



ODD MAN OUT COMPILATION
BY ELITES GRID

QUESTIONS

QUESTION 1

Q1:

- A. A Russian businessman and nanoscientist who also founded the Vienna-based Aerospace International Research Center and is currently chairman of Unesco's Science of Space committee, Ashurbeyli says the project aims to open up a conversation about regulations surrounding space activity.
- B. At present, the Outer Space Treaty that underpins international space law states that responsibility and liability for objects sent into space lies with the nation that launched them.
- C. "It is an exciting development in many ways because it will be interesting to see how this goes," he said. "But there are formidable obstacles in international space law for them to overcome. What they are actually advocating is a complete re-visitation of the current space law framework.
- D. But the project team claim that Asgardia will set a new precedent, shifting responsibility to the new "space nation" itself.

QUESTION 2

- A. Surrounded by the seats of Colombia's legislative, legal and religious powers, Bogotá's central Plaza de Bolívar has for centuries been the stage for the country's political and public life: a bustling space where protesters often gather to chant slogans over the din of honking traffic.
- B. But this week, the square has been muted in remembrance and hope.
- C. In an act of protest against a civil conflict that has raged for more than 50 years, the plaza was covered in a massive white shroud bearing the names of the war's many victims.
- D. Throughout the day, pairs of volunteers carried each shroud and placed it on the ground, as if laying a victim to rest.

QUESTION 3

- 1. There are dozens more letters like this in the papers that Styron left to his alma mater, Duke University, before his death in 2006—mash notes from the likes of Carlos Fuentes, Willie Morris, Richard Yates, Wallace Stegner, and Louis Auchincloss.

2. To read them is to enter a kind of literary rapture.
3. The Confessions of Nat Turner wasn't just a good novel but a great one—the best since Ralph Ellison's *Invisible Man* (wrote Yale scholar R. W. B. Lewis), since Saul Bellow's *Herzog* “and quite likely better” (declared Robert Lowell), and seemed “an American classic written by a contemporary of Hawthorne and Melville.”
4. The Confessions of Nat Turner dropped off syllabuses long ago, replaced by such other tours de force as Toni Morrison's *Beloved* and Edward R Jones's *The Known World*.

QUESTION 4

1. The small fish, ignoring the lecture, swim on for a while, when one of them asks, "What the hell is water?"
2. The joke shows how some students just care about the questions and solutions, without bothering themselves about the actual concepts.
3. The big wise fish then starts telling them about the dangers of deep waters. The tragedies it contained, and the stupefying darkness it withholds.
4. There is a long running joke among the nihilist fanatics and philosophers.
5. Two small fish were once swimming off to their homes, when they are suddenly stopped by the big, wise fish.

QUESTION 5

1. For months, several dozen of his colleagues had been squabbling over how to double-check the scientific literature on “social priming.”
2. It is the idea that even very subtle cues—the height of a chair, the temperature of a cup of coffee, the color of a printed word—can influence someone's behavior or judgment.
3. Their work on social priming was delicate by definition: It relied on lab manipulations that had been precisely calibrated to elicit tiny changes in behavior
4. In the spring of 2013, a 63-year-old social psychologist in Wurzburg, Germany, made a bold suggestion in a private email chain.

QUESTION 6

1. I need only consult myself with regard to what I wish to do; what I feel to be good is good, what I feel to be bad is bad.” Humanist thinkers such as Rousseau convinced us that our own feelings and desires were the ultimate source of meaning, and that our free will was, therefore, the highest authority of all.
2. For thousands of years humans believed that authority came from the gods. Then, during the modern era, humanism gradually shifted authority from deities to people.
3. Just as free-market capitalists believe in the invisible hand of the market, so Dataists believe in the invisible hand of the dataflow.
4. Jean-Jacques Rousseau summed up this revolution in Emile, his 1762 treatise on education. When looking for the rules of conduct in life, Rousseau found them “in the depths of my heart, traced by nature in characters which nothing can efface.

