



INSTITUTE FOR IAS/IFoS/CSIR/GATE EXAMINATIONS

PRESENTS

CSAT-2013

★ **REGULAR** ★ **WEEKEND** ★ **MODULE**
CLASSROOM PROGRAMME & TEST SERIES

In an Oriented way under the Guidance of

K. VENKANNA
and Team of Experts

- Exam Oriented Time Saving Concepts for Maths Exclusively Developed by IMS
- Rigorous Practice With UNLIMITED TEST SERIES (Admissions Open)
- We Ensure That You Inculcate Sagacity and Judicious Usage of Time to Crack CSAT 2013 with Flying Colours.

Head Office: 105-106, Top Floor, Mukherjee Tower, Mukherjee Nagar, Delhi-110009 Branch OFFICE: 25/8, Old Rajender Nagar Market, Delhi - 110060.

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INSTITUTE FOR IAS/IFoS/CSIR/GATE EXAMINATIONS

WE GO FOR

Anti-Cramming Way

WE EMPHASIZE

On the Management

WE ARE

From Mathematics and Analytical Field & It's Our Strength to Understand the CSAT Perfectly.

WE ARE

Flexible in Our Modules & We provide Study Material According to Changing Pattern.

WE UNDERSTAND THAT

Each & Every Section is Based on Scientific Approach Not on Cramming Funda.

WHAT WE BELIEVE

Conceptual Clarity and Tests to consolidate Student's Aptitude.

OUR RESULTS

Our Methodology is vindicated by consistent performance of our students in top exams of the country.

DECISION IS YOURS

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Introduction

Our institute, renowned all over India for Mathematics IAS/IFoS/CSIR/GATE Examinations, announces CSAT program for Paper II of the Civil Services Preliminary Examination, which is more in line with mathematics & *APTITUDE (verbal and mathematical)*.

After declaration of CSAT as the second paper of UPSC Civil Services preliminary examination, almost all top notch institutes were taken aback. Literally every institute is pretending to have a proper solution for CSAT just to avoid their bewilderment but in reality, things are quite different.

At this crucial moment, our institute works as an eye opener. Everyone is astonished and is considering CSAT as a hard nut to crack as the result of 2010-11 & 2011-12 has proved it, especially for students who rely on cramming. For science background students, if mathematics is their cup of tea then English naturally comes as a stumbling block. Similarly for humanities background students, mathematics can be an obstacle.

Considering aptitude test, the Achilles' heel of everyone, our institute has come forward to provide the riveting strategy and the proper methodology for CSAT. With the expert team of specialists in mental ability and English, our institute has been flourishing for many years in the arena of IAS/IFoS/CSIR/ GATE Examinations.

With our immense experience in dealing with mathematics in UPSC exams, we can proactively predict the pattern and type of the paper and ensure that our students inculcate proper knowledge and technique alongwith attitude and outlook to easily sail through the Civil Service Aptitude Test.

Why We

We believe that traditional knowledge-based education is no longer meeting the requirements of employers or the aspirations of learners.

We have therefore moved beyond academia and transformed ourselves into a truly professional training organization.

“Produce doers rather than intellectuals”

and we instill in our learners a professional value system that will make them valuable corporate citizens. Learning is a lifelong process and training needs will change at various stages of a professional's life. Hence we have devised a system which will provide lifelong learning and placement support at every stage of a learner's career.

From the Veteran Masters of IAS mathematics....the Most Comprehensive CSAT course

- ✓ Exam oriented time saving concepts for maths exclusively developed by IMS
- ✓ Meticulous classroom sessions for multidimensional grasp of all topics
- ✓ Rigorous practice with **UNLIMITED TEST SERIES** (Admissions Open)
- ✓ We ensure that you inculcate sagacity and judicious usage of timeto crack CSAT 2013 with flying colors

Our Theory

- ✓ What we believe, we demonstrate '**Integrity**' in all our actions and exhibit '**Commitment**'.
- ✓ IMS IAS, PROVIDES RESULT ORIENTED COACHING by simplifying each and every topic in the syllabus with examples by emphasizing on examination oriented topics.
- ✓ IMS- IAS provides MINIMUM 3 TIMES REVISION on each and every topic.
- ✓ IMS IAS provides SIMPLIFIED, PRECISE STUDY MATERIAL'S for PRELIMINARY CUM MAIN EXAMINATIONS.
- ✓ IMS- IAS is managed by EXPERIENCED VENKANNA SIR, under HIS guidance MANY CANDIDATES HAVE BECOME INDIAN ADMINISTRATORS.
- ✓ The objective of setting up this IAS academy was to give Personalized Quality Training / Guidance for Civil Service Aspirants taking into consideration their entry behavior (Level of Knowledge).
- ✓ We strongly believe that an average student can compete and become successful in this exam provided he / she stick to the basics of preparation.

SYLLABUS
for CIVIL SERVICES APTITUDE TEST (CSAT)

Paper: II (200 marks)

Duration: Two Hours

1. Comprehension
2. Interpersonal skills including communication skills;
3. Logical reasoning and analytical ability
4. Decision making and problem solving
5. General mental ability
6. Basic numeracy (numbers and their relations, orders of magnitude etc.) (Class X level), Data interpretation (charts, graphs, tables, data sufficiency etc. (Class X level)
7. English Language Comprehension skills (Class X level).
8. Questions relating to English Language Comprehension skills of Class X level (last item in the Syllabus of Paper-II) will be tested through passages from English language.

ANALYSIS

CSAT - 2011 PAPER- II

CSAT - 2012 PAPER- II

Categorization of the question difficulty level wise.

