Comprehension and interpretation (humanities) 1969

ACER
COMPREHENSION AND INTERPRETATION
(HUMANITIES)

Afternoon session: Thursday 31 July 1969
Time allowed: two hours

TEST BOOKLET TO BE HANDED IN WITH YOUR ANSWER SHEET

INSTRUCTIONS TO CANDIDATES
In this test you are required to study printed and pictorial material and to answer questions based on this material. There are 91 questions to be answered in two hours. You will obtain the best possible score if you observe the following points:

1. Work carefully through the questions in the order in which they are given.
2. Do not 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 that it is 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
For each question you will be given four alternative answers. These alternative choices will be represented by the letters A B C D. You are required to select one answer from these alternatives. Indicate your answer by putting a black pencil mark between the dotted lines across the letter representing your choice.

If you wish to change your answer you must erase your first mark completely. Try to avoid the necessity for making erasures by not answering hastily. Take care that your pencil mark does not cross into another row or column, that is, it does not go outside one dotted space, and that there are no marks or smudges on your answer sheet.

For example if you choose D you should mark your answer sheet as follows:

A: B: C: D:

Now look through this examination paper but do not start writing until the supervisor tells you to do so.
UNIT 1

Questions 1–16

This unit consists of two passages about Sir Henry Parkes, who was often called ‘the father of Australian Federation’. Passage I is written by Sir Henry himself; Passage II by a contemporary of Parkes.

PASSAGE I

I believe myself to be a proud, but thoroughly unselfish man, with a fervent and unchanging love of my fellow-creatures. I am proud of my strength to stand alone, of my power to resist forces brought against me, of the conquests I have made by my own energy and perseverance; but I feel no pride in place or position, or in the possession of the gifts of fortune, which indeed have been few with me. I have never known what it is to feel envy of others more favoured than myself, and I have never withheld my last shilling from those who needed it more than I. The influence of these feelings will explain much in my conduct which men have misunderstood.

What, I believe, has become an ingrained feature in my public character, is the refusal of my very nature to seek support, approbation, or honour. I have always held that honour would lose its lustre, and public position its dignity and importance, if not voluntarily bestowed by those who had power to bestow it; if not won by the recipient on his simple merits.

I cannot deny myself the satisfaction of believing that my influence has tended to conserve the good, to eradicate the evil, to strengthen the energy and to elevate the sentiment in the national character. The growth of the colony in which I have lived and laboured has been amazing in my time. If I dare not claim any large positive share in its advancement, I have little fear of being accused by posterity of having created obstacles in its path of progress. I joined its scanty population when it was little more than a scattered settlement, and I have lived to see it entering into the noble fraternity of nations. Others will arise to examine more critically the work I have done; I can only say that it has been done with an honest purpose.

1 Parkes indicates in Passage I as a whole that his reason for writing the passage was that he
   A hoped his contemporaries would feel free to criticize his work.
   B was concerned that he had laboured mightily in vain.
   C felt a need to explain the motives for his conduct.
   D doubted whether he had contributed anything of value to the colony.

2 In the first paragraph Parkes writes of his pride
   A at achieving an envied place in society.
   B in his toughness against great odds.
   C in his fellow countrymen.
   D in the private wealth he has accumulated.

3 In the context of the first paragraph, Parkes’ reference to others ‘more favoured than myself’ is a reference to other people’s
   A friends.
   B abilities.
   C wealth.
   D popularity.
4 Which one of the following best sums up Parkes' emphasis in the second paragraph?
   A his dislike of public acknowledgment of his achievements
   B his refusal of public honours for his work
   C his dislike of public recognition for public activities
   D his refusal to ask for public recognition for his work

5 Parkes' attitude to his country, as seen in the third paragraph, is best summed up as one of
   A pride in its rapid growth.
   B disappointment at its scanty population.
   C amazement at its elevated national character.
   D critical affection.

6 The last sentence of Passage I suggests that Parkes was concerned above all that posterity should see
   him as
   A without fault.
   B a man of integrity.
   C a successful public figure.
   D welcoming criticism.

7 Parkes felt that critics of his actions failed to take into account some important character traits. In
   which one of the following extracts taken from Passage I is this most evident?
   A 'I believe myself to be a proud, but thoroughly unselfish man . . .' (first paragraph)
   B 'I am proud of my strength to stand alone . . .' (first paragraph)
   C 'The influence of these feelings will explain much in my conduct which men have
       misunderstood.' (first paragraph)
   D 'I have always held that honour would lose its lustre . . .' (second paragraph)

GO STRAIGHT ON
PASSAGE II

First and foremost of course in every eye was the commanding figure of Sir Henry Parkes, than whom no actor ever more carefully posed for effect. His huge figure, slow step, deliberate glance and carefully brushed-out aureole of white hair combined to present the spectator with a picturesque whole which was not detracted from on closer acquaintance. His voice, without being musical and in spite of a slight woolliness of tone and rather affected depth, was pleasant and capable of reaching and controlling a large audience. His studied attitudes expressed either distinguished humility or imperious command. His manner was invariably dignified, his speech slow, and his pronunciation precise, offending only by the occasional omission or misplacing of aspirates. He had always in his mind’s eye his own portrait as that of a great man, and constantly adjusted himself to it. A far-away expression of the eyes, intended to convey his remoteness from the earthly sphere, and often associated with melancholy treble cadences of voice in which he implied a vast and inexpressible weariness, constituted his favourite and at last his almost invariable exterior. Movements, gestures, inflexions, attitudes harmonized, not simply because they were intentionally adopted but because there was in him the substance of the man he dressed himself to appear. The real strength and depth of his capacity were such that it was always a problem with Parkes as with Disraeli where the actor posture-maker and would-be sphinx ended or where the actual man underneath began. He had both by nature and by act the manner of the sage and a statesman.

