

Tone based 50 Ques Workbook



Category	Tone	Meaning	Bolly wood Example
Positive	Laudatory	Expressing high praise or admiration	Lakshya
Positive	Optimistic	Hopeful and confident about the future	3 Idiots
Positive	Reverent	Showing deep respect and awe	Bajrangi Bhaijaan
Positive	Admiring	Viewing with pleasure and approval	Dangal
Positive	Enthusiastic	Showing intense enjoyment or interest	Zindagi Na Milegi Dobara
Positive	Inspiring	Intended to motivate or excite others	Chak De! India
Positive	Hopeful	Expecting a positive outcome	Lagaan
Positive	Commendatory	Praising or formally recommending	Swades
Positive	Visionary	Thinking about the future in an original way	Rocketry: The Nambi Effect
Positive	Empathetic	Showing understanding of others' feelings	Taare Zameen Par
Negative	Critical	Pointing out flaws, errors, or limitations	Peepli Live
Negative	Acerbic	Sharp, biting, and harshly critical	Page 3
Negative	Skeptical	Doubting the validity or truth of a claim	A Wednesday!
Negative	Cynical	Distrustful of human sincerity or motives	Talvar
Negative	Disapproving	Expressing an unfavorable opinion	Lipstick Under My Burkha
Negative	Polemical	Strongly critical of a specific position	Pink
Negative	Scathing	Extremely harsh and severe in criticism	Gully Boy
Negative	Dismissive	Treating something as unworthy of consideration	Dev.D
Negative	Provocative	Intended to stir up debate or controversy	Article 15
Negative	Contemptuous	Showing deep dislike or lack of respect	Omkaara
Negative	Cautionary	Warning of potential danger or risk	Drishyam
Negative	Apprehensive	Worried or anxious about the future	NH10
Negative	Urgent	Emphasizing the need for immediate action	Baby
Negative	Somber	Grave, serious, and lacking humor	Masaan
Negative	Solemn	Formal and dignified, often quite serious	Gandhi
Negative	Concerned	Showing care or anxiety about an issue	Paa

Negative	Alarming	Meant to trigger a sense of immediate danger	Parmanu: The Story of Pokhran
Negative	Foreboding	A feeling that something bad is about to happen	Tumbbad
Negative	Grave	Extremely serious or solemn in nature	Raazi
Negative	Warning	Explicitly pointing out potential risks	Ugly
Negative	Sarcastic	Using irony to mock or convey contempt	Delhi Belly
Negative	Satirical	Using humor or exaggeration to criticize society	Jaane Bhi Do Yaaro
Neutral	Objective	Factual, neutral, and detached	The Tashkent Files
Neutral	Analytical	Breaking down complex ideas into parts	Manthan
Neutral	Logical	Based on sound reasoning and evidence	Special 26
Neutral	Theoretical	Focused on concepts, ideas, and hypotheses	Inception (Inspired narratives)
Neutral	Speculative	Exploring possibilities and what-if scenarios	PK
Neutral	Dispassionate	Lacking personal or emotional involvement	15 Park Avenue
Neutral	Evaluative	Assessing the worth or quality of something	Court
Neutral	Clinical	Cold, precise, and detached in observation	Kahaani
Neutral	Intellectual	Appealing to the mind rather than emotions	Ship of Theseus
Neutral	Scientific	Methodical and evidence-based approach	Mission Mangal
Neutral	Didactic	Intended to teach or instruct, often with a moral	Do Dooni Chaar
Neutral	Nostalgic	Longing for the past or historical sentiment	Barfi!
Neutral	Reflective	Thoughtful, focused on introspection	Tamasha
Neutral	Conversational	Informal and accessible in writing style	Wake Up Sid
Neutral	Ironic	Intended meaning is the opposite of the literal	Andhadhun
Neutral	Detached	Emotionally removed from the subject	Kai Po Che!
Neutral	Balanced	Weighing multiple perspectives fairly	Newton
Neutral	Elaborative	Adding detailed explanation to a point	Guru

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RC 2018 SLOT1 Environment

The only thing worse than being lied to is not knowing you're being lied to. It's true that plastic pollution is a huge problem, of planetary proportions. And it's true we could all do more to reduce our plastic footprint. The lie is that blame for the plastic problem is wasteful consumers and that changing our individual habits will fix it.

Recycling plastic is to saving the Earth what hammering a nail is to halting a falling skyscraper. You struggle to find a place to do it and feel pleased when you succeed. But your effort is wholly inadequate and distracts from the real problem of why the building is collapsing in the first place. The real problem is that single-use plastic—the very idea of producing plastic items like grocery bags, which we use for an average of 12 minutes but can persist in the environment for half a millennium—is an incredibly reckless abuse of technology. Encouraging individuals to recycle more will never solve the problem of a massive production of single-use plastic that should have been avoided in the first place.

As an ecologist and evolutionary biologist, I have had a disturbing window into the accumulating literature on the hazards of plastic pollution. Scientists have long recognized that plastics biodegrade slowly, if at all, and pose multiple threats to wildlife through entanglement and consumption. More recent reports highlight dangers posed by absorption of toxic chemicals in the water and by plastic odors that mimic some species' natural food. Plastics also accumulate up the food chain, and studies now show that we are likely ingesting it ourselves in seafood. ...

