RC Tricks With Questions

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English Reading Comprehension Solving Short Tricks & Tips With Practice Sets

English is viewed as a tough section by the majority of the Banking Aspirants. Additionally it has been discovered that even after a decent nature of arrangement, it is hard to score cent percent.

Reading comprehension (RC) is among the most elevated segment of Banking/Competitive examinations. So what makes it the most supported segment in English :

- Its asked in each paper .
- You don't require earlier information to illuminate RC questions.
- It requires time to illuminate however there is a 80-90% accuracy.
- Because of its high accuracy and redundancy, it goes about as a distinct advantage in cleaning sectional cut up in english segment of exams.

All About Reading Comprehension section :

The test makers often purposefully fill the passages with jargon and complex vocabulary. For an untrained test taker, it would take a lot of time to comprehend such passages. Because we usually read essays to retain information and details, while on the Competitive Exams, reading that way will get you bogged down and confused with unnecessary information. So you have to learn how to read to ace the Competitive Exams.

On the Competitive Exams, you can expect about on passage per section and that passages will have 1-10 questions. The passage will vary from 1 – 3 paragraphs in length.

Now, where do they get these passages from? The Competitive Exams passages can be academic or non-academic and are drawn from Editorials, books, magazines, biographies, work of literature, scholarly journals and text books. The topics include social science, natural science, humanities, arts, politics and everyday life issues, too. The passages mimic the material you'll be reading in grad school, with advanced vocabulary, complex sentence structure, and complicated ideas.

Components of a Passage:

The Competitive Exams passages are organized in many different ways. Some passages introduce the problem and then explain the author's solution for that problem. Some passages ask a question and answer it later in the passage. Some passages criticize an old hypothesis and introduce a new one. Do you see a pattern here? Well, most of the passages that show up on your test will be made up of certain building blocks. By knowing and scouting for these blocks in a passage, you can more easily follow the meaning and structure of the passage.

Most passages have four possible building blocks:

- The Point
- Background
- Support
- Implications

The point is the most important piece of information the author is trying to convey in the passage. Your job as a reader, is to find this point. By the end of your first read-through, you should be able to identify the main point the author is trying to convey.

The background is the information that you need, in order to understand the point. Sometimes, the author makes twisting statements that makes it difficult to understand whether a statement is background information or a supporting evidence. So, you should be cautious whenever you see additional information.

Support is the additional information given by the author in the form of evidence or examples, in order to support the main point that has been made. You should always keep an eye at the various evidences and supporting examples that the author provides.

Implications are the after effects of the main point. They are the end results. The consequences. Implications are quite easy to understand when compared to the other three building blocks of a Reading Comprehension passage.

The main purpose behind identifying the components of a reading comprehension passage, is to understand the basic structure and organization of the passage. Understanding this is really important, since the Competitive Exams asks you questions based on structure, organization, tone, and main idea behind the passage. So, understanding these basic components will help you answer such questions quickly.

Types of Questions you will see on Reading Comprehension:

- Main Idea Questions
- Tone of the Author Questions
- Specific Fact Questions
- Implied Questions
- Structural Questions
- Extrapolation Questions
- Negative or Exception Questions
- Contextual/Definition of a term or word Questions

Tips For Solving Reading Comprehension:

a. **Be totally focused while reading** : You cannot read these passages as though you are reading an online news article. You should read minutely and pick up on possible clues. The easiest way to do that is to understand what the subject of the passage is - which is usually clear in the first two lines. It's better to use a paper and a pen to write down all important points. There are also multiple techniques involved such as active reading, analytical reading etc. However, practicing enough reading comprehension gets you ready.

b. **Try to understand the purpose of the passage**: Is it pure factual information or a hypothesis? Is the author trying to criticize or laud something or someone? Is the author talking about a new development or trying to compare two views or theories? In some passages, the author's intention is clearly outlined at the outset. Most often, the onus is on you to determine the author's intention. At times, the author may conclude towards the end of the passage. If it matches your guesswork, then you know you are on the right track.

c. After reading a passage, one should make a mental note of the main idea. An author usually introduces an idea in the first paragraph and concludes the discussion in the last paragraph.

