Direction (1-4): Study the following information and answer the questions that follow:

. . .The terms 'surveillance' and 'control' are associated with a specific understanding of freedom – freedom from something – such as from interference, control, constraints… The philosopher Isaiah Berlin called this negative freedom. This type of freedom is closely linked to the liberal values of Western societies. The idea of liberating oneself from unwanted constraints is also reflected in many of our conversations about the perils of digital technologies. Accordingly, the most significant parameters for digital freedom tend to be those that correspond with this liberal, negative understanding of freedom: ideas such as autonomy, independence, and free choice. Yet, although this provides valuable intellectual insights – the danger of increasing surveillance for freedom of expression and democracy, for example – its paradigmatic standing in our approach to freedom risks us neglecting other equally important considerations in the digital world. . .

Unlike the negative freedom from constraints, positive freedom is Isaiah Berlin's name for having the positive ability to do something. Positive freedom stresses, for example, the importance of political participation and the pursuit of one's own version of 'the good'. For this reason, thinking positively about freedom invites us to think about the values and goals we'd like to see embodied, pursued, and maybe even realised by digital transformation. So the questions concerning digital freedom are not simply "How can we prevent a surveillance society?" but also, "Which positive social and political ideals do we want to see promoted – and who gets to determine that?"

The other understanding of freedom that provides fruitful grounds for discussion here – social freedom – is offered by contemporary German social philosopher Axel Honneth. Honneth argues that none of us lives in 'solitary confinement' as an asocial 'I', but rather, we continuously interact with others as a social 'me': as family members, as consumers, as citizens. Who we are is heavily contingent on those around us. Our actions also determine others and make them who they are. There is a 'we' in 'I' and an 'I' in 'we'. Put differently: Our fellow human beings constitute who we are as a person. So freedom is realised not only through them, or even in spite of them, but in them.

Positive and social freedoms invite us to dare a prison break from an overly narrow concept of freedom as the absence of coercion. . .

One promise of the internet was that it would facilitate cosmopolitan connectivity and let spatial distance fade into the background. Indeed, today we can maintain business or social relationships that were unthinkable thirty years ago. This has expanded the possibilities of 'us'. At the same time, however, developments over the past few years also point to something else that's more detrimental than beneficial to a 'we': we seal ourselves up with our peers in social media bubbles and echo chambers. These new territories often constitute a new 'us versus them' division. Discourse fronts harden. In terms of Honneth's thinking, these developments also limit or deprive us of the social freedom which constitutes us as persons.

Q 1. "Positive and social freedoms invite us to dare a prison break from an overly narrow concept of freedom as the absence of coercion." Which of the following best summarises the author's argument in this sentence?

1) Positive and social freedoms allow us to abandon the reductionist idea of negative freedom.

2) The idea of an absence of coercion is antithetical to the idea of positive and social freedoms.

3) Positive and social freedoms can free us from the prison of a restrictive definition of coercion.

4) We should accept positive and social freedoms to break away from any narrow idea of freedom.

Q 2. The author suggests that the application of negative freedom has which one of the following effects on the digital world?

1) It enhances plenty of intellectual insights into the liberal idea of autonomy, independence, and free choice.

2) It reinforces the political participation and personal choice that many pursue in a digitally transformed world.

3) We disregard the ability of the digital world to disrupt our ideas of freedom, such as independence and choice.

4) We may overlook other factors of the digital world that are as significant as threats of increasing surveillance.

Q 3. Which of the following actions to enhance digital freedom would the author most likely subscribe to?

1) self-regulation by social-media companies

2) tough regulation by political institutions

3) bolstering the participation of civil society

4) restrict the discourses among people

Q 4. Through the second and the third paragraphs, the author establishes that:

1) positive and social freedoms, though different in some ways, aim to achieve a similar outcome.

2) freedom is a diverse idea that entails positive and social freedoms, in addition to negative freedom

3) positive and social freedoms augment the notion that freedom is achieved through participation.

