

General Instructions

- (i) This booklet contains 24 questions, each provided with a complete, step-by-step solution.
- (ii) It comprises 21 single-correct multiple-choice questions.
- (iii) Attempt each question on your own before reviewing the given solution.

1. The passage given below is followed by four summaries. Choose the option that best captures the essence of the passage.

For millennia, in the process of opening up land for agriculture, gardens, grazing and hunting, humans have created ecological “mosaics”, or “patchworks”: landscapes holding a mixture of habitats, like meadows, gardens and forests. These were not designed as nature reserves, but often catered to hugely diverse animal life. Research indicates that European hay meadows cultivated for animal feed were actually more successful at preserving a vast array of species than meadows explicitly cultivated for biodiversity. Studying the early Holocene, researchers have found that human presence was about as likely to increase biodiversity as reduce it. Of course, not all human-created landscapes have the same value. A paved subdivision with astroturfed lawns is very different to a village with diverse vegetable and flower gardens. But scientists continue to find evidence that the old idea of humans as antithetical to nature is also wrong-headed, and that rosy visions of thriving, human-free environments are more imaginary than real.

- (A) Contrary to the idea that humans always hurt nature and that it thrives in their absence, a lot of human action across history has been equally likely to increase biodiversity than reduce it, often creating varied ecological landscapes that support a vast array of species.
- (B) In our attempts to shape the world around us to our needs, humans have often created landscapes like meadows, gardens, and forests, which support hugely diverse species, and are more successful at preserving them than parks created specifically for this.
- (C) Studying the early Holocene and human practices over millennia, researchers say that while agricultural meadows, gardens, and forests were not explicitly designed as nature reserves, they actually preserved a vast array of species, belying the idea that humans harm nature.
- (D) In terms of preserving biodiversity, scientists are finding increasing evidence that human action is not always antithetical to nature, but often assists the preservation of meadows, landscapes, and flourishing of species.

Correct Answer: (A) Contrary to the idea that humans always hurt nature and that it thrives in their absence, a lot of human action across history has been equally likely to increase biodiversity than reduce it, often creating varied ecological landscapes that support a vast array of species.

SOLUTION:

Approach (defect-tagging elimination): Treat three options as flawed and tag the single defect that sinks each; the survivor is the summary.

Step 1: Option 2 — defect: *over-generalises a sub-point*. The "more successful than purpose-built parks" line is true only of the specific hay-meadow study in the passage, not the whole thesis. Promoting one example to the headline misrepresents the passage. Drop.

Step 2: Option 3 — defect: *detail-heavy, thesis-light*. It lists "early Holocene," "not designed as nature reserves," etc., but never states the balanced "as likely to increase as reduce biodiversity" claim that the passage is built around. A summary must lead with the thesis, not the scaffolding. Drop.

Step 3: Option 4 — defect: *too weak and partial*. "Not always antithetical" dilutes the strong "equally likely to help" finding, and it ignores the passage's second target — that human-free "rosy visions" are imaginary. Incomplete. Drop.

Step 4: Option 1 survives — it states the rebuttal of both myths and preserves the "equally likely to increase as reduce" balance, with the species-rich-landscapes support. Survivor and answer.

Best summary: Option 1

Quick Tip: Human activity can often support biodiversity through the creation of diverse landscapes, such as gardens and meadows, which can be as effective as natural reserves in preserving species.



2.

This book takes the position that setting in literature is more than just backdrop, that important insight into literary texts can be made by paying close attention to how authors craft place, as well as to how place functions in a narrative. The authors included in this reference work engage deeply with either real or imagined geographies. They care about how human decisions have shaped landscapes and how landscapes have shaped human practices and values. Some of the best writing is highly vivid, employing the language of the senses because this is the primary means through which humans know physical space. Literature can offer valuable perspectives on physical and cultural geography. Unlike scientific reports, a literary narrative can provide the emotional component missing from the scientific record. In human experience, geographical places have a spiritual or emotional component in addition to and as part of a physical layout and topography. This emotional component, although subjective, is no less “real” than a surveyor’s map. Human consciousness of place is experienced in a multi-modal manner. Histories of places live on in many forms, one of which is the human memory or imagination.

Both real and imaginary landscapes provide insight into the human experience of place. The pursuit of such a topic speaks to the valuable knowledge produced from bridging disciplines and combining material from both the arts and the sciences to better understand the human condition. The perspectives that most concern cultural geographers are often those regarding movement and migration, cultivation of natural resources, and organization of space. The latter two reflect concerns of the built environment, a topic shared with the field of architectural study. Many of these concerns are also reflected in work sociologists do. Scholars from literary studies can contribute an aesthetic dimension to what might otherwise be a purely ideological approach.

Literature can bring together material that spans different branches of

science. For example, a literary description of place may involve not only the environment and geography but the noises and quality of light, or how people from different races or classes can experience the same place in different ways linked to those racial or class disparities. Literary texts can also account for the way in which absence—of other people, animals, and so on—affects a human observer or inhabitant. Both literary and scientific approaches to place are necessary, working in unison, to achieve a complete record of an environment. It is important to note that the interdisciplinary nature of this work teaches us that landscapes are not static, that they are not unchanged by human culture. At least part of their identity derives from the people who inhabit them and from the way space can alter and inspire human perspective. The intersection of scientific and literary expression that happens in the study of literary geography is of prime importance due to the complexity of the personal and political ways that humans experience place.

Correct Answer: —

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2.1. Which one of the following is a valid conclusion to draw from the author’s statement that, “The pursuit of such a topic speaks to the valuable knowledge produced from bridging disciplines and combining material from both the arts and the sciences to better understand the human condition”?

- (A) The literary descriptions of the emotions we experience in the places we visit can contribute to our understanding of the arts and sciences.
- (B) A comprehensive understanding of the human condition can best be achieved by combining the findings of disciplines from the arts and the sciences.
- (C) A comprehensive bridging of the human condition can best be achieved by a disciplined pursuit of human understanding.
- (D) A comprehensive understanding of the valuable knowledge produced by the arts and sciences can best be achieved by studying the human condition.

