



[NDE SCHOOL OF ANIMATION]

# APTITUDE TEST

SAMPLE PAPER ONLY



## INSTRUCTIONS TO CANDIDATES

Read the following instructions carefully.

1.

Write your Name, NDE Registration Number and the Examination Centre in the space provided on the cover page of this answer book.

Put your sign in the space provided on the cover page.

Entering your name or registration number anywhere else (other than in the space provided on the cover page) is strictly forbidden.

No distinctive mark of any sort is to be put anywhere in the answer book.

Violation of these instructions or adoption of malpractices in the examination hall will lead to immediate disqualification.

2.

Answers to be written ONLY IN ENGLISH.

3.

Write or draw your answers only in the space provided for each question.

Some questions have space for rough work available below the question. This space should be used ONLY FOR ROUGH WORK for that respective question. The final answer should be provided ONLY in the space marked as "Space for Final answer".

4.

Extra pages are provided at the end of this book for ROUGH work. DO NOT DETACH any of these pages.

5.

DO NOT REMOVE ANY SHEET from this answer book.

6.

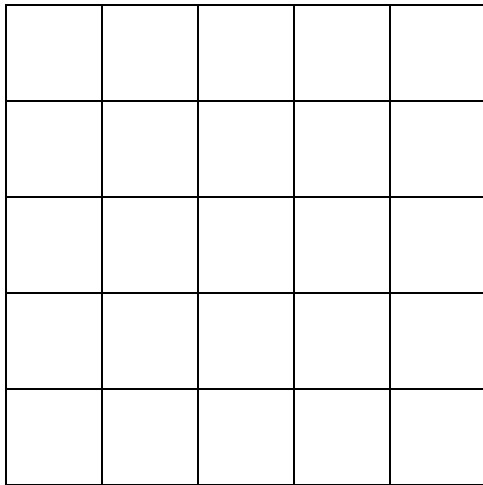
Before leaving the examination hall, submit this question-cum-answer paper to the invigilator.

**DRAWING & VISUALIZATION**

Q. 1

(5 Marks)

A 5 x 5 equally-spaced grid is shown below.



Draw a 10 X 10 equally spaced grid within the four + marks shown below.

**USE FREEHAND DRAWING ONLY.**

Do not use any instrument like scale (ruler), set square etc. to draw the grid.  
You will be evaluated by the quality of freehand drawing.



**DRAWING & VISUALIZATION**

Q. 2

(15 Marks)

Make a pencil sketch of a transparent glass, half filled with water and a stainless steel spoon in it. Do not use any instrument like ruler. DO NOT USE COLOURS.

Your drawing will be evaluated by the ability to achieve a realistic three-dimensional effect.

Space for ROUGH WORK

A.2 Space for FINAL SKETCH

**DRAWING & VISUALIZATION**

Q. 3

(10 Marks)

Letters “N” and “D” cast a shadow in the visual shown below.

With the same lighting conditions, and the same viewing angle, draw the shadow created by the letter “E”.

You will be evaluated for the ability to visualise the light and shadow effects in the three dimensional space.

**DESIGN ABILITY**

Q. 4

(15 Marks)

Three products are shown below. CHOOSE ONE of them and show the details of the product through sectional views Or an exploded diagram so that the construction of the product is clear. Mention the materials recommended for each component.

Object 1: Computer Mouse



Object 2: Helmet



Object 3: Scissor



Space for ROUGH WORK

A. 4 Space for FINAL SKETCH

**DESIGN ABILITY**

Q. 5

(15 Marks)

Describe with visuals, a step-by-step procedure to stitch a tear in a shirt, in maximum SEVEN steps.

Supplement your visuals with appropriate text. You will be evaluated by your ability to articulate clearly the sequential instructions and ability to design visual based instructions.