Categorization of the question difficulty level wise.

Level of Difficulty	Number of Questions
Easy	30
Medium	36
Difficult	14
Total	80

Level of Difficulty	Number of Questions
Easy	48
Medium	13
Difficult	19
Total	80

Categorization of the question Topic-wise.

Categorization of the question Topic-wise.

Test Area	Number of Questions	Max. Marks
Comprehension	27	67.5
Decision Making & Problem solving	16	40
Analytical Ability & Logical Reasoning	-	-
General Mental Ability		
Basic Numeracy	28	70
English Language Comprehension Skills	9	22.5
Total	80	200

Test Area	Number of Questions	Max. Marks
Comprehension	32	80
Decision Making & Problem solving	7	17.5
Analytical Ability & Logical Reasoning and General Mental Ability	30	75
Basic Numeracy	3	7.5
English Language Comprehension Skills	8	20
Total	80	200

Schedule for CSAT TEST SERIES-2013

We are Introducing
“UNLIMITED ALL INDIA TEST SERIES”

BEGINS FROM SECOND WEEK OF JANUARY 2013

TEST PROGRAMME WILL BE STARTED AT MUKHERJEE NAGAR & RAJENDER NAGAR CENTRES. WE ARE COMING UP WITH THIS EXHAUSTIVE AND COMPREHENSIVE TEST SERIES TO UPDATE AND STRENGTHEN YOUR EXAM ABILITIES!

Number of Questions in Every Paper: 80

Time Duration: 2 Hrs

Maximum Marks:200

S.No.	Test	Topic to be Covered	S.No.	Test	Topic to be Covered
1.	T-1	BN & ELC	32.	T-32	LR & AA & ELC
2.	T-2	LR & AA, IPS	33.	T-33	DM & PS,IPS
3.	T-3	DM & PS,GMA	34.	T-34	FULL LENGTH TEST
4.	T-4	FULL LEGTH TEST	35.	T-35	FULL LENGTH TEST
5.	T-5	FULL LENGTH TEST	36.	T-36	BN , ELC & IPS
6.	T-6	BN & IPS	37.	T-37	LR & AA, DM & GMA
7.	T-7	LR & AA & GMA	38.	T-38	FULL LENGTH TEST
8.	T-8	DM & PS,ELC	39.	T-39	FULL LENGTH TEST
9.	T-9	FULL LENGTH TEST	40.	T-40	FULL LENGTH TEST
10.	T-10	FULL LENGTH TEST	41.	T-41	BN , LR & AA , GMA
11.	T-11	BN & GMA	42.	T-42	IPS , DM & ELC
12.	T-12	LR & AA & ELC	43.	T-43	FULL LENGTH TEST
13.	T-13	DM & PS,IPS	44.	T-44	FULL LENGTH TEST
14.	T-14	FULL LENGTH TEST	45.	T-45	FULL LENGTH TEST
15.	T-15	FULL LENGTH TEST	46.	T-46	BN , ELC & GMA
16.	T-16	BN & LR & AA	47.	T-47	LR & AA , DM , IPS
17.	T-17	BM & ELC	48.	T-48	FULL LENGTH TEST
18.	T-18	IPS & GMA	49.	T-49	FULL LENGTH TEST
19.	T-19	FULL LENGTH TEST	50.	T-50	FULL LENGTH TEST
20.	T-20	FULL LENGTH TEST	51.	T-51	BN , LR & AA , DM
21.	T-21	BN & DM	52.	T-52	ELC , IPS & GMA
22.	T-22	LR & AA ,GMA	53.	T-53	FULL LENGTH TEST
23.	T-23	ELC & IPS	54.	T-54	FULL LENGTH TEST
24.	T-24	FULL LENGTH TEST	55.	T-55	FULL LENGTH TEST
25.	T-25	FULL LENGTH TEST	56.	T-56	BN , DM & IPS
26.	T-26	BN & IPS	57.	T-57	LR & AA , ELC & GMA
27.	T-27	LR & AA & DM	58.	T-58	FULL LENGTH TEST
28.	T-28	ELC & GMA	59.	T-59	FULL LENGTH TEST
29.	T-29	FULL LENGTH TEST	60.	T-60	FULL LENGTH TEST and lots more in the same pattern.
30.	T-30	FULL LENGTH TEST			
31.	T-31	BN & GMA			

WISH YOU ALL THE VERY BEST FOR PRELIM & MAIN EXAMS 2013

PLEASE NOTE: THIS PARTICULAR TEST PATTERN WILL BE CONTINUED TILL THE PRELIMINARY 2013 EXAM.

LEGEND

- BN - BASIC NUMERACY (Numbers and the Relation, Order of Magnitude etc., Data Interpretation Charts, Graphs , Tables, Data Sufficiency)
- ELC - ENGLISH LANGUAGE COMPREHENSION
- LR - LOGICAL REASONING & AA - ANALYTICAL ABILITY
- IPS - INTERPERSONAL SKILLS
- DM, PS & GMA - DECISION MAKING, PROBLEM SOLVING & GENERAL MENTAL ABILITY

TESTS WILL BE CONDUCTED ON ALTERNATE DAYS
UPDATED:10-1-2013

SAMPLE QUESTIONS

PASSAGE: 1

Colonialism produced a society which was neither capitalist as in Britain nor was it pre-colonial or pre-capitalist. Thus, for example, India under British rule neither resembled capitalist Britain nor was it basically similar to Mughal India. The development of agrarian relations in the colonies - in India, or Egypt, or Indonesia makes this aspect quite clear. For example, landlordism in both zamindari and ryotwari areas of British India was something new; it did not exist in Mughal India. It was the creation of British rule. It was the result of the colonial rulers' efforts to transform Indian agriculture. Indian agriculture was not capitalist but it had many capitalist elements; for example, property relations were capitalist; land was now a private property which was freely bought and sold on a large scale.