Beginning in the 1950s, big beverage companies like Coca-Cola and Anheuser-Busch, along with Phillip Morris and others, formed a non-profit called Keep America Beautiful. Its mission is/was to educate and encourage environmental stewardship in the public... At face value, these efforts seem benevolent, but they obscure the real problem, which is the role that corporate polluters play in the plastic problem. This clever misdirection has led journalist and author Heather Rogers to describe Keep America Beautiful as the first corporate greenwashing front, as it has helped shift the public focus to consumer recycling behavior and actively thwarted legislation that would increase extended producer responsibility for waste management... [T]he greatest success of Keep America Beautiful has been to shift the onus of environmental responsibility onto the public while simultaneously becoming a trusted name in the environmental movement. ...

So what can we do to make responsible use of plastic a reality? First: reject the lie. Litterbugs are not responsible for the global ecological disaster of plastic. Humans can only function to the best of their abilities, given time, mental bandwidth and systemic constraints. Our huge problem with plastic is the result of a permissive legal framework that has allowed the uncontrolled rise of plastic pollution, despite clear evidence of the harm it causes to local communities and the world's oceans. Recycling is also too hard in most parts of the U.S. and lacks the proper incentives to make it work well.

Easy Questions

Question 1: What is the author's tone towards the idea that recycling plastic will solve the pollution problem?

A) Skeptical B) Encouraging C) Neutral D) Supportive

Question 2: How does the author feel about the role of big corporations in the plastic pollution problem?

A) Indifferent B) Critical C) Approving D) Ambivalent

Medium Questions

Question 3: What is the author's attitude towards the general public's ability to combat plastic pollution on their own?

A) Hopeful B) Doubtful C) Dismissive D) Supportive

Question 4: How does the author perceive the effectiveness of initiatives like Keep America Beautiful?

A) Disparaging B) Sympathetic C) Neutral D) Encouraging

Question 5: What is the tone of the author when discussing the legal framework surrounding plastic production?

A) Critical B) Supportive C) Neutral D) Indifferent

CAT level Questions

Question 6: What is the author's tone towards the scientific literature on the hazards of plastic pollution?

A) Alarmed B) Indifferent C) Enthusiastic D) Skeptical

Question 7: What is the author's perspective on the corporate greenwashing efforts mentioned in the passage? A) Condemnatory B) Sympathetic C) Neutral D) Approving

Question 8: How does the author's tone evolve when comparing individual responsibility to corporate responsibility for plastic pollution?

A) Neutral to Critical B) Critical to Encouraging
C) Supportive to Dismissive D) Indifferent to Alarmed

Question 9: What is the tone of the author when addressing the potential solutions to plastic pollution?

A) Optimistic B) Pessimistic C) Realistic D) Cynical

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Question 10: What is the author’s tone towards the “permissive legal framework” regarding plastic production? A) Condemnatory B) Indifferent C) Supportive D) Neutral

Answer key.

Question 1: Answer: A. Skeptical. Explanation: The author compares recycling to hammering a nail to halt a falling skyscraper, suggesting that recycling is insufficient to address the larger issue of plastic pollution.

Eliminated:

B: Incorrect, the author does not encourage this idea.

C: Incorrect, the author’s tone is not neutral.

D: Incorrect, the author is not supportive of this view.

Question 2: Answer: B. Critical. Explanation: The author criticizes corporations for shifting the blame to consumers and engaging in greenwashing.

Eliminated:

A: Incorrect, the author is not indifferent.

C: Incorrect, the author does not approve of the corporations’ actions.

D: Incorrect, the author does not express ambivalence.

Medium Questions

Question 3: Answer: B. Doubtful. Explanation: The author emphasizes that individual actions are insufficient and that the problem lies with the systemic production of single-use plastics. Eliminated:

A: Incorrect, the author does not express hopefulness.

C: Incorrect, dismissive implies a lack of consideration which is not the case here.

D: Incorrect, the author does not support the idea that individuals alone can solve the problem.

Question 4: Answer: A. Disparaging. Explanation: The author describes Keep America Beautiful as a greenwashing front that distracts from the real issue of corporate responsibility. Eliminated:

B: Incorrect, the author is not sympathetic.

C: Incorrect, the author is not neutral.

D: Incorrect, the author does not encourage such initiatives.

Question 5: Answer: A. Critical. Explanation: The author criticizes the permissive legal framework for allowing unchecked plastic pollution.

Eliminated:

B: Incorrect, the author does not support the legal framework.

C: Incorrect, the author’s tone is not neutral.

D: Incorrect, the author is not indifferent to the legal framework.

CAT level Questions

Question 6: Answer: A. Alarmed. Explanation: The author expresses concern about the findings from scientific literature, indicating an alarming tone.

Eliminated:

B: Incorrect, the author is not indifferent.

C: Incorrect, the author does not express enthusiasm.

D: Incorrect, the author is not skeptical of the scientific literature.

Question 7: Answer: A. Condemnatory. Explanation: The author condemns the efforts of corporations to shift responsibility through greenwashing.

Eliminated:

B: Incorrect, the author is not sympathetic.

C: Incorrect, the author is not neutral.