Space for ROUGH WORK

A. 5 Space for FINAL SKETCH

**CREATIVITY**

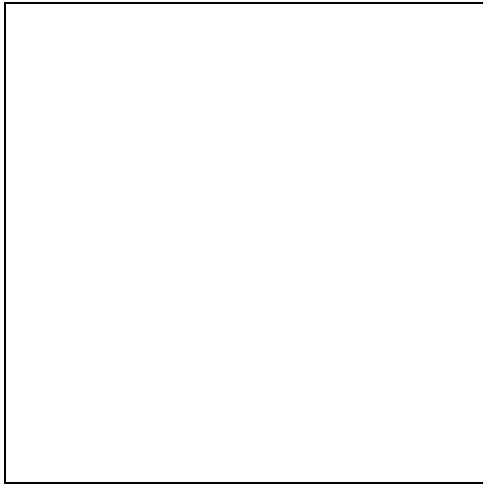
Q.6

(10 Marks)

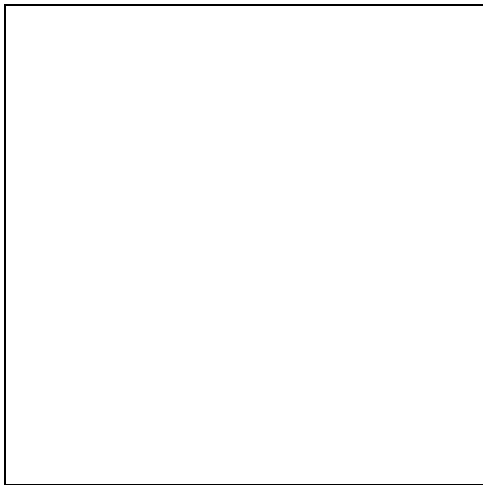
List ten different uses for old used ball-point pen as shown below.



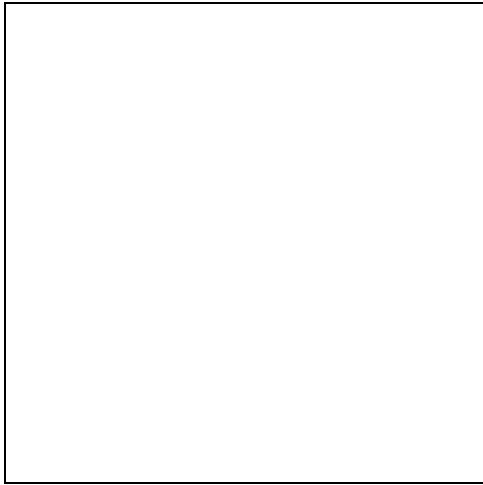
Explain your ideas with short notes and sketches in the space provided.  
You will be evaluated by the variety of uses, practicality and innovation.



