7-22-1971

Comprehension and interpretation (humanities) 1971

ACER
comprehension & interpretation (humanities)

instructions to candidates

In this test you are required to study printed and pictorial material, and to answer questions based on this material. The test consists of 7 units (95 questions in all) to be answered in two hours.

You are advised to observe the following points: (1) Work carefully through the questions in the order in which they are given. (2) Don't waste too much time on any one question; if necessary, go on to the next question and come back to the difficult ones later. (3) If you think you know an answer, mark it—even if you are not certain you are correct. Marks will not be deducted for wrong answers. (4) Make sure that you mark the letter you have chosen in the correct line on your answer sheet.

answering

Each question has four alternative answers, represented by the letters A B C D. You must choose one answer from these alternatives. Having done so, make sure you mark your answer correctly on the separate answer sheet. If you want to change an answer, erase your first mark completely. Take care that your pencil mark does not cross into another row or column, and that there are no marks or smudges on your answer sheet.

Now look through this booklet, but don't start work until the supervisor tells you to do so.
UNIT 1

Questions 1–17

The material in this unit is connected with the overthrow by the New South Wales Corps of William Bligh, Governor of New South Wales from 1806–1808. Read the two passages below which give differing accounts of the NSW Corps’s march on Government House.

PASSAGE I

The Corps had only a short distance to traverse from the barracks to Government House—a distance of not more than 700 yards. Everything pointed to a triumphant assault. If we omit the few magistrates and Bligh’s personal servants, the enemy at Government House consisted of two only—Bligh himself and his daughter Mary Putland. On the other hand, the regiment advanced many hundreds strong, though very many of its members rolled or staggered rather than marched. By their side marched Macarthur and those of the rum traffickers who dared show their faces. The only obstacle which this intrepid regiment had to overcome consisted of the small guard always provided by the regiment itself for the personal defence of the Governor. This obstacle was surmounted not by force, but by the guard’s treacherous desertion to the enemy. Mary Putland alone attempted to resist by force the intrusion of these drunken and half-drunken troops who were walking along with guns loaded, bayonets fixed, and the fife and drum giving a feeble imitation of ‘The British Grenadiers’.

PASSAGE II

At about half past six, while it was still broad daylight, the regiment was formed up on the playground in front of the barracks. Then in full battle array, colours flying and the band playing ‘The British Grenadiers’ and other lively tunes, the columns of three, headed by Major Johnston, marched with a quick step towards Government House.

The New South Wales Corps advanced under arms with fixed bayonets. Sergeant Major Whittle was heard to say, ‘Men, I hope you will do your duty, and don’t spare them.’ The men replied, ‘Aye, never fear us.’ Thus they marched, attended by a vast crowd of people, all filled with indignation against the Governor. On arrival at Government House, Johnston learned that the Governor had concealed himself. He immediately drew up the soldiers in line before Government House; and between it and the people, who were thus made to keep a respectful distance, the troops were halted and made to stand at ease. He then directed a small number to proceed in search of the Governor, while he himself waited below to protect the family from injury or insult.

For each of the statements 1–7 below, print on your answer sheet

A if there is evidence in Passage I alone to indicate that the statement is correct.

B if there is evidence in Passage II alone to indicate that the statement is correct.

C if there is evidence in both Passage I and Passage II to indicate that the statement is correct.

D if there is no evidence in either Passage I or Passage II to indicate that the statement is correct.

1 The men of the NSW Corps carried out their task in an orderly fashion.

2 The guard at Government House failed to carry out their orders to protect the Governor.
3 Government House was ransacked by members of the NSW Corps.

4 A large number of the NSW community supported the Corps's action.

5 The NSW Corps marched on Government House ready for a fight.

6 Some who would have wished to march with the NSW Corps were too cowardly to do so.

7 The NSW Corps's march on Government House was a reaction to tyranny.

Passages III and IV below give two accounts of Bligh's arrest. The first was given by Bligh himself, the second by an historian. Questions 8–14 which follow refer to them.

PASSAGE III

The regiment marched down from the barracks, led on by Major Johnston and the other officers, with colours flying, and music playing as they advanced to the house. Within a few minutes after, the house was surrounded, the soldiers quickly broke in to all parts of it and arrested the staff.

As I was standing on the staircase I saw a number of soldiers rushing upstairs with their muskets and fixed bayonets, as I conceived, to seize my person. I retired into a backroom to defeat their object and to deliberate on the means to be adopted for the restoration of my authority, which could only be accomplished by my getting in to the interior of the country, adjacent to the Hawkesbury where I knew the whole body of the people would flock to my standard. To this situation I was pursued by the soldiers and, after experiencing much insult, was conducted below . . .

PASSAGE IV

Bligh's own personal epic began as, man of action that he was, he rose from his wine when the first news of the usurpation came in, and disappeared up the stairs like a rocket to put on his uniform. When the less agile Mr Campbell came up with him, he was hurriedly taking papers from his bureau and stuffing them inside his shirt. Then Mrs Putland's scream advertised the imminence of the invasion force. His size somewhat increased by the bulk of his correspondence file — a sizzling set of documents which contained his uninhibited opinions of most of those who had come seeking him — His Excellency rushed to the head of the stairs, not to defend his life but to await his servant who had gone for his sword and to arrange for his horses. Escape seemed barred to him, every normal exit closed. The hot breath of the hounds was almost in his face, their howling loud on all sides.

Indeed a large posse of brutal creatures, with muskets charged and bayonets fixed, were actually on the stairs. He 'retired instantly' to a little, servant's room. Underneath the window was a drop of eighteen or twenty feet. Below the drop was a cordon of yelling Rum Corps 'banditti'.

His course and his duty alike were clear. First destroy the incriminating papers, then nip out of the window — a normal feat for a broad elderly post-captain in full uniform — elude the savage cordon . . .

'To horse! To horse!' — and hey for the Hawkesbury!

8 In Passage III Bligh presents his conduct as
   A timid.             C hesitant.
   B reckless.          D dignified.
9 In context, the tone of the comment 'a normal feat for a broad elderly post-captain in full uniform', Passage IV, is most accurately described as
   A derisive.  C angry.
   B amused.  D bitter.