D: Incorrect, the author does not approve of greenwashing.

Question 8: How does the author’s tone evolve when comparing individual responsibility to corporate responsibility for plastic pollution?

Answer: A. Neutral to Critical

Explanation: The author starts with a neutral discussion of individual responsibility and becomes critical when discussing corporate responsibility.

Eliminated:

B: Incorrect, the author does not become encouraging.

C: Incorrect, the author is not dismissive.

D: Incorrect, the author does not become alarmed.

Question 9: Answer: C. Realistic. Explanation: The author suggests practical solutions such as rejecting the lie and addressing legal frameworks, indicating a realistic tone.

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Eliminated:

A: Incorrect, the author is not optimistic.

B: Incorrect, the author is not pessimistic.

D: Incorrect, the author is not cynical.

Question 10: Answer: A. Condemnatory

Explanation: The author criticizes the legal framework for allowing uncontrolled plastic pollution. Eliminated:

B: Incorrect, the author is not indifferent.

C: Incorrect, the author does not support the legal framework.

D: Incorrect, the author is not neutral.

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Passage CAT 2019 SLOT 1 Folk Traditions

"Free of the taint of manufacture" – that phrase, in particular, is heavily loaded with the ideology of what the Victorian socialist William Morris called the "anti-scrape", or an anticapitalist conservatism (not conservatism) that solaced itself with the vision of a preindustrial golden age. In Britain, folk may often appear a cosy, fossilised form, but when you look more closely, the idea of folk – who has the right to sing it, dance it, invoke it, collect it, belong to it or appropriate it for political or cultural ends – has always been contested territory. ...

In our own time, though, the word "folk" ... has achieved the rare distinction of occupying fashionable and unfashionable status simultaneously. Just as the effusive floral prints of the radical William Morris now cover genteel sofas, so the revolutionary intentions of many folk historians and revivalists have led to music that is commonly regarded as parochial and conservative. And yet – as newspaper columns periodically rejoice – folk is hip again, influencing artists, clothing and furniture designers, celebrated at music festivals, awards ceremonies and on TV, reissued on countless record labels. Folk is a sonic "shabby chic", containing elements of the uncanny and eerie, as well as an antique veneer, a whiff of Britain's heathen dark ages. The very obscurity and anonymity of folk music's origins open up space for rampant imaginative fancies. ...

[Cecil Sharp, who wrote about this subject, believed that] folk songs existed in constant transformation, a living example of an art form in a perpetual state of renewal. "One man sings a song, and then others sing it after him, changing what they do not like" is the most concise summary of his conclusions on its origins. He compared each rendition of a ballad to an acorn falling from an oak tree; every subsequent iteration sows the song anew. But there is tension in newness. In the late 1960s, purists were suspicious of folk songs recast in rock idioms. Electrification, however, comes in many forms. For the early-20th-century composers such as Vaughan Williams and Holst, there were thunderbolts of inspiration from oriental mysticism, angular modernism and the body blow of the first world war, as well as input from the rediscovered folk tradition itself.

For the second wave of folk revivalists, such as Ewan MacColl and AL Lloyd, starting in the 40s, the vital spark was communism's dream of a post-revolutionary New Jerusalem. For their younger successors in the 60s, who thronged the folk clubs set up by the old guard, the lyrical freedom of Dylan and the unchained melodies of psychedelia created the conditions for folkrock's own golden age, a brief Indian summer that lasted from about

1969 to 1971... Four decades on, even that progressive period has become just one more era ripe for fashionable emulation and pastiche. The idea of a folk tradition being exclusively confined to oral transmission has become a much looser, less severely guarded concept. Recorded music and television, for today's metropolitan generation, are where the equivalent of folk memories are seeded. ...

Easy Questions

Question 1: What is the author's tone towards the influence of William Morris on contemporary folk?
A. Nostalgic B. Appreciative C. Critical D. Indifferent

Question 2: How does the author feel about the folk tradition being both fashionable and unfashionable at the same time?
A. Amused B. Skeptical C. Critical D. Indifferent

Medium Questions

Question 3: What is the author's attitude towards the tension in the newness of folk music?
A. Resigned B. Sympathetic C. Critical D. Enthusiastic

Question 4: How does the author perceive the transition of folk music into rock idioms in the 1960s?
A. Dismissive B. Sympathetic C. Critical D. Neutral

Question 5: What is the author's perspective on the role of recorded music and television in modern folk tradition?
A. Approving B. Skeptical C. Enthusiastic D. Indifferent

CAT Level Questions

Question 6: What is the author's tone towards the purists' suspicion of electrification in folk music?
A. Respectful B. Critical C. Sympathetic D. Indifferent

Question 7: How does the author feel about the commodification of folk in contemporary culture?
A. Appreciative B. Critical C. Neutral D. Enthusiastic

Question 8: What is the author's attitude towards the evolution of folk music influenced by oriental mysticism and modernism?
A. Critical B. Appreciative C. Neutral D. Skeptical

Question 9: How does the author view the plurality and contested nature of the British folk tradition?
A. Critical B. Sympathetic C. Appreciative D. Neutral

Question 10: What is the author's perspective on the second wave of folk revivalists and their successors in the 1960s?
A. Nostalgic B. Critical C. Appreciative D. Indifferent

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Answer key

Question 1: Answer: B. Appreciative

Explanation: The author recognizes William Morris's influence on contemporary folk, comparing his radical floral prints covering genteel sofas to the revolutionary intentions of folk historians, indicating appreciation.