8 Which one of the following possible comments on Parkes is not supported by the evidence of Passage II?
   A consummate actor
   B cynical manipulator
   C wise statesman
   D dignified leader

9 Sentences 1 and 2 of Passage II imply that, in the first place, Parkes created an impression on others by his
   A physical presence.
   B false attitudes.
   C outstanding intellect.
   D manner of dressing.

10 Sentence 2 refers to Parkes as presenting ‘a picturesque whole which was not detracted from on closer acquaintance’. This reference implies that
   A the first impression of Parkes as an imposing person was verified when one had further dealings with him.
   B despite first impressions, Parkes’ conduct could bear a closer scrutiny.
   C Parkes was a picturesque person on first acquaintance, but one found him to be less so when one knew him better.
   D Parkes was less interesting at a distance than when one had closer acquaintance with him.

11 The last sentence of Passage II suggests that Parkes’ qualities were his ‘both by nature and by act’. Which one of the following sentences from this passage refers most definitely to the same idea?
   A ‘His studied attitudes expressed either distinguished humility or imperious command.’
   B ‘He had always in his mind’s eye his own portrait as that of a great man, and constantly adjusted himself to it.’
   C ‘A far-away expression of the eyes, intended to convey his remoteness from the earthly sphere, and often associated with melancholy treble cadences of voice in which he implied a vast and inexpressible weariness, constituted his favourite and at last his almost invariable exterior.’
   D ‘Movements, gestures, inflexions, attitudes harmonized, not simply because they were intentionally adopted but because there was in him the substance of the man he dressed himself to appear.’

4
12 If the author of Passage II depicts him correctly, which one of the following descriptions is best applied to Parkes?
   A a man able to lead others by quiet example  
   B a cunning dominating leader with an iron will  
   C a man with the bearing and dignity of greatness  
   D a posturer pretending to wisdom and statesmanship

13 Another historian has said of Parkes that he often gave the impression of being 'a dreamer'. In which one of the following sentences is there evidence that the author of Passage II might agree with his view?
   A 'He had always in his mind's eye his own portrait as that of a great man, and constantly adjusted himself to it.  
   B 'A far-away expression of the eyes, intended to convey his remoteness from the earthly sphere, and often associated with melancholy treble cadences of voice . . . .'  
   C 'Movements, gestures, inflexions, attitudes harmonized . . . .'  
   D 'He had both by nature and by act the manner of the sage and a statesman.'

For Questions 14–16 you need to compare Passage I with Passage II.

14 Parkes was especially interested in his own contribution to the development of Australia. There is direct evidence of this concern
   A in Passage I, but not in Passage II.  
   B in Passage II, but not in Passage I.  
   C in both Passage I and Passage II.  
   D in neither Passage I nor Passage II.

15 Parkes shows in Passage I that he believes himself to possess the following desirable characteristics. Which one is also referred to in Passage II?
   A unselfishness  
   B ability to influence others  
   C refusal to seek honours  
   D love for his fellow-countrymen

16 The content of the two passages differs. Which one of the following best sums up this difference?
   A In Passage I Parkes catalogues his qualities in a defensive manner; Passage II is a pen portrait of Parkes as seen by an observer.  
   B In Passage I Parkes defends himself against the kind of criticism of which Passage II is a good example.  
   C In Passage I Parkes lists all his good qualities; in Passage II the author lists all Parkes' bad qualities.  
   D In Passage I Parkes justifies his actions, particularly those which have been criticised; Passage II defends him against his critics.
FOLD OUT THIS PAGE
UNIT 2

Questions 17–24
The questions in this unit are based on the four film stills opposite. A film is characterized both by the passage of time and the illusion of movement. If one stops the film one has a film still: a part of the film cut out of its context. In the cinema the people shown in Stills 1, 2, 3 and 4 would move through streets, houses and the countryside, and would speak to other people. In the cinema we are asked to believe in them as actual people.

17 The following phrases describe ways of looking at something. Which one of them gives the most accurate description of the character in Still 2?
   A glaring angrily  C gawking in amazement
   B peering intently  D quickly scanning

18 The window-frame in Still 2 does all of the following except
   A reinforce the isolation of the figure.
   B focus attention on the building behind the figure.
   C indicate that the character is cut off from what he is looking at.
   D break up the picture into distinct rectangular sections.

19 The appearance of the central figure in Still 4 is best summed up as
   A contrived casualness.  C eager interest.
   B controlled fear.  D inquisitiveness.

20 The arrangement of the three figures in Still 4 most probably reflects
   A the antagonism between these three men.
   B the relative importance of the figures in this group.
   C a casual encounter between these three men.
   D the different directions from which each of the figures expects an attack.

21 The figure in Still 3 has light falling on him from a source
   A far above and to his left.
   B level with, and behind, his left shoulder.
   C directly behind him and level with the top of his hat.
   D far above and to his right.

22 Lighting has been used to focus attention on
   A the hand of the figure in Still 3.  C the cigar of the figure in Still 3.
   B the post in Still 4.  D the face and hands of the figure in Still 1.

