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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 6 units (86 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

The passages and the poem in this unit comment on the environment.

PASSAGE I

To hell with posterity! After all, what have the unborn ever done for us? Nothing. Did they, with sweat and misery, make the Industrial Revolution possible? Did they go down into the carboniferous forests of millions of years ago to bring up coal to make wealth and see ninth of the carbon belched out as chimney soot? Did they drive the plows that broke the plains to release the dust that the buffalo had trampled and fertilized for centuries? Did they have to broil in steel plants to make the machines and see the pickling acids poured into the sweet waters of rivers and lakes? Did they have to labour to cut down the tall timbers to make homesteads and provide newsprint for the Sunday comics and the celluloid for Hollywood spectacles, leaving the hills naked to the eroding rains and winds? Did they have the ingenuity to drill down into the Paleozoic seas to bring up the oil to feed the internal-combustion engines so that their exhausts could create smog? ... Did they endure the agony and the odium of the atom bomb and spray the biosphere with radioactive fallout? All that the people yet unborn have done is to wait and let us make the mistakes. To hell with posterity! That, too, can be arranged. As Shelley wrote: 'Hell is a city much like London, a populous and smoky city.'

Lord Ritchie-Calder: in The Center Magazine, 7 May 1969

1 Which one of the following indicates a central concern of Passage I?
   A the environmental effects of the atom bomb
   B man's failure to acknowledge the accomplishments of the past
   C man's destruction of his environment
   D the fact that posterity will suffer a lack of the raw materials now being wasted

2 In Passage I, questioning contributes to the overall effect. This questioning helps to build up a tone of
   A harsh denunciation.
   B bewilderment.
   C underlying hope.
   D methodical inquiry.

3 'Did they have the ingenuity to drill down into the Paleozoic seas to bring up the oil to feed the internal-combustion engines so that their exhausts could create smog?' (Passage I)
   Which one of the questions quoted below most closely parallels, in tone and structure, the question above?
   A 'Did they know that scientists with their huge computers have calculated that in the year 2000 half the population of the world will be under 21?'
   B 'Did they have the mechanics whose endeavours led to the ingenious creation of the high-powered sports cars which have slaughtered the world's youth?'
   C 'Did they realize that the diligent efforts of agricultural scientists working in primitive communities would lead to the cessation of famines and an improved standard of living?'
   D 'Did they know that the foolish indulgence in cholesterol-laden foods has led to a serious rise in the incidence of heart attacks?'

4 The form in which Passage I is written most closely resembles
   A a political tirade.
   B an explanatory lecture.
   C a formal interrogation.
   D a tentative proposition.

5 Passage I concludes with a quotation from the poet, Shelley, 'Hell is a city much like London.' In the context of the passage, this quotation is mainly used to
   A condemn man's tendency to congregate in large cities, which causes so much pollution.
   B warn posterity of what is in store if city living is not abandoned.
   C point out that, though hell is in store for posterity, it will have its compensations.
   D stress that the 'hell to come' is in part already with us.
PASSAGE II

There is the possibility that the ecological crisis will simply result in the decline or even destruction of Western civilization and of the hegemony of the scientific-technological view that has achieved so much and cost us so dearly. Great challenges do not always bring great responses, especially when those responses must be sustained over long periods of time and require dramatic changes in life styles and attitudes. Even educated men today are able to deny the reality of the crisis they face: there is wild talk of farming the seas, of transporting men to the planets, of unspecified 'miracles' of technology that will avert disaster. Gib as they are, however, at least these suggestions have a certain responsibility when compared to another and much more worrisome response: 'I can't be bothered with it.'

Can we really persuade the citizens of the Western world, who are just now entering the heady atmosphere of a high consumption way of life, that conservation, stability, frugality, and a deep concern for the distant future must now take priority over the personal indulgence for which they have been culturally prepared and which they are about to experience for the first time?


* dominance

6 In attempting to seek a solution to the present environmental crisis, the writer of Passage II suggests that the most difficult problem to solve will be to
   A accumulate sufficient scientific knowledge in a very short space of time.
   B find enough money to rectify the destruction which has already occurred.
   C persuade the educated people of the Western world to become more informed about the environment.
   D encourage the people of the Western world to adopt a new set of values.

