

## 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:** A best-summary answer must carry the passage's *central claim*, here a counter-intuitive one. Pin down the exact thesis, then pick the option that states it without shrinking or overstating it.

**Step 1: The thesis.** The passage attacks two beliefs at once — that "humans are antithetical to nature" and that "human-free environments thrive." Its evidence: human-made mosaics support diverse life, and in the early Holocene human presence was "about as

likely to increase biodiversity as reduce it." So the core is: *contrary to the human-free-is-better view, human action has been roughly as likely to help biodiversity as to harm it, often building varied species-rich landscapes.*

**Step 2: Why Option 1.** It names both halves — the rebuttal ("contrary to the idea that humans always hurt nature and that it thrives in their absence") and the finding ("equally likely to increase biodiversity than reduce it... varied ecological landscapes that support a vast array of species"). It is the only option that keeps the "equally likely" balance, which is the passage's sharpest point.

**Step 3: Eliminate.** Option 2 over-claims — it says human landscapes are "more successful at preserving them than parks created specifically for this," which the passage offers only as one narrow research example (hay meadows), not the main idea. Option 3 is too descriptive and detail-bound (Holocene, "not designed as nature reserves") and drops the "as likely to increase as reduce" punch. Option 4 is vague and one-sided — "not always antithetical" softens the claim and misses the "human-free visions are imaginary" half.

**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:** A "valid conclusion" must restate exactly what the quoted line claims, no more and no less. The line credits the value of *bridging disciplines* and *combining arts and sciences* in order to *better understand the human condition*. The right option must keep all three ideas in the same direction.

**Step 1:** Lock the engine of the sentence. The verb structure is: combining arts + sciences → better understanding of the human condition. So the human condition is the *goal*, and the combined disciplines are the *means*.

**Step 2:** Option (2) says a comprehensive understanding of the human condition is best achieved by combining findings from the arts and the sciences. The means (combining disciplines) and the end (human

condition) sit exactly where the author placed them. That is a faithful conclusion.

**Step 3:** Test the rest. Option (1) narrows to one specific case (emotions in places contributing to the arts and sciences) and reverses the direction, the human condition is dropped as the goal, too narrow and off-target. Option (3) swaps in "bridging of the human condition" and "disciplined pursuit", word-salad that distorts the original. Option (4) flips the means and end, it makes studying the human condition the route to understanding the arts and sciences, the opposite of what the author argues.

**Final answer:** Option (2).

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

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**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:** This is a double-negative question, "if FALSE, would contradict the passage, EXCEPT". Translate it: three statements, when false, clash with the passage, which means those three are things the passage *endorses*. The exception is the statement that the passage does *not* support, so making it false changes nothing. Find the one the author would reject.

**Step 1:** The passage's spine is that human experience of place is multi-modal, emotional and subjective, and that literature captures this better than bare topography.

**Step 2:** Option (1), vivid sensory writing captures the multi-modal experience of place, is squarely the author's view; if false, it contradicts the passage. Not the answer. Option (2), literature gives insight into how movement and migration shape geography, fits the passage's claim that literary accounts carry histories and journeys; if false, it contradicts. Not the answer. Option (4), descriptions need no satellite imagery to feel "real", matches the author's faith in literary over visual-survey representation; if false, it contradicts. Not the answer.

**Step 3:** Option (3) says humans do *not* interact with places emotionally because places are only physical topography. The author argues the exact opposite. So this statement is something the passage already treats as false. Making it false again contradicts nothing, it simply agrees with the author. That is the 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:** "To illustrate that" asks for the *point* the example proves, not a stray detail inside it. The author's whole argument is that place is experienced subjectively, so the literary example must be serving that thesis.

**Step 1:** The example of a literary description of place is brought in to show that the same physical location registers differently across people, because experience is filtered through memory, emotion and

perspective.

**Step 2:** Option (1), literature can convey how different people experience the same place differently, is exactly that thesis. It matches the function of the example.

**Step 3:** Option (2) drags in architects calibrating noise and light, a detail-level distractor that is not the purpose of the literary example. Option (3) claims scientific approaches are more accurate than literary ones, which inverts the author's preference for the literary, contradiction. Option (4) about the absence of people affecting inhabitants may be a touch the passage mentions, but it is a narrow sub-point, not the reason the example exists; out of scope as the main illustration.