Correct Answer: (B) A comprehensive understanding of the human condition can best be achieved by combining the findings of disciplines from the arts and the sciences.

SOLUTION:

Approach: Eliminate first. In a "valid conclusion" question, three of the four options break the original logic in a detectable way, distortion, reversal, or scope-shift. Knock those out and the survivor is the answer.

Step 1: The quoted statement has a clean cause-effect: bridging the arts and sciences leads to a better grasp of the human condition.

Step 2: Strike option (3) on language alone, "comprehensive bridging of the human condition" and "disciplined pursuit of human understanding" are phrases the author never makes, this is a jumble of the keywords, not a conclusion.

Step 3: Strike option (4), it reverses the arrow. The author makes the human condition the destination; this option makes it the road ("by

studying the human condition" we understand the arts and sciences).
Reversal is a classic trap.

Step 4: Strike option (1), it shrinks the claim to one narrow channel (literary descriptions of emotions in places) and recasts the human condition as a contribution to the disciplines rather than the goal. Too narrow plus direction-shift.

Step 5: Only option (2) survives, it keeps both the means (combining arts + sciences) and the end (understanding the human condition) intact.

Final answer: Option (2).

Quick Tip: Bridging disciplines, particularly the arts and sciences, can provide a more well-rounded understanding of complex human issues.



2.2. All of the following statements, if false, would contradict the arguments in the passage, EXCEPT that:

- (A) Highly vivid writing, employing the language of the senses, can capture the multi-modal manner in which humans experience places.
- (B) Literature provides us with deep insights into the ways in which movement and migration affect physical geography.
- (C) Humans do not interact with places in subjective, emotional ways because places are only physical topography.
- (D) Descriptions of places do not need satellite imagery or other visual aids to give a “real” sense of the place.

Correct Answer: (C) Humans do not interact with places in subjective, emotional ways because places are only physical topography.

SOLUTION:

Approach: Skip the double-negative gymnastics and ask one blunt question of each option: *Does the author agree with this statement as written?* The three the author agrees with would, if false, contradict the passage. The one the author already disagrees with is the EXCEPT, because flipping a falsehood to false keeps it in line with the author.

Step 1: The author's stance, place is lived emotionally and subjectively, and literature renders that lived sense.

Step 2: (1) Author agrees, sensory language captures multi-modal experience. (2) Author agrees, literature reveals how movement and migration mark geography. (4) Author agrees, words alone, no satellite imagery, can convey a real place.

Step 3: (3) claims places are "only physical topography" and humans don't engage them emotionally, this is precisely the view the author is writing *against*. The author disagrees with it. So it does not behave like the other three; it is the odd one and the correct EXCEPT.

Final answer: Option (3).

Quick Tip: Literature captures the emotional and subjective dimensions of places that are often overlooked in scientific descriptions.



2.3. The author uses the example of the literary description of place to illustrate that:

- (A) Literature can convey how different people experience the same place differently.
- (B) Architects use diverse methods to calibrate the noises and lights of a given place.
- (C) Scientific approaches to place are more accurate than literary ones.
- (D) The absence of other people, animals, and so on in a place can profoundly affect its inhabitants.

Correct Answer: (A) Literature can convey how different people experience the same place differently.

SOLUTION:

Approach: Match the example to the central idea, then eliminate anything that is merely a detail or that fights the author's bias. The author favours the literary over the scientific and stresses subjectivity, so any option that contradicts those two commitments dies instantly.

Step 1: Kill option (3) on principle, the author champions literary description, so "scientific approaches are more accurate" runs against the grain of the whole passage.

Step 2: Kill option (2), architects and the calibration of light and sound is mechanism-level trivia; the literary example is not deployed to teach architecture.

Step 3: Kill option (4), the loneliness of an empty place is at best a single illustrative texture, far too specific to be "what the example illustrates".

Step 4: Option (1) is the lone survivor and the one that captures subjectivity, literature shows the same place lived differently by different people. That is the author's purpose.

Final answer: Option (1).

Quick Tip: Literary descriptions of place provide insights into how people subjectively experience their surroundings, beyond just physical characteristics.



2.4. Which one of the following is not true of the argument in the second paragraph?

- (A) The spiritual experience of a place may be considered as real as the physical experience of it.
- (B) Literary accounts of places can be filled with histories, manifested as memory or imagination.
- (C) Analyzing the literary descriptions of a place can give us a sense of how people relate emotionally to it.
- (D) The emotional and spiritual experience of a place can replace a surveyor's map.

Correct Answer: (D) The emotional and spiritual experience of a place can replace a surveyor's map.

SOLUTION:

Approach: Hunt the extreme word. In a "which is NOT true" RC question, the wrong-for-the-passage option almost always carries an

absolutist verb the author never used, replace, only, never, always. Spot it and you are done.

Step 1: Scan the verbs. Option (1) "may be considered as real as", hedged, safe. Option (2) "can be filled with", possibility, safe. Option (3) "can give us a sense of", soft, safe.

Step 2: Option (4) "can replace a surveyor's map", "replace" is the loud word. The author's stance is additive, the emotional sense of place captures what the map misses, not that it throws the map away. A surveyor's map and a literary account do different jobs.

Step 3: Since (1), (2), (3) all faithfully echo the paragraph and only (4) inflates a supplement into a substitute, (4) is the statement that is not true of the argument.

Final answer: Option (4).

Quick Tip: While literary descriptions provide emotional and spiritual insights into places, they cannot replace objective tools like maps that give precise geographic information.



3.

In my book “Searches,” I chronicle how big technology companies have exploited human language for their gain. We let this happen, I argue, because we also benefit somewhat from using the products. It’s a dynamic that makes up big tech’s accumulation of wealth and power: we’re both victims and beneficiaries. I describe this complicity, but I also enact it, through my own internet archives: my Google searches, my Amazon product reviews, and my ChatGPT dialogues. . . .

People often describe chatbots’ output as “bland” or “generic”— the linguistic equivalent of a beige office building. OpenAI’s products are built to “sound like a colleague”, as OpenAI puts it, using language that, coming from a person, would sound “polite”, “empathetic”, “kind”, “rationally optimistic” and “engaging”, among other qualities. OpenAI describes these strategies as helping its products seem “professional” and “approachable”. This appears to be bound up with making us feel safe . . .