7 Consider the phrases in bold type in Passage II. In the context of the passage, which one of the following best explains how the writer sees the attitude of some 'educated men' to the environmental crisis?
   A deep concern with the study of ways and means to avert disaster
   B naive optimism that technological solutions will be readily available
   C ignorance of solutions which are already on hand
   D anger that technological knowledge is not being used effectively

PASSAGE III

That major catastrophes will occur appears to be almost certain. Only the dates of their arrival and the parts of the earth that will be most affected are in doubt. But the prediction that these catastrophes will completely obliterate the human species appears to me to be unrealistic. The critical question is whether mankind can build from the surviving templates a new society that will be more in harmony with the new physical world they have created or whether they will stumble forever from one morass of maladjustment, misery, and partial destruction to another similar quagmire. The technological means for resolving this problem in favour of our descendants are now available. The sociological problems, however, appear to be as far from solution as ever. I can, however, see a ray of hope: the refusal of many young people to accept the hypocrisy and self-deception of the past.

Harvey Wheeler: in Saturday Review, 7 March 1970

8 The comment in Passage III on whether man will 'stumble forever from one morass of maladjustment, misery, and partial destruction to another similar quagmire' is most probably a direct comment on man's
   A technical and scientific achievement.
   B inability to control his environment.
   C inability to cope with the effects of technical change.
   D increasing material affluence.
9 'I can, however, see a ray of hope' (Passage III)
The writer believes that the young people may play a vital role in
A finding new methods of overcoming environmental problems.
B helping society to adjust to living with environmental problems.
C informing older people of the disasters caused by environmental pollution.
D a change of attitudes which will ultimately lead to an abatement of environmental problems.

Search and Destroy

A Bicentenary Poem

Fear no more the heat o' the sun
— its rays are filtered, every one.

The fumes from car-exhausts and fires
from dumps and furnaces aspires

to poison heaven where the bird
sings on a diminished third

or totters from the well-sprayed tree
replete with years and DDT.

Now nature grinds her basic gears,
the big-end knocks, the junk-yard nears . . .

Now fish float belly-up downstream caught
by chemicals too vague to be fought,

the forests sigh and fall, the hills
blink baldly as the new wind chills,

the grasslands waver and are gone,
the concrete Nothing blunders on,

black gold fountains to the sky,
the sands are mined, the sea-coasts die,

the land runs ruin to our pride!
Lord, give us, for our patricide,

two hundred more years like the last
and what shall then withstand the blast?

Bruce Dawe
10 'the grasslands waver and are gone, 
the concrete Nothing blunders on,' (*the poem*)
Which one of the following images is similar in suggestion to the above two lines from the poem?

A  ‘did you see those persil clouds
    sailing up the madonna sky’
B  ‘one gulp of air will freeze
    the strongest man in sleep’
C  ‘The shimmering beaches once so free
    now lie stained by machine blood’
D  ‘Things made by iron are born dead,
    And all their tombstones are painted red’

Questions 11 and 12 require you to compare some of the pieces of the material in this unit.

11 Which one of the following best indicates a significant similarity between Passage I and the poem? Both Passage I and the poem

A  expose and condemn man’s destructiveness by using a style of writing which appears to be celebrating past achievements.
B  predict that, even though man’s actions in the past have been disastrous, a future generation will be more destructive.
C  contrast man’s honourable aspirations and goals with the destructive methods used to attain these.
D  acknowledge that modern man can achieve a high quality of life only by large-scale exploitation of natural resources.

12 ‘The crucial issue of debate is no longer the possibility, but rather the duration, of man’s survival; the pessimists among us talk of thirty years, the optimists of a century or two at most.’
This point of view is most directly opposed in

A  Passage I.  
B  Passage II.  
C  Passage III.  
D  the poem.

GO STRAIGHT ON
UNIT 2

Questions 13-30

The material in this unit, four passages and a set of paintings, presents different interpretations of the creation of the world.

Passage I is taken from the Kalevala, a Finnish collection of myths and legends. Read the passage and answer questions 13-16.

PASSAGE I

The Kalevala recounts how Luonnotar — whose name means Daughter of Nature — grew weary of her sterile and lonely existence in the midst of the celestial regions, and let herself fall into the sea and float on the white crests of the waves. Tossed by the waves the breath of the wind caressed her bosom and the sea made her fertile. For seven centuries she thus floated without being able to find a resting place.