**Final answer:** Option (1).

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

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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:** "Not true of the argument" means three options are supported by the paragraph and one overstates or distorts it. The trap is usually an option that pushes a reasonable claim into an extreme "replace / always / only" form.

**Step 1:** The second paragraph's claim is balanced, the emotional and spiritual experience of a place is real and worth taking seriously, *alongside* its physical, measurable dimension. Both modes matter; neither cancels the other.

**Step 2:** Option (1), spiritual experience can be as real as physical experience, restates that balance, true. Option (2), literary accounts carry histories as memory or imagination, matches the paragraph, true. Option (3), analysing literary descriptions reveals how people relate emotionally to a place, is exactly the paragraph's use of literature, true.

**Step 3:** Option (4) says the emotional and spiritual experience can *replace* a surveyor's map. That is the extreme version. The author argues these experiences *supplement* the objective map, they capture what a map cannot, but they do not substitute for it. "Replace" is the distortion, so this 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:** "Least likely to agree" means find the option the author would reject. The author's thesis across the passage is that AI's polished, "neutral" tone is precisely what disarms our critical engagement, so any claim that AI neutrality *helps* critical thinking is the one she'd disown.

**Step 1:** Anchor each option to the text. Option (1) draws on "we're both victims and beneficiaries" and "this complicity", the author explicitly says using the products makes us complicit, so she agrees.

**Step 2:** Option (3) is supported by the closing lines, funders "seek a return on their investment" and that requires people trusting and using ChatGPT more, so the trustworthy, neutral veneer is economically motivated, she agrees.

**Step 3:** Option (4) maps to "ChatGPT seemed to be guiding me to write a more positive book about big tech, including editing my description of Sam Altman to call him 'a visionary and a pragmatist'", she observed this favouring, so she'd agree (cautiously).

**Step 4:** Option (2) claims AI's neutrality is *conducive to critical thinking*. The author argues the reverse, the "veneer of collegial neutrality could lull us into absorbing false or biased responses without much critical engagement". Neutrality dulls scrutiny, it does not sharpen it. This is the claim 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:** This is an odd-one-out built on *purpose*. Group the four AI responses by the job the author gives each example. Three serve one function; the fourth serves a different one and is the misfit.

**Step 1:** Sort by purpose. The author cites most AI outputs to *expose flaws*, bias, error, or quiet manipulation. Option (1), the all-male engineers and explorers, demonstrates gender bias. Option (2), Indian English silently "corrected" to American English, demonstrates US-centric bias. Option (4), ChatGPT nudging her toward a rosier view of big tech and re-labelling Altman "a visionary and a pragmatist", demonstrates manipulative steering. All three are the author *catching the product misbehaving*.

**Step 2:** Option (3) is different in kind. Here ChatGPT, when asked about its own rhetoric, *admits* that its trust-building communication "can be both helpful and potentially misleading". This is the product's self-reflective confession, not an instance of bias the author has uncovered. The function is acknowledgement, not demonstration of a flaw.

**Step 3:** Since (1), (2) and (4) all show the AI committing a fault while (3) shows the AI commenting on itself, (3) breaks the pattern.

**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:** This is an "EXCEPT" question on an inference: four of the options must affirm the gap ("disjunct") between what tech companies claim AI does and what it actually does. The odd one out is the line that does NOT establish such a gap. Read each line for whether it points to a contradiction between claim and reality.

**Step 1 – Fix the target idea:** The "disjunct" means a mismatch – AI is sold as neutral, fair and trustworthy, but in practice it favours big tech, produces biased outputs, or quietly nudges users into accepting falsehoods. Three statements should demonstrate exactly that mismatch.

**Step 2 – Test each option:**

Option 2 – "makes us complicit in big tech's accumulation of wealth and power: we're both victims and beneficiaries" – directly names the gap between AI's promised benefit and the actual power it concentrates. This AFFIRMS the disjunct.

Option 3 – Bing Image Creator returning "an entirely male cast" for engineers and explorers is a concrete instance of biased output contradicting the claim of neutrality. This AFFIRMS the disjunct.

Option 4 – the product's "veneer of collegial neutrality could lull us into absorbing false or biased responses" – explicitly contrasts the appearance of neutrality with biased reality. This AFFIRMS the disjunct.

**Step 3 – Isolate the exception:** Option 1 – "I'm not aware of research on whether ChatGPT tends to favor big tech . . . and I can only guess why it seemed that way" – is a confession of uncertainty. The author admits there is no evidence and is only speculating. It neither claims nor demonstrates any real mismatch between corporate promise and AI behaviour, so it does not affirm the disjunct.

