

CLAT English Language

Sample Paper – 2

Duration: 24 Minutes

Maximum Marks: 24

Instructions

- This paper contains **24** Multiple Choice Questions (Single Correct Answer), modelled on the English Language section of **CLAT** (Common Law Admission Test).
- Each correct answer carries **+1 mark**. There is a **negative marking of 0.25 marks** for every incorrect answer; unattempted questions carry no penalty.
- The paper has **four passages**, each followed by **six** questions. Only **one** option is correct; choose the most appropriate answer based only on the passage.
- CLAT is an offline pen-and-paper (OMR) test with no sectional time limit; attempt this practice paper in one timed sitting of about **24 minutes**.
- Use of mobile phones, calculators, dictionaries, or electronic gadgets is strictly prohibited.

Passage I

Directions (Q1–Q6): Read the following passage carefully and answer the questions that follow. Base your answers only on what is stated or implied in the passage.

When a computer program recently produced a painting that sold at auction, and another composed music in the style of long-dead masters, the old question returned with fresh urgency: can a machine truly be creative? To many artists the very suggestion is an insult. Creativity, they insist, is not merely the making of novel objects but the expression of a lived inner life, of longing, memory, and pain that no algorithm can feel. A machine may shuffle patterns it has absorbed, but it cannot mean anything by them, and meaning, they argue, is the whole point.

Yet the sceptics may be defending a line that is harder to draw than it looks. Much of what human artists do is also recombination: every painter learns by copying, every



writer digests a library before finding a voice. If we call a person creative for blending old influences into something fresh, it is not obvious why the same recombination performed by software should count for nothing. The awkward truth is that audiences often cannot tell the difference, and sometimes prefer the machine's work when they do not know its origin.

Still, something important survives the comparison. When a machine generates an image, it does not choose to; it responds to a prompt, indifferent to the result. It has no stake in whether the work succeeds, no reputation to risk, no vision it is straining to realise against the resistance of the material. Human creativity is bound up with intention and with consequence, with an artist who could have done otherwise and cares that she did not. The machine's fluency, however dazzling, is a fluency without desire.

This suggests that the real threat is not that machines will become artists but that we will lower our idea of what art is to meet them. If we come to prize only surface novelty, the polished and the plausible, then the tools that manufacture such things cheaply will indeed make human effort look redundant. The danger lies less in the machine's abilities than in our own attention, in what we are willing to be impressed by.

Perhaps the wisest response is neither panic nor dismissal. These systems are extraordinary instruments, and instruments have always extended what artists can do, from the camera to the synthesiser. What they cannot supply is the reason for making anything at all. A machine can answer the question "what comes next?" with uncanny skill; it cannot ask why the question was worth answering. That remains, for now, a stubbornly human task, and it may be the part of creativity that matters most.

- Q1.** Which of the following best captures the central argument of the passage?
- (A) Art produced by software should be banned from auctions and concert halls.
 - (B) The camera and the synthesiser were mistakes that art should never have adopted.
 - (C) Machines can imitate creativity impressively, but intention and meaning keep human creativity distinct, and the real danger is that we may lower our idea of art.
 - (D) Machines have already proved themselves fully equal to human artists in every respect.
- Q2.** The observation that audiences "sometimes prefer the machine's work when they do not know its origin" most strongly implies that:



- (A) surface recombination alone may not reliably separate human from machine work.
- (B) audiences always dislike any art made by software.
- (C) human artists never learn their craft by copying others.
- (D) machines have begun to feel emotions exactly as humans do.
- Q3.** The author’s overall attitude toward the claim that machines are creative is best described as:
- (A) completely indifferent.
- (B) alarmed and fearful.
- (C) mocking and contemptuous.
- (D) measured and reflective.
- Q4.** According to the author, what most clearly distinguishes human creativity from a machine’s output?
- (A) Human art is always more technically polished.
- (B) Human creativity involves intention, stake, and caring about the result, which the machine lacks.
- (C) Humans can produce finished work far more quickly.
- (D) Machines are simply unable to copy any existing style.
- Q5.** As used in the passage, the phrase “a fluency without desire” describes the machine’s output as:
- (A) technically smooth yet driven by no wish or motive of its own.
- (B) clumsy and full of obvious errors.
- (C) emotionally overwhelming to its audience.
- (D) deliberately rebellious against its makers.
- Q6.** The author’s main purpose in the final paragraph is to:
- (A) predict that machines will soon feel genuine longing and pain.