4) positive and social freedoms offer a broader understanding of freedom than negative freedom.

Direction (5-8): Study the following information and answer the questions that follow:

When depicted as wholly and unchangeably evil, the classic monsters of literature and myth help make sense of a complex world, often with Biblical clarity and simplicity. The existence of pure evil implies the existence of pure good. . . Until the Enlightenment, this one-sided view of monsters was rampant. . . J.R.R. Tolkien's *The Lord of the Rings*—an overtly Biblical epic that seemingly takes place in the Middle Ages—made little room for nuance between good and evil. . . "Tolkien was very clear about his monsters being intended as embodiments of pure malice and corruption, with no effort made to show any humanising or empathetic aspects to them," writes [the scholar Stephen] Fox. The trap is to think of all literary and mythical monsters in these Biblical terms.

Though God and Tolkien may have had certain ideas about evil… well, #NotAllMonsters. To look at even the most classic of fictional monsters is to see complications to this reductive version of evil. Grendel, for instance, the villain of the Old English epic poem *Beowulf*, might seem a clear-cut brute. He's depicted as a giant and is said to be a descendant of Cain from the Book of Genesis, adding to his essential evilness. But upon a closer read, one sees that the ostensible hero and Grendel have much in common. . . When Beowulf fights, he's depicted as doing so in a "distinctly inhuman way," Fox writes, matching the style of Grendel. Even Grendel's home, which seems to be in a bog or swamp of some kind, forces Beowulf to come down to the monster's level to battle with him. A fair inference is that Beowulf is not so different from Grendel; they are literally on the same level. Apparent good and apparent evil often mix and meld, complicating their boundaries.

Post-Enlightenment, literary monsters began largely to reflect social deviance. Intrinsic evil as a driving idea began to fall away. . . Today's most ubiquitous monsters match contemporary moral panics. With *Slender Man*, a monster that originated as an online meme, his scariness is based on his supposed realness. Reified by the Internet's echo chamber, young, very-online people post realistic-but-Photoshopped images of him and share supposed stories of encounters. When two teenagers stabbed a 12-year-old girl in Wisconsin in 2014, later telling authorities they were told to do so by Slender Man, the fictional became, for a moment, too real—adding to Slender Man's perceived reality and thus his ability to scare.Similarly, last year's *The Invisible Man* movie remake with Elisabeth Moss turned the late-nineteenth-century literary monster into a domestically abusive tech billionaire, playing in part on the idea that near-unlimited money might turn a man evil. As a critique of billionaire culture and a particular flavour of masculinity, this kind of monster legitimately scares because a version of it exists.

How might we view these contemporary monsters in a hundred years? To play (literal) devil's advocate, perhaps in an increasingly virtual world, Slender Man will seem tame, even funny. . . Perhaps the current version of the Invisible Man will be viewed as a victim of capitalism, ambition culture, and toxic masculinity.

Q 5. "To play (literal) devil's advocate, perhaps in an increasingly virtual world, Slender Man will seem tame, even funny. . . Perhaps the current version of the Invisible Man will be viewed as a victim of capitalism, ambition culture, and toxic masculinity." Through these sentences, the author is likely aiming to bring out the point that:

1) In the future, the current fictional evil characters may be misconstrued as being humorous or victims of social evils.

2) In the future, the current fictional evil characters may be viewed through the lens of their understanding of moral aberration.

3) In the future, the current fictional evil characters may be understood in a similar way in which evil was depicted in classics.

4) In the future, the current fictional evil characters may be shaped by the virtual world that obscures the understanding of evil.

Q 6. The author discusses the character of Grendel in order to point out that:

1) monsters have been depicted in the past based on Biblical stories.

2) there are commonalities between a hero and an antihero in classics.

3) not every classical monster of fiction embodies the idea of pure evil.

4) there exists an idea of evil based on a simplistic interpretation of evil.

Q 7. Each of the following is true based on the information set out in the passage EXCEPT that:

1) the literary monsters of the pre-Enlightenment age did not often mirror societal deviance.