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d. If you have difficulty locating the main idea in the passage, you should read the first and last paragraphs to understand the main concept.
e. At times, you will be asked to state the profession of the author. You may be given a few choices like the author being a journalist, professor or a teacher.
f. You can answer the question once you understand the tone of the passage. For example, if the passage revolves around certain views on an academic subject, the passage could have been written by a professor.
g. On the other hand, if the passage has an unbiased tone, it could have been written by a journalist, since a journalist is required to eliminate the element of bias from the subject matter.
h. Passages in Competitive Exams are extracts of longer text, and you may be required to choose appropriate titles for them. Titles of passages should not be too vague or too specific.
i. The title should essentially throw light on a theme that is consistent with the passage. Some questions require the student to pick a tone employed by the writer.
j. Read the passage thoroughly and understand if the author is being sarcastic, neutral, authoritative or prescriptive.
k. The afore mentioned types of questions are indirect questions that require students to read between the lines.
l. The direct questions in the RC are the easiest to score, and in order to answer them correctly, you should pay attention to details in the passage.

How to Read More Quickly

Don't pronounce words in your head as you read, and don't move your lips as you read. You can think faster than you speak, so if you cut off the connection between reading and speaking, you'll retain information even as you increase your speed.

How to Find the Main Point

First of all, it's the author's conclusion. Approach main point questions just as you would approach Logical Reasoning main point / conclusion questions. The main point is NOT the summary. It's simply what the author's trying to convince you is true. This will most closely resemble an opinion, rather than background info or undeniable facts. It can be at the beginning, middle, or end. Depending upon the type of passage, the main point will take different forms.

If the passage is about a:
-problem, the main point is the solution.
-mystery (cause / effect), the main point should be the explanation the author advocates.
-person the author likes / dislikes, the main point is that the person is great / not great. Evidence will be reasons for opinion.
-study / experiment, the main point is that the study / experiment is good / bad. Evidence will strengthen / weaken study's validity by attacking study / people conducting it.

Learn the act of making mind maps

As discussed earlier when you read, make notes for your reference. Ideally, a memory map that connects all important points to show the logic works best and would be extremely helpful. With practice, you will get good at creating memory maps also known as mind maps. As you answer questions, you may revisit the passage to understand details or to verify. The memory map will help you get there in the least amount of time.

Increasing your reading speed

Do not worry about time during the initial part of your practice. Focus more on comprehension and answering the questions correctly. Analyze your incorrect questions and understand why it happened with time, your speed will increase as you get familiar with the typical sentence structures and the presentation styles used. Also, read editorials, essays and opinion pages of prominent newspapers and magazines to increase your reading speed.

Practice Sets for Reading Comprehension

SET 1

Question (1-10): Read the following passage and answer the questions that follow. Some words / phrases are printed in bold in the passage in order to help you locate them while answering some of the questions asked.

Currently showing at the National Gallery of Modern Art (NGMA) is a remarkable exhibition with a **provenance** that dates back to 1925. That was the year the exhibition's subject, the legendary Ebrahim Alkazi, was born in Pune into the family of an Arab spice merchant.

Titled 'The Theatre of E. Alkazi — A Modernist Approach to Indian Theatre', the showcase is a retrospective of the life and works of Alkazi. The driving forces behind it have been his daughter, Amal Allana, a theatre doyenne in her own right, and her husband, the stage designer Nissar Allana. The exhibition continues till later this month, when Alkazi will turn 91. And in a sidelight of curated talks, Allana provides us rare insight into the man single-handedly credited with overhauling the National School of Drama into a legitimate national institution during his long tenure as its director from 1962 to 1977. Of course, before that, Alkazi had an eventful innings in Bombay. Under the aegis of the Theatre Group and the Theatre Unit, he **galvanized** the English theatre scene in the city.