10 Passage IV suggests that the author's intention in writing like this was most probably to
   A show Bligh's capacity for bravery in difficult situations.
   B present Bligh as a victim of persecution.
   C make fun of Bligh's behaviour on this occasion.
   D emphasize the serious nature of the Corps's rebellion.

11 Both passages give an account of Bligh's actions. A major difference in Passage IV is that
   in this account Bligh's actions are presented
   A in a more dispassionate way than in Passage III.
   B in greater detail than in Passage III.
   C more thoughtfully than in Passage III.
   D more dramatically than in Passage III.

12 Compare the facts and tone of Passage III with those of Passage IV. Which one of the
   following is the most accurate comment on this comparison?
   A The facts and the tone of the passages are similar.
   B The facts are similar but the tone very different.
   C The tone is similar but the facts different.
   D The tone and the facts are quite different.

13 On which one of the following points is there most agreement between Passage III and
   Passage IV?
   A the conduct of the Corps on this occasion
   B Bligh's desire to elude the Corps
   C Bligh's feelings on this occasion
   D Bligh's retirement to the servant's room

14 Which one of the following points from Passage IV suggests that Bligh had most probably
   edited the account given in Passage III?
   A Bligh's departure upstairs
   B Bligh's retirement to the servant's room
   C the presence of members of the NSW Corps in Government House
   D Bligh's sighting of some of the NSW Corps on the stairs
Below is a painting which was exhibited in Sydney shortly after the rebellion.

15 Which one of the following most accurately states the relationship between the situation presented in the painting and Passages III and IV?
The situation presented in the painting
   A confirms the information given in both Passage III and Passage IV.
   B confirms the information given in Passage III but not that given in Passage IV.
   C confirms the information given in Passage IV but not that given in Passage III.
   D does not confirm the information given in either Passage III or Passage IV.

16 Which one of the following comments from the passages on the NSW Corps is the most accurate description of them as they are shown in the painting?
   A Passage I, ‘the intrusion of these drunken and half-drunken troops’
   B Passage II, ‘The NSW Corps advanced under arms with fixed bayonets’
   C Passage IV, ‘a cordon of yelling Rum Corps “banditti”’
   D Passage IV, ‘a large posse of brutal creatures with muskets charged and bayonets fixed’

17 The attitude to Bligh indicated by this painting is most like that of the author of
   A Passage I.
   B Passage II.
   C Passage III.
   D Passage IV.
UNIT 2

Questions 18–30

This unit consists of two passages. The first, taken from a survey of teenage opinions and attitudes, is an account given by an eighteen-year-old girl, Jane, during an interview. The second is an extract from a novel. There are questions on each of the passages and then questions requiring a comparison of the two passages.

PASSAGE I

Old people accuse us of wallowing in self-pity. Nonsense, it's the old and the middle-aged who whine and rail against life. And against us, the young whom they choose not to understand. It's convenient not to accept the responsibility for our actions, to brush aside their own guilt by calling us vermin. Good luck to them. They'll be in their graves long before most of us will: 'kicking up daisies'. Good luck, I say.

The guilt works both ways. Practically every teenager in the world has some form of a guilt complex about his or her parents. Usually parents are wonderful, self-sacrificing people who have looked after you until you no longer need them. You grow out of them and feel guilty because you don't agree with any of their principles any more. Life with them is a continual battle: they can't understand that you have a life to live; they've had their lives; they've forgotten what it is to be young and how important it is to be allowed to stay up all night at parties and be given a sense of freedom. Suddenly you see them as vulnerable human beings. Instead of being all-wise and all-powerful parents, they've become people like everyone else.

Oh, you love them and are grateful for everything they've done for you. You know they are sincere when they say 'It's for your own good'. But you don't want good done for you, you want life, and they seem to be a big barrier between you and the life you want. So you fume and rage against them as they begin to rage against you. If only you could be hard enough to leave them and go your own way. They're against everything you want. They don't realize you can look after yourself. They still treat you like a child. They want 'the best' for you. But you despise 'the best' which means a steady dull job with a steady dull wage packet, a house in the suburbs and a family car and a garden to grow herbaceous borders in.

Herbaceous borders are not your idea of life, they do not fit into your particular scene.

The dreadful thing about it is that you can see a parent's point of view. You'll be a parent yourself one day and you cannot fail to sympathize with the two patient people who have suffered you from an unreasonable screaming brat to an equally unreasonable selfish and anti-social adolescent.

You're hell to live with and you know it, but that only makes it worse rather than better. The more blameworthy and hopeless you feel the worse you become. It's a vicious, vicious circle until you learn to calm down and let life come to you in its own time instead of rushing feverishly at it. And even when you reach that point of understanding, it's still close to impossible to live up to it.

C. Hamblett and J. Deverson, eds: from Generation X

18 Which one of the following best sums up Jane's predominant attitude to the life of adults?
   A Adult life involves an increasing appreciation of what is around you.
   B Adult life is full of safe, conventional dullness.
   C Adult life is a prolonged battle against death.
   D Adult life is an exciting challenge.
19 Of the following statements, which one best matches the attitude towards adults expressed by Jane in the first paragraph of Passage 1?
   A Adults are to be pitied.
   B Our elders and betters do not inspire us.
   C Adults are the dregs.
   D The adult world is at best remote.

20 Which one of the following statements best sums up what Jane is saying about adults in this passage as a whole?
   A Adults are to be pitied.
   B Adults do not inspire us.
   C Adults are the dregs.
   D Adults seem to have forgotten their own youth.

21 ‘The dreadful thing about it is that you can see a parent’s point of view . . . The more blameworthy and hopeless you feel the worse you become.’ (paragraphs 5 and 6) Which one of the following statements from the earlier part of the passage expresses the same theme as that expressed here?
   A ‘. . . it’s the old and middle-aged who whine and rail against life.’ (paragraph 1)
   B ‘Practically every teenager in the world has some form of a guilt complex about his or her parents.’ (paragraph 2)
   C ‘Oh, you love them and are grateful for everything they’ve done for you.’ (paragraph 3)
   D ‘But you don’t want good done for you, you want life . . .’ (paragraph 3)

22 Consider what is said about ‘life’ or ‘living’ in paragraphs 1 and 2. Which one of the following statements by teenagers indicates an attitude most similar to that expressed by Jane here?
   A ‘I have no worries in life. I always enjoy myself and I’m always happy.’
   B ‘I felt absolutely lost. It was just me and a great emptiness all around me — it was horrible.’
   C ‘Part of the frantic process of living for kicks springs from the knowledge that “you’re only young once”’.
   D ‘We have grown up accustomed to a hectic world, and are at ease in modern society.’