Infact, we can say that the colonial societies underwent a fundamental transformation under colonialism. They were made an integral part of the world capitalist system. For example, colonialism in India was as modern a phenomenon as industrial capitalism in Britain - the two had developed together since the middle of the 18th century. Capitalism was, by its very nature, a world-system -that is, it must cover the entire world; but it does not cover the entire world in the same way.

It has one face in the metropolis and another in the colonies. It develops the metropolis as a modern industrially developed country, it underdevelops the colony. The same capitalist process which produces economic development in the metropolis and makes it an advanced capitalist country produces and maintains underdevelopment in the colonies and transforms them into colonial societies.

Colonialism uproots old society and economy, but the new colonial society and economy are as much a barrier to modern economic development as are the old, precapitalist economy and society.

A colony is integrated into-or made a part of -world capitalist system, but without taking part in industrial revolution or the development of capitalist production. Colonialism in fact blocks the development of modern capitalism in the colonies.

On the basis of information provided in the above passage answer the following questions

- 1. According to the above passage, which of the following can be said about 'landlordism' in India:**
 - (a) It is a product of Capitalism
 - (b) It is a product of Pre Colonial Society
 - (c) It is a product of Colonialism
 - (d) None of the above
- 2. What could be the title of this piece?**
 - (a) A Contrast between Colonialism and Capitalism
 - (b) Colonialism and the British Empire
 - (c) Nature of Colonialism
 - (d) Nature of Capitalism
- 3. Consider the following two statements:**
 - (1) The 'capitalist process' led to development of Britain.
 - (2) The 'capitalist process' led to integration of India in the development of world capitalist production

Choose the correct answer:

- (a) Only 1 is correct
- (b) Only 2 is correct
- (c) Both 1 and 2 are correct.
- (d) Neither 1 or 2 is correct.

PASSAGE 2

The Phenomenon of Man is a very remarkable work by a very remarkable human being. Pierre Teilhard de Chardin was at the same time a Jesuit Father and a distinguished palaeontologist. In The Phenomenon of Man he has effected a threefold synthesis — of the material and physical world with the world of mind and spirit ; of the past with the future ; and of variety with unity, the many with the one.

He achieves this by examining every fact and every subject of his investigation *sub specie evolutionis*, with reference to its development in time and to its evolutionary position. Conversely, he is able to envisage the whole of knowable reality not as a static mechanism but as a process. In consequence, he is driven to search for human significance in relation to the trends of that enduring and comprehensive process ; the measure of his stature is that he so largely succeeded in the search. I would like to introduce The Phenomenon of Man to English readers by attempting a summary of its general thesis, and of what appear to me to be its more important conclusions.

I make no excuse for this personal approach. As I discovered when I first met Pierre Teilhard in Paris in 1946, he and I were on the same quest, and had been pursuing parallel roads ever since we were young men in our twenties. Thus, to mention a few signposts which I independently found along my road, already in 1913 I had envisaged human evolution and biological evolution as two phases of a single process, but separated by a critical point after which the properties of the evolving material underwent radical change. This thesis I developed years later in my *Uniqueness of Man*, adding that man's evolution was unique in showing the dominance of convergence over divergence : in the same volume I published an essay on Scientific Humanism (a close approximation to Pierre Teilhard's Neo-Humanism) in which I independently anticipated the tide of Pierre Teilhard's great book by describing humanity as a phenomenon, to be studied and analysed by scientific methods. Soon after the first World War, in *Essays of a Biologist*, I made my first attempt at defining and evaluating evolutionary progress.

In my *Romanes* Lecture on Evolutionary Ethics, I made an attempt (which I now see was inadequate, but was at least a step in the right direction) to relate the development of moral codes and religions to the general trends of evolution ; in

1942, in my *Evolution, the Modern Synthesis*, I essayed the first comprehensive post-Mendelian analysis of biological evolution as a process : and just before meeting Pierre Teilhard had written a pamphlet entitled *Unesco : its Purpose and Philosophy*, where I stressed that such a philosophy must be a global, scientific and evolutionary humanism. In this, I was searching to establish an ideological basis for man's further cultural evolution, and to define the position of the individual human personality in the process — a search in which I was later much aided by Pierre Teilhard's writings, and by our conversations and correspondence.

The Phenomenon of Man is certainly the most important of Pierre Teilhard's published works. Of the rest, some, including the essays in *La Vision du Passi*, reveal earlier developments or later elaborations of his general thought ; while others, like *Apparition de le Homme*, are rather more technical. Pierre Teilhard starts from the position that mankind in its totality is a phenomenon to be described and analysed like any other phenomenon : it and all its manifestations, including human history and human values, are proper objects for scientific study.

On the basis of information provided in the above passage answer the following questions

4. The passage can be said to be :

- (a) An eulogy for Pierre Teilhard by the author (of the passage)
- (b) An introduction to a work of Pierre Teilhard by the author (of the passage)
- (c) An epilogue to a work of Pierre Teilhard by the author (of the passage)
- (d) A summary of ideas and works of Pierre Teilhard by the author (of the passage)

5. From the passage, Pierre Teilhard appears to be a

- (a) Paleontologist and Philosopher
- (b) Precept of an religious order
- (c) Evolutionary Biologist
- (d) Psychologist and a Philosopher

6. The author of the passage and Pierre Teilhard are "on the same quest and had been pursuing parallel roads". What could this quest be?