Eliminated:

A: Incorrect, no nostalgic sentiment is expressed.

C: Incorrect, no critical tone is evident.

D: Incorrect, the author is not indifferent.

Question 2: Answer: A. Amused. Explanation:

The author notes the paradox of folk being both fashionable and unfashionable with a sense of amusement, describing it as a rare distinction.

Eliminated: B: Incorrect, no skepticism is indicated.

C: Incorrect, no critical sentiment is expressed.

D: Incorrect, the author is not indifferent.

Medium Questions

Question 3: Answer: C. Critical. Explanation:

The author acknowledges the tension in newness, mentioning purists' suspicion and the contested nature of folk music transformation, which indicates a critical stance. Eliminated:

A: Incorrect, the author is not resigned to the changes.

B: Incorrect, no sympathetic tone is suggested.

D: Incorrect, no enthusiasm is expressed for the tension.

Question 4: Answer: B. Sympathetic. Explanation:

The author notes that while purists were suspicious, there is an understanding that electrification comes in many forms, suggesting sympathy towards the transition. Eliminated:

A: Incorrect, the author is not dismissive.

C: Incorrect, there is no critical tone towards the transition.

D: Incorrect, the author's tone is not neutral but rather understanding.

Question 5: Answer: A. Approving

Explanation: The author views recorded music and television as the new mediums for seeding folk memories, showing an approving attitude towards these modern influences. Eliminated:

B: Incorrect, no skepticism is indicated.

C: Incorrect, no explicit enthusiasm is expressed.

D: Incorrect, the author is not indifferent to the role of recorded music and television.

CAT level Questions

Question 6: Answer: B. Critical. Explanation:

The author refers to the purists' suspicion of folk songs recast in rock idioms with a critical tone, acknowledging the tension and newness that comes with change. Eliminated:

A: Incorrect, no respect is shown towards the purists' suspicion.

C: Incorrect, the author is not sympathetic to the purists' viewpoint.

D: Incorrect, the author is not indifferent.

Question 7: How does the author feel about the commodification of folk in contemporary culture?

Answer: B. Critical

Explanation:

The author critically mentions that folk music, despite its revolutionary intentions, is now commonly regarded as parochial and conservative, showing a critical stance on its commodification.

Eliminated:

A: Incorrect, the author is not appreciative.

C: Incorrect, the author is not neutral.

D: Incorrect, the author does not express enthusiasm.

Question 8: Answer: B. Appreciative. Explanation:

The author describes the inspirations from oriental mysticism, modernism, and the rediscovered folk tradition with a tone of appreciation, noting the "thunderbolts of inspiration." Eliminated:

A: Incorrect, no critical tone is expressed.

C: Incorrect, the author is not neutral.

D: Incorrect, no skepticism is indicated.

Question 9: Answer: C. Appreciative. Explanation:

The author appreciates the contested nature and plurality of British folk tradition, highlighting its diversity and constant transformation. Eliminated:

A: Incorrect, the author is not critical.

B: Incorrect, while there is some sympathy, the overall tone is more

appreciative.

D: Incorrect, the author is not neutral.

Question 10: Answer: C. Appreciative. Explanation:

The author appreciates the contributions of the second wave of folk revivalists and their successors, noting the golden age of folkrock and their innovative influences. Eliminated:

A: Incorrect, no nostalgic sentiment is expressed.

B: Incorrect, no critical tone is evident.

D: Incorrect, the author is not indifferent.

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Passage CAT 2020 Vocabulary

Vocabulary used in speech or writing organizes itself in seven parts of speech (eight, if you count interjections such as Oh! and Gosh! and Fuhgeddaboutit!). Communication composed of these parts of speech must be organized by rules of grammar upon which we agree. When these rules break down, confusion and misunderstanding result. Bad grammar produces bad sentences. My favorite example from Strunk and White is this one: “As a mother of five, with another one on the way, my ironing board is always up.”

Nouns and verbs are the two indispensable parts of writing. Without one of each, no group of words can be a sentence, since a sentence is, by definition, a group of words containing a subject (noun) and a predicate (verb); these strings of words begin with a capital letter, end with a period, and combine to make a complete thought which starts in the writer’s head and then leaps to the reader’s.

Must you write complete sentences each time, every time? Perish the thought. If your work consists only of fragments and floating clauses, the Grammar Police aren’t going to come and take you away. Even William Strunk, that Mussolini of rhetoric, recognized the delicious pliability of language. “It is an old observation,” he writes, “that the best writers sometimes disregard the rules of rhetoric.” Yet he goes on to add this thought, which I urge you to consider: “Unless he is certain of doing well, [the writer] will probably do best to follow the rules.”

The telling clause here is Unless he is certain of doing well. If you don’t have a rudimentary grasp of how the parts of speech translate into coherent sentences, how can you be certain that you are doing well? How will you know if you’re doing ill, for that matter? The answer, of course, is that you can’t, you won’t. One who does grasp the rudiments of grammar finds a comforting simplicity at its heart, where there need be only nouns, the words that name, and verbs, the words that act.