- (B) prove that human art has no future worth defending.
- (C) urge readers to abandon all digital tools in art.
- (D) recommend treating these systems as powerful instruments that still cannot supply the reason for creating.

Passage II

Directions (Q7–Q12): Read the following passage carefully and answer the questions that follow. Base your answers only on what is stated or implied in the passage.

Life on Earth has suffered five great extinctions, each wiping out much of what lived before it. Scientists increasingly warn that we have entered a sixth, this time caused not by asteroids or volcanoes but by a single species. Habitats are cleared, oceans warmed, and rivers dammed at a pace that gives other creatures little time to adapt, and the result is a rate of loss estimated at hundreds of times the natural background. Whole populations vanish before they are even named. Yet the crisis rarely commands the alarm that its scale would seem to demand.

Part of the reason is that extinction is quiet. A forest does not empty overnight; it dwindles, one absence at a time, until a place that once teemed falls silent almost unnoticed. There is no single catastrophe to photograph, no plume of smoke, only a slow subtraction that each generation accepts as normal because it never knew the fuller world its grandparents did. This shifting sense of what counts as natural, biologists call a shifting baseline, and it dulls our capacity for outrage.

Some argue that the loss, however sad, is a sentimental concern, a matter of aesthetics rather than survival. This is a serious misreading. The living world is not a museum of pretty specimens but a web of dependencies on which human life rests. Insects pollinate the crops we eat; wetlands filter the water we drink; forests and oceans absorb the carbon we cannot stop emitting. Pull enough threads from this web and it does not merely look poorer; it stops performing the work that keeps us alive. To treat biodiversity as decoration is to mistake the engine for the ornament.

There is also a subtler cost, harder to price but real. Every species is a record of millions of years of experiment, a store of solutions to problems we have not yet thought to ask. Medicines, materials, and insights have repeatedly come from creatures once dismissed as useless, and each extinction burns a page of that library before we have read it. We are, in effect, discarding answers to questions our descendants will one day face.

None of this counsels despair. Unlike the asteroid, the cause of this extinction can reflect on its own behaviour and choose differently. Protected areas have brought species back from the brink; hunted populations have recovered when left alone. The knowledge and the tools already exist. What is missing is the sense of urgency, and that, unlike a lost species, is something we can still recover in time to matter.

Q7. Which of the following best states the central idea of the passage?



- (A) The five earlier extinctions were far more serious than the present one.
- (B) A human-caused sixth extinction is dangerously underestimated, threatens human survival, and can still be slowed.
- (C) Biodiversity loss is regrettable only because certain rare animals are beautiful.
- (D) Extinction is a purely natural process that humans have no power to affect.

Q8. The passage suggests that a “shifting baseline” makes the crisis harder to confront because:

- (A) extinction usually happens in sudden, easily photographed catastrophes.
- (B) the natural background rate of loss is actually rising on its own.
- (C) each generation treats an already-diminished world as normal, which dulls alarm.
- (D) scientists deliberately conceal the true rate of loss from the public.

Q9. The author’s tone in responding to those who call the loss “sentimental” is best described as:

- (A) firmly corrective.
- (B) warmly agreeing.
- (C) idly amused.
- (D) hopelessly resigned.

Q10. The author contrasts “the engine” with “the ornament” chiefly in order to argue that:

- (A) machines are ultimately more valuable than living things.
- (B) beauty is the only sound reason for protecting any species.
- (C) nature is best appreciated when kept safely in museums.



(D) the living world does essential work that sustains human life rather than serving as decoration.