QUESTION 7

- A. Over the last few decades many Western nations have become less religious, but countries in Latin America, Eastern Europe, and the Middle East—even the United States itself, in fervor if not in numbers—have seen the rise of a religious revivalism that is dramatically reshaping politics.
- B. The old ways must be repudiated and overcome—totally. But the old ways are cherished by many of the men and women whose ways they are. That is the paradox of liberation
- C. Societies in which religion appeared to have been overcome as a political force only half a century ago are witnessing what political philosopher Michael Walzer calls a “return of the negated.”
- D. Of course, as Freud says of the repressed, the negated does not return unaltered.
- E. Today’s religious revival is not a resurrection of the traditionalist opposition to secular nationalism but a new form of hyper-nationalism underwritten by religious eschatology.

QUESTION 8

- A. Especially in the last two centuries — and tenaciously of late — art has examined its own essences, ordinances, techniques, tools, materials, presentational modes, and forms.

- B. These days our definition of it is mainly art informed by other art and art history.
- C. The art world likes to ask big art-centric questions like "Can art change the world?" We usually answer "Yes." I usually disagree.
- D. To be thought of as an artist someone must self-identify as one and make what they think of as art. This center cannot hold.
- E. Why? It is far too tight to let real art breathe.

QUESTION 9

- A. Much like banning tobacco advertisement in any form and other promotional activities by tobacco companies, removing tobacco products from plain view can help a lot in reducing their use by children.
- B. The argument that showing the scrolls in the manner it is done affects the creativity of the scenes is at best specious.
- C. The World Health Organization has stated that the "implementation of a comprehensive ban on tobacco advertising and promotion should not prevent legitimate artistic expression".
- D. Appearing at the bottom of the screen, the warning does not in any way affect any aspect of creativity.

QUESTION 10

1. Not everyone is aware just yet how necessary and audacious a task this is. For, as evidenced in the preface, Smith is self-consciously aware that the subject of his book makes good fodder for a joke about the value of research in the humanities. But the truth of the matter is that his book represents a genuine contribution on an important but neglected aspect of English literature. Very few literary scholars to date have had the guts (or stomach) to commit to a serious, book-length, and systematic study of gross particulars. Mikhail Bakhtin's *Rabelais and His World* (1965) and Sophie Gee's *Making Waste: Leftovers and the Eighteenth-Century Imagination* (2009), notwithstanding

the interregnum, are notable exceptions (and a few wonderful, scatologically-minded essays cover that gap, it should be noted). Smith, though, takes the subject to a new literal and material extreme, and charmingly sheds any remaining inhibitions in the name of scholarship.

2. 'Celia, Celia, Celia, Shits!' So goes Jonathan Swift in one of the most infamous lines in all of English poetry – the last word often blotted out with a demure dash to preserve the reader's sensibilities. Happily, however, there exists another type of reader who remains just as interested in 'shiterature' as Swift and his literary predecessors were. Peter Smith is this reader, and his book, *Between Two Stools: Scatology and its Representations in English Literature, Chaucer to Swift*, is dedicated to removing these types of elisions.
3. The English Civil War roughly demarcates when the jocularity of Chaucer morphs into abiding pessimism. Smith connects the change of mood to the overthrow of the Cavalier cause, with which Rochester was closely affiliated. The disturbingly literal bodies in Rochester's poems become a metaphor of the body politic 'subjected to the whims and incontinences of the body natural (as in the much-vaunted debauchery of Charles II himself),' and form 'a discourse of political critique and issues from within its own ranks.' But Smith also proposes a biographical reading of these poems which sees Rochester internalising all of his own obscenity: 'Rochester's own corporeal decline as well as the cruelty of his demeanour and that of his social equals are reified in a disorder of the guts.' Smith continues, 'It is as though he figures forth in the concoction of pus and piss, the crisis of the aristocracy displaced from the centres of power by the middling sort.' So Rochester's long battle with of personal illness and 'the cruelty of his demeanor' comes to represent the disorder of the 17th-century British body politic; perhaps in diagnosing his culture as diseased, Rochester ends up embodying it.
4. Smith's overall argument is simple: English literature from the 18th century or earlier cannot be properly and fully interpreted without understanding that scatological references at that time were even more prevalent than they are today, and that contemporary reactions to the scatological were less "Puritanical" than ours. In his view the 20th and 21st centuries are neo-Victorian in their prudishness, which he proves by