The exhibition had its first airing in January at Delhi's Triveni Kala Sangam, where the Alkazi family founded the Art Heritage Gallery in 1977. In this Mumbai outing, the archival material is distributed to the semicircular galleries arranged around the central stairwell at the NGMA. Mock-ups of posters of Alkazi's celebrated productions adorn the walls of the entrance hall. If cinema hadn't swamped popular culture with its excesses, and theatre had been much less niche, some of these imprints could have well been the iconic images of their times. For instance, the stricken countenance of Usha Amin on a poster for *Medea* (1961), or a fetching Alaknanda Samarth pinned to the floor as a man looms ominously over her in *Miss Julie* (1960), or Rohini Hattangady conferring with Naseeruddin Shah in pitch-dark make-up in *Sultan Razia* (1974). The original photographs were, of course, in black and white. In these reconstructions, they are overlaid with anachronistic colors and typefaces that could perhaps warrant a rethink. As with any institutional display, the occasional tackiness doesn't really detract from the substance. Peering closer, the initials of Alkazi's Theatre Unit, arranged into a pitchfork, become an unmistakable monogram of quality.

Panels emblazoned 'The Alkazi Times' present the signposts of Alkazi's life as news clippings, interspersed with actual microfiche footage — ascensions of kings and Prime Ministers, declarations of war and independence, and even snapshots from theatre history. It is certainly monumental in scale, full of information about Alkazi's genealogy, childhood, education and illustrious career. While there is the slightest whiff of propaganda, it is whittled down by Allana's skills as a self-effacing raconteur during the talks. Her accounts are peppered with heart-warming personal anecdotes that give us a measure of the real person behind the bronzed persona.

We learn of how Alkazi came to take up the reins of Theatre Group after the untimely passing of Sultan 'Bobby' Padamsee, the young genius who was one of his formative influences. One of their earliest collaborations was Padamsee's version of Oscar Wilde's *Salomé.* The play was barred from performance

at their alma mater, St Xavier's College, because of its *risqué* material and Wilde's festering notoriety as a gay felon even in India. It was ultimately performed at the very venue that is now housing the exhibition. Allana is thus able to touchingly fashion the showcase as a homecoming *soirée*. Later, there is a **piquant** episode at England's Dartington Hall. As a student at the Royal Academy of Dramatic Arts, Alkazi had requested Dartington founder Leonard Elmhirst the princely sum of £4 so to return to India by ship. Elmhirst graciously complied. The letters exchanged still exist, and have been preserved (though they are not part of this exhibit).

The galleries themselves, chock-a-block with photographs, come across more like a feat of collation than curation. Yet, within this preponderance of imagery, there are stories that can be pieced together. The clarion call of Dharamvir Bharati's Andha Yug (directed by Alkazi in 1962) sounded off from the ramparts of Feroze Shah Kotla changed the manner in which Hindi theatre was presented. Its political echoes found resonance in a country undergoing massive blood-letting. Nehru and his mandarins all attended one of the earliest stagings, and the play placed Alkazi firmly on the national stage. His earlier work, though innovative, appeared to cater to the bourgeoisie.

In the NSD years, we see a coalescing of a strident western approach to drama with the 'theatre of roots' in India — traditions lying on the cusp of an imminent decrepitude. This amalgamation may have led to the derivative mongrelisation we observe so frequently in today's contemporary theatre. Yet at that time, it must have provided an active ferment for experimentation.

The photographic stills, it must be said, are mostly posed publicity shots. They capture the calculated repose of a burnished generation of actors, many recognizable faces among them. Some, grainier in texture, but with more character, appear to have been taken mid-performance. The living breathing form, theatre's *raison d'être*, is almost always absent, raising questions about the kind of archiving that would best serve theatre. In an upstairs gallery, video clips of a Hindi adaptation of Lorca's The House of Bernarda Alba, featuring Zohra Sehgal, are looped in perpetuity. They do provide insight into his working, but are woefully inadequate as a show reel for a man whose career spanned decades. Film, in any case, can never capture the truthfulness of a live form.

Such a display of theatre royalty comes **inextricably** linked with the idea of privilege, that of wealth, class or language perhaps, but primarily of pioneer-ship. Being the first off the stumbling blocks with his revolutionary ideas for theatre, Alkazi forged new ground at every step. Certainly, the politics of language added lustre to this glory. The power of English as an aspirational tongue has dimmed somewhat in recent times. Its colonial baggage has hopefully been obliterated. One can only speculate about how much these notions were amplified in the late 40s and 50s in a country just delivered from British rule.