23 Which one of the following is the most accurate statement of a major difference between Still 4 and Stills 1 and 2?
   A The characters in Still 4 are more self-conscious than those in Stills 1 and 2.
   B The characters in Still 4 are more recognizable as traditional types than those in Stills 1 and 2.
   C The characters in Still 4 appear more relaxed than those in Stills 1 and 2.
   D The characters in Still 4 are less richly dressed than those in Stills 1 and 2.

24 In which still is the facial expression of the central figure most at variance with the action expressed by his hand?
   A Still 1  C Still 3
   B Still 2  D Still 4
UNIT 3

Questions 25–37
This unit consists of material connected with the legend of Daedalus and Icarus. There is an account of the legend, an extract from a novel, a poem and reproductions of two paintings.

THE LEGEND

Daedalus was a great craftsman and inventor who, exiled from Athens, had gone to Crete in order to construct the labyrinth for King Minos. When his task was finished, Daedalus petitioned the king to be allowed to go home; and this being refused, he planned to make the journey all the same—by way of the sky. 'Minos possesses the earth and the seas; but he does not control the air, and that is the way we shall go if Jupiter pardons the enterprise.' So Daedalus carried out this strange, ill-omened project, putting feathers, linen fastenings and wax together to fulfil his purpose.

His son Icarus, as he watched and touched the machine with joy, was told he was to try it out himself, flying behind his father at a moderate height. They set out; and Icarus, in his exhilaration, became more and more daring. They had passed Samos, and Delos sacred to Apollo, and Naxos and Paros, when the boy began to go too high. The wax, too close to the sun, melted. From the heights of heaven Icarus gazed down in terror into the sea, and down into its depths he plunged, his screams cut short as the waters engulfed him. His father cried out to him, but only saw the feathers floating on the surface. Where his son fell, is called the Icarian Sea.

25 The Legend suggests that Icarus flew higher and higher. Which one of the following expresses an attitude most like that of Icarus?
   A A man so various that he seemed to be
      Not one, but all mankind's epitome.
   B For a man's reach must exceed his grasp
      Or what's a heaven for?
   C A brain of feathers and a heart of lead.
   D Reveal to me no more
      Than what I know of you—your bright disguises.

26 Which one of the following most directly applies to Icarus as he is presented in The Legend?
   A A man of sorrows and acquainted with grief.
   B But those to whom the miseries of the world
      Are misery, and will not let them rest.
   C You're not a man, you're a machine.
   D [He] had paced the enormous cloud, almost had won
      War on the sun.

The extract below is from The Portrait of the Artist as a Young Man. The artist referred to in the title is Stephen Dedalus. In this extract Stephen’s thoughts about the legend are punctuated by the shouts of boys swimming.

1 —Stephanos Dedalos!
2 Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey
3 warm air, so fluid and impersonal his own mood, that all ages were as one to him.
4 Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see
5 a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint
6 device opening a page of some medieval book of prophesies and symbols, a hawklike man flying
7 sunward above the sea, a prophecy of the end he had been born to serve and had been following
8 through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop
9 out of the sluggish matter of the earth a new soaring impalpable imperishable being?
His heart trembled; his breath came faster and a wild spirit passed over his limbs as though he was soaring sunward. His heart trembled in an ecstasy of fear and his soul was in flight. His soul was soaring in an air beyond the world and the body he knew was purified in a breath and delivered of incertitude and made radiant and commingled with the element of the spirit. An ecstasy of flight made radiant his eyes and wild his breath and tremulous and wild and radiant his windswept limbs.

—One! Two! . . . Look out!
—Oh, Cripes, I'm drowned!
—One! Two! Three and away!
—The next! The next!
—One! . . . Uk!
—Stephaneforos!

His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, to cry piercingly of his deliverance to the winds. This was the call of life to his soul not the dull gross voice of the world of duties and despair, not the inhuman voice that had called him to the pale service of the altar. An instant of wild flight had delivered him . . .

27 Line 2 refers to a prophecy. To Stephen, this is a prophecy about
A himself.
B Daedalus.
C Icarus.
D 'the hawklike man flying sunward'. (lines 6, 7)

28 Lines 10 to 14 are best described as
A giving the author's impression of what Daedalus must have felt during his flight.
B describing an actual aeroplane flight that Stephen had been on.
C describing Stephen's dizziness as he contemplates flying in his new aeroplane.
D giving Stephen's imaginary soaring in terms of Daedalus' legendary flight.

29 Line 22 speaks of 'his deliverance'. This 'deliverance' is most probably from the 'world of duties' to
A purposelessness.
B overwhelming work.
C sheer pleasure.
D inspired creativity.

30 Lines 10 to 24 describe an experience. Which one of the following best summarizes the effect of this experience on Stephen?
A It engulfed his whole being.
B It made him wish to weep.
C It separated his mind from his soul.
D It filled him with anguish.

31 In this passage Stephen sees the legend of Daedalus and Icarus as a pointer to his own
A ecstasy when flying.
B mood of greyness and despair.
C future as an artist.
D death in an accident.

32 The extract from the novel uses certain aspects of The Legend. The prime use of one aspect is to stand for
A 'the artist forging anew in his workshop . . . a new . . . imperishable being'. (lines 8, 9)
B 'a winged form flying above the waves'. (line 5)
C 'a page of some medieval book of prophecies and symbols'. (line 6)
D 'a hawklike man flying sunward above the sea'. (lines 6, 7)
Questions 33 to 37 refer to the poem below and Painting X and Painting Y on the opposite page.