Q11. As used in the passage, the phrase “burns a page of that library” most nearly means:

- (A) copies useful information for safekeeping.
- (B) permanently destroys potential knowledge before it can be used.
- (C) publishes an important new scientific finding.
- (D) heats a physical book kept in a records room.

Q12. The final paragraph is intended mainly to:

- (A) prove that the earlier extinctions could have been prevented.
- (B) place the blame for the present loss squarely on asteroids.
- (C) stress that this extinction, unlike past ones, can still be slowed if urgency is recovered.
- (D) conclude that the crisis is now beyond any remedy.

Passage III

Directions (Q13–Q18): Read the following passage carefully and answer the questions that follow. Base your answers only on what is stated or implied in the passage.

The rise of the gig economy was sold as a liberation. Digital platforms promised to free workers from the rigid nine-to-five, letting a driver switch on the app when it suited her and a courier choose which shifts to take. Be your own boss, the advertisements urged, and for some the promise held: the flexibility is genuine, and for students, carers, and those piecing together several incomes, the ability to work at odd hours can be a lifeline. It is not hard to see why millions signed up.

But flexibility, it turns out, carries a price that does not appear on the app. The same arrangement that lets a worker log off at will also lets the platform withhold everything a traditional job once carried: no sick pay when illness strikes, no pension building quietly in the background, no holiday, no guarantee that tomorrow’s work will exist. Classified as independent contractors rather than employees, gig workers bear risks that firms used to shoulder. The company keeps the profit of a workforce it need not protect, and calls the arrangement freedom.

Defenders reply that no one is forced to take such work, and that the flexibility is worth



the trade. Yet this assumes a genuine choice. For a worker with few other options, the freedom to decline a badly paid job is thin comfort, and the algorithms that assign the work can penalise anyone who declines too often. Control, in practice, has not vanished; it has merely moved from a human manager to an opaque system of ratings and incentives that the worker cannot see, question, or appeal. The boss has not disappeared. It has been turned into software.

The deeper difficulty is that the platforms have grown faster than the rules meant to govern them. Labour law was written for a world of employers and employees, and the gig model slips neatly through the gap between the two, claiming the loyalty and availability of a workforce while denying it the status. Courts and governments in several countries have begun to push back, reclassifying some workers and forcing platforms to grant basic protections, but the law moves slowly and the companies adapt quickly.

None of this means the technology should be dismantled; the convenience it offers is real and widely valued. The question is who should bear its costs. A model that delivers cheap rides and swift deliveries by quietly transferring risk onto its most vulnerable workers is not, in the end, as efficient as it looks. It has simply hidden part of the bill, and sooner or later someone must pay it.

Q13. The central argument of the passage is that:

- (A) the gig economy should be shut down entirely because it helps no one at all.
- (B) traditional nine-to-five jobs are, in every respect, always superior.
- (C) flexibility is an illusion that no worker has ever truly valued.
- (D) gig work offers genuine flexibility but transfers risk and security onto vulnerable workers, raising the question of who should bear its hidden costs.

Q14. As used in the passage, the word “opaque” (an “opaque system of ratings”) most nearly means:

- (A) not transparent; impossible to see into or understand.
- (B) scrupulously fair and easily appealed.
- (C) old-fashioned and operated by hand.
- (D) brightly lit and instantly obvious.