2) many fictional evil creatures may not have been as complex as some consider them to be.

3) some action that makes a fictional monster seem real can make it even more terrifying.

4) it is a fallacy to generalise that mythical monsters did not have a nuance of good and evil.

Q 8. The author would agree with each of the following regarding modern monsters EXCEPT that:

1) they may reflect the exaggerated perceptions of threat to society.

2) they may seem more real through their interpretations on social media.

3) they may be depicted in such a way as to reflect contemporary cultural fears.

4) they may be considered to promote the act of violence in the real world.

Direction (9-12): Study the following information and answer the questions that follow:

Today there are countless examples of science comics. Drawn by scientists turned cartoonists, illustrators passionate about science, or exclusive collaborations between the two (see *Mysteries of the Quantum Universe* by Thibault Damour and Mathieu Burniat, or *Out of Nothing* by Daniel Locke and David Blandy), the creation of science comics is driven by different motivations (see the 2018 article by Jordan Collver and Emma Weitkamp) and produces equally diverse results. Instead of attempting a comprehensive review or classification of “graphic science” (see an updated list on cartoonscience.org), it may be more useful to explore why comics are becoming such a popular medium for science communication.

Illustrations have always played a central role in science education and communication. Indeed, several studies have shown that diagrams, maps, and other traditional forms of scientific visualisation are not merely decorative but can significantly improve learning. A well-crafted illustration follows the basic design and cognitive principles aimed at highlighting structure, function, and relationships between the parts of a system, which is something that comics can also do extremely well. Although at first glance, we may be attracted by the flashy artwork, and we may tend to associate comics with picture books or animations, comics have much more in common with graphic design and technical drawing. Comics are not just pictures, and not even words plus pictures. Comics are, first and foremost, a “sequential art” (as defined by Will Eisner and Scott McCloud), and the shape, size, and relationship between panels can convey as much information as the text itself. For this reason, many comic scholars have focused on the transitions between panels and argued that the layout or “braiding” of a comic is just as important (if not more so) as the quality of the writing and the drawings.

In short, the real power of comics is not to illustrate but to give structure to our thoughts, breaking down information into small

digestible units (panels) and then reassembling them into the large picture. At one extreme, this presentation can be a linear sequence, just like a movie (for example, a regular grid of identical panels); but more often, cartoonists have experimented with this layout, creating sequences that would be impossible to translate into words. These creative layouts could be particularly useful when it comes to science or data visualisations because science rarely fits into a linear narrative. It often requires us to hold multiple concepts in mind, follow changes in time, and understand relationships across different scales. Some of these ideas, which may be difficult to convey with words, could be elegantly summarised by a comic page.

Behind the deceptively simple look, a carefully designed comic can combine the best of both worlds: the synthesis of a diagram with the flow of good writing. Indeed, as revealed by the cognitive scientist Neil Cohn, despite their visual format, comics are structured and perceived very much like a language; and just like written language, their function is not only to describe but also to tell engaging stories.

Q 9. Each of the following can be inferred regarding comics EXCEPT that they:

1) have images deployed in a specific order for the purpose of storytelling

2) have sequences, in some cases, that are difficult to comprehend

3) have less in common with picture books than technical drawings

4) have utility beyond their ability to convey an idea through pictures

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Q 10. A non-linear sequence in the layout of science comics is useful primarily because:

1) it helps in the better conceptualisation of multiple theories.

2) it aids in conveying concepts that are difficult to visualise.

3) it allows moving away from a linear description of ideas.

4) it can convey multiple pieces of information in a small space.

Q 11. Which one of the following best describes what the passage is trying to do?

1) examining graphic science as a crucial tool for science communication.

2) exploring the advantages of science comics in establishing multiple concepts.

3) identifying the linkages between cognition and synthesis of science comics.

4) highlighting the ability of science comics in the visualisation of scientific ideas.

Q 12. Which one of the following is a valid inference from the passage?