1. About suffering they were never wrong.
2. The Old Masters: how well they understood
3. Its human position; how it takes place
4. While someone else is eating or opening a window or just walking dully along;
5. How, when the aged are reverently, passionately waiting
6. For the miraculous birth, there always must be
7. Children who did not specially want it to happen, skating
8. On a pond at the edge of the wood:
9. They never forgot
10. That even the dreadful martyrdom must run its course
11. Anyhow in a corner, some untidy spot
12. Where the dogs go on with their doggy life and the torturer's horse
13. Scratches its innocent behind on a tree.
14. In Brueghel's Icarus, for instance: how everything turns away
15. Quite leisurely from the disaster; the ploughman may
16. Have heard the splash, the forsaken cry,
17. But for him it was not an important failure; the sun shone
18. As it had to on the white legs disappearing into the green
19. Water; and the expensive delicate ship that must have seen
20. Something amazing, a boy falling out of the sky,
21. Had somewhere to get to and sailed calmly on.

33. The aspect of suffering referred to in lines 3 and 4 of the poem is best illustrated by the
   A. face of Icarus in Painting X.
   B. ploughman in Painting Y.
   C. legs disappearing into the sea in Painting Y.
   D. black birds depicted in Painting X.

34. From the description of Brueghel's Icarus given in the poem, Brueghel's painting is most probably
   A. Painting X.
   B. Painting Y.
   C. a painting on the Icarus legend, but not X or Y.
   D. a reference, not to a real painting, but to an invention of the poet's imagination.

35. The poem refers to the 'human position' of suffering. In Painting Y
   A. what the artist has represented has very little connection with the 'human position' of suffering referred to in the poem.
   B. the figure disappearing into the water indicates an unfortunate accident in contrast to the tragic events referred to in the poem.
   C. what the poem means by the 'human position' of suffering is a central theme.
   D. it is the suffering of the man ploughing which is central not the suffering referred to in the poem.

12
36 Which one of the following best sums up a difference in emphasis between Painting X and Painting Y which is essential to an understanding of them?

A In Painting Y the focus of attention is on everyday activities; in Painting X on the agony of suffering.
B In Painting Y the emphasis is on the shepherd boy looking at the sky; in Painting X on the damage resulting from Icarus’ fall.
C The style of depicting the human figures in Painting Y is natural; in Painting X the human figure is badly drawn.
D In Painting Y the background of sea, sky and mountains is clearly presented; in Painting X there is little background.

37 From a comparison of Paintings X and Y, a justified conclusion is that

A Painting X shows more tolerance of human suffering than Painting Y.
B Painting X is like an enlargement of part of Painting Y.
C Painting X shows more awareness of different reactions to a disaster than Painting Y.
D Painting X provides a different way of looking at human suffering from that given in Painting Y.
GO STRAIGHT ON
UNIT 4

Questions 38–48

The material in this unit requires you to interpret an oblique aerial photograph and a map of the region around the town of Loris. The sketch below the photograph gives the location and names of certain features seen in the photograph and the notes describe some of the characteristics of this area. Use the sketch below the photograph to help you interpret the photograph.
Loris and the North-west Coast

The photograph looks westward and shows a considerable section of the northern coastland west of Loris. The soils on the plateau are used for dairy farming and the growing of cash crops, notably potatoes. Although the plateau slopes more or less gently to the sea, an old abandoned sea cliff occurs some distance behind the present shore along the greater part of the coast. As well as being an important service centre, Loris has developed as an industrial town. A major industry concerned with the manufacture and processing of wood pulp is prominent in the bottom left hand corner of the photograph. Since the photograph was taken, the port has been extended by the construction of new breakwaters protecting the harbour area from the north-east.
Map of Loris

LEGEND

5,000 to 25,000 ............... SLADE
1,500 to 5,000 .................. Dorset
Less than 1,500 ............... PEEACE

Railways ......................
Route No. .....................
Roads .........................
Creeks .......................
Dams .........................
Contour lines ................

NOTES
Contours are lines on a map joining places of the same height above sea level.
The base (0 feet) is sea level. The constant difference in height between one line and the next is known as the contour interval.
38 If a man left the township of Noel and drove eastward along Route 1 for 2 miles he would be in
   A  Maling.                  C  Yale.
   B  Hay.                    D  Loris.

39 Compared with the populations of Loris and Mahon, the population of Maling is
   A  approximately the same as Loris but greater than Mahon.
   B  smaller than Loris but greater than Mahon.
   C  smaller than Loris but approximately the same as Mahon.
   D  smaller than Loris and smaller than Mahon.

40 In what general direction do the streams of the area flow?
   A  north to south             C  south-east to north-west
   B  north-east to south-west   D  south to north

41 Trains which followed the Kiwi River valley after leaving South Loris would, while in the area
   shown in the map and photograph, most probably
   A  wind through heavily timbered mountain country.
   B  climb the old cliff then descend steadily into the river valley.
   C  climb gradually away from the sea.
   D  climb the old cliff then travel across flat cultivated farmland.

42 Locate on the map the site marked I in the photograph. The site marked I is most probably
   A  a grassy slope.             C  a football stadium.
   B  cultivated flat land.       D  meadow land beside a creek.