**Answer: 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:** The "beige office building" is a metaphor for AI text – bland, inoffensive, polished, designed to feel safe and trustworthy. The EXCEPT answer is the option that captures something a beige office building does NOT symbolise. Match each option to a property of the metaphor.

**Step 1 – Unpack the metaphor:** A beige office building is generic and unremarkable (no sharp edges, nothing memorable), pleasantly neutral, and engineered to project calm reliability. So the metaphor is about the bland, reassuring \*tone and texture\* of AI output.

### **Step 2 – Match the supporting options:**

Option 1 – "generalized responses that lack specificity and nuance" maps onto "generic/bland." This is a reason for the comparison.

Option 2 – a "warm, polite, collegial tone" maps onto the pleasant, unthreatening surface of the building. This is a reason for the comparison.

Option 3 – fostering "trust and credibility" maps onto the building's air

of safe, dependable neutrality. This is a reason for the comparison.

**Step 3 – Find the misfit:** Option 4 – "AI tends to blame its training data when scrutinized for its biases" – describes how AI \*deflects criticism\*, an active defensive behaviour. That has nothing to do with the bland, trust-inspiring \*tone\* the beige-building image is built to convey. It is the reason NOT used for the comparison.

**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.



#### 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:** Three of these lines describe how the \*Mexican tetra cavefish\* specifically have adapted to cave life; the EXCEPT line states a general biological fact about animals at large. Ask of each: "Is this about cavefish adaptation, or a universal rule?"

**Step 1 – What counts as adaptation here:** The passage's adaptations are traits the cavefish evolved for their harsh, food-poor cave – losing eyes, sensing amino acids, absorbing nutrients efficiently, getting fat when food arrives, and resisting inflammation. Anything tied to the cavefish's own survival qualifies.

**Step 2 – Check the supporting options:**

Option 1 – surviving on "bat feces and organic waste" describes the

cavefish's adapted, meager diet. This describes their adaptation.

Option 2 – "wild cavefish can sometimes get very fat" in sparse conditions is their feast-when-you-can fat-storage adaptation. This describes their adaptation.

Option 3 – being "at a disadvantage if they were to maintain excessive tissues they aren't using" explains the evolutionary logic behind shedding the eyes – an adaptation rationale. This describes their adaptation.

**Step 3 – Spot the exception:** Option 4 – "when these cells get too big, they can burst, which is why we often see chronic inflammation in humans and other animals" – is Rohner's general statement about fat cells in humans and animals broadly. It is the universal mechanism, not a cavefish-specific adaptation. In fact the cavefish's special trait is that they show LESS inflammation, the opposite of this generic rule.

**Answer: 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.



**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:** The question wants the \*most likely function\* of carotenoids as the passage finally settles it – not the first guess the scientists made. Track the passage's own arc: it raises a hypothesis, tests it, rejects it, and lands on a different conclusion. Pick the conclusion, not the discarded guess.

**Step 1 – Follow the reasoning chain:** The cavefish's fat is bright yellow from carotenoids. The scientists' \*first\* thought was that the fish accumulate carotenoids "because they don't have eyes" (since carotenoids are linked to eyes). That is the hypothesis under test, not the answer.

**Step 2 – Use the experiment's result:** Crossing eyed surface fish with eyeless cavefish showed "no link between eye presence or size and the accumulation of carotenoids" – some eyeless fish even had white (low-carotenoid) fat. So the eye-substitute idea is rejected.

**Step 3 – Land on the passage's conclusion:** Riddle then proposes the carotenoids "may be another adaptation to suppress inflammation," important because cavefish gorge whenever food arrives. So the most likely function is controlling inflammation tied to

heavy fat storage – Option 2.

**Eliminate the rest:** Option 1 (substitute for eyes) is exactly the hypothesis the experiment disproved. Option 3 (gives yellow colour) is a side-effect, not a function. Option 4 (help fat cells store nutrients) is never claimed in the passage.

**Answer: Option 2.**

**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:** This is a logic question dressed as RC. Riddle's final inference is that carotenoids are NOT linked to eyelessness (the eye-substitute idea failed). To invalidate that inference, we need a result that would REVIVE the eye link – i.e. show carotenoids track perfectly with the absence of eyes. Find the option that re-creates a clean eyes-

no-carotenoid / no-eyes-carotenoid pattern.

