

main idea is picked but you are unable to explain it in your own words
there is not coherence in the precise
need improvement
0/20 not satisfactory

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'.

Nizar Hassan a Palestinian film maker

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".

this sentence is
not correct

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^{ed} this documantry will
have a true impact if viewed
without any interruption.

repeated
point



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.