43 A comparison of the photograph and map indicates that the point marked M on the photograph
   is in
   A  Bosnia.                    C  Loris Heights.
   B  George.                   D  Kiwi.

44 At the site marked N on the photograph the road deviates from its straight course. A comparison
   of the photograph and the map indicates that this deviation is most probably to
   A  provide a safe, right angle, railway crossing.
   B  negotiate a creek.
   C  follow the main street of a township.
   D  skirt an established rock quarry.

45 The settlement pattern of the inland area between Wilkes Creek and the Mon River is best described
   as consisting of
   A  urban blocks.
   B  small townships surrounded by farmland.
   C  farms.
   D  small townships in forest clearings.
46 Which one of the following streams is marked on the map but is not in the area shown in the photograph?
   A  Mon River  
   B  Rosh Creek  
   C  Kiwi River  
   D  Macleod Creek

47 The notes below the photograph refer to 'a major industry concerned with the manufacture and processing of wood pulp'. At which one of the points marked A, B, C and D on the map is this manufacturing plant located?

48 In A to D below there are four sketches of the area shown in the photograph. In which one of them does the shaded portion most accurately indicate the area common to both the photograph and the map?
UNIT 5

Questions 49–56

Some of the sources of the sting in famous insults are outlined in A, B, C and D below. Study these carefully, noting the differences between each category.

A  The sting lies in the way the final words or word unexpectedly change/s the tone and meaning of the whole statement.
   Example: Oscar Wilde on George Bernard Shaw: *He hasn't an enemy in the world and none of his friends like him.*

B  The sting lies in the comparison drawn.
   Example: Henry James on Thomas Carlyle: *The same old sausage, fizzing and sputtering in its own grease.*

C  The sting lies in the twist or interpretation given to someone’s words by the reply made to them.
   Example: Newspaperman, gaining entrance to Sir James Barrie's flat: *Sir James Barrie, I presume?* Barrie, gently closing the door: *You do.*

D  The sting lies in the particular example which is offered to illustrate a person’s general point.
   Example: George Bernard Shaw in an argument with someone else, appealed to his wife: *Isn’t it true, my dear, that male judgment is superior to female judgment?* Mrs Shaw: *Of course, dear. After all, you married me and I you.*

The questions which follow are examples of famous insults. Place each of them, according to the major source of its sting, in category A, B, C or D.

49  Actor: *I’m a smash hit. Why, yesterday during the last act, I had the audience glued in their seats.* Oliver Herford: *Wonderful! Wonderful! Clever of you to think of it.*

50  Mark Twain on Cecil Rhodes: *I admire him, I frankly confess it; and when his time comes I shall buy a piece of the rope for a keepsake.*

51  Bismarck on Napoleon III: *He is a great unrecognized incapacity.*

52  Eugene Field: *He played King Lear as though someone had led the ace.*

53  Psychiatrist Dr Alfred Adler was lecturing on the theory that people tend to emphasize their handicaps in their work. Thus fat boys tend to become long-distance runners, people with bad eyesight become painters, stutterers become actors, and so forth.
   A voice came from the back of the hall: *Dr Adler, wouldn't your theory show that weak-minded people tend to become psychiatrists?*

54  William Wordsworth: *If I had a mind, I could write like Shakespeare.* Charles Lamb: *It is only the mind which is wanting.*

55  Richard Porson to Robert Southey: *I will tell you, sir, what I think of your poetical works; they will be read when Shakespeare's and Milton's are forgotten, but not till then.*

56  When a tedious and long-winded member of the House of Commons paused to sip a glass of water, Sheridan rose and commented to the Speaker: *I think, sir, that it is out of order for a windmill to go by water.*
UNIT 6

Questions 57–69
This unit consists of four cartoons and a passage. The first Ronald Searle schoolgirl cartoon, Cartoon 1 on this page, appeared in 1941. The next cartoons in the series appeared in 1946. Cartoon 2, on this page, was among these. Then many more appeared between 1947 and 1952. Cartoons 3 and 4 were published during this period. In 1953, Searle, determined to put an end to the St Trinian’s schoolgirls, produced the book Souls in Torment which contained the last St Trinian’s cartoons. The ‘Obituary’, included in this unit, written by C. Day Lewis was part of this last book.

57 In Cartoon 2, which one of the following is not a part of the caption’s effect?
   A the anguished tone in which the teacher speaks
   B the use of a typical school order, ‘Hand up’
   C the magnitude of the crime mentioned
   D the simplicity and directness with which the crime is referred to

58 Cartoon 3 caricatures all of the following accepted school activities except
   A the supervision of students’ activities by teachers.
   B the prefects’ power to administer punishments.
   C the use the students make of the library.
   D the extra privileges allowed to senior students.
59 Cartoon 4, published in a collection entitled St Trinian’s Abroad, is typical of the cartoons in that collection. On the evidence of the title and this cartoon, the theme of the cartoons in St Trinian’s Abroad is most probably
A the uses to which St Trinian’s girls put ancient weapons.
B the activities of St Trinian’s girls in Vatican City.
C the discomfort inflicted on the teachers at St Trinian’s.
D the unconventional actions of St Trinian’s girls at well-known tourist centres.