Take any noun, put it with any verb, and you have a sentence. It never fails. Rocks explode. Jane transmits. Mountains float. These are all perfect sentences. Many such thoughts make little rational sense, but even the stranger ones (Plums deify!) have a kind of poetic weight that’s nice. The simplicity of noun-verb construction is useful—at the very least it can provide a safety net for your writing. Strunk and White caution against too many simple sentences in a row, but simple sentences provide a path you can follow when you fear getting lost in the tangles of rhetoric—all those restrictive and non restrictive clauses, those modifying phrases, those appositives and compound-complex sentences. If you start to freak out at the sight of such unmapped territory

(unmapped by you, at least), just remind yourself that rocks explode, Jane transmits, mountains float, and plums deify. Grammar is ... the pole you grab to get your thoughts up on their feet and walking.

Easy Questions

Question 1: What is the author’s attitude towards the rules of grammar?

- A. Strict B. Appreciative C. Dismissive D. Indifferent

Question 2: How does the author feel about the necessity of understanding grammar?

- A. Indifferent B. Encouraging C. Skeptical D. Resigned

Question 3: The author’s tone when discussing the consequences of bad grammar is:

- A. Humorous B. Critical C. Sympathetic D. Neutral

Medium Questions

Question 4: The author’s perspective on breaking grammatical rules when necessary is: A. Approving B. Disapproving C. Cautious D. Ambivalent

Question 5: How does the author view the role of simple sentences in writing?

- A. Derisive B. Supportive C. Indifferent D. Skeptical

Question 6: What is the author’s tone regarding the “Grammar Police”?

- A. Critical B. Respectful C. Appreciative D. Ironic

CAT level Questions

Question 7: How does the author’s attitude towards Strunk and White’s advice on grammar best be described?

- A. Reverent B. Skeptical C. Balanced D. Indifferent

Question 8: The author’s view on the flexibility of language can best be described as:

- A. Appreciative B. Critical C. Ambivalent D. Disdainful

Question 9: What is the author’s stance on the necessity of complete sentences?

- A. Flexible B. Strict C. Neutral D. Critical

Question 10: The author’s tone when mentioning the poetic weight of strange sentences like “Plums deify!” is:

- A. Mocking B. Appreciative C. Critical D. Indifferent

Solution

Question 1: What is the author’s attitude towards the rules of grammar?

Answer: B. Appreciative

Explanation:

The author appreciates the rules of grammar but acknowledges their flexibility when used correctly.

Eliminated:

A: Incorrect, the author is not strictly adhering to grammar rules.

C: Incorrect, the author does not dismiss grammar rules.

D: Incorrect, the author is not indifferent to grammar rules.

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Passage CAT 2021 SLOT 1: Cuttlefish

Question 2: How does the author feel about the necessity of understanding grammar?

Answer: B. Encouraging

Explanation:

The author encourages understanding grammar to ensure good writing.

Eliminated:

A: Incorrect, the author is not indifferent to grammar.

C: Incorrect, the author is not skeptical of understanding grammar.

D: Incorrect, the author is not resigned to grammar.

Question 3: The author's tone when discussing the consequences of bad grammar is:

Answer: B. Critical

Explanation:

The author criticizes bad grammar by highlighting its negative impact on sentences.

Eliminated:

A: Incorrect, the author is not humorous about bad grammar.

C: Incorrect, the author is not sympathetic towards bad grammar.

D: Incorrect, the author is not neutral about bad grammar.

Medium Questions

Question 4: Answer: C. Cautious. Explanation:

The author is cautious about breaking grammatical rules, advising it only when one is certain of doing well.

Eliminated: A: Incorrect, the author does not fully approve breaking rules.

B: Incorrect, the author is not disapproving of breaking rules outright.

D: Incorrect, the author is not ambivalent about breaking rules.

Question 5: Answer: B. Supportive. Explanation:

The author supports using simple sentences as a safety net in writing.

Eliminated:

A: Incorrect, the author does not deride simple sentences.

C: Incorrect, the author is not indifferent to simple sentences.

D: Incorrect, the author is not skeptical of simple sentences.

Question 6: Answer: D. Ironic. Explanation:

The author uses "Grammar Police" ironically to refer to strict grammar critics.

Eliminated:

A: Incorrect, the author is not critical of the Grammar Police.

B: Incorrect, the author is not respectful towards the Grammar Police.

C: Incorrect, the author is not appreciative of the Grammar Police.

Question 7: Answer: C. Balanced. Explanation:

The author balances respect for Strunk and White's advice with recognition of language's flexibility. Eliminated:

A: Incorrect, the author is not reverent.

B: Incorrect, the author is not skeptical.

D: Incorrect, the author is not indifferent.

Question 8: Answer: A. Appreciative. Explanation:

The author appreciates language's flexibility and the creativity it allows.

Eliminated:

B: Incorrect, the author is not critical of language flexibility.

C: Incorrect, the author is not ambivalent about language flexibility.

D: Incorrect, the author is not disdainful of language flexibility.