Lamenting, she cried:

‘Oh, how pitiful is my life! O Ukko, father of the gods, come to me when I call you.’

There came an eagle, brave bird, flying from horizon to horizon, flying north and south, but never finding a resting place.

‘Shall I make my home in the wind or on the waves? The winds would scatter it, the waves would swallow it!’

Luonnotar lifted her knee from the waves and the eagle made her nest on it and deposited her eggs which she sat on for three days.

Then Luonnotar felt scorching heat on her skin; she bent her knee violently and the eggs rolled into the abyss. They were not, however, lost in the slime: their remains were changed into beautiful and excellent things. From the lower part of the eggs was formed the earth, mother of all creatures.

From their upper part the sublime heavens were formed. Their yolks became the yellow radiant sun, their whites the gleaming moon. Their spotted fragments were the stars, and their black fragments the clouds in the air. Finally Luonnotar completed the work of creation by causing promontories to spring up, flattening the shores and digging out gulfs. Already islands were emerging from the waves; pillars of air rose on their base. The earth displayed its solid mass.

13 In lines 1-11 of Passage I, Luonnotar and the eagle are both described as
   A tired yet questioning  C brave and adventurous
   B calm yet despairing  D wandering and yearning

14 Which one of the following pairs of adjectives best describes the sea as presented in Passage I?
   A lonely and cold  C feminine but treacherous
   B expansive and life-giving  D beautiful but restless

15 ‘The religious ideas of primitive people may have developed from their observations of the natural world.’

Which one of the following aspects of Passage I most strongly supports this statement?
   A the loneliness of Luonnotar in the celestial regions
   B the tossing waves
   C the emergence of life from the eggs
   D the restlessness of the eagle’s flight

16 ‘Early accounts of creation are witness to a profound and universal conviction that there was a time when both the world and the human race were not, that is that each had a beginning.’

Only one of the following is presented in the Finnish account, Passage I, as having ‘a beginning’. Which one?
   A Luonnotar  C the sea
   B the land  D Ukko
Passage II is based on an ancient Greek legend.

**PASSAGE II**

At first, when all things lay in a great confused mass, the Earth did not exist. Land, sea, and air were mixed up together; so that the earth was not solid, the sea was not fluid, nor the air transparent.

Over this shapeless mass reigned Chaos, whose personal appearance could not be described, as there was no light by which he could be seen. He shared his throne with his wife, the dark goddess of Night, named Nyx, whose black robes, and still blacker countenance, did not tend to enliven the surrounding gloom.

These two divinities wearied of their power in the course of time, and called their son Erebus (Darkness) to their assistance. His first act was to dethrone and supplant Chaos; and then, thinking he would be happier with a helpmate, he married his own mother Nyx. Erebus and Nyx ruled over the chaotic world together, until their two beautiful children Æther (Light) and Heimera (Day), acting in concert, dethroned them, and seized the supreme power.

Space, illumined for the first time by their radiance, revealed itself in all its uncouthness. Æther and Heimera carefully examined the confusion, saw its innumerable possibilities, and decided to evolve from it a ‘thing of beauty’, but quite conscious of the magnitude of such an undertaking, and feeling that some assistance would be desirable, they summoned Eros (Love), their own child, to their aid. By their combined efforts, the Sea and the Earth were created.

In the beginning the Earth did not present the beautiful appearance that it does now. No trees waved their leafy branches on the hillsides; no flowers bloomed in the valleys; no grass grew on the plains; no birds flew through the air. All was silent, bare, and motionless. Eros, the first to perceive these deficiencies, seized his life-giving arrows and pierced the cold bosom of the Earth. Immediately the brown surface was covered with luxuriant verdure; birds of many colours flitted through the foliage of the new-born forest trees; animals of all kinds gambolled over the grassy plains; and swift-darting fishes swam in the limpid streams. All was now life, joy, and motion.

In Passage II, the gods are seen principally as
A the souls of the deceased, about whose actions legends could conveniently be constructed.
B spirit-beings that were responsible for delaying the process of creation.
C personifications of natural phenomena, whose actions shaped the world.
D tribal father-figures, that have unlimited power over human beings.