- (a) Human evolution consists mainly of Biological evolution
- (b) Human Evolution has a philosophical

- dimension in addition to biological
- (c) Human evolution can be explained philosophically entirely
 - (d) To prove Mendelian analysis of evolution philosophically

7. A Paleontologist is :

- (a) Study of philosophy of divine scriptures
- (b) Study of prehistoric life
- (c) Study of evolution
- (d) Study of human activity in the past

8. With help of the information given in the passage, infer the meaning of the word 'Humanism'”

- (a) An evolutionary science
- (b) A Philosophy encompassing mind, body and spirit
- (c) A philosophy which suggests a scientific approach to religion
- (d) A philosophy which relates the moral, spiritual and material development of humanity to the general trend of evolution

repudiated “beauty” because of its too narrow associations with an outmoded view that art was beautiful and therefore should not be evaluated or analyzed, but should merely be appreciated. Since 1900, a large number of definitions of art have emerged, each of them covering a sector of accepted creative and critical practice but none of them, apparently, are applicable to the whole of what is accepted as art by the art world.

Not only do contemporary definitions of art fail to agree on any common approach to art or on common areas of concern, but individually many of them do not even serve to differentiate those works that are conventionally adopted as art by many artists and critics from those that are not. For example, the “mimetic” theory holds that art reproduces reality, but although amateurs’ photographs reproduce reality, most artists and art critics do not consider them art. Much of what is recognized as art conforms to the definition of art as the creation of forms, but an engineer and the illustrator of a geometry textbook also construct forms. The inadequacy of these definitions suggests a strong element of irrationality, for it suggests that the way in which artists and art critics talk and think about works of art does not correspond with the way in which they actually distinguish those things that they recognize as works of art from the things that they do not so recognize.

PASSAGE 3

The distinction that modern artists and art critics make between the arts, on the one hand, and crafts, on the other, was foreign to classical antiquity. Both arts and crafts were regarded by the ancient Greeks as “productions according to rule” and both were classified as *techné*, which can be translated “organized knowledge and procedure applied for the purpose of producing a specific preconceived result.” This concept runs directly counter to the deeply ingrained insight of modern aesthetic thought that art cannot be reduced to rule, cannot be produced in accordance with pre-established concepts or rules, and cannot be evaluated using a set of rules reducible to a formula. The Greek concept, with its attendant notion that the appropriate criterion for judging excellence in both the arts and the crafts was the “perfection” of their production, predominated until the middle of the eighteenth century, when the French aesthete Charles Batteux heralded the idea that what distinguishes the arts from the crafts and the sciences is the arts’ production of beauty. This idea lasted until the beginning of the present century when some critics argued that “beauty” was a highly ambiguous term, far too broad and indefinite for the purpose of defining or evaluating art, while, on the other hand, many artists expressly

9. The author is primarily concerned in the first paragraph with discussing

- (a) Methods of defining art
- (b) Criticisms of Greek art
- (c) Similarities between arts and crafts
- (d) Differences among various conceptions of art

10. According to the passage, one characteristic that many contemporary definitions of art have in common is that they are

- (a) Precise in their description of different types of artwork.
- (b) Similar to ancient conceptions of art except for minor differences in terminology.
- (c) Applicable to art of former centuries, as well as to contemporary art.
- (d) Inconsistent with judgments made by many artists and art critics as to which creations are and which are not works of art.

11. According to the passage, which of the following objections to using “beauty” as the criterion for defining and appraising art emerged in the twentieth century?

- I. The word “beauty” can have many different meanings.
 - II. “Beauty” is associated with an obsolete conception of art as something merely to be appreciated.
 - III. The ancient Greeks did not use “beauty” as their criterion for judging the value of works of art.
- (a) I only (b) III only
(c) I and II only (d) II and III only

12. According to the passage, in contrast to the ancient Greek concept of art, modern aesthetic thought holds that

- (a) Artists can have no preconceptions about their work if it is to be good.
- (b) The creation of art cannot be governed by stringent rules.
- (c) “Perfection” is too vague a concept to use as a criterion for judging art.
- (d) Procedures used to judge art should be similar to procedures used to create art.

13. The author refers to amateurs’ photograph in order to

- (a) Illustrate a critical convention accepted by the art world.
- (b) Show the weakness of the mimetic theory of art.
- (c) Describe a way in which art reproduces reality.
- (d) Explain an objection to classifying photographs as works of art.

14. The passage is most relevant to which of the following areas of study?

- (a) The history of aesthetics.
- (b) The sociology of art.
- (c) The psychology of art.
- (d) The sociology of aesthetics.

15. In his treatment of contemporary definitions of art, the author expresses

- (a) Praise for their virtues.
- (b) Concern about their defects.
- (c) Approval of their strengths.
- (d) Indifference to people who take them seriously.

On the basis of information provided in the below given passage answer the following question

For a country considered a rising economic power, Blackout Tuesday — which came only a day after another major power failure — was an embarrassing reminder of the intractable problems still plaguing India: inadequate infrastructure, a crippling power shortage and, many critics say, a yawning absence of governmental action and leadership.

India’s coalition government, battered for its stewardship of a wobbling economy, again found itself on the defensive, as top ministers could not definitively explain what had caused the grid failure or why it had happened on consecutive days.