Question 9: Answer: A. Flexible. Explanation:

The author suggests that while complete sentences are important, they are not always necessary.

Eliminated:

B: Incorrect, the author is not strict about complete sentences.

C: Incorrect, the author is not neutral about complete sentences.

D: Incorrect, the author is not critical of incomplete sentences.

Question 10: Answer: B. Appreciative. Explanation: The author appreciates the poetic weight and creativity of such strange sentences. Eliminated:

A: Incorrect, the author is not mocking the sentences.

C: Incorrect, the author is not critical of the sentences.

D: Incorrect, the author is not indifferent to the sentences.

Cuttlefish are full of personality, as behavioral ecologist Alexandra Schnell found out while researching the cephalopod's potential to display self-control... "Self-control is thought to be the cornerstone of intelligence, as it is an important prerequisite for complex decision-making and planning for the future," says Schnell ...

[Schnell's] study used a modified version of the "marshmallow test" ... During the original marshmallow test, psychologist Walter Mischel presented children between age four and six with one marshmallow. He told them that if they waited 15 minutes and didn't eat it, he would give them a second marshmallow. A long-term follow-up study showed that the children who waited for the second marshmallow had more success later in life... The cuttlefish version of the experiment looked a lot different. The researchers worked with six cuttlefish under nine months old and presented them with seafood instead of sweets. (Preliminary experiments showed that cuttlefishes' favorite food is live grass shrimp, while raw prawns are so-so and Asian shore crab is nearly unacceptable.) Since the researchers couldn't explain to the cuttlefish that they would need to wait for their shrimp, they trained them to recognize certain shapes that indicated when a food item would become available. The symbols were pasted on transparent drawers so that the cuttlefish could see the food that was stored inside. One drawer, labeled with a circle to mean "immediate," held raw king prawn. Another drawer, labeled with a triangle to mean "delayed," held live grass shrimp. During a control experiment, square labels meant "never."

"If their self-control is flexible and I hadn't just trained them to wait in any context, you would expect the cuttlefish to take the immediate reward [in the control], even if it's their second preference," says Schnell ... and that's what they did. That showed the researchers that cuttlefish wouldn't reject the prawns if it was the only food available. In the experimental trials, the cuttlefish didn't jump on the prawns if the live grass shrimp were labeled with a triangle - many waited for the shrimp drawer to open up. Each time the cuttlefish showed it could wait, the researchers tacked another ten seconds on to the next round of waiting before releasing the shrimp. The longest that a cuttlefish waited was 130 seconds.

Schnell [says] that the cuttlefish usually sat at the bottom of the tank and looked at the two food items while they waited, but sometimes, they would turn away from the king prawn "as if to distract themselves from the temptation of the immediate reward." In past studies, humans, chimpanzees, parrots and dogs also tried to distract themselves while waiting for a reward.

Tone based 50 Ques Workbook

Not every species can use self-control, but most of the animals that can share another trait in common: long, social lives. Cuttlefish, on the other hand, are solitary creatures that don't form relationships even with mates or young... "We don't know if living in a social group is important for complex cognition unless we also show those abilities are lacking in less social species," says ... comparative psychologist Jennifer Vonk.

Easy Questions

Question 1: The author's tone when discussing the cuttlefish's ability to display self-control is best described as:

- A. Skeptical B. Appreciative C. Indifferent D. Critical

Question 2: The author's attitude towards the cuttlefish experiment can be characterized as:

- A. Dismissive B. Enthusiastic C. Neutral D. Disparaging

Question 3: The tone of the passage when explaining the method used in the cuttlefish experiment is:

- A. Informative B. Amused C. Critical D. Indifferent

Medium Questions

Question 4: The author's attitude towards the findings of the cuttlefish experiment is:

- A. Doubtful B. Supportive C. Mocking D. Neutral

Question 5: The author's tone in describing the comparison between cuttlefish and other animals with self-control is:

- A. Humorous B. Analytical C. Critical D. Indifferent

Question 6: The author's tone when discussing the solitary nature of cuttlefish compared to social animals is:

- A. Puzzled B. Respectful C. Surprised D. Critical

CAT level Questions

Question 7: The author's tone in presenting the results of the control experiment where cuttlefish chose immediate rewards is best described as:

- A. Critical B. Objective C. Cynical D. Enthusiastic

Question 8: The author's attitude towards the relevance of the marshmallow test to the cuttlefish experiment is:

- A. Supportive B. Skeptical C. Neutral D. Enthusiastic

Question 9: The author's tone when describing the cuttlefish's behavior of turning away from the immediate reward is:

- A. Mocking B. Respectful C. Sympathetic D. Amused

Question 10: The author's attitude towards the

comparative psychologist Jennifer Vonk's statement is: A. Supportive B. Neutral C. Skeptical D. Enthusiastic

Solutions

Question 1: Answer: B. Appreciative. Explanation:

The author shows a positive attitude towards the cuttlefish's display of self-control, highlighting their intelligence and ability to wait for a better reward.

Eliminated:

- A: Incorrect, as the author does not express doubt.
C: Incorrect, the author shows interest and appreciation.
D: Incorrect, the author does not criticize the cuttlefish's abilities.

Question 2: Answer: B. Enthusiastic. Explanation:

The author describes the experiment and its findings with interest and a sense of excitement about the discovery.

