

Previs CSS 2021

Title: Israel's Occupation
Palestinian territory: A filmmaker's
Perspective.

The writer narrates biography of filmmaker Nizar Hassan who produced a film 'Independence'. This movie presents the idea of Israeli independence by calling it land grabbing. At that time Israel annexation news was prevailing and writer received an email from pro-palestinian Nizar Hassan's film "My Grandfather's Path". The writer praises all forms of palestinian art as it depicts the essence of palestine, behavior of Israel and savior from trap of politics. He admired the documantry of filmmaker as it beautifully highlight the aspiration of palestinians against Israel. He suggests this documantry will have a true impact if viewed without any interruption.



National Officers Academy
Mock Exams Special CSS & CSS-2024
June 2023 (Mock-3)
ENGLISH (PRECIS AND COMPOSITION)

TIME ALLOWED: THREE HOURS	PART-I (MCQS)	MAXIMUM MARKS = 20
PART-I(MCQS): MAXIMUM 30 MINUTES	PART-II	MAXIMUM MARKS = 80

NOTE:

- i. Part-II is to be attempted on the separate Answer Book.
- ii. Attempt ALL questions from PART-II.
- iii. All the parts (if any) of each Question must be attempted at one place instead of at different places.
- iv. Write Q. No. in the Answer Book in accordance with Q. No. in the Q. Paper.

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.