Theories for the extraordinarily extensive blackout across much of northern India included excessive demands placed on the grid from certain regions, due in part to low monsoon rains that forced farmers to pump more water to their fields, and the less plausible possibility that large solar flares had set off a failure.

(Published New York Times July 31, 2012)

16. Why did the power failure occur?

- (a) Due to intractable problems plaguing India
- (b) Due to low monsoon rains
- (c) Due to farmers pumping more water in their fields
- (d) Due to excessive demand on the grid

17. The hangover of the traditional asymmetrical Hindu marriage system combining male polygamy and lifelong female monogamy had persisted despite legislative changes which decreed monogamy for both men and women.

What weakens the argument supplied by the question?

- (a) Certain non religious tribes of in Chattisgarh forests have been practicing female polygamy regardless of legislative changes.
- (b) Skewed Sex Ratio against Hindu females will inevitably lead to female monogamy regardless of legislative changes.
- (c) Traditional Hindu marriage system has been resistant to legislative changes due to its inherent asymmetry.
- (d) Islamic religious tradition of polygamy has contributed to undermining legal provisions

18. A vessel contains 40 litres of mixture of milk and water in the ratio 3:1. How much water should be added to the mixture so that the ratio of milk and water be 1:3 ?

- (a) 60 lt (b) 10 lt
(c) 20 lt (d) 80 lt

19. Ratio in the value of tickets of first, second and third class is 3:2:1 and ratio in number of passengers correspondingly is 2:3:6. Find the ratio in the total collection of each class?

- (a) 1:2:3 (b) 6:3:2
(c) 1:1:1 (d) $\frac{1}{2} : 1 : \frac{1}{3}$

Directions for questions 20 and 21: Answer the questions based on the following information.

A defence code is defined by assigning the numbers 1 to 9 to the letters in the grid below such that by adding horizontally, vertically or diagonally the sum of the numbers is the same, i.e. 15, and also Y : S is 1:4 and S:W is 2:1 and W : Q is 2:3.

S	Z	Q
X	V	T
W	R	Y

20. Which letter has the highest numerical value?

- (a) X (b) R
(c) T (d) W

21. If the code is 1159, then the message will be ?

- (a) ZZVR (b) SSZQ
(c) RRZV (d) XXVT

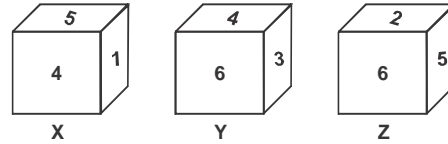
22. Examine the following statements:

- Either A and B are of the same age or A is older than B
- Either C and D are of the same age or D is older than C
- B is older than C

Which of the following conclusions can be drawn from the above statements ?

- (a) A is older than B
(b) B and D are the same age
(c) D is older than C
(d) A is older than C

23. Three different positions X, Y and Z of a dice are shown in the figures given below. Which number are hidden behind the numbers 6 and 5 in position Z ?



- (a) 1 and 4 (b) 1 and 3
(c) 4 and 3 (d) 1 and 2

Directions (Q. No. 24 to 26): Mrs. and Mr. Sharma have two kids Asha and Shashi. Shashi married Radha, daughter of Mrs. Mahajan. Suresh, son of Mrs. Mahajan marries Rita. Sonu and Rocky are born to Suresh and Rita. Veena and Sudha are the daughters of Shashi and Radha.

24. How is Sudha's relation to Asha ?

- (a) Sister (b) Niece
(c) Aunt (d) Daughter

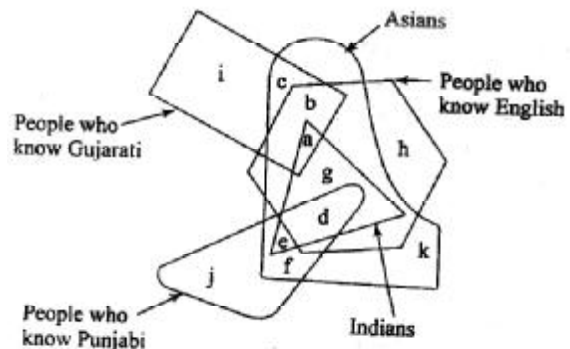
25. How is Sonu related to Mr. Mahajan ?

- (a) Son-in-law (b) Son
(c) Grandson (d) Cannot be determined

26. How is Radha related to Asha ?

- (a) Mother-in-law (b) Aunt
(c) Sister-in-law (d) Niece

Directions (Q. No. 27 to 29):



27. The non-Asians who know English are represented by

- (a) j (b) k
(c) g (d) h

28. People who know both Gujarati and Punjabi

- (a) a (b) b
(c) c (d) None

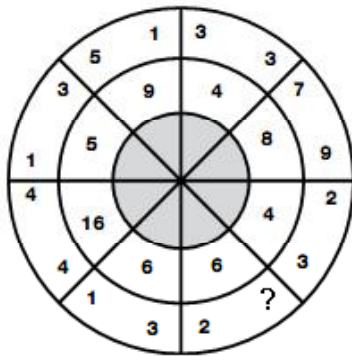
29. The Indians know at the most how many number of languages

- (a) 1 (b) 2
(c) 3 (d) 4

30. A dice is thrown. What is the probability that the number shown on the dice is not divisible by 3 ?

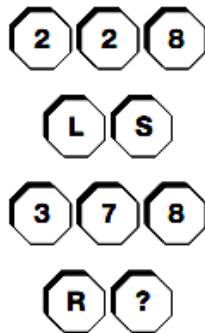
- (a) $1/2$ (b) $1/3$
(c) $2/3$ (d) $1/4$

31. Which number replaces the question mark ?



- (a) 1 (b) 3
(c) 7 (d) 6

32. Which number replaces the question mark ?



- (a) Z (b) U
(c) T (d) E

33. Statements:

- I. All the books are pencils.
II. No pencil is eraser.