60 Considering the four cartoons as a series, which cartoon first introduces the idea that the girls of St Trinian’s are abnormally destructive?
A Cartoon 1  B Cartoon 2  C Cartoon 3  D Cartoon 4

61 Changes in the drawing of physical features in the later cartoons made the girls appear more

62 ‘A sense of humour is a sense of the incongruous.’ The incongruity central to Cartoons 2, 3 and 4 is the incongruity between

63 In the light of Cartoons 1–4 ‘Trinianism’ is best summed up as
A a lack of discipline in schools.  B the vigour and zest of schoolgirls.  C expression by schoolchildren of their hatred of adults.  D schoolgirl lawlessness and aggression.

Below is the Obituary which accompanied the last St Trinian’s cartoons published by Ronald Searle.

1941 – 1953
OBITUARY

It is my melancholy task, as the last surviving Governor of St Trinian’s, to announce the closure of this famous, nay, this unparalleled school. Through circumstances which got out of control, it is no more. In twelve brief years, nevertheless, the ideals of our Founder, Dr Searle, have left an ineradicable mark upon female education. A firm believer in Original Sin, he strove always, with the ungrudging co-operation of the girls, that this great human heritage should be the cornerstone and beacon of our educational system. The St Trinian’s girl threw herself into her academic studies and her free activities with a wholeheartedness which was at once the envy and the inspiration of her less fortunate sisters at Roedean, Cheltenham and Westonbirt: St Trinian’s was indeed, in the words of our Founder, ‘one great big trigger-happy family’. It has been well said that the girl is mother of the woman. Dr Searle’s enlightened methods, by giving full play to the high spirits, the natural propensities, the wholesome combativeness of British girlhood, have ensured that the mothers of the future will be equipped to deal with whatever problems the atomic age may present. The Searly Girl is already a household word: woe betide any foe of Britain who ventures to unsheathe the sword against the Searly Woman!

Of our devoted staff, I will say only this—they did not outlive their usefulness.
Those (and they are indeed the fittest) who have survived the St Trinian’s experiment, will carry our Founder’s gospel into other schools, where an infusion of blood is sorely needed—and a little effusion of it can do no harm. I am confident that our girls will soon settle down in their new surroundings, and with the aid of those advanced techniques in the knuckleduster, the knout, the hypodermic syringe and the gin bottle which they learnt at the dear old place, will rapidly assume positions of leadership and responsibility. Though St Trinian’s lies in ruins, the St Trinian’s spirit will rise from her ashes, like a vulture from the feast.

64 According to this passage the cornerstone of the educational philosophy of St Trinian’s could be expressed most directly as
   A  ‘Let the child develop her natural propensities’.
   B  ‘Love will bred love, violence, violence’.
   C  ‘Do as we say, not as we do’.
   D  ‘All the world’s a stage, and we merely players’.

65 The author suggests that most girls’ schools in England are
   A  devoted.
   B  progressive.
   C  anaemic.
   D  permissive.

66 The cartoon which most graphically portrays the techniques by which the St Trinian’s girls ‘will rapidly assume positions of leadership and responsibility’ is
   A  Cartoon 1.
   B  Cartoon 2.
   C  Cartoon 3.
   D  Cartoon 4.

67 Which one of the following excerpts from the passage is best illustrated by Cartoon 4?
   A  ‘... the ideals of our Founder ... have left an ineradicable mark upon female education.’
   B  ‘... the wholesome combativeness of British girlhood ...’
   C  ‘The Searly Girl is already a household word ...’
   D  ‘... the girl is mother of the woman.’

68 The author refers to ‘schools, where an infusion of blood is sorely needed—and a little effusion of it can do no harm’. Which one of the following is the most accurate description of the use of ‘blood’ in this comment?
   A  In the first reference it is metaphorical, the second literal.
   B  The first reference is lighthearted, the second serious.
   C  The first reference is barbed, the second softens the barb.
   D  In the first reference it is ambiguous and in the second it is only symbolical.

69 The phrase ‘like a vulture from the feast’ (*last sentence*) suggests
   A  the likely reaction of those who oppose the principles of the Founder of St Trinian’s.
   B  both the destructiveness and the enjoyment of St Trinian’s.
   C  the hatred that the St Trinian’s girls have stirred up.
   D  both the techniques and the high-spiritedness of the St Trinian’s girls.
UNIT 7

Questions 70–91

This unit consists of an excerpt from the story of Job and one from a modern play, J.B., which is based on the story of Job.

PASSAGE I

There was a man once in the land of Uz, whose name was Job, a blameless and an upright man; God he revered and he shunned evil. He had seven sons and three daughters; also in live-stock he possessed seven thousand sheep and goats, three thousand camels, five hundred pair of oxen, and five hundred she-asses, besides a very large household; so that this man was the greatest man in all the East. His sons used to go and feast together, each acting in turn as host for the day; they would also invite their three sisters to eat and drink along with them. When each week of feasting was over, Job sent for them and had them purified, rising early and offering a burnt-sacrifice for each of them. 'It may be,' said Job, 'that my sons have sinned by cursing God in their hearts.' Job did this without fail.

One day the angels came to present themselves before the Eternal, and among them the Adversary. 'Where have you been?' said the Eternal to the Adversary; and the Adversary answered, 'Roaming here and there, roving about the earth.' Then the Eternal said to the Adversary, 'Have you noticed that there is no one like my servant Job on earth, a blameless and an upright man, who reverences God and shuns evil?' The Adversary answered, 'But is it for nothing that Job reverences God? Have you not hedged him safely in, his house and all he has? You have prospered him in his business, and his flocks are teeming on the land. Only put out your hand, touch whatever he possesses, and see if he will not curse you to your face!' Then said the Eternal to the Adversary, 'There! I leave all he has within your power; but lay no hand upon the man himself.' So away went the Adversary from the presence of the Eternal.