Trust is a challenge for artificial intelligence (AI) companies, partly because their products regularly produce falsehoods and reify sexist, racist, US-centric cultural norms. While the companies are working on these problems, they persist: OpenAI found that its latest systems generate errors at a higher rate than its previous system. In the book, I wrote about the inaccuracies and biases and also demonstrated them with the products. When I prompted Microsoft’s Bing Image Creator to produce a picture of engineers and space explorers, it gave me an entirely male cast of characters; when my father asked ChatGPT to edit his writing, it transmuted his perfectly correct Indian English into American English. Those weren’t flukes. Research suggests that both tendencies are widespread.

In my own ChatGPT dialogues, I wanted to enact how the product’s veneer of collegial neutrality could lull us into absorbing false or biased responses without much critical engagement. Over time, ChatGPT seemed to be

guiding me to write a more positive book about big tech– including editing my description of OpenAI’s CEO, Sam Altman, to call him “a visionary and a pragmatist”. I’m not aware of research on whether ChatGPT tends to favor big tech, OpenAI or Altman, and I can only guess why it seemed that way in our conversation. OpenAI explicitly states that its products shouldn’t attempt to influence users’ thinking. When I asked ChatGPT about some of the issues, it blamed biases in its training data– though I suspect my arguably leading questions played a role too. When I queried ChatGPT about its rhetoric, it responded: “The way I communicate is designed to foster trust and confidence in my responses, which can be both helpful and potentially misleading.” . . . OpenAI has its own goals, of course. Among them, it emphasizes wanting to build AI that “benefits all of humanity”. But while the company is controlled by a non-profit with that mission, its funders still seek a return on their investment. That will presumably require getting people using products such as ChatGPT even more than they already are– a goal that is easier to accomplish if people see those products as trustworthy collaborators.

Correct Answer: —

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3.1. The author of the passage is least likely to agree with which one of the following claims?

- (A) When we use AI, we become accomplices to the exploitative practices of big tech companies.
- (B) The neutrality of AI is conducive to critical thinking.
- (C) The neutrality of AI is motivated by economic considerations.
- (D) ChatGPT favours AI companies and their officials, like Sam Altman, in its responses.

Correct Answer: (B) The neutrality of AI is conducive to critical thinking.

SOLUTION:

Approach: Flip the question into a sorting task, label each option AGREE or DISAGREE against the author's voice. Three will be AGREE; the single DISAGREE is the answer. Use the author's own loaded phrases as the litmus.

Step 1: Keyword for the passage, "lull". The neutral, collegial tone *lulls* users into swallowing biased output without critical engagement. So in the author's world, AI neutrality is the enemy of critical thinking, not its friend.

Step 2: Option (2) asserts neutrality is "conducive to critical thinking", the exact opposite of "lull". Mark it DISAGREE. Strong candidate already.

Step 3: Confirm the others are AGREE. (1) complicity, victims and beneficiaries, AGREE. (3) the trust-building neutrality serves investor returns, economic motive, AGREE. (4) the Altman "visionary and pragmatist" edit shows favouring of big tech, AGREE.

Step 4: Exactly one DISAGREE, option (2). That is what she is least likely to agree with.

Final answer: Option (2).

Quick Tip: Be cautious of the neutrality claims made by AI systems. Often, they may not be truly neutral but instead reflect the interests of the companies behind them.



3.2. On the basis of the purpose of the examples in the passage, pick the odd one out from the following AI-generated responses mentioned in the passage:

- (A) “When I prompted Microsoft’s Bing Image Creator to produce a picture of engineers and space explorers, it gave me an entirely male cast of characters . . .”
- (B) “. . . when my father asked ChatGPT to edit his writing, it transmuted his perfectly correct Indian English into American English.”
- (C) “When I queried ChatGPT about its rhetoric, it responded: ‘The way I communicate is designed to foster trust and confidence in my responses, which can be both helpful and potentially misleading.’”
- (D) “Over time, ChatGPT seemed to be guiding me to write a more positive book about big tech – including editing my description of OpenAI’s CEO, Sam Altman, to call him ‘a visionary and a pragmatist’.”

Correct Answer: (C) “When I queried ChatGPT about its rhetoric, it responded: ‘The way I communicate is designed to foster trust and confidence in my responses, which can be both helpful and potentially misleading.’”

SOLUTION:

Approach: Find the common thread among three, and the one that lacks it is the odd one out. Ask of each quote, *who is doing the revealing, the author or the machine?*

Step 1: In option (1), the author prompts and the system *produces* a biased, all-male image, author reveals a flaw. In option (2), the system *transmutes* Indian English into American English, author reveals a flaw. In option (4), the system *edits* her text to flatter big tech and Altman, author reveals a flaw. Common thread, each is the AI committing a

bias or distortion that the author then points to.

Step 2: Option (3) breaks the thread. The AI is not committing a fresh bias here; it is *speaking about itself*, conceding that its trust-fostering style can be helpful yet misleading. The revealer here is the machine reflecting, not the author exposing an error in output.

Step 3: So three quotes are demonstrations of faulty output and one is a self-aware admission. The admission, option (3), is the misfit.

Final answer: Option (3).

Quick Tip: Pay attention to how AI systems self-reflect and how they guide users towards specific perspectives, which may influence the user's thinking.

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3.3. All of the following statements from the passage affirm the disjunct between the claims about AI made by tech companies and what AI actually does EXCEPT:

(A) “I’m not aware of research on whether ChatGPT tends to favor big tech, OpenAI or Altman, and I can only guess why it seemed that way in our conversation.”

(B) “It’s a dynamic that makes us complicit in big tech’s accumulation of wealth and power: we’re both victims and beneficiaries.”

(C) “When I prompted Microsoft’s Bing Image Creator to produce a picture of engineers and space explorers, it gave me an entirely male cast of characters . . .”

(D) “In my own ChatGPT dialogues, I wanted to enact how the product’s veneer of collegial neutrality could lull us into absorbing false or biased responses without much critical engagement.”