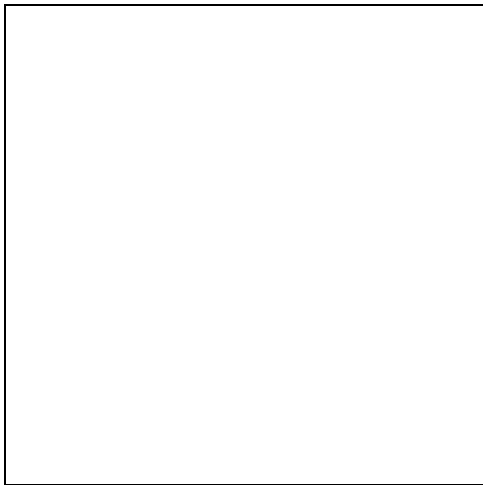
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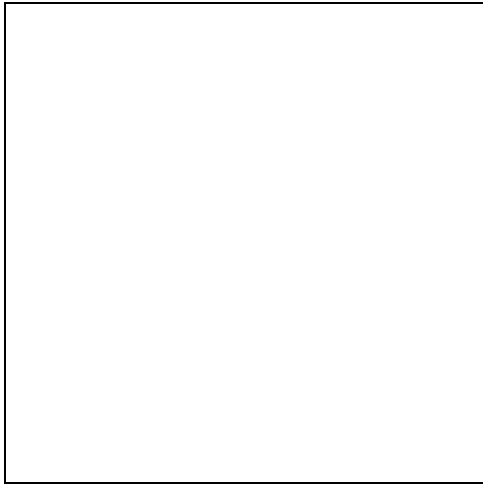
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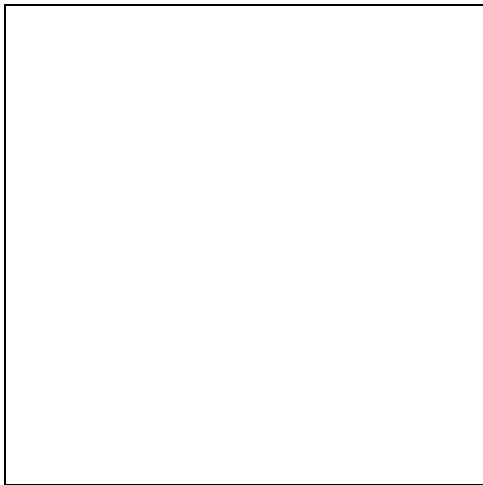
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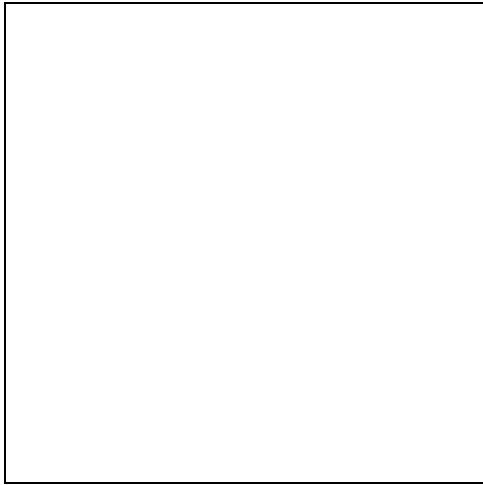
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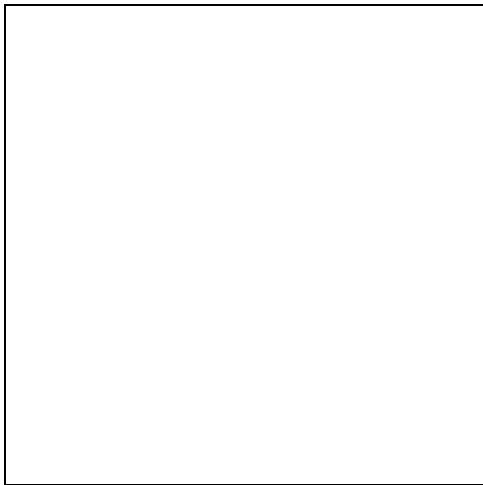
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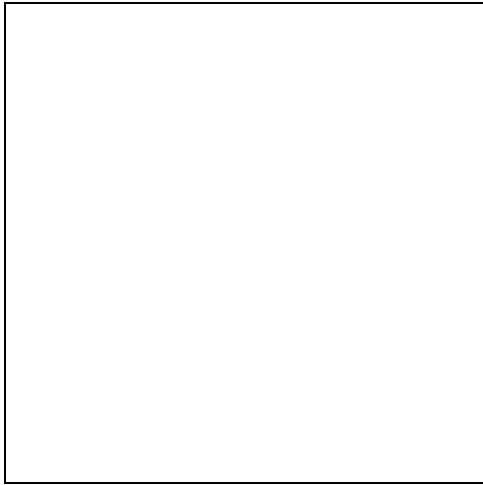
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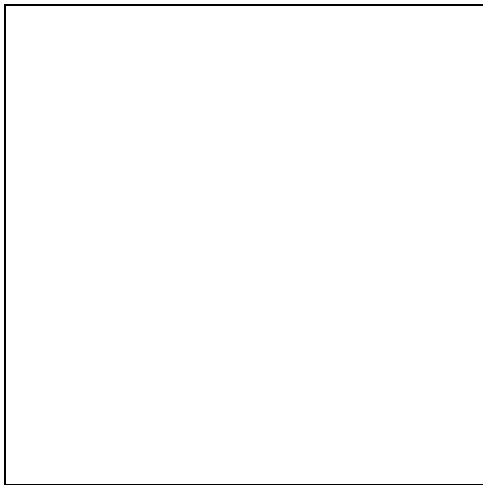
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**CREATIVITY**