Conclusions:

1. All the pencils are books.
2. Some erasers are books.
3. No book is eraser.
4. Some books are erasers.

- (a) Only (3)
(b) Only (1) and (3)
(c) Only (1) and (2)
(d) Only (2) and (3)

34. I. The Central Government has recently declared to finish the rebate on farming.

II. The Central Government faces financial loss on account of giving rebate on farming for the last few years.

- (a) Statement I is the cause and statement II is its effect.
(b) Statement II is the cause and statement I is its effect.
(c) Both the statements I and II are independent causes.
(d) Both the statements I and II are effects of independent causes.

35. Statement

A large number of people in ward X of the city are diagnosed to be suffering from a fatal malaria type.

Courses of Action:

- I. The city municipal authority should take immediate steps to carry out extensive fumigation in ward X.
II. The people in the area should be advised to take steps to avoid mosquito bites.

- (a) Only I follows
(b) Only II follows
(c) Both I and II follow
(d) Neither I nor II follows

SAMPLE

ENGLISH ANSWER & ANALYSIS

PASSAGE - 3

PARAGRAPH - 1

- (1) The distinction that modern artists and art critics make between the arts, on the one hand, and crafts, on the other, was foreign to classical antiquity.
- (2) Both arts and crafts were regarded by the ancient Greeks as “productions according to rule” and both were classified as *techne*, which can be translated “organized knowledge and procedure applied for the purpose of producing a specific preconceived result”.
- (3) This concept runs directly counter to the deeply ingrained insight of modern aesthetic thought that art cannot be reduced to rule, cannot be produced in accordance with pre-established concepts or rules, and cannot be evaluated using a set of rules reducible to a formula. The Greek concept, with its attendant notion that the appropriate criterion for judging excellence in both the arts and the crafts was the “perfection” of their production, predominated until the middle of the eighteenth century, when the French aesthetician Charles Batteux heralded the idea that what distinguishes the arts from the crafts and the sciences is the arts’ production of beauty.
- (4) This idea lasted until the beginning of the present century when some critics argued that “beauty” was a highly ambiguous term, far too broad and indefinite for the purpose of defining or evaluating art, while, on the other hand, many artists expressly repudiated “beauty” because of its too narrow associations with an outmoded view that art was beautiful and therefore should**
- (1) *This passage starts retroactively. The author orients us with a reference to the familiar—“modern” artists and critics—and then contrasts it with the strange and ancient—classical antiquity. We know we’re going to be learning what ancient Greeks thought about art—specifically, that they recognized no difference between arts and crafts.*
- (2) Don’t glaze over a definition—it’s going to be key to the passage, and more than likely it will be worked into a question. If the definition makes your head spin, you can come back to it when you get a question that asks about it.
- (3) This is good old compare and contrast. The author brings back our familiar, modern concept: art springs from the souls of tortured rebels who strive to produce beauty. This notion is contrasted with the Greek idea that by following a formula perfectly, you could get great art. But wait—when did the Greek concept fall out of fashion? Who’s this Charles Batteux? It turns out he introduced the revolutionary idea that arts and crafts are different: art produces beauty; craft doesn’t. Pivotal words and phrases to notice: “runs directly counter,” “predominated,” “heralded.”
- (4) *These sentences parse the meaning of an abstract term: beauty. The author tells us that some people started scoffing at the definition that art=production of beauty. After all, what is beauty? What is beautiful to one viewer might seem hideous to the next. Another objection critics had was that maybe art did not have to be beautiful at all. Something unappealing could still be art. A lot of artists at this time were expanding*

not be evaluated or analyzed, but should merely be appreciated.

their notions of art beyond the merely eye-pleasing. So far, the whole paragraph is tracing the historical development of the way people think about art. Keep your eye on that thread.

- (5) Since 1900, a large number of definitions of art have emerged, each of them covering a sector of accepted creative and critical practice but none of them, apparently, are applicable to the whole of what is accepted as art by the art world.

- (5) *This is a long sentence with a lot of commas. Don't get bogged down in all the clauses and prepositions. Focus on the key words, and you'll see what the author is saying: people have lots of different definitions of art, but no single definition covers everything that's considered art.*

PARAGRAPH - 2

- (1) **Not only do contemporary definitions of art fail to agree on any common approach to art or on common areas of concern, but individually many of them do not even serve to differentiate those works that are conventionally adopted as art by many artists and critics from those that are not.**

- (1) **The author is hammering home the point that there are a whole lot of definitions of art out there, and a lot of them are pretty inadequate. He's using a lot of big, abstract words here, so you're probably hoping he'll give us some concrete examples to explain what the heck he's talking about. And then, bingo:**

- (2) For example, the "mimetic" theory holds that art reproduces reality, but although amateurs' photographs reproduce reality, most artists and art critics do not consider them art. Much of what is recognized as art conforms to the definition of art as the creation of forms, but an engineer and the illustrator of a geometry textbook also construct forms. The inadequacy of these definitions suggests a strong element of irrationality, for it suggests that the way in which artists and art critics talk and think about works of art does not correspond with the way in which they actually distinguish those things that they recognize as works of art from the things that they do not so recognize.