Correct Answer: (A) “I’m not aware of research on whether ChatGPT tends to favor big tech, OpenAI or Altman, and I can only guess why it seemed that way in our conversation.”

SOLUTION:

Approach (elimination-first): In an EXCEPT question the three "wrong" options share one common job; the answer is the loner that does a different job. Group the options by what they assert, then the misfit falls out.

Step 1: Sort the four statements into two buckets – those that *show a contradiction* between AI's marketed image and its real behaviour, and those that *do not*.

Bucket A (shows contradiction): Option 2 frames users as "victims and beneficiaries," exposing the gap between AI's benefit-story and its power grab. Option 3 gives hard evidence of bias (an all-male image set) against the neutrality claim. Option 4 says a "veneer of neutrality"

hides "false or biased responses" – appearance versus reality, the very definition of a disjunct.

Step 2: Bucket B (no contradiction): Option 1 only says the speaker is *unaware of any research* and is *guessing*. An admission of not knowing cannot establish a gap between claim and reality – there is no claim being debunked and no behaviour being exposed.

Step 3: Three options cluster in Bucket A; Option 1 stands alone in Bucket B. The EXCEPT answer is the loner.

Hence the answer is Option 1.

Quick Tip: Be aware of how AI systems may reflect the interests of large companies, influencing responses that align with their goals.

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3.4. The author compares AI-generated texts with “a beige office building” for all of the following reasons EXCEPT:

- (A) AI generates generalized responses that lack specificity and nuance.
- (B) AI-generated texts often exhibit a warm, polite, and collegial tone.
- (C) AI aims to foster a feeling of trust and credibility among its users.
- (D) AI tends to blame its training data when scrutinized for its biases.

Correct Answer: (D) AI tends to blame its training data when scrutinized for its biases.

SOLUTION:

Approach (keyword-mapping): A clean way to crack metaphor-based EXCEPT questions is to list the literal connotations of the image, then strike off every option that matches one. Whatever is left unmatched is the answer.

Step 1: Connotations of a "beige office building": (a) generic / forgettable, (b) inoffensive, pleasant surface, (c) projects safe, reliable, trustworthy.

Step 2: Strike the matches. Option 1 = generic and lacking nuance → matches (a), strike it. Option 2 = warm, polite, collegial tone → matches (b), strike it. Option 3 = fosters trust and credibility → matches (c), strike it.

Step 3: Option 4 = AI blaming its training data when challenged. None of the three building-connotations covers an act of self-defence or shifting blame. It cannot be slotted under the metaphor, so it survives the elimination.

The unmatched option is the answer: Option 4.

Quick Tip: Critique AI's neutrality by considering how it may overly simplify responses and reflect corporate interests, rather than offering truly unbiased insights.

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4.

Time and again, whenever a population of [Mexican tetra fish] was swept into a cave and survived long enough for natural selection to have its way, the caves adapted. "But it's not that they have been losing their vision," as one of the authors of the study explains. "Studies have found that cave-dwelling fish can detect lower levels of amino acids than surface fish can. They have also more tastebuds and a higher density of sensitive cells alongside their bodies that let them sense water pressure and flow . . ."

Killing the processes that support the formation of the eye is quite literally what happens. Just like non-cave-dwelling members of the species, all cavefish embryos start making eyes. But after a few hours, cells in the developing eye get tiny until the entire structure has disappeared.

(Developmental biologist Melody Riddle thinks this apparent inefficiency may be unavoidable: "The development of the brain and the eye are completely intertwined—so when eyes disappear, it impacts the entire biology of the animal. It's hard to tell exactly how they happen together," she says. That means the last step in survival for eye-less animals may be to start making an eye and then get rid of it. . . .

It's easy to see why cavefish would be at a disadvantage if they were to maintain excessive tissues they aren't using. Since relatively little lives or grows in their caves, the fish are likely surviving on a meager diet of mostly bat feces and organic waste that washes in during the rainy season. Researchers keeping cavefish in labs have discovered that cavefish are exquisitely adapted to absorbing and using nutrients. . . .

Cells can be toxic for tissues, [evolutionary physiologist Nicolas] Rohner explains, so they are stored in fat cells. "But when these cells get too big, they can burst, which is why we often see chronic inflammation in humans and other animals that have stored a lot of fat in their tissues." Yet a 2020 study by Riddle, Rohner and their colleagues revealed that even very well-fed cavefish had fewer signs of inflammation in their fat tissues than

surface fish do. Even in their sparse cave conditions, wild cavefish can sometimes get very fat, says Riddle. This is presumably because, whenever food piles up in the cave, the fish eat as much of it as possible, since there might not be enough for a long time to come. Intriguingly, Riddle says, their fat is usually bright yellow, because of high levels of carotenoids, the substance in the carrots that your grandmother used to tell you were good for your...eyes. "The first thing that came to our mind, of course, was that they were accumulating these compounds because they don't have eyes," says Riddle. In this species, such ideas can be tested: Scientists can cross surface fish (with eyes) and cavefish (without eyes) and look at what their offspring are like. When that's done, Riddle says, researchers see no link between eye presence or size and the accumulation of carotenoids. Some eyeless cavefish had fat that was completely white, indicating lower carotenoid levels. Instead, Riddle thinks these carotenoids may be another adaptation to suppress inflammation, which might be important in the wild, as cavefish are likely eating whenever food arrives.

Correct Answer: —

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4.1. All of the following statements from the passage describe adaptation in Mexican tetra cavefish EXCEPT:

- (A) Since relatively little lives or grows in their caves, the fish are likely surviving on a meager diet of mostly bat feces and organic waste that washes in during the rainy season.
- (B) Even in their sparse cave conditions, wild cavefish can sometimes get very fat, says Riddle.
- (C) It's easy to see why cavefish would be at a disadvantage if they were to maintain excessive tissues they aren't using.
- (D) But when these cells get too big, they can burst, which is why we often see chronic inflammation in humans and other animals that have stored a lot of fat in their tissues.

Correct Answer: (D) But when these cells get too big, they can burst, which is why we often see chronic inflammation in humans and other animals that have stored a lot of fat in their tissues.