Lines 8-12 of Passage II present a story of an intra-family struggle for dominant power. This story represents
A a cycle of human birth and death.
B an international monarchical struggle.
C a gradual and uneventful merging of natural forces.
D a process of change wrought in the natural world.

The continuous overthrow of ruling gods, in Passage II, is best described as representing
A a perpetual struggle between nature and man.
B an increasing vitality.
C a delicate balance.
D a depiction of human weakness.
20 Which of the following plays no part in the ancient Greek account of creation, Passage II?
   A an indication of the order in which creative acts took place
   B an interplay of the different forces which brought about creation
   C a sense of the time that creation took to be accomplished
   D an awareness of the positive force of love

Questions 21 and 22 require you to compare Passages I and II.

21 Which one of the following best indicates a main difference in the way in which Passage I and Passage II have been written?
   Compared with Passage II, Passage I is more
   A impersonal, with little attempt to ascribe human attributes to the gods and their agents.
   B descriptive, with stress upon the sensuous and the evocative.
   C narrative, with careful outlining of the successive stages in creation.
   D generalized, with focus upon concepts of creative forces.

22 Passages I and II convey the beauty of the created world. Which one of the following forms an essential part of this beauty in both passages?
   A the ordering of a previous formlessness
   B the emergence of plant and animal life
   C the overthrow of hostile powers
   D the formation of the moon and stars

GO STRAIGHT ON
Now read Passage III, from a Biblical version of creation, and look at the paintings, numbered I-IV, in the separate booklet provided with this test.

PASSAGE III

When God set about to create heaven and earth — the world being then a formless waste, with darkness over the seas and only an awesome wind sweeping over the water — God said, 'Let there be light.' And there was light. God was pleased with the light that he saw, and he separated the light from the darkness. God called the light Day, and he called the darkness Night. Thus evening came, and morning — first day.

23 The paintings are like Passage III in that they
   A show the 'world being then a formless waste'.
   B indicate the darkness covering the seas.
   C represent pictorially the 'awesome wind sweeping over the water'.
   D base the act of creation on the separation of darkness and light.

24 Which one of the following states an important difference between the first day as described in Passage III and as depicted in painting I?
   Passage III portrays God setting about to create heaven and earth from a 'formless waste'.
   Painting I depicts
   A a dull colourless landscape in which there is no potential for life and growth.
   B a stark landscape, in which the emergence of life is imminent.
   C a cold and sterile landscape, which would never support any form of life.
   D a dynamic landscape, revealing a conflict between disintegrating forms.

25 Which of the following shapes, present in painting I, is common to the forms of life depicted in paintings III and IV?
26 An impression of the uniqueness of man is conveyed by painting IV. Which of the following does not contribute to this impression?
   A The man's shape is more complex than the other shapes used.
   B The man occupies more space than the other creatures.
   C The man is depicted as being isolated from the rest of creation.
   D The man is depicted with more detail than the other creatures.

27 The caption under painting IV states that man's awakening is heralded by the presence of other forms of life. Which of the following arrangements of forms most clearly anticipates the man as he appears in painting IV?
   A the white bird-shapes, painting II
   B the fish, painting II
   C the turtles, painting III
   D the serpent, painting III
The final passage in this unit is an Indian creation hymn.

**PASSAGE IV**

Then even nothingness was not, nor existence. 
There was no air then, nor the heavens beyond it. 
What covered it? Where was it? In whose keeping? 
Was there then cosmic water, in depths unfathomed? 4

Then there were neither death nor immortality, 
nor was there then the torch of night and day. 
The One breathed windlessly and self-sustaining, 
There was that One then, and there was no other. 8

At first there was only darkness wrapped in darkness. 
All this was only unillumined water. 
That One which came to be, enclosed in nothing, 
arose at last, born of the power of heat. 12

In the beginning desire descended on it — 
that was the primal seed, born of the mind. 
The sages who have searched their hearts with wisdom 
know that which is is kin to that which is not. 16

And they have stretched their cord across the void, 
and know what was above, and what below. 
Seminal powers made fertile mighty forces. 
Below was strength, and over it was impulse. 20

But, after all, who knows, and who can say 
whence it all came, and how creation happened? 
The gods themselves are later than creation, 
so who knows truly whence it has arisen? 24

Whence all creation had its origin, 
he, whether he fashioned it or whether he did not, 
he, who surveys it all from highest heaven, 
he knows — or maybe even he does not know. 28
Questions 28-30

Questions 28-30 require you to consider Passage IV together with the material already presented in this unit.