23 Look at the change in Jane’s attitude to her parents from paragraph 2 to the end of the passage. The general trend of this change in attitude is best described as one of increasing
   A sympathy with them as fellow human beings.
   B agreement with their ideas.
   C acceptance of their values.
   D hostility to their restriction of her own development.
PASSAGE II

(Nota: Paul and his girlfriend Miriam are both in their late teens. Annie is Paul’s sister.)

As they [Paul and Miriam] walked along the dark fen-meadow he watched the moon and did not speak. She plodded beside him. He hated her, for she seemed in some way to make him despise himself. Looking ahead—he saw the one light in the darkness, the window of their “lamp-lit cottage.

He loved to think of his mother and the other jolly people.

“Well, everybody else has been in long ago!” said his mother as they entered.

“What does that matter!” he cried irritably. “I can go a walk if I like, can’t I?”

“And I should have thought you could get in to supper with the rest,” said Mrs Morel.

“I shall please myself,” he retorted. “It’s not late. I shall do as I like.”

“Very well,” said his mother cuttingly, “then do as you like.”

And she took no further notice of him that evening, which he pretended neither to notice nor to care about, but sat reading. Miriam read also, obliterating herself. Mrs Morel hated her for making her son like this. She watched Paul growing irritable, priggish, and melancholic. For this she put the blame on Miriam. Annie and all her friends joined against the girl. Miriam had no friend of her own, only Paul. But she did not suffer so much, because she despised the triviality of these other people.

And Paul hated her because, somehow, she spoilt his ease and naturalness. And he writhed himself with a feeling of humiliation.

D. H. Lawrence: from Sons and Lovers

24 Paul and Miriam both react to Mrs Morel’s words. Which one of the following best highlights a major difference in the effect she has on them?

A Paul is vulnerable, whereas Miriam is aloof.
B Paul sympathizes, whereas Miriam can only feel annoyed.
C Paul is irritated, whereas Miriam is deeply upset.
D Paul regrets his actions, whereas Miriam is self-righteous.

25 What is Mrs Morel’s predominant feeling about Miriam in this passage?

A She is annoyed because Miriam ignores her.
B She is irritated by Miriam’s arrogance.
C She despises Miriam because she is different from the family.
D She blames Miriam because she feels she has made Paul change.

Questions 26–30 require the comparison of the two passages.

26 Which of the following statements about adolescence is clearly supported in both Passage I and Passage II?

A Adolescents are more dependent upon relationships within their age group mainly because ties with parents have become progressively looser.
B In adolescence dependent yearnings exist alongside independent strivings, hostility is mixed with love.
C The adolescent seeks to clarify who he is, and what his role in society should be.
D Adolescents have an urge to find comfort by conforming with the behaviour, dress and ideals of people in their age group.
27 In Passage II the dialogue between Paul and his mother shows them in conflict over a specific issue. In which one of the following quotations from Passage I does Jane suggest that she and her parents are in conflict over the same issue?

A  ‘Good luck to them. They'll be in their graves long before most of us will ...’ (paragraph 1)
B  ‘... they've forgotten what it's like to be young and how important it is to ... be given a sense of freedom’ (paragraph 2)
C  ‘So you fume and rage against them as they begin to rage against you.’ (paragraph 3)
D  ‘They want “the best” for you. But you despise “the best” ...’ (paragraph 3)

28 Jane sums up her conflict with her parents by saying, ‘Herbaceous borders are not your idea of life, they do not fit into your particular scene.’ Paul indicates his conflict with his mother by saying, ‘I can go a walk if I like, can’t I?’
Which one of the following best sums up a significant difference in the kind of conflict indicated in these two incidents? Jane’s conflict is expressed as a disagreement

A  in values; Paul’s as a difference of opinion over an action.
B  over a particular issue; Paul’s as one involving a general principle.
C  in an argument; Paul’s as one in values.
D  over a certain form of behaviour; Paul’s as a difference of opinion.

29 Which of the following is common to both Jane’s and Paul’s interactions with their parents as shown in the two passages?
They both

A  ignore their parents because parents are middle-aged.
B  are intensely aware of their parents.
C  react to them only as much as is socially necessary.
D  find them both annoying and bewildering.

30 In both passages there is an implication that others ought to share the responsibility for the teenager. Which one of the following best describes those with whom Jane and Paul expect to share this responsibility?

A  the teenager’s close friends only
B  the older generation only
C  teenage friends and the older generation
D  parents and the older generation as a whole

GO STRAIGHT ON
UNIT 3

Questions 31–38

The questions in this unit are based on the two posters shown on pages 11 and 12. Initially the posters are considered separately and then compared with each other.
POSTER I

BLED

JUGOSLAVIJA
31 Below are several statements about lines. Which one of them most accurately typifies the lines used in Poster I?
   A combination of straight and curved lines with neither kind predominating
   B jagged lines generally running vertically up and down the poster
   C curved lines forming a variety of shapes and patterns in the poster
   D straight lines forming a predominantly angular pattern

32 As an advertisement for a holiday resort, Poster I is least likely to attract
   A young married couples with small children.
   B those looking for night club entertainment.
   C those holidaying on their own.
   D middle-aged couples on a touring holiday.

33 The outlines of the various features presented in Poster I are most accurately described as
   A becoming blurred when one feature overlaps another.
   B relatively indistinct for the features in the distance but more clear-cut for those in the foreground.
   C sharply defined for all the features presented in the poster.
   D relatively distinct for the features in the distance but less clear-cut for those in the foreground.