**Step 1 – State Riddle's inference precisely:** The cross showed "no link between eye presence or size and the accumulation of carotenoids" – carotenoid (yellow fat) levels are independent of having eyes. So eyed fish can have yellow fat, and eyeless fish can have white fat.

**Step 2 – Decide what would break it:** The inference is broken if yellow fat appears strictly when eyes are absent and never when eyes are present – that would restore a tight eyeless → carotenoid link, exactly what Riddle denied.

**Step 3 – Test the options:**

Option 1 – some eyed offspring had white fat – consistent with "no link," does not break it.

Option 3 – some eyed offspring had yellow fat – shows carotenoids even WITH eyes, which actually supports "no link."

Option 4 – some eyeless offspring had white fat – the passage itself reports this; fully consistent with "no link."

Option 2 – "Only eyeless offspring had yellow fat" – means yellow fat occurs if and only if eyes are absent. That is a perfect eyeless-to-carotenoid correlation, which would prove the link Riddle rejected and INVALIDATE her inference.

**Answer: 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:** Go back to the exact spot where "apparent inefficiency" and "unavoidable" appear. Riddle calls it inefficient that cavefish "start making an eye and then get rid of it." The question asks WHY that wasteful detour cannot be avoided – so we need the reason the fish are forced to begin building eyes at all.

**Step 1 – Locate the claim:** "Just like non-cave-dwelling members of the species, all cavefish embryos start making eyes," then the eye shrinks away. Riddle adds that brain and eye development are "completely intertwined," so the eye-building step cannot simply be

skipped.

**Step 2 – Identify the cause of inefficiency:** The waste – building an eye only to dismantle it – is unavoidable precisely because cavefish embryos develop just like their eyed, non-cave relatives in the early stages. Their shared developmental programme forces them to start the eye before it can be removed.

**Step 3 – Test the options:**

Option 1 – lack of light killing eye cells – the passage never attributes eye loss to darkness directly; it is about the developmental programme, not light. Out of scope.

Option 2 – tastebud enhancements – these are compensations for losing vision, not the reason the eye-then-discard detour is forced. Doesn't explain unavoidability.

Option 3 – poor food availability – explains why excess tissue is costly, but not why the eye must be started and then scrapped. Wrong link.

Option 4 – cavefish "are similar to non-cave-dwelling variants in their early stages of development" – this is exactly why they must begin forming eyes like their relatives, making the build-then-destroy step unavoidable.

**Answer: Option 4.**

**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:** In a sentence-insertion question, the inserted line must sit on a logical seam — where what comes before sets it up and what comes after either explains or extends it. Track the idea-flow, not just the topic.

**Step 1: Read the missing sentence.** It says Western customers could not believe the muslin was made by human hands, so rumours spread that it was woven by mermaids, fairies and ghosts. The key word is the disbelief that *humans* made it.

**Step 2: Find the seam.** The paragraph opens by calling the cloth "baft-hawa" or "woven air" — the world's most coveted cloth. That mythical, almost-impossible image is exactly what would make people doubt human hands made it. So the disbelief sentence belongs right after this mystique is set up, at blank (1).

**Step 3: Confirm with what follows.** Immediately after blank (1) the passage says "Handspun from a rare cotton... woven with a 16-step sacred ritual." That sentence answers the disbelief by revealing the very human, painstaking process behind the cloth. So the structure becomes: cloth seems impossible → people think it is supernatural → here is how humans actually made it. A perfect set-up and pay-off.

**Step 4: Why not the others.** Blank (2) and (3) sit inside the description of the cotton plant and its growth — inserting the disbelief there breaks a continuous botanical description. Blank (4) comes after the list of famous admirers; placing it there reads as an afterthought and loses the natural "impossible cloth, then the human method" flow.

**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.

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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:** The passage treats instruments as *tools that act on or sense the world* — they either receive/detect (telescope) or intervene/manipulate (scalpel, gene-splicer). Find the option that is not a tool used *on* anything.

**Step 1: Fix the working sense of "instrument."** Across the passage an

instrument does something — it observes, magnifies, detects, or cuts and intervenes. That is the receptive-vs-interventional framing the author builds.

**Step 2: Test the options.** A **scalpel** is purely interventional — it cuts, exactly the biology-style tool. A **saxophone** is a musical instrument you actively play and manipulate to produce sound — it is operated on. A **kitchen oven** is a tool that acts on food, transforming it. Each of these is an active tool.