28  Passage IV differs most significantly from the earlier passages in that it
    A  claims no certainty about the process of creation.
    B  interprets the process of creation in terms of 'powers' and 'forces'.
    C  gives no suggestion of the order of events in the process of creation.
    D  suggests that the process of creation was slow and prolonged.

29  Which one of the following features of Passage II is developed further in the hymn?
    A  a description of the beauty of the created world
    B  the use of negatives to suggest the absence of form
    C  the suggestion that the process of creation was the outcome of a struggle between gods
    D  the suggestion that the process of creation began with light

30  Which of the following quotations from the hymn, Passage IV, contrasts most strongly with the rest of the material in the unit?
    A  'Then there were neither death nor immortality' (line 5)
    B  'At first there was only darkness wrapped in darkness' (line 9)
    C  'Below was strength, and over it was impulse' (line 20)
    D  'The gods themselves are later than creation' (line 23)

GO STRAIGHT ON
UNIT 3

Questions 31-43

The material in this unit consists of three photographs. Questions 31-34 refer to Photograph I opposite.

31 The main emphasis in Photograph I is on the presentation of the scene as
   A a realistic close-up of an old building.
   B an example of the outcome of neglect.
   C an intricate pattern depending on the effect of the light.
   D an idealized aspect of rural life.

32 Which one of the following aspects of the stones and leaves in Photograph I contributes least to the total composition?
   A the similarity in size and shape
   B the contrast between regularity and irregularity
   C the variation in surface textures
   D the relative similarity of age

33 The distribution of light and dark is best described as
   A interwoven and balanced.
   B horizontal and scattered.
   C undulating and symmetrical.
   D random and haphazard.

34 Which of the following statements best applies to Photograph I? The photograph has the effect of emphasizing
   A stark contrasts, yet revealing specific similarity of texture.
   B overall coherence, yet revealing the distinctiveness of component parts.
   C a distant scene, yet revealing close precise detail.
   D general unevenness, yet revealing the smoothness of separate shapes.

GO STRAIGHT ON
Photograph II, on the page opposite, was taken at the site of the extensive ruins of twelfth century temples at Angkor Wat, Cambodia. The small inset has been included to give a further view of the same section of the ruins shown in Photograph II.

Questions 35-40, and 43 refer to Photograph II and not to the inset.

35 The relationship between the roots and the stone face is best interpreted as representing
   A the enduring qualities of stone compared with the weakness and vulnerability of wood.
   B a peaceful merging together of all elements.
   C the matching of natural growth with passive strength.
   D the chaotic disruption of nature wrought by the works of man.

36 The feeling of movement in Photograph II is mainly embodied in
   A the mobile strength of the face.
   B the disintegration of stone and wood.
   C the horizontal pattern of light and shade.
   D the sinuous root structure.

37 Which of the following pairs of words best describes the quality of the contribution, made by the sculptured face and the roots, to the overall impression?
   
   \[
   \begin{array}{ll}
   \text{face} & \text{roots} \\
   \text{A} & \text{indestructible} \\
   \text{B} & \text{impassive} \\
   \text{C} & \text{assertive} \\
   \text{D} & \text{resilient} \\
   \text{static} & \text{tenacious} \\
   \text{impotent} & \text{brittle}
   \end{array}
   \]
Questions 38-40 involve a comparison of Photographs I and II.

38 Which of the following pairs of diagrams is the most accurate representation of the structural designs of the two photographs?

**Photograph I**

A

B

C

D

**Photograph II**

39 In Photograph I, the window in the top left of the picture provides a focal point to which the eye is drawn. Which of the following features in Photograph II fulfils a similar function?

A the patch of daylight in the top left of the photograph
B the central roots which cross over the face and between the eyes
C the light patches on the brow and nose of the sculptured face
D the roots (around the face) on the right of the photograph
Two interwoven elements found in both photographs are

A the persistence of nature and the endurance of the man-made.
B the simplicity of nature and the complexity of the man-made.
C the peace of nature and the restlessness of man.
D the vulnerability of nature and the competence of man.
Questions 41 and 42 refer to Photograph III.