- Q15.** The remark that “the boss has not disappeared” but has been “turned into software” most strongly implies that:
- (A) gig workers now enjoy complete freedom from any control.
 - (B) managerial control still exists, exercised through algorithms instead of a human supervisor.
 - (C) software has made all forms of supervision unnecessary.
 - (D) platforms now employ far more human managers than before.
- Q16.** According to the author, why is the defenders’ claim that “no one is forced” to do gig work weak?
- (A) Because most gig workers are wealthy and enjoy many other options.
 - (B) Because the platforms never track how often a worker declines.
 - (C) Because workers with few options lack genuine choice, and algorithms penalise those who decline too often.
 - (D) Because gig work in fact pays extremely well by any standard.
- Q17.** The author’s overall attitude toward the gig economy is best described as:
- (A) enthusiastically approving of every part of it.
 - (B) entirely indifferent to its effects on workers.
 - (C) nostalgic for a vanished world of factory labour.
 - (D) critical of its costs yet not wholly dismissive of its value.
- Q18.** The author’s main purpose in the final paragraph is to:
- (A) argue that the model only appears efficient because it hides costs that someone must eventually pay.
 - (B) praise the platforms for their genuine and complete efficiency.
 - (C) claim that the convenience the technology offers is wholly imaginary.
 - (D) call for the immediate banning of all delivery and ride-hailing apps.



Passage IV

Directions (Q19–Q24): Read the following passage carefully and answer the questions that follow. Base your answers only on what is stated or implied in the passage.

The great museums of Europe and North America were built, in part, on objects taken from elsewhere. Bronzes carried off in punitive raids, sculptures prised from temples, manuscripts and masks gathered under the unequal conditions of empire now sit behind glass in cities far from where they were made. For more than a century their keepers argued that this was no cause for unease: the objects were safe, expertly cared for, and available to a global public that could never travel to see them in their places of origin. Increasingly, that argument is failing to convince.

At the heart of the dispute is a question of ownership. Those who demand the return of such artefacts point out that many were seized by force or acquired under coercion, and that legal title obtained in those circumstances is worth little. An object made by a community, sacred to it, and torn from it during conquest does not cease to belong to that community merely because it has changed hands several times since. To keep it, the argument runs, is to prolong the original theft in a more respectable form.

The museums have answers, some more persuasive than others. They warn that returning artefacts could empty collections and set precedents no institution could survive, and they raise practical doubts about whether some receiving countries can house fragile objects safely. There is force in the caution, but also convenience: an institution defending its own holdings is not a disinterested judge. And the assumption that heritage is always safest in the wealthy West has been embarrassed more than once by theft and damage within those very museums.

A more thoughtful position is now emerging that refuses the crude choice between keeping everything and returning everything. Some objects are being sent home; others are shared through long loans, joint exhibitions, and digital access that lets the world study them without one city hoarding them. The old idea of the universal museum, a single storehouse of all human achievement, is giving way to something more like a network, in which the same artefact may be understood as belonging to a place while still being seen by the world.

What the debate ultimately exposes is that objects are never merely objects. A mask in a display case is also a severed connection, a piece of a living culture held apart from the people for whom it still means something. To return it, or even to acknowledge honestly how it was obtained, is not to impoverish a museum but to begin repairing that connection. The glass case preserves the artefact; it cannot, by itself, preserve its meaning.

Q19. Which of the following best captures the central argument of the passage?



- (A) The objects in Western museums were, in the main, acquired fairly and lawfully.
- (B) The case for returning looted artefacts is growing stronger, and a middle path of return, sharing, and honesty is displacing the old universal-museum defence.
- (C) Cultural artefacts carry no real meaning and are, at bottom, merely decorative.
- (D) Museums should keep every artefact they currently hold, without any exception.

Q20. As used in the passage, the word “coercion” most nearly means:

- (A) careful and patient scholarly study.
- (B) a generous and unconditional donation.
- (C) the use of force or pressure to compel.
- (D) a fair and freely willing exchange.

Q21. The claim that keeping such an artefact is “to prolong the original theft in a more respectable form” most strongly implies that:

- (A) continued possession of a wrongfully taken object extends the original wrong, however legitimate it now looks.
- (B) museums have already fully compensated the communities involved.
- (C) the objects were, in most cases, originally given freely as gifts.
- (D) theft becomes entirely acceptable once enough time has passed.

Q22. The author notes that a museum defending its own holdings “is not a disinterested judge” chiefly to point out that:

- (A) museums are invariably wrong about matters of conservation.
- (B) receiving countries can never learn to care for fragile artefacts.
- (C) museums have no genuine arguments of any kind to offer.
- (D) the museums’ case is weakened because they have a self-interest in keeping the objects.