Yet, the imprimatur of excellence that Alkazi brought to his works does not need to be rationalized to be made sense of. In order to recreate history, it is important to bring together all the elements that went in the making of an epoch. Nissar Allana has recreated miniature facsimiles of sets from Alkazi's plays and of the venues he nurtured himself, like the Meghdoot terrace. These are reproduced assiduously from photographs. In one reconstruction, Macbeth's scope is enhanced in an outdoor set that exudes both Greek grandeur and an artistic sparseness. That those were heady days is an idea one cannot escape from, when we look at how close to penury theatre practitioners operate in these days.

1. Which among the following is not true regarding the life of Ebrahim Alkazi as discussed in the passage?

1. St Xavier's College was the institution where Alkazi studied in his life
2. Alkazi was the director of National School of Drama for more than 10 years
3. Alkazi was influenced by a genius who passed away very early in life and Alkazi was very close to him as they worked together as well
4. Both (1) and (3)

5. All the above

2. The exhibition discussed in the passage is being held in –

1. New Delhi
2. Mumbai
3. Kolkata
4. Chennai
5. Other than those given in options

3. What can you infer about the family background of Ebrahim Alkazi from the details given in the passage?

1. Ebrahim Alkazi was the son of a theatre personality very famous at that age and his father influenced him to join theatre as a child artiste
2. Alkazi had no background of theatre as his father was a businessman
3. Alkazi had a relative who was interested in theatre and it was him who introduced him to theatre
4. Both (2) and (3)
5. None of the above

4. Which among the following is not true regarding the exhibition that is going on in Mumbai?

1. The exhibition is the first of its kind in India as such a kind of exhibition has never been held in the country before
2. The exhibition is being organized by a trust which owns all the art and theatre works of Ebrahim Alkazi
3. The exhibition does not show all the letters exchanged between Alkazi and Padamsee
4. Both (1) and (2)
5. All the above

5. Which among the following institutions Alkazi was not a part of?

1. St Xavier's College
2. National School of Drama
3. Royal Academy of Dramatic Arts
4. Both (1) and (2)
5. None of the above

6. Which among the following made Alkazi a national figure as he was accorded the status of being the voice of the masses in India?

1. Razia Sultan
2. Andha Yug
3. Gandhi: The Uncharted Hero
4. Assam
5. Other than those given in options

7. Which among the following is similar in meaning to the word piquant as used in the passage?

1. Horrible
2. Satisfying
3. Static
4. fascinating

5. other than those given in options

8. Which among the following is similar in meaning to the word 'provenance' as used in the passage?

1. Origin
2. Experience
3. Excruciating
4. Assertive
5. Other than those given in options

9. Which among the following is opposite in meaning to the word 'galvanized' as used in the passage?

1. Incited
2. Demotivated
3. Destroyed
4. Assessed
5. Other than those given in options

10. Which among the following is opposite in meaning to the word 'inextricably' as used in the passage?

1. Simply
2. Carefully
3. Really
4. Interestingly
5. Other than those given in options

Solution Of SET 1 Questions

Solution 1: Option (5)

Explanation: *According to the passage, Alkazi could not come to his alma mater St Xavier's College because the authorities did not allow him to show his play there. Again, he was influenced by Sultan Padamsee with whom he collaborated on their celebrated work Oscar Wilde's Salome. Another important aspect of his life was that he was the director of National School of Drama from 1962 to 1977 and was instrumental in changing the organization a lot. These make all the given statements true.*

Solution 2 : Option (2)

Explanation: *According to the passage, the exhibition is going on at National Gallery of Modern Art and it is about a person who was born way back in 1925 but single-handedly changed the landscape of modern art especially drama and theatre in India. The exhibition had its first outing in Delhi.*

Solution 3 : Option (5)

Explanation: *As we already know from the passage, the exhibition is going on in National Gallery of Modern Art in Mumbai and it celebrates the life and works of Ebrahim Alkazi who was born in 1925 in Pune to an Arab spice merchant. He, thus, had nobody in his family to influence him into theatre.*