SOLUTION:

Approach (scope test): Adaptation statements are narrow — they are about *these cavefish*. A general biology fact is wide — it talks about "humans and other animals." Tag each option as NARROW (cavefish) or WIDE (general); the WIDE one breaks the pattern.

Step 1: Option 1 names "the fish," their "caves," their "meager diet" — NARROW, about cavefish.

Step 2: Option 2 names "wild cavefish" getting fat "in their sparse cave conditions" — NARROW. Option 3 reasons about why "cavefish" should not keep unused tissues — NARROW.

Step 3: Option 4 says fat cells bursting causes inflammation "in humans and other animals" — WIDE, a universal rule with no mention

of the tetra's specific adaptation. Indeed the passage uses it as a contrast, since cavefish resist this very inflammation. The single WIDE statement is the misfit.

Therefore the answer is Option 4.

Quick Tip: Adaptations often help organisms survive in their specific environments, like cavefish evolving to thrive on minimal resources while maintaining health through unique biological processes.

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4.2. On the basis of the information in the passage, what is the most likely function of carotenoids in Mexican tetra cavefish?

- (A) To act as a substitute for eyes.
- (B) To control inflammation from the bursting of fat cells.
- (C) To render bright yellow colour to the cavefish.
- (D) To help the fat cells store nutrients.

Correct Answer: (B) To control inflammation from the bursting of fat cells.

SOLUTION:

Approach (before-vs-after the test): The passage stages a mini-experiment. Split it into "what they assumed before" and "what they concluded after." The right answer always sits on the AFTER side; trap options live on the BEFORE side.

Step 1 – BEFORE: The scientists guessed carotenoids piled up because the fish lack eyes (carotenoids being "good for your eyes").

Option 1 simply restates this pre-test guess – so it is bait, not the conclusion.

Step 2 – The test: Crossing eyed and eyeless fish gave "no link" between eyes and carotenoid accumulation – some eyeless fish had white fat. The eye theory dies here, killing Option 1.

Step 3 – AFTER: Riddle's revised view is that carotenoids "suppress inflammation," useful because the fish eat in heavy bursts whenever food appears. That is the surviving, post-test function. Option 3 (yellow colour) is only a visible by-product, and Option 4 (nutrient storage) is unsupported – both fail.

The AFTER conclusion is Option 2, the answer.

Quick Tip: Carotenoids in animals can serve various functions, such as controlling inflammation and giving color to tissues, as seen in Mexican tetra cavefish.



4.3. Which one of the following results for the cross between surface fish (with eyes) and cavefish (without eyes) would invalidate Riddle's inference from the experiment?

- (A) Some offspring with eyes had white fat.
- (B) Only eyeless offspring had yellow fat.
- (C) Some offspring with eyes had yellow fat.
- (D) Some eyeless offspring had white fat.

Correct Answer: (B) Only eyeless offspring had yellow fat.

SOLUTION:

Approach (negate the claim): Riddle's claim is "eyes and carotenoids are independent." To invalidate a claim of independence, you must supply data showing tight dependence. So look for the option where carotenoids and eyelessness move together with no exceptions.

Step 1: Build the contradiction we need: carotenoids (yellow fat) present $\Leftrightarrow$ eyes absent. Any option allowing yellow fat in eyed fish, or white fat in eyeless fish, leaves the variables independent and does NOT invalidate her.

Step 2: Screen the options against that. Option 1 (eyed fish with white fat) and Option 3 (eyed fish with yellow fat) both put eyes and carotenoid status in mixed combinations – independence holds. Option 4 (eyeless fish with white fat) directly shows eyelessness without carotenoids – again independence holds; the passage even states this happened.

Step 3: Option 2 says yellow fat appears in eyeless offspring ONLY – the exclusive, exception-free pairing of carotenoids with eyelessness. That is precisely the dependence that would overturn "no link."

So the result that invalidates Riddle is Option 2.

Quick Tip: In genetic experiments, the presence or absence of certain traits in offspring can provide evidence for or against a hypothesis about those traits.



4.4. Which one of the following best explains why the “apparent inefficiency” is “unavoidable”?

- (A) The lack of light in the caves kills the eye cells in the developing Mexican tetra cavefish embryo.
- (B) The inefficiency resulting from eyelessness is compensated by enhancements like more tastebuds in Mexican tetra cavefish.
- (C) The caves have poor and inconsistent availability of food and nutrition for Mexican tetra cavefish.
- (D) Mexican tetra cavefish are similar to non-cave-dwelling variants in their early stages of development.

Correct Answer: (D) Mexican tetra cavefish are similar to non-cave-dwelling variants in their early stages of development.

SOLUTION:

Approach (cause-hunting): "Unavoidable" demands a cause the fish cannot escape. Ask: which option names something baked into the cavefish's biology that FORCES them to start making an eye? That fixed constraint is the answer; the rest describe consequences or unrelated cave conditions.

Step 1: The inefficiency is the build-an-eye-then-erase-it routine. For it to be unavoidable, the fish must have no choice but to begin the eye in the first place.

Step 2: Screen for a built-in constraint. Option 1 (darkness kills eye cells) is a cave *condition*, and the text ties eye loss to development, not light – reject. Option 2 (more tastebuds) is a *benefit gained later*, not a forcing cause – reject. Option 3 (scarce food) explains why keeping unused tissue is costly, but not why the eye must be

started – reject.

Step 3: Option 4 says cavefish develop just like their eyed relatives early on. Because brain and eye growth are intertwined and they share that early programme, they are *compelled* to start forming the eye before discarding it – the inescapable cause.

The forcing constraint is Option 4, the answer.

Quick Tip: In adaptation, some inefficiencies may be unavoidable due to biological constraints and the need for compensatory adaptations.

• • •

5.

The given sentence is missing in the paragraph below. Decide where it best fits among the options 1, 2, 3, or 4 indicated in the paragraph.