34 Look at the way the various shapes in Poster II are grouped. Which one of the following is not part of what is conveyed by this grouping?
   A the height and size of the buildings
   B the number of windows used in the buildings
   C a sense of perspective
   D the density of the buildings in this area

Questions 35–38 involve the comparison of Poster I with Poster II.

35 The contrast in the kind of holiday offered by each poster is primarily conveyed by their use of
   A simplified lines.
   B lettering.
   C geometric shapes.
   D colour.

36 Which one of the following best sums up the shapes used in Poster I and Poster II respectively?
   In Poster I the shapes used
   A differ considerably; in Poster II a single basic shape has been repeated with variations.
   B contrast with each other; in Poster II the shapes used, although different, complement each other.
   C are basically all rectangular; in Poster II several distinctive shapes have been formed by overlapping.
   D represent actual features of a scene; in Poster II the shapes have not been used to represent objects.

37 Which one of the following phrases best sums up the kind of vacation offered by Posters I and II respectively?
   Poster I
   A local colour
   B crowds of people
   C tranquil relaxation
   D a wide variety of different activities
   Poster II
   A time to explore New York
   B a variety of outdoor amusements
   C a continuous round of entertainment
   D hustle and bustle
Below are four statements about posters. Which one of them is most characteristic of both Poster I and Poster II?

A A poster is a message dramatically expressed in visual terms.
B A poster must convey several different ideas at one and the same time.
C A poster conveys its point by means of elaborate and complex designs.
D A poster must always represent realistically the place advertised.

UNIT 4

Questions 39–54

The following extract is part of an address delivered by John R. Seeley of the Center for the Study of Democratic Institutions. As you read it, note the connections between the various points made in the passage and then answer the questions which follow.

If we had looked (twenty years ago) for that first, faint foreshadowing of what the new society might be like, we should perhaps have looked toward San Francisco and Venice and North Beach — to 'The Beatniks'. There, at that time visibly, audibly, sensibly, in joy and grief, ecstasy and agony, wall and laughter, mad motions and quiet contemplations, what was to be was being sought and seized and shaped. From there emerged what is today being variously called The New Generation, The New Youth, The New Left, The Movement.

What is it that I see in 'The Movement', that makes me suggest that in its members the seed of the transition society is highly visible and palpitating?

I The disavowal of work as being intrinsically and inherently valuable — and particularly disavowing the glorification of work to avoid coping with the problems of aggression . . .

II The abandonment of overdrawn distinctions, particularly dualisms like good-evil, masculine—feminine, right-wrong, in favour of a sense of the spectrum of similarities that underlies experience . . .

III Refusal to accept combative and competitive approaches in nearly all of their forms . . .

IV A foreshewing of the furious enjoyments of fanaticism — the food and fuel of most previous movements . . .

V Withdrawal from the idolatry of self and those merely projected and extended selves — my family, my city, my class or race or religion or nation — in favour of something more than tolerance . . .

VI A heightened appreciation for goods that are good only in the giving (such as folk song singing or the playing and reproducing of music) as against the standard goods that are mere counters in a game, based on heightened envy . . .

VII An enormously enhanced and increased valuation of love in all its extended and various manifestations, its range of aims and objects . . .

VIII Discarding rules as the tools of principal reliance — preferring, instead, a unique and personal response to a situation that is viewed in its own uniqueness and novelty . . .

Do you see, as I see, faintly but sufficiently clearly, the foreshadowing both of the end of what is and the beginning of what is to be? On one side, one may see in them the emergence of a transitional character between that necessitated now and that which will be apt for the era of abundance. One can see in their society, I think, the seeds of the transitional society. They are engaged in bringing rapidly to an end the most dramatic instances of that which even now makes us utterly morally unbelievable, and what would, under plenty, bring us to an end altogether.
39. The central concern of the whole passage is to
A. demonstrate the weaknesses of contemporary society by means of The Movement’s ideas and comments.
B. win support for The Beatniks and members of The Movement.
C. indicate the direction that changes in contemporary society are taking.
D. suggest that contemporary morality is rotten to its core.

40. Which one of the following best describes society as it is presented in this passage?
A. Society is stationary.
B. Society is evolving.
C. Society is highly organized.
D. Society is self-conscious.

41. Which one of the following groups of words most accurately reflects The Beatniks as presented here?
A. careful deliberation/irresponsibility/self-confidence
B. hesitancy/bitter resignation/confusion/detachment
C. dishevelment/rebellion/self-centredness
D. noise/emotional involvement/thought/experiment

42. This passage stresses the connection of The Movement with The Beatniks. Which one of the following best states the key connection between the two?
A. The Movement’s members, like The Beatniks, are not bound by social conventions.
B. The Movement is the continuation of what was started by The Beatniks.
C. The Movement has applied the ideas inherited from The Beatniks far more widely and practically.
D. The Movement is far more widespread among young people than The Beatniks’ movement was.

43. The most important function of the statements I-VIII, in relation to the passage as a whole, is that these statements
A. indicate how The Movement is significantly different from current society.
B. demonstrate the connection between The Beatniks and The Movement.
C. summarize briefly the main views of those who belong to The Movement.
D. define the extent to which The Movement is a coherent group with characteristic attitudes.

44. This passage is best described as being
A. a considered expression of a personal opinion.
B. a tightly structured argument.
C. a comprehensive analysis of social attitudes.
D. a presentation of a series of unrelated ideas.
45 Of the following words, which one best characterizes The Movement as it is presented here?

A actions
B attitudes
C theories
D organization

46 A member of The Movement would be most critical of

A enforcing the desegregation of American schools.
B demonstration against nationalism.
C compulsory jury service.
D equal pay for women.

47 Which one of the following comments on work expresses an attitude most similar to that given in statement I?

A Everyone who is able to ought to work.
B These people would be alright if they could only find work.
C Honour the work.
D Work is overburdening, not enriching.

48 Which one of the following assumptions does the author make about future society?

It will be

A inhuman.
B one where there is sufficient for all.
C the final form society will take.
D one in which the individual will be lost in the mass of humanity.

Questions 49–54 consist of a series of statements. Following each statement are four alternatives taken from the characteristics of The Movement given in I-VIII. Select from the alternatives given the one which is most similar in attitude to the statement.