Solution 4 : Option (5)

Explanation: *The passage states that the exhibition saw its first outing in Delhi earlier in 2016 whereas the next and present edition is being held in Mumbai at National Gallery of Modern Art. The exhibition is being organized by the daughter of Alkazi and his son-in-law. So, option (1) and (2) are not true regarding the exhibition whereas there is no mention regarding any letter exchange between Padamsee and Alkazi in the passage, so, showing them in the exhibition does not hold ground. This makes all the given options false regarding the ongoing exhibition in Mumbai.*

Solution 5: Option (5)

Explanation: *According to the information given in the passage, both Ebrahim Alkazi and Padamsee were students of St Xavier's College as the organization did not give permission to the duo for showcasing Oscar Wilde's play as Wilde was considered a gay felon in India back then. Again, he was the director of National School of Drama and changed the approach of the organization being there from 1962 to 1977. At the same time, the mention of Alkazi being a student at Royal Academy of Dramatic Arts in England is also there in the passage. These make option (5) the right choice among the given options.*

Solution 6 : Option (2)

Explanation: *Andha Yug was directed by Alkazi in 1962 and this was his first attempt to connect to the masses in India. This was also seen by Jawharlal Nehru and other cabinet ministers of the time as all the earlier plays of Alkazi were mainly for the rich class in the society. However, this drama put him on the national stage for the first time.*

Solution 7 : Option (4)

Explanation: *In the passage, piquant refers to an incident where Alkazi asked for money to return to India from the founder of Dartington and his request was complied with by the founder of the organization. This makes option (4) the right choice among the given options.*

Solution 8 : Option (1)

Explanation*:The word 'provenance' is used in the passage to refer to the fact that the exhibition that is being currently held in Mumbai has its origin in the birth of Ebrahim Alkazi in 1925. This makes option (1) the right choice among the given options.*

Solution 9 : Option (2)

Explanation: *The word 'galvanized' has been used in the passage to refer to the fact that Alkazi was able to form organizations for the development of theatre in India and it is also prominent from his role as the director of National School of Drama. This makes option (2) the right choice among the given options.*

Solution 10 : Option (1)

Explanation: *The word 'inextricably' is used to denote that the theatre of Alkazi was related to the idea of privilege, wealth and class in society and it is very complicated to explain in detail. This makes option (1) the right choice among the given options.*

SET 2

Question (1-10): Read the following passage carefully and answer the questions that follow. Some words / phrases are printed in bold in order to help you locate them while answering some of the questions.

The best thing that has happened to sports in India in a long, long time — longer perhaps than many of us have existed on this planet — is the **laudably** idealistic yet remarkably **pragmatic** intervention of the Supreme Court into Wild West territory — the landscape of cricket administration.

So much of what the well-meaning lay people have expected of the men who control sports has been trampled under mercilessly and maliciously, that a good majority of sports-lovers in the country have found refuge in **nihilism** and come to believe that nothing will change in the state of affairs.

When you think that something has been transformed for the better, very soon you realize it is nothing more than **chimerical** and it might be foolish and useless to bravely make your way through the haze.

If sports politics is even more Machiavellian than Indian politics in general, then that should come as no surprise. For we resign ourselves to the fact that sport is not a matter quite as important as electing the country's Prime Minister.

But just when we thought that it is a tunnel without an end, the Supreme Court, headed by its upstanding, noble Chief Justice Mr. T.S. Thakur (who retired recently) has offered us a sliver of hope here or there — in fact much, much more than what we may have come to expect 70 years after the country's Independence.

A popular, veteran Indian sportsperson, who tried to get into the administration of his sport not long ago, put it succinctly the other day when I asked him what was wrong with sports administration in the country at a time when the nation's richest, and perhaps one of the world's wealthiest sports bodies, the Board of Control for Cricket in India (BCCI), was making front-page news for all the wrong reasons every day.

"You tell me what is right with it. It stinks. I shudder to think that such mismanagement, corruption, nepotism and chaos can exist in 2017," he said.

Most well-meaning people in the world of sports, when asked the same question, not surprisingly come up with the same answer: "a total lack of professionalism.''