Eliminated:

- A: Incorrect, the author does not dismiss the experiment.
C: Incorrect, the author is more engaged than neutral.
D: Incorrect, the author does not disparage the experiment.

Question 3: Answer: A. Informative. Explanation:

The author provides detailed information about the experiment's method, explaining it clearly. Eliminated:

- B: Incorrect, the author does not show amusement.
C: Incorrect, the author does not criticize the method.
D: Incorrect, the author is engaged and informative, not indifferent.

Question 4: Answer: B. Supportive. Explanation:

The author supports the findings and presents them in a positive light, indicating that cuttlefish have significant self-control abilities. Eliminated:

- A: Incorrect, the author does not express doubt.
C: Incorrect, the author does not mock the findings.
D: Incorrect, the author is more positive than neutral.

Question 5: Answer: B. Analytical. Explanation:

The author analyzes the comparison thoughtfully, discussing the implications of self-control in different species. Eliminated:

- A: Incorrect, the tone is not humorous.
C: Incorrect, the author does not criticize the comparison.
D: Incorrect, the author shows active analysis, not indifference.

Question 6: Answer: C. Surprised. Explanation:

The author expresses a sense of surprise that cuttlefish, being solitary creatures, still exhibit self-control, which is typically associated with social animals. Eliminated:

- A: Incorrect, the author is not puzzled.
B: Incorrect, the author does not show explicit respect.
D: Incorrect, the author does not criticize the solitary nature.

Question 7: Answer: B. Objective. Explanation:

The author objectively presents the results of the control experiment, stating what the cuttlefish did without showing bias. Eliminated:

- A: Incorrect, the author does not criticize the results.
C: Incorrect, the author does not express cynicism.
D: Incorrect, the author is not enthusiastic about this particular result.

Question 8: The author's attitude towards the relevance of the marshmallow test to the cuttlefish experiment is:

Answer: A. Supportive

Explanation:

The author supports the relevance of the marshmallow test as a method to assess self-control in cuttlefish, drawing parallels between the two experiments.

Eliminated:

- B: Incorrect, the author does not express skepticism.
C: Incorrect, the author shows more than neutrality.
D: Incorrect, the author does not show overt enthusiasm.

Question 9: Answer: C. Sympathetic. Explanation:

The author shows sympathy for the cuttlefish's struggle to resist the immediate reward, noting their behavior as a distraction technique.

Eliminated:

- A: Incorrect, the author does not mock the behavior.
B: Incorrect, the author shows more empathy than respect.
D: Incorrect, the author is not amused by the behavior.

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Passage CAT 2022 SLOT 1: Octopus

Question 10: The author's attitude towards the comparative psychologist Jennifer Vonk's statement is:
 Answer: B. Neutral
 Explanation:
 The author presents Vonk's statement without adding personal judgment or opinion, maintaining a neutral tone.
 Eliminated:
 A: Incorrect, the author does not show support.
 C: Incorrect, the author does not express skepticism.
 D: Incorrect, the author does not show enthusiasm.

[Octopuses are] misfits in their own extended families ... They belong to the Mollusca class Cephalopoda. But they don't look like their cousins at all. Other molluscs include sea snails, sea slugs, bivalves - most are shelled invertebrates with a dorsal foot. Cephalopods are all arms, and can be as tiny as 1 centimetre and as large as 30 feet. Some of them have brains the size of a walnut, which is large for an invertebrate. ...

It makes sense for these molluscs to have added protection in the form of a higher cognition; they don't have a shell covering them, and pretty much everything feeds on cephalopods, including humans. But how did cephalopods manage to secure their own invisibility cloak? Cephalopods fire from multiple cylinders to achieve this in varying degrees from species to species. There are four main catalysts - chromatophores, iridophores, papillae and leucophores...

[Chromatophores] are organs on their bodies that contain pigment sacs, which have red, yellow and brown pigment granules. These sacs have a network of radial muscles, meaning muscles arranged in a circle radiating outwards. These are connected to the brain by a nerve. When the cephalopod wants to change colour, the brain carries an electrical impulse through the nerve to the muscles that expand outwards, pulling open the sacs to display the colours on the skin. Why these three colours? Because these are the colours the light reflects at the depths they live in (the rest is absorbed before it reaches those depths). ...

Well, what about other colours? Cue the iridophores. Think of a second level of skin that has thin stacks of cells. These can reflect light back at different wavelengths... It's using the same properties that we've seen in hologram stickers, or rainbows on puddles of oil. You move your head and you see a different colour. The sticker isn't doing anything but reflecting light - it's your movement that's changing the appearance of the colour. This property of holograms, oil and other such surfaces is called "iridescence". ...

Papillae are sections of the skin that can be deformed to make a texture bumpy. Even humans possess them (goosebumps) but cannot use them in the manner that cephalopods can. For instance, the use of these cells is how an octopus can wrap itself over a rock and appear jagged or how a squid or cuttlefish can imitate the look of a coral reef by growing miniature towers on its skin. It actually matches the texture of the substrate it chooses.