Sentence- The region’s Western customers found it hard to believe that Dhaka muslin could possibly have been made by human hands – there were rumours that it was woven by mermaids, fairies and even ghosts. Once upon the silty banks of the Meghna River, a miracle was spun — a fabric so light it was called “baft-hawa”, or woven air. This was Dhaka Muslin — the world’s most coveted cloth. (1) Handspun from a rare cotton called Phuti Karpas, found nowhere else on Earth, and woven with a 16-step sacred ritual — beginning with cleaning the cotton using the teeth of a river catfish! (2) Every spring, the maple-like leaves pushed up through the grey, silty soil to produce a single daffodil-yellow flower twice a year, which gave way to a snowy floret of cotton fibres. (3) Spun at dawn on boats by sharp-eyed young women, its threads were so fine the elderly could barely see them. Motifs of wildflowers, river breeze, and soul were etched into each piece — some so sleek, a 91-metre bolt could pass through a ring, or a 60’ length fit inside a snuffbox. It draped Greek goddesses, Roman nobles, Mughal emperors, and European aristocrats. Marie Antoinette, Empress Joséphine — even Jane Austen adored its floating grace. (4).

- (A) Option 2
- (B) Option 4
- (C) Option 1
- (D) Option 3

Correct Answer: (C) Option 1

SOLUTION:

Approach (elimination-first): Knock out the three blanks where the disbelief line breaks an existing chain of thought, and the surviving blank is the answer.

Step 1: Test blank (2). It falls between the cleaning-with-catfish-teeth ritual and "Every spring, the maple-like leaves pushed up...". Both surrounding lines describe the physical making and growing of the cotton. Dropping in a line about Western customers' rumours snaps that description in half. Reject.

Step 2: Test blank (3). It sits between the description of the cotton flower/floret and "Spun at dawn on boats by sharp-eyed young women." Again this is one continuous account of how the fibre is grown and spun; the rumour line is an intrusion. Reject.

Step 3: Test blank (4). It comes at the very end, after Marie Antoinette, Empress Josephine and Jane Austen are named as admirers. The paragraph has already moved to *who wore it*; ending on a rumour about *how it was made* reverses the flow and feels tacked on. Reject.

Step 4: Blank (1) survives. Right before it, the cloth is called "woven air" and "the world's most coveted cloth" — pure mystique. Right after it, the passage explains the real 16-step human process. The disbelief-that-humans-made-it line is the natural bridge between the myth and the explanation. With three blanks eliminated, **blank (1)** is the only coherent slot.

Answer: Option 1 (blank 1).

Quick Tip: When filling in missing sentences, make sure they logically connect with both the content preceding and following them, maintaining the flow of ideas.

• • •

6. To which one of the following instruments would the characterisations of instruments in the passage be least applicable?

- (A) Milestone
- (B) Scalpel
- (C) Saxophone
- (D) Kitchen oven

Correct Answer: (A) Milestone

SOLUTION:

Approach (one-test elimination): Ask of each item, "Does a person actively use this *on* or *to sense* something?" Keep the ones that pass; the one that fails is least applicable.

Scalpel: Used to cut and intervene in surgery ⇒ passes (interventional).

Saxophone: Played, fingered, blown — actively operated to create sound ⇒ passes (a manipulated instrument).

Kitchen oven: Operated to heat and transform food ⇒ passes (a tool that acts on something).

Milestone: A fixed stone that records how far you have travelled.

Nobody wields it; it does nothing to anything $\Rightarrow$ fails. It is a passive symbol of progress, not an instrument in the passage's receptive/interventional sense.

Three pass, one fails. The least applicable is the **Milestone**.

Quick Tip: In understanding the use of instruments in scientific inquiry, consider their role in testing hypotheses or gathering data directly related to the subject matter.

• • •

7. The four sentences (labelled 1, 2, 3, and 4) given below, when properly sequenced, would yield a coherent paragraph. Decide on the proper sequencing of the order of the sentences and key in the sequence of the four numbers as your answer.

1. "Literature on screen" suggests something more capacious and defining than citation: the possibility that literary adaptations are at once cinema and literature.
2. Even though a growing number of films eligible for Academy Awards for Best Screenplay Based on Material from Another Medium borrow that material from print journalism, franchise characters, television series, comic books, video games and toys, academic studies of adaptation remain stubbornly attached to literature as cinema's natural progenitor.
3. It is as if adaptation studies, by borrowing the cultural cachet of literature, sought to claim its institutional respectability and gravitas even while insuring adaptation's enduring aesthetic and methodological subordination to literature proper.
4. Beneath this contradictory notion of film adaptations as not merely hybrid texts but texts holding dual citizenship in two modes of presentation is an even more pervasive legacy that haunts adaptation studies: the assumption that the primary context within which adaptations are to be studied is literature.

- (A) Option 2
- (B) Option 4
- (C) Option 1
- (D) Option 3

Correct Answer: (A) Option 2

SOLUTION:

Approach (anchor on link-words, then bookend): Lock the mandatory pairs using back-references, and let the opener/closer fall out.

Mandatory pair 1–4: Sentence 1 introduces the phrase "at once cinema and literature" (dual nature). Sentence 4 names this very idea "texts holding dual citizenship in two modes of presentation" with "Beneath this contradictory notion." Since 4 refers back to the dual idea, the order must be 1 then 4, never 4 then 1.

Place 3 after 4: Sentence 3 starts "It is as if adaptation studies, by borrowing the cultural cachet of literature..." — it elaborates the literature-as-primary legacy that 4 raises, so 3 trails 4. Block so far: 1 4 3.

Find the head: The block 1 4 3 still needs a lead-in. Sentence 2 sets the scene with no back-reference ("Even though a growing number of films... academic studies... remain stubbornly attached to literature"), and sentence 1's contrast ("suggests something more capacious") reads as a reply to that bias. So 2 sits in front.

Assemble: 2 + 1 + 4 + 3. The coherent order is **2143**.

Quick Tip: When sequencing sentences, look for transitions that logically link ideas and concepts together, such as general to specific or cause to effect.



8.

The given sentence is missing in the paragraph below. Decide where it best fits among the options 1, 2, 3, or 4 indicated in the paragraph.

Sentence: While taste is related to judgment, with thinkers at the time often writing, for example, about “judgments of taste” or using the two terms interchangeably, taste retains a vital link to pleasure, embodiment, and personal specificity that is too often elided in post-Kantian ideas about judgment—a link that Arendt herself was working to restore.