- Q23.** The “more thoughtful position” the author describes involves:
- (A) returning absolutely every disputed object all at once.
 - (B) keeping every object permanently in the wealthy West.
 - (C) rejecting the all-or-nothing choice in favour of returns, loans, shared exhibitions, and digital access.
 - (D) destroying disputed artefacts in order to end the argument.
- Q24.** The author’s overall stance toward returning looted artefacts is best described as:
- (A) openly mocking of those who ask for return.
 - (B) broadly sympathetic to return while acknowledging the genuine complexities.
 - (C) firmly and consistently opposed to any return.
 - (D) coldly indifferent to the whole question.



Detailed Solutions

Q1.

Solution

Concept — Main idea: The central argument is the single claim the whole passage is built to support, not one striking detail within it.

Passage support: The passage concedes that machine work is often indistinguishable and even preferred, yet insists “something important survives” in human “intention and . . . consequence,” and warns the “real threat” is that “we will lower our idea of what art is.” So it grants the machine’s power while defending a distinctly human element.

Why other options are wrong:

- Option A: No call to ban machine art appears anywhere.
- Option B: The camera and synthesiser are praised as instruments, not called mistakes.
- Option D: The passage denies machines are “fully equal,” pointing to their lack of intention.

Final Answer: Machines imitate impressively, but intention and meaning keep human creativity distinct, and the danger is lowering our idea of art ⇒ C

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

Q2.

Solution

Concept — Inference: Draw the conclusion the detail is meant to lead to, staying within the passage.

Passage support: Because “audiences often cannot tell the difference, and sometimes prefer the machine’s work,” the recombination test alone fails to mark off human art. The point sits in the paragraph arguing that human work is “also recombination.”

Why other options are wrong:

- Option B: The passage says audiences “sometimes prefer,” not always dislike, machine work.
- Option C: It states the opposite, that “every painter learns by copying.”
- Option D: Preference is about the audience, not evidence that machines “feel.”



Final Answer: Surface recombination alone may not reliably separate human from machine work ⇒

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

Q3.

Solution

Concept — Tone / attitude: Judge whether the author leans for, against, or between the competing views.

Passage support: The author weighs both sides, granting “the sceptics may be defending a line that is harder to draw than it looks” yet also that “something important survives,” and ends urging “neither panic nor dismissal.” That balance is a thoughtful, reflective stance.

Why other options are wrong:

- Option A: The careful weighing shows engagement, not indifference.
- Option B: The essay explicitly rejects “panic,” so “fearful” overstates it.
- Option C: There is no mockery; both sides are taken seriously.

Final Answer: A measured and reflective attitude ⇒

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

Q4.

Solution

Concept — Author’s argument / detail: Locate the exact feature the author names as the human difference.

Passage support: The machine “has no stake . . . no reputation to risk,” whereas human creativity “is bound up with intention and with consequence, with an artist who could have done otherwise and cares that she did not.” Intention, stake, and caring are precisely what the machine lacks.

Why other options are wrong:

- Option A: It admits audiences sometimes prefer the machine, so polish is not the divider.
- Option C: Speed is never offered as the distinguishing feature.
- Option D: The passage says machines can copy styles, and even a dead master’s music.



Final Answer: Human creativity involves intention, stake, and caring about the result ⇒

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

Q5.

Solution

Concept — Vocabulary in context: Substitute each meaning into the phrase and keep the one that fits the surrounding contrast.

Passage support: The machine’s “fluency, however dazzling, is a fluency without desire,” set against a human “straining to realise” a vision. “Fluency” marks smooth skill; “without desire” removes any wish or motive.

Why other options are wrong:

- Option B: “Clumsy” contradicts the word “dazzling.”
- Option C: The phrase stresses absence of feeling, not overwhelming emotion.
- Option D: Nothing suggests rebellion; the machine is “indifferent.”