Photograph III, on the page opposite, like Photograph II was taken at Angkor Wat.

41 A poet wrote in response to the scene shown in Photograph III:
    'The huge snake roots, the vaster
    serpent arms, fallen
    octopus over the roof'
    These lines in conjunction with Photograph III give the impression that the roots are
    A poisonous and wiry.  C weighty and fleshy.
    B lively and light.  D fragile and taut.

42 The same poet likened the roof as seen in Photograph III to a dragon. Which one of the
    following sentences gives the most likely reason for suggesting a similarity?
    A The enormous size of the building is comparable to that of a dragon.
    B The carving (tiling) is similar in detail and texture to a dragon’s skin.
    C The roof represents threat and menace as does a dragon.
    D The dragon is ancient and out of date like the building.

Question 43 requires a comparison of the three photographs.

43 Consider the difference between the patterns formed by the variation of light and shade in
    Photograph I and the patterns formed in Photographs II and III. Which one of the following
    is the best comparison of the different patterns?

<table>
<thead>
<tr>
<th>Photograph I</th>
<th>Photographs II and III</th>
</tr>
</thead>
<tbody>
<tr>
<td>A vertical</td>
<td>horizontal</td>
</tr>
<tr>
<td>B spotted</td>
<td>linear</td>
</tr>
<tr>
<td>C large masses</td>
<td>minute forms</td>
</tr>
<tr>
<td>D formal</td>
<td>informal</td>
</tr>
</tbody>
</table>
UNIT 4

Questions 44-61

This unit is concerned with the subject of women's rights. The material consists of four cartoons, taken from issues of *Punch* between 1853 and 1907, and two passages.
PASSAGE I

Women gained the right to vote in 1918 in Great Britain and in 1920 in the United States, but in neither country did the expectations of feminists come anywhere near realization.

Satisfactory explanations for the collapse of feminism are not easily come by. For nearly a hundred years the advancement of women had been a salient feature of Anglo-American life. Votes for women was the most dramatic accomplishment of this movement, but while it was thought a harbinger of things to come, it really constituted the last significant demand that organized women were able to make. Partly this was because the struggle for suffrage imposed a spurious unity. Once gained, there was nothing to take the vote's place as a rallying point. Even more, by the time women secured the vote they had sufficient experience as students, workers, and professionals to appreciate the disadvantages of these public roles. To succeed in the world they had to abandon their sexual functions altogether. Or, they could attempt to combine their public and private lives to the disadvantage of both. Much had changed in the last several generations, but the old conflict between home and work had not. Women could be mothers, and they could be workers. They could not, however, perform with equal facility in both categories at once. Things might have been different if society had lightened their burden with extensive nursery facilities, paid maternity leaves, and the like. In the event, it did not. Again, if marriage had been redefined so as to give husbands and wives equal responsibilities women might not have found it more difficult to balance the demands of home and work than men did. This also failed to happen. Under the circumstances women could hardly be blamed for declining public roles that brought them few rewards and many hardships. By the 1920s it was becoming evident that their emancipation had been largely negative. The formal barriers to equal opportunity were down, yet the social changes which would enable them to take advantage of this fact had not been made. Thus, like racial minorities, they were free in theory but not in practice.

W. L. O'Neill: from The Woman Movement

44 According to Passage I, an important effect on the feminist movement of gaining the right to vote was that
   A the participation of women in public activities steadily increased.
   B the apparent unity of the women in the campaign for equality disappeared.
   C the contribution of women to community welfare programs increased.
   D women became more interested in their public role than in their private lives.

45 Passage I argues that women encountered certain problems after they had gained the vote. Which one of the following is the most accurate restatement of the writer's argument?
   A Women had insufficient experience in public life to take an active role in politics.
   B Greater opportunities for study and employment resulted in women neglecting their home responsibilities.
   C The right to vote did not significantly lessen the difficulty of combining the demands of marriage and of work.
   D Once women had gained the right to vote, no significant inequalities of opportunity remained.

46 Passage I suggests that by the 1920s the main barriers to the emancipation of women were
   A social.
   B political.
   C legal.
   D educational.
On the fold-out page opposite are four cartoons on women’s rights. Questions 47-54 refer to these cartoons.