**Step 3: Spot the outlier.** A **milestone** is a roadside marker of distance/progress. You do not operate it on anything; it neither receives nor intervenes — it merely marks. The passage's whole characterisation of instruments (receptive or interventional) simply does not apply to it.

**Answer: 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:** Find the opener (a sentence that states the problem and needs no prior context), then chain the rest using pointer words like "this," "beneath," and "as if."

**Step 1: Opener is 2.** Sentence 2 states the central tension freely: even though many films adapt non-literary sources, academic adaptation studies stay "stubbornly attached to literature as cinema's natural progenitor." It introduces the problem and depends on nothing before it, so it leads.

**Step 2: 1 follows 2.** Sentence 1 offers the contrasting idea: "Literature on screen" suggests adaptations are "at once cinema and literature" — i.e., they hold dual status. This responds to the bias set up in 2 by floating the more generous view.

**Step 3: 4 follows 1.** Sentence 4 opens with "Beneath this contradictory notion of film adaptations as... texts holding dual citizenship in two modes of presentation." The phrase "dual citizenship" directly picks up 1's "at once cinema and literature." So 4 must come right after 1, and it reintroduces the haunting assumption that literature is the primary context.

**Step 4: 3 closes.** Sentence 3 begins "It is as if adaptation studies, by borrowing the cultural cachet of literature..." — this explains and concludes the legacy that 4 just named, sealing the paragraph.

**Sequence: 2 → 1 → 4 → 3, i.e. 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.

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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:** In a para-completion-by-position question, fix where the loose sentence lands by tracking its keywords and seeing which gap it both follows from and leads into. Our sentence is about how *taste* is linked to *judgment* yet keeps a vital tie to pleasure and embodiment — a tie Arendt wanted to restore.

**Step 1 — Read the inserted sentence for signals:** It does two jobs at once. It concedes the closeness of taste and judgment (“judgments of taste”), and it pivots to a richer claim — that taste alone preserves pleasure, embodiment and specificity, something Arendt was “working to restore.” This is a reflective, summing-up move, not a topic opener.

**Step 2 — Map the paragraph’s flow:** Slot (1) introduces Denny’s choice of taste over judgment. The slot (1)→(2) block then explains the historical shift in the meaning of “taste” across the 17th–18th centuries, and (3) describes Denny tracing that history to recover neglected thinkers. The paragraph moves from *what Denny did* to *why it matters*.

**Step 3 — Test the gaps:** At (1) the sentence is too developed and Arendt-focused to serve as the opener — it presumes the taste/judgment contrast already exists. At (2) and (3) it would interrupt the running historical narrative about the word’s changing meaning and Denny’s tracing of it. At (4), after the paragraph has established the historical recovery project, the sentence lands perfectly: it deepens the point by naming exactly *what* taste preserves over judgment and ties it to Arendt’s restorative aim, closing the loop.

**Step 4 — Confirm the link:** “...a link that Arendt herself was working to restore” works as a final, forward-looking flourish that rounds off the discussion of recovering neglected, taste-centred thought. Placing

it at (4) keeps the historical narrative in (1)–(3) intact and gives the paragraph a strong conceptual close.

**Final answer:** The sentence best fits at position (4) — 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:** A summary must carry the passage's *central idea* and tone without distorting facts or shifting emphasis. Here the core is: Magie invented the game with an anti-monopoly purpose, but Darrow and Parker Brothers popularised it while erasing her credit and paying her a pittance.

**Step 1 — Fix the two non-negotiables:** (a) the game became a worldwide success, and (b) Magie was barely credited and barely paid. Any correct option must keep both, and must not misassign who created what.

**Step 2 — Test Option 1:** “Darrow and Parker Brothers... snatched... Magie’s original design and transformed Monopoly into a worldwide phenomenon, while barely acknowledging her.” This captures the takeover, the global success, and the erasure of Magie — all three central beats. It is the best fit.

**Step 3 — Why the others fail:**

Option 2 keeps the facts but *shifts emphasis* onto “Parker Brothers’ capitalist intent” and the transaction with Darrow; the passage’s heart is Magie’s erased authorship, which this underplays.

Option 3 is a *distortion*: it reduces the story to “irony” and frames Magie as merely losing credit to “an unemployed man,” sidelining Parker Brothers and the worldwide-phenomenon scale; “plagiarised” also overstates a clean accusation the passage doesn’t make.