Final Answer: Technically smooth yet driven by no wish or motive ⇒

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

Q6.

Solution

Concept — Purpose / summary: Ask what work the closing paragraph is doing in the argument.

Passage support: It calls the systems “extraordinary instruments” like “the camera to the synthesiser,” but says “what they cannot supply is the reason for making anything at all.” The purpose is to recommend a balanced view: powerful tools that still cannot furnish the reason to create.

Why other options are wrong:

- Option A: It denies the machine has “desire,” so it predicts no genuine longing.
- Option B: Its point is that a human task “matters most,” not that art has no future.
- Option C: It welcomes the tools, and does not urge abandoning them.

Final Answer: Treat the systems as powerful instruments that cannot supply the



reason for creating ⇒

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

Q7.

Solution

Concept — Main idea: Choose the option that spans the full arc of the passage, not a single paragraph.

Passage support: The essay reports a sixth extinction that “rarely commands the alarm” it deserves, argues the loss threatens “the work that keeps us alive,” and ends that it “can still” be addressed. Option C ties underestimation, survival stakes, and remedy together.

Why other options are wrong:

- Option A: It never ranks earlier extinctions as more serious.
- Option C: It expressly rejects the “sentimental” beauty-only reading.
- Option D: The passage says humans are the cause, not powerless bystanders.

Final Answer: An underestimated human-caused extinction that threatens survival yet can still be slowed ⇒

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

Q8.

Solution

Concept — Inference: Read the stated effect of the “shifting baseline” and restate it.

Passage support: Loss is “a slow subtraction that each generation accepts as normal because it never knew the fuller world its grandparents did,” and this “dulls our capacity for outrage.” So a shrinking world is repeatedly taken as the natural state.

Why other options are wrong:

- Option A: The passage says extinction is “quiet,” with “no single catastrophe to photograph.”
- Option B: The background rate is the baseline, not something described as rising by itself.
- Option D: No deliberate concealment by scientists is mentioned.



Final Answer: Each generation treats an already-diminished world as normal, dulling alarm ⇒

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

Q9.

Solution

Concept — Tone: Read how the author reacts to the “sentimental” objection.

Passage support: The claim is met head-on: “This is a serious misreading,” followed by evidence that nature does the “work that keeps us alive.” Directly setting the reader straight is a firmly corrective tone.

Why other options are wrong:

- Option B: The author disagrees with the objection rather than agreeing.
- Option C: Calling it a “serious misreading” is earnest, not idly amused.
- Option D: The paragraph is assertive, and the essay refuses despair.

Final Answer: Firmly corrective ⇒

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

Q10.

Solution

Concept — Author’s argument / detail: Interpret the “engine” versus “ornament” contrast in its own paragraph.

Passage support: The living world is “a web of dependencies on which human life rests,” doing pollination, filtering, and carbon absorption, so “to treat biodiversity as decoration is to mistake the engine for the ornament.” The engine image insists nature performs essential, life-supporting work.

Why other options are wrong:

- Option A: Machines are not compared favourably; the “engine” is a metaphor for nature.
- Option B: The passage argues beauty is precisely not the only reason.
- Option C: The museum image is used to reject, not endorse, treating nature as display.

Final Answer: The living world does essential work sustaining human life, not mere decoration ⇒



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

Q11.

Solution

Concept — Vocabulary in context: Fit the meaning to the “library” metaphor around it.

Passage support: Each species is “a store of solutions,” and each extinction “burns a page of that library before we have read it,” so we are “discarding answers” forever. Burning a page here means irreversibly losing knowledge we never got to use.

Why other options are wrong:

- Option A: Burning destroys rather than copies information.
- Option C: It marks loss, the opposite of publishing a finding.
- Option D: The library is a metaphor for species, not a literal book.

Final Answer: Permanently destroys potential knowledge before it can be used ⇒

B

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

Q12.

Solution

Concept — Summary / purpose: Identify the job of the closing paragraph.