One day, when his sons and daughters were eating and drinking wine in the house of their eldest brother, a messenger came and told Job, 'The oxen were ploughing, the asses were grazing beside them, when the Arabs made a foray and carried them off; the servants they cut down, and I alone escaped to tell you.' He was still speaking when another came, saying, 'Lightning fell from the sky and burned up sheep and goats and shepherds to a cinder; I alone escaped to tell you.' He was still speaking when another came, saying, 'The Chaldeans formed three parties for a raid upon the camels; they carried them off, the servants they cut down, and I alone escaped to tell you.' He was still speaking when another came, saying, 'Your sons and your daughters were eating and drinking wine in the house of their eldest brother, when a whirlwind swept across the desert and struck the four corners of the house, till it fell upon the young folk; they are dead, and I alone escaped to tell you.' Then Job rose, tore his tunic, shaved his head and dropped upon the ground in humble worship, crying, 'Naked I came from my mother's womb, and naked I must return; the Eternal gave, the Eternal has taken—blessed be the Eternal!' In all this Job did not sin, nor did he give offence to God.

70  From the following, select the one which best outlines the structure of this story.
   A description of the central character's possessions: dialogue about the central character and his actions: exposition of the lesson to be learnt from the character's actions
   B description of the general situation of one character: narration of events elsewhere which concern his life: narration of the resulting sequence of events and the character's reaction to them
   C narration of events involving the central character: dialogue revealing the plotting against this character: dialogue revealing the way the plot was carried out
   D description of the scene of events: dialogue between the central characters: narration of the events which form the story

71  Which one of the following devices has not been used in the telling of this story?
   A abrupt changes in the rhythm of the prose
   B repetition of phrases
   C direct speech
   D specific examples illustrating a general point

26
72 The story indicates that the sufferings inflicted on Job were not
   A  a test of his integrity.
   B  evidence of the Eternal's confidence in him.
   C  punishment by the Eternal for his past actions.
   D  evidence of the Adversary's power.

73 In this passage the Adversary is presented as
   A  an evil being as powerful as the Eternal.
   B  an angel, barred from the presence of the Eternal because of his evil actions.
   C  the Eternal's messenger on earth.
   D  an opponent of the Eternal but subject to his control.

74 The Eternal's reply to the Adversary (in bold, second paragraph) suggests
   A  the unconditional release of Job into the Adversary's service.
   B  an acknowledgment of the Adversary's supreme power.
   C  the Eternal's confidence in Job.
   D  a denial that he, the Eternal, has greater confidence in Job than in other men.

75 The Adversary makes a claim: 'Only put out your hand, touch whatever he possesses, and see if he
will not curse you to your face!' (second paragraph) The assumption on which the claim is based is that
   A  mankind is more naturally inclined to curse rather than praise God.
   B  if God acts in the lives of men, they will resent it.
   C  where there is suffering there will be hatred of God.
   D  suffering purifies the characters of men.

76 The words 'I alone escaped to tell you' which occur several times in the third paragraph function primarily to
   A  emphasize the enormity of the loss sustained by Job in each disaster.
   B  suggest the personal feelings of each survivor.
   C  convey Job's growing fear.
   D  highlight individual tragedies in disasters affecting great numbers.

77 The last sentence of the story is primarily
   A  a statement of the author's confidence in Job.
   B  an interpretative summary of events.
   C  a concise description of an action.
   D  an authoritative denunciation of Job.

78 Which one of the following best describes the manner in which the story has been written?
   A  flat
   B  pompous
   C  ornate
   D  austere
PASSAGE II

(Darkness and silence. The drum—a great crash and a long roll fading out. A gray light which has no visible source drifts across the stage where tables and chairs are scattered and overturned. J.B., his clothes torn and white with dust, faces what was once the door. The two messengers, wearing steel helmets and arm bands, stand there, carrying Sarah between them.)

First Messenger: She said she lived around here somewhere.

   This is all there is. 5

J.B.: Sarah!

First M.: Where do you want her?

J.B.: Sarah! Sarah!


You're lucky if you got a floor. 10

(They lay her carefully down. J.B. takes his torn coat off, rolls it into a pillow, kneels to put it under her head.)

J.B.: Where was she?

First M.: Underneath a wall. 15

(indicating Second Messenger) He heard her underneath a wall

Calling.

(to Second Messenger) Tell him what you heard her . . .

Second M.: (imitating) Ruth! Ruth!

First M.: Nobody answered:

Nobody could have. 20

(J.B. does not look up or speak. The First Messenger starts toward the door, kicking a fallen chair out of his way.)

First M.: You been down there?

   Whole block's gone. Bank block. All of it.


   Nothing left to show it ever.

   Just the hole.

(Sarah stirs, opens her eyes. J.B. leans over her. She turns away.)

First M.: J.B.'s millions!

That's a laugh now—J.B.'s millions!

All he's got is just the hole.

Plant went too—all of it—everything.

Ask him! Just the hole. He'll tell you. 25

Sarah: (faintly, her voice following the rhythm of the Second Messenger) Ruth! Ruth!

First M.: He can tell you.

He can tell you what he saw.


J.B.: (looking over his shoulder, to the Second Messenger) You didn't find . . . there wasn't . . . 30

First M.: Tell him.