Paragraph: (1) Denneny focused on taste rather than judgment in order to highlight what he believed was a crucial but neglected historical change. (2) Over the course of the seventeenth century and early eighteenth century, across Western Europe, the word taste took on a new extension of meaning, no longer referring specifically to gustatory sensation and the delights of the palate but becoming, for a time, one of the central categories for aesthetic—and ethical—thinking. (3) Tracing the history of taste in Spanish, French, and British aesthetic theory, as Denneny did, also provides a means to recover the compelling and relevant writing of a set of thinkers who have been largely neglected by professional philosophy. (4)

(A) Option 1

(B) Option 3

(C) Option 4

(D) Option 2

Correct Answer: (C) Option 4

SOLUTION:

Approach (elimination-first): Instead of hunting for the perfect home, knock out the three gaps that *break* something, and the survivor is the answer.

Step 1 — Kill gap (1): A good opener should set the stage, not resolve a debate. Our sentence already assumes you know the taste-vs-judgment contrast and ends on a specific scholar (Arendt) restoring a “link.” That is end-of-discussion energy, not an opening line. Eliminate (1).

Step 2 — Kill gap (2): The sentence sitting at (2) would split the historical narration. The line before (2) names Denneny’s focus; the line after (2) launches the 17th–18th-century history of the word “taste.” Dropping an Arendt/pleasure reflection between them is a jarring interruption. Eliminate (2).

Step 3 — Kill gap (3): Gap (3) sits between the history-of-meaning sentence and the “tracing the history... recover neglected thinkers” sentence. Both flanking lines are about *recovery and history*; inserting a dense theoretical aside about pleasure and embodiment here derails that momentum. Eliminate (3).

Step 4 — The survivor: Only (4) remains, and it checks out independently: after the paragraph has built up Denneny’s historical recovery of taste, ending on the richer claim — that taste, unlike post-Kantian judgment, keeps pleasure and embodiment alive, which is what Arendt wanted back — gives a satisfying conceptual payoff.

Final answer: Position (4), i.e. Option 4.

Quick Tip: Look for transitions in ideas, especially when dealing with complex philosophical discussions, and identify where a concept or theme is most naturally connected.

• • •

9. The passage given below is followed by four summaries. Choose the option that best captures the essence of the passage.

In 1903, left-wing feminist Elizabeth Magie invented The Landlord's Game, the original version of what became Monopoly. It was designed as a powerful teaching tool to illustrate the dangers of monopolies and how wealth could concentrate in the hands of a few. The game featured a circular path, properties, and a "Go to Jail" space. Magie created two rule sets: one "monopolist" version where players crushed opponents through accumulation, and another, more radical "Prosperity" version, where everyone shared in the wealth, promoting fairness and equity. Years later, unemployed Charles Darrow sold a simplified version to Parker Brothers. They paid Magie only 500 Dollar for her patent—without royalties—and credited Darrow as the sole inventor. For decades, his tale of inventing the game in his basement remained the official story, while Magie's name and her original, anti-capitalist message were left in the shadows.

(A) Celebrated icons of the gaming industry, Charles Darrow and Parker Brothers, snatched the feminist icon Elizabeth Magie's original design and transformed Monopoly into a worldwide phenomenon, while barely acknowledging her.

(B) Parker Brothers' capitalist intent led to them acquiring from Charles Darrow a simplified version of Elizabeth Magie's original game, transforming it into a widespread commercial success while providing her only minimal financial compensation and granting scant public recognition.

(C) It is ironic that a left-wing feminist lost credit for the Landlord's Game to an unemployed man, who plagiarised and sold one version of the twin game to Parker Brothers for a meagre sum, denying her royalties.

(D) Only one version of Monopoly became famous because of Charles Darrow's relentless basement work, carefully refining Elizabeth Magie's original idea into an engaging and entertaining pastime that he successfully patented and sold, symbolizing what many regarded as the ultimate triumph of individual ingenuity.

Correct Answer: (A) Celebrated icons of the gaming industry, Charles Darrow and Parker Brothers, snatched the feminist icon Elizabeth Magie's original design and transformed Monopoly into a worldwide phenomenon, while barely acknowledging her.

SOLUTION:

Approach (tone-and-trap first): In summary questions, the fastest route is to spot the option that betrays the author's attitude or sneaks in a fact the passage never endorsed, then choose the cleanest survivor.

Step 1 — Catch the tone-flip: The passage is clearly *sympathetic to Magie* and critical of how she was erased. Option 4 praises Darrow's

“relentless basement work” and “ultimate triumph of individual ingenuity” — the exact heroic-Darrow story the passage exposes as a myth. Reject on tone reversal.

Step 2 — Catch the over-claim: Option 3 calls it merely “ironic” and says Darrow “plagiarised” the game. The passage says Darrow sold a *simplified version* and was credited by others; “plagiarised” and the narrowing to a man-vs-woman irony flattens the bigger point about Parker Brothers and the game’s global reach. Reject.

Step 3 — Catch the mis-weighting: Option 2 is factually careful but front-loads “Parker Brothers’ capitalist intent” and the Darrow purchase. The passage’s spotlight is Magie — her invention and her erasure — not the corporate motive. A summary that buries the protagonist mis-weights the essence. Reject.

Step 4 — The survivor: Option 1 alone names all three pillars — the design was Magie’s, it became a worldwide phenomenon, and she was barely acknowledged — in the passage’s own critical tone.

Final answer: Option 1.

Quick Tip: When summarizing a passage, focus on the main ideas and ensure that your summary highlights the core message without unnecessary details.



10. Five jumbled sentences (labelled 1, 2, 3, 4, and 5), related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd sentence out and key in the number of that sentence as your answer.

- (A) Pfas are a class of about 15,000 compounds most frequently used to make products water-, stain- and grease-resistant.
- (B) New research suggests exposure to some common perfluoroalkyl and polyfluoroalkyl substances (Pfas) cause changes to gene activity and that these changes are linked to health problems including multiple cancers, neurological disorders and autoimmune disease.
- (C) These Pfas compounds are dubbed “forever chemicals” because they do not naturally break down in the environment.
- (D) The research may also point toward other diseases potentially caused by Pfas that have not yet been identified.