Passage support: “None of this counsels despair,” because “unlike the asteroid” the cause “can . . . choose differently,” and what is missing, “the sense of urgency,” is “something we can still recover in time to matter.” The purpose is to stress the crisis is still reversible if urgency returns.

Why other options are wrong:

- Option A: Earlier extinctions are not discussed as preventable here.
- Option B: It contrasts this crisis with the asteroid rather than blaming asteroids.
- Option D: It opens by refusing despair.

Final Answer: This extinction, unlike past ones, can still be slowed if urgency is recovered ⇒ C



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

Q13.

Solution

Concept — Main idea: Find the balanced claim the whole passage develops.

Passage support: It grants that “the flexibility is genuine” and “a lifeline,” but shows the platform can “withhold everything” and “transfer risk onto its most vulnerable workers,” closing that “the question is who should bear its costs.” Option A holds both halves together.

Why other options are wrong:

- Option A: The passage says the technology should not be “dismantled.”
- Option B: It never claims traditional jobs are superior in every respect.
- Option C: It calls the flexibility “genuine” and valued, not an illusion.

Final Answer: Real flexibility but transferred risk, raising the question of who bears the hidden costs ⇒

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

Q14.

Solution

Concept — Vocabulary in context: Read “opaque” beside the words that surround it.

Passage support: The ratings system is one “that the worker cannot see, question, or appeal.” Something that cannot be seen into is not transparent, that is, opaque.

Why other options are wrong:

- Option B: The passage stresses it cannot be appealed, so “fair and easily appealed” contradicts it.
- Option C: Nothing marks the system as manual or old-fashioned; it is algorithmic.
- Option D: “Brightly lit and obvious” is the opposite of what cannot be seen.

Final Answer: Not transparent; impossible to see into or understand ⇒

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



Q15.

Solution

Concept — Inference: Unpack the metaphor using the sentences just before it.

Passage support: “Control . . . has not vanished; it has merely moved from a human manager to an opaque system of ratings,” after which “the boss . . . has been turned into software.” So supervision persists, now carried out by algorithms rather than a person.

Why other options are wrong:

- Option A: The passage says control “has not vanished,” denying complete freedom.
- Option C: Supervision continues through software, so it is not made unnecessary.
- Option D: The human manager is replaced, not multiplied.

Final Answer: Managerial control still exists, exercised through algorithms instead of a human ⇒ **B**

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

Q16.

Solution

Concept — Author’s argument / detail: Locate why the “no one is forced” defence is judged weak.

Passage support: The defence “assumes a genuine choice,” but “for a worker with few other options, the freedom to decline . . . is thin comfort,” and “the algorithms . . . can penalise anyone who declines too often.” Limited options plus penalties mean the choice is not truly free.

Why other options are wrong:

- Option A: It describes workers with “few other options,” not wealthy ones.
- Option B: Algorithms do track declines and “penalise” them.
- Option D: The passage refers to a “badly paid job,” not high pay.

Final Answer: Workers with few options lack genuine choice, and algorithms penalise declining ⇒ **C**

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



Q17.

Solution

Concept — Tone / attitude: Weigh the author's criticism against any acknowledgement of value.

Passage support: The author details how the model "quietly transfers risk," yet grants "the convenience it offers is real and widely valued" and that the technology need not be "dismantled." Criticism tempered by recognition of worth is critical but not wholly dismissive.

Why other options are wrong:

- Option A: The catalogue of harms rules out enthusiastic approval.
- Option B: The detailed concern shows the author is far from indifferent.
- Option C: There is no yearning for factory labour or a lost past.

Final Answer: Critical of its costs yet not wholly dismissive of its value ⇒

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

Q18.

Solution

Concept — Purpose / summary: Ask what the last paragraph is trying to establish.

Passage support: A model that transfers risk "is not, in the end, as efficient as it looks," for "it has simply hidden part of the bill, and sooner or later someone must pay it." The purpose is to expose that apparent efficiency as concealed cost.