This is an over-arching judgment that seems to ignore the nuts and bolts of everyday affairs in major sports in the country. From experts down to lay fans, almost everybody has an opinion on why such a huge nation should not be among the leading performers in the world of sport. Infrastructure, money, attitude, culture…you can think of dozens of reasons why India does not stand tall in the world of sport.

Says Joaquim Carvalho, Olympian and hockey administrator "Sports governance in India lacks transparency and accountability. Most officials are not passionate about sports at all. They use this platform to keep themselves in the news and also indulge in corruption.

"I have a poor impression of sports governance because I have seen these officials as a player and later I as someone connected with the conduct of the game. They have vested interest and development of sport is never a priority for them. Basically, it helps them stay in the news, build connections and enjoy junkets. Sports governance in India is absolutely unprofessional."

While it will be unfair to make a sweeping generalization — there are a few sports that benefit from modern management where the administration is totally transparent in its business. But most are besmirched by feudal attitudes where the top guys have been the same since the days of your childhood, and they appear to claim ownership rights over their 'property.'

'Honorary' positions are not ones manned by individuals with perfectly altruistic intentions. To even expect it is ridiculous. Even saints do what they do to get into the good books of the big, all-knowing, all-powerful man up there.

There is a flip side to all this. Adille Sumariwala, IAAF executive council member and president, Athletics Federation of India, says, "Sports is on the upward swing in India. Television and the leagues in virtually all sports have increased the fan following. Children know the names of kabaddi players, not only cricketers. Television has brought sports to people, there is more awareness. It's a matter of time before sports emerges much stronger. There are opportunities to make sport a career in life. And so sports is on the upswing'.

But here is the catch. Do we have honest officials with a long-term goal in mind? It is indeed boom-time in Indian sports. But the launching pads, corporate support and fans' enthusiasm may quickly evaporate if the quality of administration remains the same.

How many of our present sports administrators come in with a clear mandate and then move forward stridently to carry it out? Do they go through the same strict annual evaluation process as do brilliant business school graduates?

Success as sports administrators demands a few basic skills in areas such as communication, organization, decision making, value system and team building.

"Indian sports administrators are special. I must admit that. They are in a category of their own," said the late Peter Roebuck, my best friend among foreign journalists visiting India frequently, during one of our post dinner conversations.

What Roebuck referred to was mainly cricket but he was curious enough to want to know more and more about other sports. Leadership skills can be either cultivated or learned but the men and women who run our sports are keen on only one thing — staying where they are with a great love for being in the spotlight.

How many times have we seen sports bosses appearing prominently in photographs of athletes who return after world-beating success at airports across the country?
Long ago, a top Indian sportsman returning after winning the world championship told me something that was shocking. I asked him who the gentleman who was hugging him in the front page of a leading Indian English language paper? "I swear, I have never seen the guy before," he said of a man who was a senior administrator in the sport.
Of course, the nameless one is part of the Forever Men club.

1. **Which among the following can be attributed as the central theme of the passage?**
2. Indian cricket administration is not in very efficient hands and that is why it is going to affect sports administration very much
3. Indian cricket administration is going to be more professional in the days to come
4. Sports administration needs to be taught as a course as it needs serious efficiency on the part of the persons responsible
5. Sports administration can never be changed in the country until and unless everybody becomes serious about sports
6. None of the above

2. Which among the following does not contradict the view of the author regarding the solution to the current problem of sports administration in India?
A. The sports fraternity should be made administrators as they understand the game the best
B. The sports ministry should be disbanded with since there should be no government interference in sports in our country
C. The sports management should be made a professional subject in the academic curriculum of the country

1. Both A and B
2. Both A and C
3. Only B
4. Only C
5. All the above

3. Which among the following is the main problem of sports management in our country according to the passage?
A. The sports administration in our country is only attentive towards a certain number of games
B. The sports administration does not understand the welfare of the game but is only interested in serving themselves
C. The sports administration is negligent about the sports they are heading and does not even have any long term planning

