



**National Officers Academy**  
**Mock Exams Special CSS & CSS-2024**  
**June 2023 (Mock-3)**

1/2

**ENGLISH (PRECIS AND COMPOSITION)**

<b>TIME ALLOWED: THREE HOURS</b>	<b>PART-I (MCQS)</b>	<b>MAXIMUM MARKS = 20</b>
<b>PART-I(MCQS): MAXIMUM 30 MINUTES</b>	<b>PART-II</b>	<b>MAXIMUM MARKS = 80</b>
<b>NOTE:</b> <ol style="list-style-type: none"><li>i. <b>Part-II</b> is to be attempted on the separate <b>Answer Book</b>.</li><li>ii. Attempt <b>ALL</b> questions from <b>PART-II</b>.</li><li>iii. All the parts (if any) of each Question must be attempted at one place instead of at different places.</li><li>iv. Write Q. No. in the Answer Book in accordance with Q. No. in the Q. Paper.</li></ol>		

**PART-II**

**Q. 2 Make a précis of the following passage and suggest a suitable title.**

**(15+5=20)**

Art, despite its religious and magical origins, very soon became a commercial venture. From bourgeois patrons funding art they barely understood in order to share their protegee's prestige, to museum curators stage-managing the cult of artists in order to enhance the market value of museum holdings, entrepreneurs have found validation and profit in big-name art. Speculators, thieves, and promoters long ago created and fed a market where cultural icons could be traded like commodities.

This trend toward commodification of high-brow art took an ominous, if predictable, turn in the 1980s during the Japanese "bubble economy." At a time when Japanese share prices more than doubled, individual tycoons and industrial giants alike invested record amounts in some of the West's greatest masterpieces. Ryoei Saito, for example, purchased van Gogh's Portrait of Dr. Gachet for a record-breaking \$82.5 million. The work, then on loan to the Metropolitan Museum of Modern Art, suddenly vanished from the public domain. Later learning that he owed the Japanese government \$24 million in taxes, Saito remarked that he would have the painting cremated with him to spare his heirs the inheritance tax. This statement, which he later dismissed as a joke, alarmed and enraged many. A representative of the Van Gogh museum, conceding that he had no legal redress, made an ethical appeal to Mr. Saito, asserting, "a work of art remains the possession of the world at large."

Ethical appeals notwithstanding, great art will increasingly devolve into big business. Firstly, great art can only be certified by its market value. Moreover, the "world at large" hasn't the means of acquisition. Only one museum currently has the funding to contend for the best pieces—the J. Paul Getty Museum, founded by the billionaire oilman. The art may disappear into private hands, but its transfer will disseminate once static fortunes into the hands of various investors, collectors, and occasionally the artist.

**Q. 3 Read the following passage carefully and answer the questions that follow**

**(20)**

The origin of Art is magical and religious. But now art is a business. ~~Enabling~~ facilitating art from bourgeois patrons is less understood to share their prestige. Speculators, promoters and thieves promoting the museum market value by holdings in entrepreneurs. In that market the cultural art could be traded like commodities. In 1980s Japanese bubble economy Japanese share prices were <sup>too</sup> high. The elite people invested high amount of money in the west's greatest metropolises, the museum in Metropolitan, were banned for public. Because Japanese government has 24 million dollars fancy

on it. The Van Gogh museum owner said he had no legal redress, and requested to Mr. Saito, that "a work of art remains possession of the world at large."

Art can only be certified by its market value and became a big business. J. Paul Getty Museum is the only museum which funding to contend for the best art. Privatization of Art is a static fortunes for investors, collectors and for the artist.