49 I don't want to be told about it, I want to be there to know it and experience it for myself.

A II
B V
C VI
D VIII

50 The prescription for peace is compounded of elements drawn from all over the face of the globe.

A II
B IV
C V
D VII
51 When they've got two weeks vacation
they hurry to vacation ground
they swim and they fish but that's
what I do all year round.

A I
B III
C VI
D VIII

52 Wherever you touch an object made or conveyed by man, you are touched by all the men
and women and children in the world who have reached their hands to make this possible
for you.

A I and IV
B II
C III
D V and VI

53 You constantly think and act within the frame of either this or that. Yet between these
two poles lies a whole range of alternative ideas and actions.

A II
B III
C IV
D VII

54 We will not be able to afford, because it will be unworkable, a society whose cultural division
runs as deep and whose cultural discrepancies run as high as do the present discrepancies
in wealth and income.

A II and III
B IV
C V and VIII
D VI

UNIT 5

Questions 55–59

This unit consists of drawings and poems. Compare Drawings I-VI on pages 18 and 19, noting
the different types of lines used in each, the differences in the arrangement and effect created in
the six drawings. Make a similar comparison of the poetry extracts given on pages 20 and 21, noting
the total effect created, the way words have been used in the lines, and the rhythms created by
them.
Porpoises
Sometimes in summer the sea
looks infrangible; dull steel
dimpled like a dinner gong.
The metal may be pitted
at the far rim with the hulk
of a forty-foot basker.

Ted Walker

A Dream within a Dream
I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! Yet how they creep
Through my fingers to the deep
While I weep — while I weep!

Edgar Allan Poe

The Sea
The sea is a hungry dog,
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws
Hour upon hour he gnaws
The rumbling, tumbling stones,
And 'Bones, bones, bones, bones!' —
The giant sea-dog moans,
Licking his greasy paws.

James Reeves

The Tuft of Kelp
All dripping in tangles green,
Cast up by a lonely sea,
If purer for that, O Weed,
Bitterer, too, are ye?

Herman Melville

The Sea
I have ridden the surf with foam across my face
I have rolled like a warrior of old
down the sea-wind in my chariot of water.
I have lain in the sea at twilight
as in a bed heaped up with flowers
clothed in my robe of water like a king.

A. R. D. Fairburn
Epithalamion
That leans along the loins of hills, where a candy-coloured, where a glugold-brown
Marbled river, boisterously beautiful, between
Roots and rocks is danced and dangled, in all froth
and water-blowballs, down.
Gerard Manley Hopkins

The Wasteland
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
T. S. Eliot

Stanzas for Music
There be none of beauty’s daughters
With a magic like to thee;
And like music on the waters
Is thy sweet voice to me:
When, as if its sound were causing
The charmed ocean’s pausing,
The waves lie still and gleaming,
And the lulled winds seem dreaming:
Lord Byron

The Tide Rises, the Tide Falls
The tide rises, the tide falls,
The twilight darkens, the curlew calls;
Along the sea sands damp and brown
The traveller hastens towards the town,
And the tide rises, the tide falls.
H. W. Longfellow
In each of questions 55–59 you are asked to match a drawing to a poetry extract. For instance, Drawing V can be matched with The Tide Rises, the Tide Falls by H. W. Longfellow. The rise and fall of the rhythm and the smooth fluency of the poem match the smoothness of the lines and the texture they create in the drawing.

55 Which one of the following poetry extracts best matches Drawing I?
   A  Ted Walker, Porpoises
   B  James Reeves, The Sea
   C  Herman Melville, The Tuft of Kelp
   D  Lord Byron, Stanzas for Music

56 Which one of the following best matches Drawing II?
   A  Edgar Allan Poe, A Dream within a Dream
   B  Herman Melville, The Tuft of Kelp
   C  A. R. D. Fairburn, The Sea
   D  T. S. Eliot, The Wasteland

57 Which one of the following extracts best matches Drawing III?
   A  Ted Walker, Porpoises
   B  James Reeves, The Sea
   C  T. S. Eliot, The Wasteland
   D  Lord Byron, Stanzas for Music

58 Which one of the following best matches Drawing IV?
   A  Ted Walker, Porpoises
   B  A. R. D. Fairburn, The Sea
   C  Gerard Manley Hopkins, Epithalamion
   D  T. S. Eliot, The Wasteland

59 Which one of the following extracts best matches Drawing VI?
   A  Ted Walker, Porpoises
   B  Herman Melville, The Tuft of Kelp
   C  A. R. D. Fairburn, The Sea
   D  Lord Byron, Stanzas for Music
UNIT 6

Questions 60–80

All the material in this unit is related to the general theme of work. There are two main passages — the first a discussion of work, the second an extract from a novel — and a poem and a drawing. Questions follow each passage and then some require comparisons between two or more pieces of the material.

Read Passage I below paying particular attention to the kind of argument and the way it is presented.

PASSAGE I

1 The function of the machine is to save work. In a fully mechanized world all the dull drudgery will be done by machinery, leaving us free for more interesting pursuits. So expressed, this sounds splendid. It makes one sick to see half a dozen men sweating their guts out to dig a trench for a water-pipe, when some easily devised machine would scoop the earth out in a couple of minutes. Why not let the machine do the work and the men go and do something else? But presently the question arises, what else are they to do? Supposedly they are set free from ‘work’ in order that they may do something which is not ‘work’. But what is work and what is not work? Is it work to dig, to carpenter, to plant trees, to fell trees, to ride, to fish, to hunt, to feed chickens, to play the piano, to take photographs, to build a house, to cook, to sew, to trim hats, to mend motor bicycles? All of these are work to somebody, and all of them are play to somebody . . . The truth is that when a human being is not eating, sleeping, making love, talking, playing games, or merely lounging about — and these things will not fill up a lifetime — he needs work and usually looks for it, though he may not call it work. Above the level of a third or fourth-grade moron, life has got to be lived largely in terms of effort. For man is not a kind of walking stomach; he has also got a hand, an eye, and a brain. Cease to use your hands, and you have lopped off a huge chunk of your consciousness. And now consider again those half-dozen men who were digging the trench for the water-pipe. A machine has set them free from digging, and they are going to amuse themselves with something else — carpentering, for instance. But whatever they want to do, they will find that another machine has set them free from that. For in a fully mechanized world there would be no more need to carpenter, to cook, to mend motor bicycles, etc., than there would be to dig. There is scarcely anything, from catching a whale to carving a cherry stone, that could not conceivably be done by machinery. The machine would even encroach upon the activities we now class as ‘art’; it is doing so already, via the camera and the radio. Mechanize the world as fully as it might be mechanized, and whichever way you turn there will be some machine cutting you off from the chance of working — that is, of living.