convincingly reinterpreting many scatological references modern scholars have missed in canonical literature. His discoveries are all the more surprising in academic fields as long-standing and crowded as Shakespeare's.



ELITES GRID

ANSWERS

QUESTION 1

Ans - (C)

Sequence - ABD

Source - <https://www.theguardian.com/science/2016/oct/12/will-you-become-a-citizen-of-asgardia-the-first-nation-state-in-space>

Explanation - Regulations and treaties make AB a mandatory pair, and A is the opening sentence, rather obviously.

D continues with the idea presented in B - Project Team

QUESTION 2

Ans - (D)

Sequence - ABC

Source - <https://www.theguardian.com/world/2016/oct/12/colombia-war-art-project-bogota-doris-salcedo>

Explanation - ABC, in that order, talk about the events leading to an event. D talks about the event itself.

QUESTION 3

Ans – 4

Sequence – 123

Source - <https://www.vanityfair.com/culture/2016/08/the-literary-battle-for-nat-turners-legacy>

Explanation – Figuring out the correct order in this question is extremely difficult owing to the structure, at the same time, figuring out the OMO is quite easy.

123 have a positive idea with no hint towards a contrast or a negative tone – runs as an introduction to Nat, whereas 4 relates talks about School Syllabus.

QUESTION 4

Ans – 2

Sequence – 4531

The mentioned sequence narrates a story.

The OMO (2) links the story to an otherwise irrelevant point.

QUESTION 5

Ans - 3

Sequence - 412

Source

- http://www.slate.com/articles/health_and_science/cover_story/2016/08/can_smiling_make_you_happier_maybe_maybe_not_we_have_no_idea.html

Learning Outcome – Usage of Key Words

Explanation - 4 is the most appropriate introduction,

1 gives a brief of the problem, and

2 explains the problem.

QUESTION 6

Source - <https://www.ft.com/content/50bb4830-6a4c-11e6-ae5b-a7cc5dd5a28c#axzz4ITEeTSei>

Explanation – Not required.

QUESTION 7

Ans - B

Correct Sequence: ACDE

Source - <http://bostonreview.net/forum/avishai-margalit-assaf-sharon-confronting-religious-revivalism>

Explanation – DE forms a mandatory pair as E continues the idea of Freudian philosophy mentioned in D.

Moreover, AC and DE are all about religion, whereas B is about liberation.

QUESTION 8

Ans – C

Correct Sequence - BADE

Source - <http://www.vulture.com/2016/09/tyranny-of-art-history-in-contemporary-art.html>

Explanation: BADE talks about the current definition of art and artistes, whereas C talks about the fundamental aspect of art itself.

QUESTION 9

Correct Sequence - BDC

OMO - A

Source - <http://www.thehindu.com/opinion/editorial/this-warning-should-stay/article7236279.ece>

Explanation - BDC are about the use of scrolls and the hindrance in artistic expressions.

A is about the removal of tobacco products altogether.

QUESTION 10

3 is OMO,

214 is the correct sequence.

Source - <http://review31.co.uk/article/view/332/on-giving-a-shit>

Explanation: 2 introduces the idea by explaining the concept of "Shiterature"

1 directly follows 2, and the last line of 2 and 1st line of 1 are in an ordered sequence.

Smith's argument in 4 refers to the last sentence in 2.

Thus 214 is the proper sequence.