1) Comics improve learning and engagement with science.

2) Scientific illustrations are based on the visualisations in comics.

3) All of the options listed here.

4) A smartly constructed comic may mix diagrams and strong writing.

Direction (13-16): Study the following information and answer the questions that follow:

It is a commonplace for citizens of liberal, democratic nations to believe that despotism is foreign to their own experiences. Their political constitutions display in some form or other a separation of powers, specifically intended to prevent the amassing of arbitrary and irresponsible power in any one function of their government. Conversely, despotism is an extreme form of rule that concentrates arbitrary power, which can extend into every realm of life. . . .

Montesquieu, the eighteenth-century French philosopher who brought the term ‘despotism’ into our political vocabulary, would not be

surprised at the disjunction between the putative liberty of our society and the experience many have as the victims of irresponsible power within it. In *The Spirit of the Laws* (1748), he shows that despotism is an ever-present danger and a persistent threat to human flourishing everywhere and always. Even those fortunate to live outside the borders of a despotic government can still be victimised by despotic practices. In response, Montesquieu teaches that the unmasking of despotism must remain a central endeavour in social and political life. . . .

Montesquieu's overt depiction of despotism would seem to undermine the claim that Europe harbours despotism. After all, he draws from the history of Asia and the Middle East to depict despots of large empires, those contemptible figures who, although enthralled by private pleasures, absorb all the powers in the state. Such immense power allows for the exploitation of the ruled in a way that inflicts violence, both physical and psychological, on its victims. In so doing, it denies individuals opportunities for human development and agency and thus ultimately robs them of their human dignity. It terrifies all who might oppose it as it is often murderously oppressive.

As a result of this depiction, Montesquieu seems to many of today's readers to be an Orientalist, yet another European intellectual who belittles foreign societies to laud the achievements of the West in a process that ultimately justifies colonialism. But this is a superficial reading of a deep thinker and writer. It was common defensive practice for intellectuals of his time to use exotic locations as a stalking horse to criticise their own societies.

Much of Montesquieu's critique of despotism, in fact, amounts to a critique of Europe. Montesquieu sees Europe—seemingly mild and Christian—as home to some of the most brutal despotic practices. Despite his apparent focus on Eastern despotism, he also manages to underscore the despotic practices of venerated European institutions: the Catholic Church and the French monarchy. He unmasks the despotism of the Portuguese Inquisitors, who burn alive an adolescent girl for practising the Judaism of her parents and even of his own homeland, which executes for treason those who merely reproach the monarch's minister. He thus highlights the cruelty of Europe at a time when voicing such criticism was still decidedly dangerous.

Montesquieu takes his strongest stand against cruel punishments, declaring that 'the knowledge' of the correct way to proceed in 'criminal judgments' is more important 'than anything else in the world'. Liberty, he maintains, is a feeling of security that the threat of arbitrary punishment necessarily contravenes. His acolyte, Cesare Beccaria, proceeded to lead the liberal reform of criminal law and punishment in Europe in the late 18th century.

Q 13. The author identifies each of the following as a misunderstanding that some have about Montesquieu's account of despotism EXCEPT that:

1) None of the options listed here.

2) his arguments invalidate the claim that despotism existed in Europe.

3) he argues that the history of Asia and the Middle East have signs of despotism.

4) he extolled the virtues of the West providing arguments that legitimised colonialism

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Q 14. The author identifies that the misreading of Montesquieu as an Orientalist occurred because some overlooked:

1) how the despotic societies of Europe were described.

2) how despotism is repressive to those who challenge it.

3) the use of embellishments in his description of despotism.

4) the use of foreign settings to criticise his own society.

Q 15. Which one of the following, if true, would most weaken the arguments presented in the passage?

1) Montesquieu's writings about non-Western despotism had nopurpose other than aiming to expose it.

2) An overwhelming account of despotism described by Montesquieu showcases non-Western despotism.

3) A vast majority of modern scholars consider Montesquieu's account as a criticism of Western despotism.