Tell him what you heard.

Second M.: I heard

Two words. I don't know what they mean.

I have brought them to you like a pair of pebbles

Picked up in a path or a pair of

Beads that might belong to somebody.

J.B.: There wasn't . . . anyone beside?

Second M.: (almost a whisper) I only am escaped alone to tell thee.


First M.: He can tell you.

He can tell you what he saw.


J.B.: (looking over his shoulder, to the Second Messenger) You didn't find . . . there wasn't . . .

First M.: Tell him.

Tell him what you heard.

Second M.: I heard

Two words. I don't know what they mean.

I have brought them to you like a pair of pebbles

Picked up in a path or a pair of

Beads that might belong to somebody.
J.B.: Sarah!
(Silence.) Listen to me!
(Silence.)

Sarah!
Even desperate we can’t despair—
Let go each other’s fingers—sink
Numb in that dumb silence—drown there
Sole in our cold selves . . .
We cannot! . . .
God is there too, in the desperation.
I do not know why God should strike
But God is what is stricken also:
Life is what despairs in death
And, desperate, is life still . . .
Sarah!
Do not let my hand go, Sarah!
Say it after me:
The Lord
Giveth . . . Say it.

Sarah: (mechanically) The Lord giveth.
J.B.: The Lord taketh away . . .
Sarah: ( . . . , shrieking) Takes!
Kills! Kills! Kills! Kills!
(Silence.)
J.B.: Blessed be the name of the Lord.
(The light fades.)

79 The sound and visual effects described in the opening stage directions give an impression of
   A devastation.   C decay.
   B primitiveness.   D poverty.

80 Which one of the following is not an accurate statement of a function of the two messengers in this
   scene? The two messengers
   A provide comfort which enables J.B. to bear his suffering without bitterness.
   B represent contrasting reactions of men involved in tragic events.
   C describe events not portrayed on stage.
   D emphasize the isolation of J.B. and Sarah in their suffering.

81 In this scene, the second Messenger’s words suggest a man who is
   A efficient yet kindly.   C brusque yet helpful.
   B dazed yet sensitive.   D concerned yet relaxed.
82 In lines 45–47 the Second Messenger refers to 'a pair of pebbles picked up in a path' and 'a pair of beads that might belong to somebody'. Which one of the following indicates what these images primarily convey in this context?

A the Second Messenger’s unwillingness to be involved in J.B.’s tragedy
B the Second Messenger’s impatience with J.B.’s questioning
C how distraught the Second Messenger was after what he had been through
D the Second Messenger’s appreciation that the words he heard have a significance but he does not know what the significance is

83 J.B.’s words to Sarah in lines 55–60 plead that, if they are not to give in to the emptiness of despair, they must

A welcome death.
B fight against their circumstances.
C admit they deserved God’s punishment.
D face adversity together.

84 A stage direction written by the author has been omitted at line 73 of the passage.

*Sarah:* ( . . . , shrieking) Takes!
Kills! Kills! Kills! Kills!

Which one of the following directions fits most significantly at this point?

A *Sarah:* stirring and opening her eyes
B *Sarah:* flinging his hand from hers
C *Sarah:* clinging to a fallen chair
D *Sarah:* motionless

85 Which of the following most accurately states the development in emphasis from the earlier section of the scene to the later part? The earlier part conveys

A the physical details of events, the later part, feelings and reactions.
B the horror felt by the characters, the later part, their acceptance of the situation.
C the messengers’ version of the disaster, the later part, Sarah’s version.
D the details of J.B.’s material losses, the later part, how he plans to make up for the loss.

86 At which one of the following points is Sarah’s reaction to the situation most clearly crystallized?

A *First Messenger:* He heard her underneath a wall

   Calling.


C *J.B.:

   (Silence.)

   Listen to me!

   (Silence.)

   Sarah!

D *Sarah:* ( . . . , shrieking) Takes!

   Kills! Kills! Kills! Kills! (lines 73–74)
87 Which one of the following is not part of the effect of Sarah's final words?
   A her unawareness of what she is saying
   B the harsh sound of the word
   C her previous silence and submission
   D the contrast of her words with the formal words J.B. is asking her to say

88 Which one of the following features of Passage II contributes most to a sense of the ordinary everyday world?
   A the Second Messenger's description of Sarah's words when he found her
   B the actions of the rescue workers
   C the First Messenger's talk as he does his job
   D Sarah's failure to reply when J.B. speaks to her

89 J.B.'s words at the beginning and end of this scene indicate a change from
   A anger to bitterness.  
   B despair to anguish.  
   C agitation to affirmation.  
   D tenderness to severity.

For Questions 90 and 91, you need to compare Passage I with Passage II.

90 In which one of the following is there the greatest similarity between Passage I and Passage II?
   A the characterization of the messengers
   B Sarah's reaction to the disasters
   C Job's/J.B.'s submission to God in his suffering
   D the nature of the disasters

91 Which one of the following is the most significant difference in the way Job's/J.B.'s conduct is presented in the two passages?
   A In Passage I, there is no indication of how the disasters affect Job; in Passage II, this is central.
   B In Passage I, Job's conduct is presented as right; in Passage II, through Sarah, J.B.'s behaviour becomes more open to question.
   C In Passage I, the disasters which bring suffering to Job are of a different kind from the kind of disaster suggested in Passage II.
   D The kind of loss Job suffers in Passage I is less personal than that experienced by J.B. in Passage II.
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