60 Which one of the following sums up the connection between the first two sentences and the rest of Passage I?

These sentences taken as a whole

A. state briefly what the rest of the passage states at length.

B. express an opinion which is developed in the remainder of the passage.

C. express a point of view which is critically examined and replaced by an alternative view in the rest of the passage.

D. present the framework within which the argument of the rest of the passage is developed.

24
61. Which one of the following statements (i) is most similar to the attitude presented in Passage I and yet (ii) introduces an aspect not considered in this passage?
   A Machines provide the opportunity for men to do the kind of work of which the machine is not capable.
   B One machine can do the work of six men in less time than they could.
   C The machine remains dependent on man because it is both built and repaired by him.
   D The machine is dangerous because it is not only a labour-saver but a destroyer of creativity.

62. Consider lines 7-11 (in bold) in Passage I. These statements are primarily used in the argument of the passage as a whole to
   A point out that work involves many different activities of little social value.
   B extend the meaning of the term, work, beyond that of simply earning a living.
   C demonstrate, through a number of examples, the importance men attach to work.
   D show that many activities called work do not fit the meaning of the term as the author is using it.

63. Consider lines 14-16 (in bold) in Passage I. All of the following involve effort. Which one of them most specifically represents the kind of effort referred to in this section of the passage?
   A correcting the proofs of a book
   B carving a sculpture from stone
   C sending out notices for a meeting
   D acting as a disc jockey for a radio station

64. The argument presented in this passage may be regarded as having three main stages. Which one of the following best indicates these three stages? If the first stage commences at line 1 'The function of the machine . . .', then the next two stages commence at
   A 'Supposedly they are set free from work . . .'; line 6
      'And now consider again . . .?'; line 17
   B 'It makes one sick to see . . .?';
      'There is scarcely anything, from catching a whale . . .?'; line 22
   C 'The truth is that when a human being is not eating . . .?'; line 11
      'For in a fully mechanized world there would be . . .?'. line 20
   D 'Why not let the machine do the work . . .?';
      'Is it work to dig, to carpenter . . .?'. line 5

65. Which one of the following best summarizes why, according to Passage I, man needs work?
   A work = freedom
   B work = time fulfillment
   C work = play = consciousness
   D work = effort = life
The man referred to in Passage II is Arthur. Read the passage, noting especially his attitude to the machine he uses, to the factory, and to those with whom he works.

PASSAGE II

He smiled to himself and picked up a glittering steel cylinder from the top box of a pile beside him, and fixed it into the spindle. He jettisoned his cigarette into the sud-pan, drew back the capstan, and swung the turret on to its broadest drill. Two minutes passed while he contemplated the precise position of tools and cylinder; finally he spat on to both hands and rubbed them together, then switched on the sud-tap from the movable brass pipe, pressed a button that set the spindle running, and ran in the drill to a neat chamfer. Monday morning had lost its terror.

At a piecework rate of four-and-six a hundred you could make your money if you knocked up fourteen hundred a day — possible without grabbing too much — and if you went all out for a thousand in the morning you could dawdle through the afternoon and lark about with the women and talk to your mates now and again.

Though you couldn’t grumble at four-and-six a hundred, the rate-checker sometimes came and watched you work, so that if he saw you knock up a hundred in less than an hour Robboe would come and tell you one fine morning that your rate had been dropped by sixpence or a bob. So when you felt the shadow of the rate-checker breathing down your neck you knew what to do if you had any brains at all: make every move more complicated, though not slow because that was cutting your own throat, and do everything deliberately yet with a crafty show of speed. Whenever the rate-checker stood behind him, Arthur switched his speed down to a normal hundred, though once he had averaged four hundred when late on his daily stint. He worked out for fun how high his wages would be if, like a madman, he pursued this cramp-inducing, back-breaking, knuckle-knocking undiplomatic speed of four hundred for a week, and his calculations on the Daily Mirror margins gave an answer of thirty-six pounds. Which would never do, he swore to himself, because they’d be down on me like a ton of bricks, and the next week I’d be grabbing at the same flat-out lick for next to nowt. So he settled for a comfortable wage of fourteen pounds.

So you earned your living in spite of the firm, the rate-checker, the foreman, and the tool-setters, who always seemed to be at each other’s throats except when they ganged-up to get at yours, though most of the time you didn’t give a sod about them but worked quite happily for a cool fourteen nicker, spinning the turret to chamfer in a smell of suds and steel, actions without thought so that all through the day you filled your mind with vivid and more agreeable pictures than those round about . . . Hour after hour quickly disappeared when once you started thinking, and before you knew where you were a flashing light from the foreman’s office signalled ten o’clock, time for white-overalled women to wheel in tea urns and pour out their wicked mash as fast as they could from a row of shining taps.

66 Which one of the following best indicates the relationship between Arthur and his job at the factory?

A It is a source of quiet but profound contentment.
B It gives him a sense of intense satisfaction.
C He exercises a cool though limited control over it.
D He constantly rebels against it but is unable to escape from it.

67 This passage indicates that Arthur most probably regards the machine he uses as

A cutting him off from life.
B bringing him drudgery and boredom.
C a source of pride.
D robbing him of his dignity.
Which one of the following is most characteristic of the manual work done by Arthur in this passage?

A repetition and routine  
B understanding of the part he plays in the whole manufacturing process  
C challenge of the skill needed for the machine to be used well  
D interaction with other people

If Arthur was asked what was his main reason for doing this work, he would most probably reply

A to make a living.  
B for the social contact with others at the factory.  
C for the satisfaction he gained from his use of the machinery.  
D as a way of filling in time.