Finally, the leucophores: According to a paper, published

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in Nature, cuttlefish and octopuses possess an additional type of reflector cell called a leucophore. They are cells that scatter full spectrum light so that they appear white in a similar way that a polar bear's fur appears white. Leucophores will also reflect any filtered light shown on them ... If the water appears blue at a certain depth, the octopuses and cuttlefish can appear blue; if the water appears green, they appear green, and so on and so forth.

Easy Questions

Question 1: The author's tone when describing the cephalopods' ability to change color is best described as:
A. Skeptical B. Awed C. Indifferent D. Critical

Question 2: The author's attitude towards cephalopods' camouflage abilities can be characterized as:
A. Dismissive B. Enthusiastic C. Neutral D. Cynical

Question 3: The tone of the passage when explaining the function of chromatophores is:
A. Informative B. Amused C. Disparaging D. Detached

Medium Questions

Question 4: The author's attitude towards the use of papillae by cephalopods is: A. Supportive B. Condescending C. Neutral D. Appreciative

Question 5: The author's tone in describing the comparison between cephalopods and other molluscs is:
A. Analytical B. Humorous C. Critical D. Indifferent

Question 6: The author's tone when discussing the variety of cephalopods' camouflage techniques is:
A. Surprised B. Analytical C. Disdainful D. Respectful

CAT Level

Question 7: The author's tone in presenting the function of iridophores is best described as:
A. Objective B. Critical C. Cynical D. Enthusiastic

Question 8: The author's attitude towards the leucophores' ability to reflect light is:
A. Supportive B. Skeptical C. Neutral D. Enthusiastic

Question 9: The author's tone when describing how papillae allow cephalopods to match textures is:
A. Sympathetic B. Surprised C. Respectful D. Amused

Question 10: The author's attitude towards the evolutionary adaptation of cephalopods' camouflage is:
A. Neutral B. Admiring C. Skeptical D. Critical

Solutions

Question 1: The author's tone when describing the cephalopods' ability to change color is best described as:

Answer: B. Awed

Explanation: The author expresses a sense of amazement at the cephalopods' complex and effective camouflage abilities.

Eliminated:

A: Incorrect, the author does not show doubt.

C: Incorrect, the author is clearly engaged.

D: Incorrect, the author is not critical.

Question 2: The author's attitude towards cephalopods' camouflage abilities can be characterized as:

Answer: B. Enthusiastic

Explanation: The author shows a strong interest and excitement when explaining the various camouflage mechanisms.

Eliminated:

A: Incorrect, the author does not dismiss the abilities.

C: Incorrect, the author is not neutral but rather engaged.

D: Incorrect, the author is positive, not cynical.

Question 3: The tone of the passage when explaining the function of chromatophores is:

Answer: A. Informative

Explanation: The author provides detailed and factual information about how chromatophores work.

Eliminated:

B: Incorrect, there is no amusement in the explanation.

C: Incorrect, the author is not negative about chromatophores.

D: Incorrect, the author is engaged, not detached.

Question 4: The author's attitude towards the use of papillae by cephalopods is:

Answer: D. Appreciative

Explanation: The author appreciates the sophistication and utility of papillae in cephalopods' camouflage.

Eliminated:

A: Incorrect, while supportive, 'appreciative' is more accurate.

B: Incorrect, the author does not speak down about the use of papillae.

C: Incorrect, the author is not neutral but shows admiration.

Question 5: The author's tone in describing the comparison between cephalopods and other molluscs is:

Answer: A. Analytical

Explanation: The author analytically compares the physical and cognitive traits of cephalopods and other molluscs.

Eliminated:

B: Incorrect, the tone is not humorous.

C: Incorrect, there is no critical judgment in the comparison.

D: Incorrect, the author is engaged and analytical.

Question 6: The author's tone when discussing the variety of cephalopods' camouflage techniques is:

Answer: B. Analytical

Explanation: The author methodically explains the different camouflage techniques used by cephalopods.

Eliminated:

A: Incorrect, the author does not express surprise.

C: Incorrect, the author is not disdainful.

D: Incorrect, while respectful, 'analytical' captures the detailed explanation better.

Question 7: Answer: A. Objective

Explanation: The author provides an objective explanation of how iridophores work without emotional influence.

Eliminated:

B: Incorrect, the author does not criticize iridophores.

C: Incorrect, there is no cynical undertone.

D: Incorrect, the explanation is factual rather than enthusiastic.

Question 8: Answer: D. Enthusiastic

Explanation: The author shows excitement about the sophisticated nature of leucophores.

Eliminated:

A: Incorrect, supportive but enthusiasm is more accurate.

B: Incorrect, the author is not skeptical.

C: Incorrect, the author is not neutral but rather positive.

Question 9: Answer: C. Respectful

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Explanation: The author respects the advanced capabilities of cephalopods to use papillae for camouflage.

Eliminated:

A: Incorrect, the author does not express sympathy.

B: Incorrect, the author is knowledgeable, not surprised.

D: Incorrect, there is no amusement in the description.

Question 10: Answer: B. Admiring. Explanation: The author admires the evolutionary adaptations that allow cephalopods to have such effective camouflage.

Eliminated:

A: Incorrect, the author is more engaged than neutral.

C: Incorrect, the author is not skeptical but positive.

D: Incorrect, there is no critical judgment in the attitude.