- (2) *Don't worry about the specific definitions—you can come back if necessary. Now, finally, at the end, reveals an opinion: maybe these definitions themselves are meaningless! People look at art and judge it based not on some definition but on something else—their gut, for instance. Although the author doesn't bring it up, this contrasts, with where we started: the classical concept of art, in which art was judged rationally, according to rules. Our author doesn't see rules as being at all valid.*

1. What is the passage type?

Subject: Humanities

Action: Description

2. What is each paragraph about?

Paragraph-1: Evolution of concepts of art, from ancient Greece to the present.

Paragraph-2: The numerous but inadequate definitions of art today.

3. What is the organization?

This is a contrast passage. We have:

- | Greek vs. Modern
- | Rational vs. Irrational
- | One definition (the Greek) vs. Many definitions (today).
- | Greek definition vs. Modern

1 Implication of varying definitions So many definitions, can't define art

4. What is the **big idea**?

How we think about art has changed a lot since the old days. People used to judge it according to established rules, but now there are many different ways of judging—and people don't even seem to follow their own criteria.

5. What is the **author's purpose**?

The author wants to illustrate how concepts of art have changed dramatically throughout history. This is a descriptive passage, so the author is basically just distilling historical information into his two paragraphs. At the end, he leaves us with an observation: that today, true artistic judgment is irrational and essentially unrelated to the definitions of art people come up with. He wants to describe and then share this observation.

EXPLANATORY ANSWERS

1. **The author is primarily concerned in the first paragraph with discussing**

- (A) Methods of defining art
- (B) Criticisms of Greek art
- (C) Similarities between arts and crafts
- (D) Differences among various conceptions of art

Type: Main Idea

(D) In the first paragraph, the author begins by contrasting the definition of art between modern artists, art critics and the classical philosophers. Then he goes on to elaborate the Greek concept of art. He then tells us how the French aesthetician Charles Batteux distinguished the arts from crafts. He concludes the paragraph by saying that since 1900 a large number of definitions of art have emerged. Hence, (D) is the correct answer. The answer is directly available from the first paragraph.

2. **According to the passage, one characteristic that many contemporary definitions of art have in common is that they are**

- (A) Precise in their description of different types of artwork.
- (B) Similar to ancient conceptions of art except for minor differences in terminology.
- (C) Applicable to art of former centuries, as well as to contemporary art.
- (D) Inconsistent with judgments made by many artists and art critics as to which creations are and which are not works of art.

Type: Detail of the passage

(D) The last sentence of the passage says

that there are inconsistencies in the definitions of art “whereby the way in which artists and out critics talk and think about works of art do not correspond with the way in which they distinguish things that they recognize as works of art from things that they do not consider as works of art.” Hence, (D) is correct. The answer requires a reading until the last passage but does not require reasoning or inference.

3. **According to the passage, which of the following objections to using “beauty” as the criterion for defining and appraising art emerged in the twentieth century?**

- I. The word “beauty” can have many different meanings.
- II. “Beauty” is associated with an obsolete conception of art as something merely to be appreciated.
- III. The ancient Greeks did not use “beauty” as their criterion for judging the value of works of art.

- (A) I only (B) III only
- (C) I and II only (D) II and III only

Type: Detail of the passage

(C) Regarding Statement I and II, the author says, in the first paragraph, that “some critics argued that “beauty” was a highly ambiguous term, far too broad and indefinite for the purpose of defining or evaluating art, while, on the other hand, many artists expressly repudiated ‘beauty’ because of its too narrow associations with an outmoded view that art was beautiful and therefore should not be evaluated or analyzed, but should merely be appreciated.” However, Statement III can be ruled out the author objects to using ‘beauty’

as the criterion for defining and appraising art that emerged in the 20th century. Not only does the author object to using 'beauty' as a defining word for art, he or she believes that past definitions of art are no longer valid anyway. Hence, (C) is the correct option. The answer is directly available from the first paragraph but it needs validation of multiple points.

4. According to the passage, in contrast to the ancient Greek concept of art, modern aesthetic thought holds that

- (A) Artists can have no preconceptions about their work if it is to be good.
- (B) The creation of art cannot be governed by stringent rules.
- (C) "Perfection" is too vague a concept to use as a criterion for judging art.
- (D) Procedures used to judge art should be similar to procedures used to create art.

Type: Definition of a term or phrase

The third sentence of the first paragraph explains that "the deeply ingrained insight of modern aesthetic thought is that art cannot be reduced to rule, cannot be produced in accordance with pre-established concepts or rules, and cannot be evaluated using a set of rules reducible to a formula." Hence rules are irrelevant in modern aesthetic thought, and (B) is the correct choice.

5. The author refers to amateurs' photograph in order to

- (A) Illustrate a critical convention accepted by the art world.
- (B) Show the weakness of the mimetic theory of art.
- (C) Describe a way in which art reproduces reality.
- (D) Explain an objection to classifying photographs as works of art.

Type: Function of a part of the passage

(B) The second sentence of the second paragraph illustrates that the "mimetic" theory holds that art reproduces reality, but although amateurs' photographs reproduce reality, most artists and art critics do not consider them art." When an amateur takes a photo, he or she is reproducing reality through a lens, in the same way that a professional does. However, if most people in the art world do not accept the amateur's work as true art, then an amateur cannot be

reproducing reality or creating art. Such a conflict undermines the "mimetic" theory's fundamental principle. Hence (B) is correct. Though options (C) and (D) are close, the main objective of the amateur photographer example is to show the weakness of the mimetic theory of art. The answer choices are very close and the question requires a thorough reading.