Which one of the following plays the least part in Arthur's use of the machine at the factory?

A consideration of the actual task he is doing  
B knowledge of how to use the machine  
C precision and accuracy in his use of the machine  
D speed with which he can complete a particular task

It has been suggested that a disadvantage of piecework is that doing it does not involve the whole human being in the task. Passage II suggests that

A the lack of involvement of the whole human being reduces the man to the level of a machine.  
B piecework does in this instance involve the whole human being.  
C the lack of involvement of the whole human being is turned to advantage by Arthur.  
D the rate at which piecework is done while not involving the whole human being puts Arthur under a great deal of pressure.
On pages 28 and 29 there are a drawing and poem both commenting on men, machines and work. Study them briefly, comparing them with the material already presented in this unit.
Th' Workin' Machine

1 I was workin' real hard on my job one day
   When my boss came on the scene
   He said, 'Son go in an' get yo' pay —
   An' make way — for th' workin' machine!

2 I rolled my eyes; I sho' was sore,
   My boss he sho' was mean,
   He said, 'Son you know I don't need you no more
   You're fired! — Cause I've got a machine.'

3 Well, I got another job, that followin' day
   A' working harder than you've ever seen
   'Til I heard my boss in a loud voice say
   'Look out!' — It was another machine.

4 Now, I'm workin' like a slave, an' doin' real fine
   I'm gettin' these floors so clean
   An' I'm hopin' to keep this job of mine
   Away! — From th' workin' machine.

    Jimmy Sherman

72 Which one of the following is not indicated by the man's progression from job to job in the poem, Th' Workin' Machine?

Each time the man changes jobs
   A the work involved becomes harder.
   B the work becomes less skilled.
   C his anger is increasingly directed against the bosses.
   D he takes a humbler position.

73 In the drawing, the implication of the postures and gestures of the group of figures on the machine's arm is that
   A the men are making offerings to the machine as though it were a god.
   B the machine although more powerful than the men is essentially kindly in its attitude to men.
   C the men depend upon the machine for their food.
   D the machine controls.

74 In the drawing, the position of the robot's ON and OFF buttons suggests that
   A it cannot simply be unplugged.           C this robot is rarely turned off.
   B the humans turn it on and off.             D it controls itself.

Questions 75–80 involve comparisons between two or more of the pieces of material presented in this unit.

75 Passage I presents machines as being essentially in conflict with men. In Passage II the major conflict suggested is
   A a specific example of what is stated more generally in Passage I.
   B between the speed of the machine and the skill of the worker.
   C between the routine of the factory and the individuality of the worker.
   D between the machine and the concentration it demands of the worker.
76 Which one of the following pinpoints an important difference in the point of view from which Passage I and Passage II respectively are written?

A (i) an insider unable to view the subject reasonably;
   (ii) the rate-checker at the end of a shift
B (i) an onlooker laughing at those who accept machines;
   (ii) the author as an outsider describing the situation
C (i) a detached, cool appraisal given in general terms;
   (ii) the foreman in the factory
D (i) an overall comment on the problem of work;
   (ii) a particular workman at the factory

77 Passage II differs from Passage I and the drawing and accompanying poem in its suggestion

A of the speed of machines.
B of tension between men rather than between men and machines.
C that work occupies an important place in man's life.
D that work involves a man in real effort.

78 Passage I and *Th' Workin' Machine* agree in emphasizing that machines will

A reduce men to the position of slaves.
B make it impossible for men to really live.
C lop off a huge section of man's consciousness.
D take over the activities now classed as 'art'.

79 Passage I and *Th' Workin' Machine* differ from Passage II in that they present

A man as being threatened by machines.
B the greater efficiency of machines over physical labour.
C the importance of work to men.
D the effort involved in real work.

80 Passage I and the drawing and accompanying poem all contain a common thread of argument on machines and work. Which one of the following comments is not part of this thread?

A In the years ahead people-oriented work is likely to increase as a result of mechanization. The machines will produce objects; the people will become more concerned with people.
B It is not the idea of work which is altered by machines. For men with skill still have to show up at a certain place at a certain time and perform some prescribed activity whether it is meaningful or not.
C It is the boring kinds of work which will become mechanized: the paper shufflers and ditch diggers will find themselves eventually being paid for not working.
D Future generations of machines may be beyond our complete understanding. Then we will become the pets and playthings of mechanistic monsters who tolerate us but do not really need us.
GO STRAIGHT ON
UNIT 7

This unit consists of a passage and a cartoon. The passage is by Marshall McLuhan and
the cartoon comments on an aspect of 'McLuhanism'.

There is a world of difference between the modern home environment of integrated electric
information and the classroom. Today's television child is attuned to up-to-the-minute 'adult'
news — inflation, rioting, war, taxes, crime, bathing beauties — and is bewildered when he enters
the nineteenth-century environment that still characterizes the educational establishment where
information is scarce but ordered and structured by fragmented, classified patterns, subjects, and
schedules. It is naturally an environment much like any factory set-up with its inventories and
assembly lines.

The 'child' was an invention of the seventeenth century; he did not exist in, say, Shakespeare's
day. He had, up until that time, been merged in the adult world and there was nothing that could
be called childhood in our sense.

Today's child is growing up absurd, because he lives in two worlds, and neither of them
inclines him to grow up. Growing up — that is our new work, and it is total. Mere instruction
will not suffice.

The young today live mythically and in depth. But they encounter instruction in situations
organized by means of classified information - subjects are unrelated, they are visually conceived
in terms of a blueprint. Many of our institutions suppress all the natural direct experience of youth,
who respond with untaught delight to the poetry and the beauty of the new technological
environment, the environment of popular culture. It could be their door to all past achievement
if studied as an active (and not necessarily benign) force.

The classroom is now a vital struggle for survival with the immensely persuasive 'outside'
world created by new informational media. Education must shift from instruction, from imposing
of stencils, to discovery — to probing and exploration and to the recognition of the language of
forms.