Why other options are wrong:

- Option B: It challenges, rather than praises, the claim of efficiency.
- Option C: It calls the convenience "real and widely valued," not imaginary.
- Option D: The paragraph says the technology need not be dismantled, so no ban is urged.

Final Answer: The model only appears efficient because it hides costs someone must eventually pay ⇒

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



Q19.

Solution

Concept — Main idea: Select the option that unites the passage's overall movement.

Passage support: The old keepers' defence is "failing to convince," the demand for return has "force," and "a more thoughtful position is now emerging" of returns, loans, and shared access replacing "the old idea of the universal museum." Option C captures the strengthening case and the emerging middle path.

Why other options are wrong:

- Option A: It stresses objects "seized by force or acquired under coercion," not fairly.
- Option C: It insists "objects are never merely objects," rejecting mere decoration.
- Option D: The passage undercuts the keep-everything stance.

Final Answer: The case for return is strengthening, and a middle path is displacing the universal-museum defence ⇒

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Q20.

Solution

Concept — Vocabulary in context: Read "coercion" alongside the phrase it is paired with.

Passage support: Artefacts were "seized by force or acquired under coercion," and "legal title obtained in those circumstances is worth little." Placed beside "by force," coercion means compulsion through force or pressure.

Why other options are wrong:

- Option A: "Scholarly study" has nothing to do with how the objects were taken.
- Option B: A "generous donation" would give good title, which the passage denies.
- Option D: A "fair and willing exchange" is the opposite of coercion.

Final Answer: The use of force or pressure to compel ⇒

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Q21.

Solution

Concept — Inference: Draw out what the “prolong the theft” remark commits the author to.

Passage support: An object “does not cease to belong to that community merely because it has changed hands,” so keeping it “is to prolong the original theft in a more respectable form.” Continued holding therefore extends the first wrong, whatever the present appearance of legality.

Why other options are wrong:

- Option B: No compensation to communities is mentioned.
- Option C: The passage says the objects were taken, not freely given.
- Option D: It argues the wrong persists, not that time makes theft acceptable.

Final Answer: Continued possession of a wrongfully taken object extends the original wrong ⇒

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

Q22.

Solution

Concept — Author’s argument / detail: Read why the “disinterested judge” remark is made.

Passage support: The museums’ cautions have “force in the caution, but also convenience: an institution defending its own holdings is not a disinterested judge.” The point is that self-interest weakens the reliability of their case.

Why other options are wrong:

- Option A: It does not claim they are always wrong on conservation, only self-interested.
- Option B: The passage doubts the “always safest in the West” claim, not the receivers’ competence outright.
- Option C: The author allows the museums have some “force” to their answers.

Final Answer: The museums’ case is weakened by their self-interest in keeping the objects ⇒

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



Q23.

Solution

Concept — Detail / author's view: Read exactly what the “more thoughtful position” contains.

Passage support: It “refuses the crude choice between keeping everything and returning everything”; “some objects are being sent home; others are shared through long loans, joint exhibitions, and digital access.” So it mixes returns with sharing rather than choosing an extreme.

Why other options are wrong:

- Option A: Returning everything at once is one of the extremes it refuses.
- Option B: Keeping everything in the West is the other extreme it refuses.
- Option D: Destroying artefacts is never proposed; the aim is to preserve meaning.

Final Answer: Rejecting the all-or-nothing choice in favour of returns, loans, shared exhibitions, and digital access ⇒

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

Q24.

Solution

Concept — Tone / stance: Weigh how the author finally positions himself on return.

Passage support: The author finds the return case gaining ground, sees returning or honestly acknowledging origins as beginning “repairing that connection,” yet grants the museums’ cautions have “force.” Favouring return while conceding real difficulty is broadly sympathetic but not one-sided.

Why other options are wrong:

- Option A: The communities’ claims are treated respectfully, not mocked.
- Option C: The author leans toward return, not firm opposition.
- Option D: The engaged, evaluative tone is not cold indifference.

Final Answer: Broadly sympathetic to return while acknowledging the genuine complexities ⇒

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



Answer Key

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

