 2 concerns when cotton must be picked in the field, a farming detail unrelated to the spinning-wheel story.

Step 3 — Confirm: 1, 3, 4, 5 read as a coherent paragraph without sentence 2.

Final Answer: Sentence 2 does not belong $\Rightarrow \boxed{2}$

Answer: (2) Go Back to Q 22

Q23.

Solution

Concept — Para-summary: Preserve the passage's reframing without narrowing it.

Step 1 — Core claim: The kite is filed under play, "but for centuries it was a serious instrument," used for bridges, upper-air measurement and the lightning experiment; "the kite was how human beings first sent their questions up into the sky."

Step 2 — Match: Option D restates that the kite was a serious instrument for reaching and studying the sky, not a mere toy.

Why other options are wrong:

- A: This is exactly the view the passage overturns.
- B: Bridges are one use among several, not the reason kites were invented.
- C: The passage never says the aeroplane made kites useless.

Final Answer: The kite long served as a serious instrument $\Rightarrow$ D

Answer: (D) Go Back to Q 23

Q24.

Solution

Concept — Sentence completion: The ending must follow the causal set-up of the paragraph.

Step 1 — Track the logic: The dam controls floods but traps silt that "now settled quietly behind the wall instead of travelling downstream," setting up a consequence about that trapped silt.

Step 2 — Match: Option B delivers that consequence: the reservoir fills with mud and the silt-starved delta downstream shrinks.

Why other options are wrong:

- A: Tourism ignores the set-up about silt.
- C: Admiration of the design is irrelevant to the trapped-silt problem.
- D: The river's age is scene-setting, not the logical consequence.

Final Answer: The reservoir silts up and the delta shrinks $\Rightarrow$ B

Answer: (B) Go Back to Q 24

Answer Key

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	A	2	D	3	B	4	C	5	B
6	A	7	C	8	D	9	D	10	C
11	A	12	B	13	C	14	D	15	B
16	A	17	2413	18	C	19	3	20	3412
21	A	22	2	23	D	24	B		