Q.7

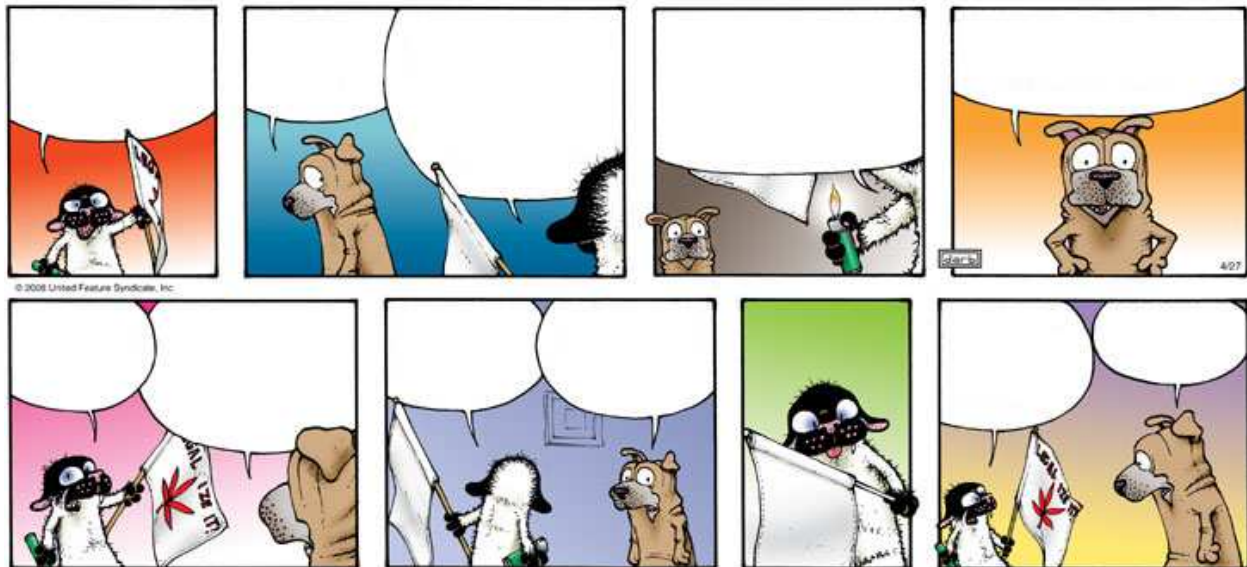
(10 Marks)

Fill in the text bubbles in the comic strip given below to make a story.

Suggest a title for the story.

You will be assessed by the relevance of your comments and the connection between visuals and written text.

TITLE: .....



**COMMUNICATION SKILLS**

Q.8

(10 Marks)

Read the following passage carefully. Write a summary of the given passage in FIVE sentences in the space provided on the opposite page.

You will be judged by your ability to comprehend and summarise the passage given to you.

Some people are subject to a certain *delicacy of passion*, which makes them extremely sensible to all the accidents of life, and gives them a lively joy upon every prosperous event, as well as a piercing grief when they meet with misfortune and adversity. Favours and good offices easily engage their friendship, while the smallest injury provokes their resentment. Any honour or mark of distinction elevates them above measure, but they are sensibly touched by contempt. People of this character have, no doubt, more lively enjoyments, as well as more pungent sorrows, than men of cool and sedate tempers. But, I believe, when everything is balanced, there is no one who would not rather be of the

latter character, were he entirely master of his own disposition. Good or ill fortune is very little at our disposal; and when a person that has this sensibility of temper meets with any misfortune, his sorrow or resentment takes entire possession of him, and deprives him of all relish in the common occurrences of life, the right enjoyment of which forms the chief part of our happiness. Great pleasures are much less frequent than great pains, so that a sensible temper must meet with fewer trials in the former way than the latter. Not to mention, that men of such lively passions are apt to be transported beyond all bounds of prudence and discretion, and to take false steps in the conduct of life, which are often irretrievable.

There is a *delicacy of taste* observable in some men, which very much resembles this *delicacy of passion*, and produces the same sensibility of beauty and deformity of every kind, as that does to prosperity and adversity, obligations and injury. When you present a poem or a picture to a man possessed of this talent, the delicacy of his feeling makes him be sensibly touched with every part of it; nor are the masterly strokes perceived with more exquisite relish and satisfaction, than the negligences or absurdities with disgust and uneasiness. A polite and judicious conversation affords him the highest entertainment; rudeness or impertinence is as great as punishment to him. In short, delicacy of taste has the same effect as delicacy of passion. It enlarges the sphere both of our happiness and misery, and makes us sensible to pains as well as pleasure which escape the rest of mankind.

A. 8

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