1. Both A and C
2. Both B and C
3. Both A and B
4. All the above
5. None of the above

4. Which among the following is NOT TRUE in the context of the passage?

1. The sports administration posts in our country do not carry any financial incentive in our country
2. The sports administrators are very poor with respect to their counterparts in other countries

3. The sports administration has strong political connections and that is why they are in the throne for years without any challenge
4. Both (1) and (3)
5. Both (2) and (3)

5. Which among the following can be a title for the passage apart from the given one?

1. Sports administration taking a backseat in our country
2. Sports is important but to what extent
3. Sports management is more important that athletic expertise
4. Sports management is the way forward for professional management of sports in the country
5. Other than those given in options

6. Which among the following, according to the passage, describes the pathetic attitude of sports administrators towards the game, in our country?

1. The sports bodies do not know the way to go forward in case of any innovative planning
2. The sports administrators and the players are not even in touch properly
3. The sports bodies do not have enough knowledge about the welfare of the sportspersons they are supposed to take care of
4. The sports administrators are arm chair critics who never do anything for development of sports in the country
5. Other than those given in options

7. Which among the following is SIMILAR in meaning to the word pragmatic as used in the passage?

1. Sensible
2. Realistic
3. Ballistic
4. Hotheadedness
5. None of the above

8. Which among the following is SIMILAR in meaning to the word laudably as used in the passage?

1. Readily
2. Justly
3. Properly
4. Appreciatively
5. None of the above

9. Which among the following is OPPOSITE in meaning to the word nihilism as used in the passage?

1. Approval
2. Appreciation
3. Praise
4. Alteration
5. Altercation

10. Which among the following is OPPOSITE in meaning to the word Chimerical as used in the passage?

1. Sensitive
2. Absurd
3. Fanciful

4. Realistic
5. Romantic

Solution Of SET 2 Questions

Solution 1 : Option (3)

Explanation: *According to the passage, the sports administration in India is never treated as a serious matter and everybody holds the position of sports administrator like that of a family property. It requires being professional on the part of the administrators for development of sports in the country.*

Solution 2 : Option (4)

Explanation: *According to the passage, the author wants professionalism in the sports management in our country. That makes option 4 the only right choice among the given options since it talks about making sports management a professional course in our country.*

Solution 3 : Option (2)

Explanation: *According to the passage, the sports administration in the country thinks about the welfare of themselves and is not at all interested in the welfare of the game. The second thing is that these administrators do not ever want to leave their posts though they are honorary posts. These make option (2) the right choice among the given options.*

Solution 4 : Option (5)

Explanation: *According to the passage, the sports administrators are not at all poor in our country though the posts are honorary in any organization in our country relating to sports. BCCI is the wealthiest sports body in any country. The second point is that there is no mention of any political connection of the administrators in our country. Those make option (5) the right choice among the given options.*

Solution 5 : Option (4)

Explanation: *According to the given passage, the sports administration in our country needs to be more professional in order to make the sports the most important thing regarding sports administration in our country. Option (4) describes that and that is why it is the right option among the given options.*

Solution 6 : Option (2)

Explanation: *There is an instance in the passage in which a player failed to recognize a prominent sports administrator when the player was greeted by him. This indicates the relationship between the players and the sports administrators in our country. This is explained in option (2) and it is the right choice among the given options.*

Solution 7 : Option (2)

Explanation: *The word in the passage is used in the sense that Supreme Court has made a practical intervention in the case of BCCI management in our country. This makes option (2) the right choice among the given options.*

Solution 8 : Option (2)

Explanation: In the context of the passage, the Supreme Court has made a just intervention in the management of the wealthiest sports body in the world i.e. BCCI. This makes option (2) the right choice among the given options

Solution 9 : Option (1)

Explanation: *The word means that the sports administrators believe that nothing is going to change in the sports affairs in our country. This makes option (1) the right choice since it is about approving the change in the state of affairs instead of the refusal to believe the same.*

Solution 10 : Option (4)

Explanation: *The word chimerical in the passage implies that everybody thinks there is nothing that can change the state of affairs in case of sports management in India. This is something fanciful if we are thinking of any change in the state of affairs in the sports administration in our country. This makes*

option (4) the right choice among the given options as realistic means that something can actually happen regarding this.

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