47 Cartoon I and its caption suggest that in her parliamentary activities the woman is
A energetic and thorough.  
B obsessed with the trivial.  
C compassionate but confused.  
D aggressively efficient.

48 Which one of the following is not suggested by Cartoon II and its caption?
A Mr Bull has stubbornly resisted the demands of the campaigners for women’s rights.  
B Some women regard the campaigners for women’s rights with disdain.  
C The campaigners for women’s rights are unattractive and domineering.  
D The campaigners for women’s rights are really concerned with making a good impression on the public.

49 Which one of the following is not part of the effect of the caption under Cartoon III?
A to suggest the way the ‘qualified voter’ speaks  
B to expose the injustice of disqualifying women from voting  
C to uphold the worth of the ‘qualified voter’  
D to reveal that women are obliged to pay rates and taxes

50 The main contrast between the woman and the man represented in Cartoon III is best summed up as

<table>
<thead>
<tr>
<th>the woman</th>
<th>the man</th>
</tr>
</thead>
<tbody>
<tr>
<td>dignified</td>
<td>uncouth</td>
</tr>
<tr>
<td>humble</td>
<td>arrogant</td>
</tr>
<tr>
<td>learned</td>
<td>ignorant</td>
</tr>
<tr>
<td>secretive</td>
<td>outspoken</td>
</tr>
</tbody>
</table>

51 By the early twentieth century, women were permitted to enter certain professions previously open only to men. Cartoon IV and its caption primarily suggest that women entering the medical profession
A will neglect professional duties in order to engage in social chatter.  
B will continue to ‘act like women’, even in their professional activities.  
C will use the medical profession primarily to further their own personal ambitions.  
D will endanger the well-being of their patients through faulty diagnosis.

52 ‘It was felt that women should not bother their pretty little heads with learning or with politics.’ This view is contradicted by the cartoonist’s attitude as conveyed in
A Cartoon I.  
B Cartoon II.  
C Cartoon III.  
D Cartoon IV.

53 Considerable changes in public attitude towards campaigners for women’s rights were evident between 1870 and 1905. Which of the statements below sums up a change suggested by a comparison of Cartoons II and III?
At the time of Cartoon II,
A it was regarded as undignified and unfashionable to clamour for women’s franchise; by the time of III, the denial of this franchise was seen as an insult to women.  
B men usually ignored the demands of the campaigners for women’s rights; by the time of III, men took these demands seriously.  
C unruly groups of women fought to increase their rights; by the time of III, women were prepared to trust the qualified voters to bring about change.  
D the issue of women’s rights was of vital concern to the public; by the time of III, people felt less passionately about this issue.
CARTOON I

THE PARLIAMENTARY FEMALE

Father of the Family, "COME, DINNER, WE BE SILENT AND ALL TOGETHER NOW—CAN'T YOU TAKE US ALL TO THE PLAY TONIGHT?"

Mother of the House, and M.P., "HOW YOU TALK, CHARLEY! DON'T YOU SEE THAT I AM TOO BUSY. I HAVE A COMMITTEE-TO-MORROW MORNING, AND I HAVE MY SPEECH ON THE GREAT CROUCH QUESTION TO PREPARE FOR THE EVENING!"

Punch Almanack 1875

CARTOON II

AN 'UGLY RUSH!'
MR BULL, 'NOT IF I KNOW IT!'
20.5.1874
THE DIGNITY OF THE FRANCHISE
QUALIFIED VOTER: 'AH, YOU MAY PAY RATES AN' TAXES, AN'
YOU MAY 'AVE RESPONSIBILITIES AN' ALL; BUT WHEN IT
COMES TO VOTIN', YOU MUST LEAVE IT TO US MEN!' 20.5.1905

MEDICINE
First Lady Doctor: 'HE IS SLEEPING NOW, AND IS CERTAINLY
RECOVERING. HE PROPOSED TO ME THIS MORNING.'
Second Lady Doctor: 'INDEED! HE WAS PROBABLY DELIRIOUS.'
Punch Almanack 1907
FOLD OUT THIS PAGE
The following verse, written about the campaigners for women's rights, appeared in the same issue of *Punch* as one of the cartoons:

"The rights of Women who demand,
Those women are but few:
The greater part had rather stand
Exactly as they do.
Beauty has claims, for which she fights
At ease, with winning arms;
The women who want women's rights
Want, mostly, Woman's charms."