4) Despotism is far more prevalent and intransigent than people in an educated, and free society think.

Q 16. The account of Montesquieu reveals each of the following EXCEPT that:

1) the despotic ideas of Europe derived from exalted religious sources.

2) in Europe, there was the suppression of heresy through despotic acts.

3) some respected institutions in Europe used an extreme form of power.

4) liberty is incompatible with the threat of subjugation to cruel punishment.

Q 17. Directions for question (17): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

1. Rawls extended his discussion of civil disobedience in a series of presentations, culminating in 'The justification of civil disobedience'.
2. On this account, the 'sense of justice' that individuals possess is what predisposes them to accept the principles of justice.
3. The last was crucial to Rawls, given his focus in the late 1950s and early 1960s on providing a moral, psychological account of why individuals would accept his principles of justice.
4. The additions reflected the debates of the intervening years: the importance of punishing protestors, the publicity of protest, and the appeal made by protestors to the democratic majority.

Q 18. Directions for question (18): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and keyin this sequence of four numbers as your answer.

1. It is still unclear what adaptive value its black-and-white colouring seems to have.
2. Most mammals have drab colouration, generally showing brown tones, but a few exceptions require an evolutionary explanation.
3. Several possibilities for its unusual look include intraspecific messaging, heat management, aposematism, and background matching, the latter two to avoid predation by tigers, leopards, and dholes, who hunt on giant pandas, especially young ones.
4. The giant panda is a flagship species of conservation biology, whose black-and-white colouring is confusing.

Q 19. Directions for question (19): The passage given below is followed by four summaries. Choose the option that best captures the author's position.

If science is algorithmic, then it must have the potential for automation. This futuristic dream has eluded information and computer scientists for decades, in large part because the three main steps of scientific discovery occupy different planes. Observation is sensual; hypothesis-generation is mental; experimentation is mechanical. Automating the scientific process will require the effective incorporation of machines in each step and in all three, feeding into each other without friction. Nobody has yet figured out how to do that.

1)
Computer scientists have struggled for decades to realise their utopian ambition of fully automating the scientific process since there are three phases involved in scientific discovery.

2)
Because science is algorithmic, it is possible to automate the scientific process; however, the three diverse phases of scientific discovery in different places are difficult to manage.

3)
No one has yet worked out how to successfully automate scientific processes, which requires incorporating machines in each of the phases of scientific discovery without causing any friction.

4)
Observation is a sensuous activity, the formulation of hypotheses is a cerebral activity, experimentation is a mechanical activity, and science cannot integrate them effectively.

Q 20. Directions for question (20): Five sentences related to a topic are given below. Four of them can be put together to form a meaningful and coherent short paragraph. Identify the odd one out.

1. Today we recognize Batesian mimics as species with no special protection that bear a striking resemblance to a model which has some natural protection due to taste, stinging capability, or some other means of deterring predators.
2. Mimicry, then, is one of the earliest documented examples of evolution in response to the biotic environment attributed to natural selection after the appearance of Darwin's “Origin of Species".
3. Bates, when reviewing mimics of the Heliconidae butterflies, concluded that the reason there are so many mimics of the Heliconidae is to benefit from the protection afforded the Heliconidae due to their bad taste.
4. Bates clearly postulated that these mimics have evolved these traits due to natural selection, “This principle can be no other than natural selection, the selecting agents being insectivorous animals”.
5. Mimicry is the appearance of two different species that bear a striking similarity in appearance, and this similarity can be striking.

Q 21. Directions for question (21): The four sentences (labelled 1, 2, 3, and 4) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of four numbers as your answer.

1. Chinese sources claim that China can exercise soft power due to its tradition of thinking about harmony.
2. In all three cases, such harmony discourses set a rhetorical trap, forcing audiences to empathise and identify with the “harmonious” self or risk being violently “harmonised.”
3. Similar dichotomising harmony discourses have been employed precisely in the West and Japan.
4. The concept of harmony looms large in Chinese soft power campaigns, which differentiate China’s own harmonious soft power from the allegedly disharmonious hard power of other great powers—in particular Western powers and Japan.