6. The passage is most relevant to which of the following areas of study?

- (A) The history of aesthetics.
- (B) The history of literature.
- (C) The sociology of art.
- (D) The psychology of art.

Type: Category of Writing

(A) Since the passage traces the definition of art from the Greek times to the present the most appropriate area of study to which this passage belongs is history of aesthetics. Aesthetics are principles pertaining to appreciation of beauty or art. The passage offers no information about psychology or sociology: the study of the structures of human society. The answer requires that the passage be read in depth and then an inference be drawn from it.

7. In his treatment of contemporary definitions of art, the author expresses

- (A) Praise for their virtues.
- (B) Concern about their defects.
- (C) Approval of their strengths.
- (D) Indifference to people who take them seriously.

Type: Inference

(B) The author expresses concern about the defects of contemporary art definitions. "Since 1900, a large number of definitions of art have emerged...none of them, apparently, are applicable to the whole of what is accepted as art by the art world...Not only do contemporary definitions of art fail to agree on any common approach to art or on common areas of concern, but individually many of them do not even serve to differentiate those works that are conventionally adopted as art by many artists and critics from those that are not." The author clearly feels that contemporary art has been neither defined correctly nor fully.

SAMPLE

MATHS ANSWER ANALYSIS

Q. No. 18

FIRST METHOD:

The given vessel contains the mixture (Milk & Water) is 40 Liters.

The given Milk & Water ratio is 3 : 1

$$\begin{aligned} \text{There total pure milk quantity is } & \frac{3}{3+1} \times 40 \\ & = \frac{3}{4} \times 40 \\ & = 3 \times 10 \\ & = 30 \text{ Liters.} \end{aligned}$$

$$\begin{aligned} \text{and Water Quantity is } & \frac{1}{3+1} \times 40 \\ & = \frac{1}{4} \times 40 \\ & = 10 \text{ Liters} \end{aligned}$$

(or) Water quantity = Total mixture – milk quantity
 $= 40 - 30$
 $= 10 \text{ Liters}$

Now we have to find the water quantity how much should add to make it the ratio will become 1 : 3 (Milk & Water ratio)

In the new ratio if the milk contains 1 part then water has to be contains 3 parts

Therefore 1 part is = 30 Liters

$\Rightarrow 3 \text{ parts} = 90 \text{ Liters}$

Therefore adding the new water quantity = $90 - 10 = 80 \text{ Liters}$

\therefore correct option is (d)

SECOND METHOD:

$$\begin{array}{r} 40 \\ 3 \boxed{\text{XXXXXX}} 1 \\ \hline 30 \text{ Liters} : 10 \text{ Liters} \\ + ? \\ \hline (30) 1 : 3 (90) \\ \text{Liters} \quad \quad \text{Liters} \\ \text{(not change)} \end{array} \left. \vphantom{\begin{array}{r} 40 \\ 3 \boxed{\text{XXXXXX}} 1 \\ \hline 30 \text{ Liters} : 10 \text{ Liters} \\ + ? \\ \hline (30) 1 : 3 (90) \\ \text{Liters} \quad \quad \text{Liters} \\ \text{(not change)} \end{array}} \right\} \begin{array}{l} 80 \text{ Liters} \\ \text{therefore correct} \\ \text{option is 'c'} \end{array}$$

Q. No. 19

Given that ratio of the value of the tickets 1st, 2nd, 3rd classes respectively are 3:2:1
 Let us take value of the tickets 1st, 2nd, 3rd classes are $3x, 2x, x$ respectively.
 Now given that ratio of number of passengers correspondingly 1st, 2nd, 3rd classes are 2:3:6
 again let us take the number of passengers correspondingly 1st, 2nd, 3rd classes $2y, 3y, 6y$ respectively.
 Therefore, Total amount of the 1st class = $3x \times 2y = 6xy$
 Total amount of the 2nd class = $2x \times 3y = 6xy$
 Total amount of the 3rd class = $x \times 6y = 6xy$
 \therefore ratio of total collection of each class
 = $6xy : 6xy : 6xy$
 = $6 : 6 : 6$ [Q $x \neq 0, y \neq 0 \Rightarrow xy \neq 0$]
 = $1 : 1 : 1$
 \therefore correct option (c)

Q. No. 20 & 21

S	Z	Q
X	V	T
W	R	Y

number in the grid an 1, 2, ..., 9 (significant digits) and sum has to 15 in the either horizontally or vertically or diagonally and also given that

$Y : S = 1:4$

$S : W = 2:1$

$W : Q = 2:3$

Now $Y : S = 1 : 4$

$\Rightarrow S = 4Y$ (product of extremes is equal to product of means)

Then S has only two values 4, 8 $\left[\begin{array}{l} 4 \times 1 = 4 \\ 4 \times 2 = 8 \\ 4 \times 3 = 12 \end{array} \right]$ (Since two digit number)

Case - (i)

if $S = 4$
 then $Y = 1$
 $W = 2$
 $Q = 3$

but we know that

$S + V + Y = 15$

$\Rightarrow 4 + V + 1 = 15$

$\Rightarrow 5 + V = 15$

$\Rightarrow V = 10$

This is contradiction because
 V is the any digit from 1 to 9

Case - (ii)

Therefore $S = 8$

Then $Y = 2$

$W = 4$

$Q = 6$

8		6	=	8	1	6
				3	5	7
4		2		4	9	2

\therefore correct answer for Q.20 is R, i.e, option (b)
 \therefore correct answer for Q.21 is ZZVR, i.e, option (a)



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