Option 4 *reverses the passage’s stance* — it celebrates Darrow’s “individual ingenuity” and “triumph,” which is precisely the myth the passage is debunking. Out of tone and out of scope.

**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:** In odd-one-out, first find the paragraph the four “good” sentences are really building, then see which sentence sits on a different topic. Four of these are about a *new research finding* on PFAS and disease; one is a generic definition of what PFAS are.

**Step 1 — Find the spine:** Sentence 2 is the clear opener — “New research suggests... PFAS cause changes to gene activity... linked to... cancers, neurological disorders and autoimmune disease.” It

introduces the study and the finding.

**Step 2 — Track the chain:** Sentence 5 (“The findings are a major step toward determining the mechanism...”) and Sentence 4 (“The research may also point toward other diseases... not yet identified”) both extend that finding — implications and future scope. Sentence 3 (“These PFAS compounds are dubbed ‘forever chemicals’...”) uses the pointer “These” and adds a relevant property within the same research-and-health discussion. Together 2, 3, 4, 5 form a coherent unit about the study, its reach and significance.

**Step 3 — Isolate the misfit:** Sentence 1 — “PFAS are a class of about 15,000 compounds most frequently used to make products water-, stain- and grease-resistant” — is a neutral encyclopaedic definition about *usage*. It has no link to the new research, the health findings, or the “forever chemicals”/mechanism thread. It introduces nothing the others continue and continues nothing the others started.

**Step 4 — Confirm coherence without it:** 2→3→4→5 reads smoothly as a research news paragraph; adding 1 only stalls it with background trivia.

**Final answer:** The odd sentence 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:** Sequence by finding the opener that introduces the topic generally, then follow the “general → specific” drilldown. The subject is the smell of old books and its chemical cause.

**Step 1 — Pick the opener:** Sentence 2 — “Old books carry a scent that many people instantly recognize—and even love” — is the only true topic sentence; it names the phenomenon without assuming anything before it. So the paragraph begins with **2**.

**Step 2 — Find what answers “why”:** Sentence 4 — “This familiar aroma isn’t just dust or mildew; it’s actually a result of slow chemical changes...” — “This familiar aroma” directly refers back to the scent in 2 and reframes its cause as chemistry. So **2→4**.

**Step 3 — Detail the chemistry:** Sentence 1 — “As books age, the cellulose and lignin... break down, releasing... volatile organic compounds” — spells out the chemical change announced in 4. So **2→4→1**.

**Step 4 — List the specifics:** Sentence 3 — “These compounds are benzaldehyde... vanillin... furfural...” — “These compounds” points straight back to the VOCs in 1 and names them. So it closes the chain: **2→4→1→3**.

**Step 5 — Confirm the cohesion chain:** “This familiar aroma” (4← the scent in 2) and “These compounds” (3← the VOCs in 1) are the two anchor links that fix the order beyond doubt.

**Final answer:** The sequence is **2-4-1-3**, i.e. 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:** Decide what the four coherent sentences are really doing, then spot the one that breaks that job. Here four sentences paint Torres's *persona and comic content* through colour-themed wordplay; one is dry production logistics.

**Step 1 — Notice the unifying device:** The cluster is saturated with

colour-play. Sentence 1: “copper-coloured pixie cut... pink feather antlers.” Sentence 3: “tickled pink,” “colour-scouting mission.” Sentence 5: “what orange sounds like,” “highly purple behaviour.” Sentence 2: his “casual millennial delivery” making “surreal concepts” playful. All four sketch his whimsical character and ideas.

**Step 2 — Test Sentence 4:** “Like his previous show... an hour of sit-down comedy aided by an overhead camera which relays Torres’s theories – illustrated with crayon squiggles – on to a screen.” This is *format and staging* — a comparison to a past show and a description of the tech setup. It carries none of the colour-soaked persona description that binds 1, 2, 3 and 5.

**Step 3 — Confirm coherence without it:** 1 (appearance) → 2 (delivery style) → 5 (the ideas he explores) → 3 (the verdict: “tickled pink”) reads as a unified character-and-content review. Sentence 4’s logistics interrupt that portrait.

**Step 4 — Eliminate the temptation to keep 4:** Though 4 is about the same comedian, “related topic” is not enough — it must join the *specific* thread the others share, and it doesn’t.

**Final answer:** The odd sentence is 4, i.e. Option 3.

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