Correct Answer: (A) Pfas are a class of about 15,000 compounds most frequently used to make products water-, stain- and grease-resistant.

SOLUTION:

Approach (mandatory-pair test): Rather than label themes, hunt for the connectors that *lock* sentences together. Whatever is left with no rope tying it to the cluster is the misfit.

Step 1 — Find the locks: Sentence 3 starts with “*These* PFAS compounds” — “These” demands a prior mention of PFAS in a research/health context, supplied by Sentence 2. Sentence 4 starts with “The research *may also...*” — “also” demands an earlier statement about the research, again Sentence 2/5. Sentence 5 begins “The findings...” — referring back to the new research in Sentence 2.

Step 2 — Build the rope: So 2 (the research) anchors 3, 4 and 5, all of which point back to it. They form one tightly bound block about the study and its consequences.

Step 3 — Find the loose end: Sentence 1 carries no back-reference and no forward hook — it is a standalone definition of PFAS by their commercial use. Nothing in 2/3/4/5 needs it, and it needs nothing from them. It is the rope-less sentence.

Step 4 — Sanity check: Drop 1 and the order 2-3-4-5 (or 2-5-4 with 3 slotted near the top) flows as a complete news item; drop any of 2/3/4/5 instead and a connector (“These”, “also”, “The findings”) is left dangling.

Final answer: Odd one out is 1.

Quick Tip: When identifying odd sentences in a paragraph, focus on maintaining the coherence and logical flow of the ideas being discussed.

...

11. The four sentences (labelled 1, 2, 3, and 4) given below, when properly sequenced, would yield a coherent paragraph. Decide on the proper sequencing of the order of the sentences and key in the sequence of the four numbers as your answer.

1. As books age, the cellulose and lignin in the paper begin to break down, releasing a mix of volatile organic compounds into the air.
2. Old books carry a scent that many people instantly recognize—and even love.
3. These compounds are benzaldehyde, which gives off an almond-like scent, vanillin, which smells like vanilla, ethyl hexanol (floral scent), toluene (sweet), and furfural (which has a slightly bready scent).
4. This familiar aroma isn't just dust or mildew; it's actually a result of slow chemical changes happening inside the paper and ink.

- (A) Option 2
- (B) Option 4
- (C) Option 1
- (D) Option 3

Correct Answer: (B) Option 4

SOLUTION:

Approach (pronoun-anchor chaining): Forget reading for meaning first — just chase the back-pointing words, because each one forces a fixed pair, and a few forced pairs pin the whole order.

Step 1 — Pair the demonstratives: Sentence 3 opens with “*These* compounds are...” — it must follow a sentence that first mentions the compounds. Only Sentence 1 introduces “volatile organic compounds.” So the pair **1→3** is mandatory.

Step 2 — Pair “This familiar aroma”: Sentence 4 says “*This* familiar aroma isn’t just dust...” — it needs a prior mention of the aroma. Sentence 2 supplies “a scent that many people recognize.” So **2→4** is mandatory, and 2 has no back-reference itself, making it the head.

Step 3 — Join the blocks: Sentence 4 says the aroma comes from “slow chemical changes”; Sentence 1 then explains those changes (cellulose/lignin breakdown). So 4 leads into 1, giving **4→1**, which welds the two pairs: **2→4→1→3**.

Step 4 — Verify the head and tail: Only 2 lacks any backward pointer (valid opener); only 3 ends the cause-then-detail flow with a concrete list (valid closer). The sequence is internally consistent.

Final answer: 2-4-1-3 — Option 4.

Quick Tip: When sequencing sentences, focus on the natural flow of ideas, ensuring that each sentence logically connects to the next.

...

12. Five jumbled sentences (labelled 1, 2, 3, 4, and 5), related to a topic, are given below. Four of them can be put together to form a coherent paragraph. Identify the odd sentence out and key in the number of that sentence as your answer.

1. Sporting a copper-coloured pixie cut and a pair of pink feather antlers, Torres himself resembles a child's doodle.
2. His casual millennial delivery, peppered with “um’s” and “ah’s”, makes surreal concepts sound like items on a brunch menu.
3. Though he may have failed so far in his colour-scouting mission (he hasn't yet found a new one, he admits), this hour leaves you tickled pink.
4. Like his previous show, *My Favourite Shapes*, this is an hour of sit-down comedy aided by an overhead camera which relays Torres's theories – illustrated with crayon squiggles – on to a screen behind him.
5. His inquisitive mind produces interconnected ideas about Catholicism, the blandness of Pixar and what orange sounds like, while his insights train us to spot “highly purple behaviour”.

- (A) Option 3
(B) Option 1
(C) Option 4
(D) Option 2

Correct Answer: (C) Option 4

SOLUTION:

Approach (build-the-best-four): Instead of judging each line alone, try to assemble the tightest four-sentence paragraph; whichever sentence you keep leaving outside is the misfit.

Step 1 — Anchor the opener: Sentence 1 introduces Torres by appearance (“resembles a child's doodle”) — a natural lead for a

profile-style review. Start with 1.

Step 2 — Extend the persona: Sentence 2 moves from looks to manner (“casual millennial delivery... surreal concepts”); Sentence 5 moves to the content of his mind (“what orange sounds like,” “highly purple behaviour”). These flow as appearance → delivery → ideas.

Step 3 — Close with the verdict: Sentence 3 delivers the reviewer’s payoff — “this hour leaves you tickled pink” — a wrap-up judgement that also keeps the colour motif. So 1-2-5-3 is a complete, colour-threaded review.

Step 4 — The one left out: Sentence 4, the overhead-camera/crayon-squiggle staging note comparing it to “My Favourite Shapes,” never found a slot in that persona-and-verdict arc — it is technical scaffolding, tonally and topically apart from the colour-wordplay portrait.

Final answer: Odd one out is 4 — Option 3.

Quick Tip: In jumbled sentences, consider the natural progression of the narrative and how each sentence connects logically to the others.