Q 22. Directions for question (22): The passage given below is followed by four summaries. Choose the option that best captures the author's position.

Child soldiering imposes extreme stress. This, in turn, has three profound consequences. The first is that the de-socialisation and dehumanisation of a young adolescent's mind become self-perpetuating. Secondly, the lost childhood of such victims means that schooling and rehabilitation are very difficult to institute. This has been evident in the African experience as the educational rehabilitation of former child soldiers has proven extremely difficult there once the normal childhood window has closed. Thirdly, many who work with children and adolescents who were child soldiers find high posttraumatic stress disorder (PTSD). Though published work on the long-term mental health and developmental sequelae is lacking, many anticipate that rehabilitation of those once engaged as child soldiers will be difficult, if not impossible, to achieve.

1)
Child soldiers are subject to great stress with three significant ramifications, viz., self-perpetuating de-socialisation, loss of childhood and education, and high rates of posttraumatic stress disorders.

2)
There is a paucity of published research on the long-term mental health and developmental effects on child soldiers, and many believe that rehabilitating former child soldiers will be difficult, if not impossible.

3)
Even though seemingly impossible, rehabilitation of those who were once child soldiers should be done by understanding the de-socialisation, loss of childhood and stress disorders that they endeavoured.

4)
The significant consequence of the extreme stress of child soldiering—dehumanisation, loss of childhood, posttraumatic stress disorder—makes it extremely difficult to rehabilitate former child soldiers.

Q 23. Directions for question (23): Five jumbled up sentences related to a topic is given below. Four of them can be put together to form a coherent paragraph. Identify the odd one out and key in the number of the sentence as your answer.

1. Suffice it to recall at least how many biographies of Tsvetaeva were published in last years, not to mention volumes of correspondence, diaries, memoirs and tons of published and republished work.
2. But the glory of Tsvetaeva as a personality has outstripped, and is still ahead of, the glory of Tsvetaeva as a poet, since thick magazines and publishing houses have given and continue to give preference to something biographical, stubbornly avoiding talking about poetry itself.
3. But the prose, which she turned to in exile, is perhaps one of the most amazing - both from an aesthetic, and from a linguistic, and from a historical point of view - phenomena of the literature of the last century.
4. Despite the fact that since the 60s - 70s, thanks to the collections published in the Large and Small series of the Poet's Library, Tsvetaeva the poet has become widely known in Russia, Tsvetaeva the playwright still remains behind the scenes, and originality and the scope of Tsvetaeva the prose writer, we are just beginning to realize.
5. The unknown, unnoticed, unexplored, in the form of which Marina Ivanovna was unusual for the reader, which genetically grew out of the unique author's poetry and stretched out its bare lyrical nerve.

Q 24. Directions for question (24): The passage given below is followed by four summaries. Choose the option that best captures the author's position.

Bakunin objected to Marxists' revolutionary means: seizing state power and using that power to direct radical social change. Bakunin feared the Marxist approach when he wrote that to hand over to the state all the main sources of economic life – the land, the mines, the railways, banking, insurance, and so on – as also the management of all the main branches of industry, in addition to all the functions already accumulated in its hands (education, state-supported religions, defence of territory, etc.), would mean to create a new instrument of tyranny. State capitalism would only increase the powers of bureaucracy and capitalism.

1)
Bakunin opposed Marxists' revolutionary measures of giving the state all the main elements of economic life because he thought it would create a new tool of oppression.

2)
Bakunin believed that state capitalism would boost bureaucracy and capitalism and therefore opposed Marxism which proposed giving more powers to the state,

3)
The Marxist ideology of seizing the state's power to create a direct radical social change was met with objections from contemporary revolutionists like Bakunin.

4)
The Marxists believed in capturing fundamental sources of economic life and controlling all the branches of industry, and this was met with opposition from Bakunin.