The young today reject goals. They want roles — R-O-L-E-S. That is, total involvement.
They do not want fragmented, specialized goals or jobs.

Marshall McLuhan: from The Medium is the Massage

81 This passage indicates that the present school environment is unsuitable for growth. The
reason implied for this in the passage is that schools
A refuse to structure learning in a sufficiently organized manner.
B do not present the student with properly classified information.
C fail to provide the student with opportunities for discovery and creative interaction.
D do not present the student with a sufficient quantity of information.

82 Which one of the following is most essential to 'growing up' as it is presented in paragraph 3?
A becoming wise
B being involved
C rejecting instruction
D absorbing information

83 At several points in the passage institutionalized education is criticized. Which one of the
following is not given as a criticism of institutionalized education?
A It organizes and structures.
B It is concerned with probing and exploring rather than giving information.
C It rejects total involvement.
D It deals with classified patterns and subjects.

84 Which one of the following views of the nature of motivation in learning is implied by this
passage?
A Pressure produces product.
B A firm hand produces a disciplined mind.
C Lead on to the light.
D This organism is self-activating. Don't restrain it.

32
85 In paragraphs 4 and 5 McLuhan indicates what he thinks schools should be doing. Which one of the following phrases is most consistent with what he suggests?

School activities should involve

A tuning in to the environment around them.
B inquiring into the nature of life.
C instruction in the vast store of knowledge that comprises our culture.
D discovery of the world of myths and heroes.

86 Paragraph 5 refers to the persuasive force of the medium through which information is communicated as compared with the actual content of the information. Which one of the following most accurately indicates the relative emphasis of the medium and the content as it is given here?

As a persuasive force the medium

A plays a greater role than the content.
B is just as effective as the content.
C is less important than the content.
D is as ineffective as the content.

87 According to paragraph 6, the young today are in search of

A ideals by which to live.
B absorbing careers.
C masks behind which to hide themselves.
D an identity which they can assume.

88 According to McLuhan the reaction of ‘today’s television child’ to institutionalized education is that it

A is bewildering since it forces him into contact with the adult world before he is ready for it.
B does not engage his interest since it does not use television and other audio-visual means of presenting information.
C is incomprehensible since it does not represent the kind of environment to which he is adjusted.
D is inadequate since it stresses an understanding of the natural environment but not of the achievements of the past.

89 Below are four statements made by McLuhan about school education as it is today. Which one of them most closely matches McLuhan’s view of present-day education as it is presented in this passage?

A ‘... our current schools are intellectual penal institutions’
B ‘... in today’s world, the least education is the best education’
C ‘... in our schools there is simply too much to learn’
D ‘... to expect a “turned on” child of the electric age to respond to the old education modes is rather like expecting an eagle to swim’

90 Some of McLuhan’s statements such as ‘The electric light is pure information’ have been called ‘flamboyantly indecipherable’. Which one of the following quotations from the passage best illustrates this quality?

A ‘Today’s television child is attuned to up-to-the-minute “adult” news . . .’
B ‘Today’s child is growing up absurd . . .’
C ‘Many of our institutions suppress all the natural direct experience of youth . . .’
D ‘Education must shift from instruction . . .’
91 Of the following diagrams which best suggests the way that ideas are put together within the passage?

A

child
education

school
experience
instruction

institution

B

child
instruction

school

experience

TV

institution

education

C

Child

School

Experience

Institution

TV

D

child

SCHOOL

EXPERIENCE

INSTITUTION

TV

For questions 92-95 refer to the cartoon on the right.

92 Which one of the following pairs of words would the father and the son in this cartoon respectively use to sum up McLuhan's ideas?

<table>
<thead>
<tr>
<th>father</th>
<th>son</th>
</tr>
</thead>
<tbody>
<tr>
<td>A incomprehensible</td>
<td>self-evident</td>
</tr>
<tr>
<td>B emotional</td>
<td>academic</td>
</tr>
<tr>
<td>C dangerous</td>
<td>revolutionary</td>
</tr>
<tr>
<td>D condescending</td>
<td>confused</td>
</tr>
</tbody>
</table>

93 Which one of the following best indicates the major point made by this cartoon about the gap between the son and his father?

A It essentially reveals a difference in the degree of social concern.
B It indicates that despite the advances in methods of communication fathers will never understand their sons.
C It is the extent to which thought and action have become separated in the modern world.
D It is actually a chasm, separating not two age groups so much as two vastly different cultures.
'You see, Dad, Professor McLuhan says the environment that man creates becomes his medium for defining his role in it. The invention of type created linear, or sequential, thought, separating thought from action. Now, with TV and folk singing, thought and action are closer and social involvement is greater. We again live in a village. Get it?'

94 Which one of the following extracts from the passage is best illustrated by the son in this cartoon?

A 'youth, who respond . . . to the poetry and the beauty of the new technological environment'
B 'Today's television child is attuned to up-to-the-minute “adult” news . . . .'
C 'The young today . . . encounter instruction in situations organized by means of classified information . . . .'
D 'Education must shift from instruction, from imposing stencils, to discovery . . . .'

95 Which one of the following extracts from the passage indicates an environment most similar to that represented by the father in the cartoon?

A 'the modern home environment of integrated electric information'
B 'the nineteenth-century environment that still characterizes the educational establishment'
C 'the beauty of the new technological environment, the environment of popular culture'
D 'the immensely persuasive “outside” world'
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'Epithalamium' from "Poems and Prose of Gerard Manley Hopkins" comp. by
W. H. Gardner, 'Stanzas for Music' from "George Gordon, Lord Byron: a
Selection of his Poems" comp. by A. S. B. Glover; Allen Lane, The Penguin
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Watercolours October Eighteenth to November Sixteenth, 1963; Studio Vista,
London for 'Large Head of Courtesan' by Kitagawa Utamaro from
"Japanese Drawings from the 17th to the End of the 19th Century" (Great
Drawings of the World" comp. by J. R. Hillier; Thames & Hudson, London
for 'Standing Woman 1910' from Picasso: a Study of his Work" by
Frank Elgar and Robert Maillard and the drawing from Picasso's "Vollard
Suite"; Watson-Guptill Publications, New York for the illustrations from
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