In terms of the attitudes expressed, this verse is most similar to

A Cartoon I.  
B Cartoon II.  
C Cartoon III.  
D Cartoon IV.

**Passage II**

Launched only four and a half years ago, the Women's Liberation Movement is growing faster than anyone can estimate. Already it runs into many tens, perhaps hundreds, of thousands of women — most of them white, middle class, and educated, but some black and poor. It is still a minority movement, but, like civil rights, it is a state of mind rather than an organization, and it has already sparked off bold feminist action.

On the movement's ultimate goal all women are united. They demand an end to the male superiority which, they feel, dominates almost every aspect of their daily lives, from the government of their country to the organization of their religion and the structure of their families.

They aim to overthrow the traditions of centuries which subtly indoctrinate girls, from early childhood, with the philosophy that their role in life is subordinate: that personal fulfilment depends less upon the development of their own potential than the choice of man they marry; that beauty is desirable and brains an embarrassment.

They believe that there should be redistribution of the male and female roles in society; that a woman should not automatically be relegated to child-rearing because biology has made her the child-bearer.

They maintain that housework, shopping, and child care should be a joint responsibility of husband and wife, or even a community responsibility.

They believe that in some marriages the roles should be reversed, with the wife as bread-winner and the husband as household manager; that marriages should hold all kinds of work combinations, without society attaching any stigma to the man who stays at home or the mother who opts for a full-time career.

The Women's Liberation Movement has two serious weaknesses. It has no overall national leadership capable of inspiring and rallying all the groups into united action, and it also lacks a sense of humour about itself. The absence of top leadership is deliberate, most of the women feeling that dictatorship has ruined the world of men. The absence of humour comes out in the intensity with which groups argue over subjects which are surely irrelevant to the main issues. They can become endlessly involved in discussions like why use surnames which are either one's husband's or one's father's, about whether God is He, and why 'man' should be a generic term for 'people'.

Joyce Egginton: in *The Age* (Melbourne) 20 February 1971

**55** Which one of the following does Passage II suggest is characteristic of the Women's Liberation Movement?

A the emphasis upon the abilities which distinguish women from men

B the demand for a radical reappraisal of adult roles

C the insistence that women are superior to men

D the belief that men should assume the main responsibility for child-rearing
56 Which one of the following best sums up the author's approach to her subject in Passage II?
   A She describes the growth of the movement in a detached way, maintaining an impartial stance.
   B She describes the ideas of certain members of the movement in a condemnatory tone.
   C She describes the membership and ideas of the movement in clear tones of approval.
   D She describes the movement sympathetically, although offering some criticisms.

For questions 57-61 you need to compare material already presented in this unit.

57 'Much had changed in the last several generations, but the old conflict between home and work had not. Women could be mothers, and they could be workers.' (Passage I)
According to Passage II, the Women's Liberation Movement believes this conflict can be resolved if
   A women concentrate on their role as workers and men become household managers.
   B extensive community facilities free both parents from the responsibility for looking after the children.
   C women insist that they be paid for their work in the home.
   D parents reallocate home and work responsibilities to suit their common needs.

58 Consider the aims of the Women's Liberation Movement, as described in Passage II. It is most likely that the writer of Passage I would regard these aims as
   A preoccupation with issues which are irrelevant to the main problem.
   B exercise of political rights gained by the earlier feminists.
   C concern with removing the major social barriers still restricting women's freedom.
   D reaction against social problems distinctly different from those which limited the emancipation of women in the 1920s.

59 'They believe that there should be a redistribution of the male and female roles' (Passage II)
Such a situation is caricatured in
   A Cartoon I.
   B Cartoon II.
   C Cartoon III.
   D Cartoon IV.

60 Passage II states that most of the members of the Women's Liberation Movement are 'middle class and educated'. Cartoons I-IV suggest that the members of the women's rights movement
   A although educated came from a lower class than the majority in the Women's Liberation Movement.
   B were, like the minority in the Women's Liberation Movement, educated but poor.
   C although uneducated came from the same social class as the majority in the Women's Liberation Movement.
   D came from an educational and class background similar to that of the Women's Liberation Movement.

61 Which one of the following is characteristic of both the feminist movement in the 1920s (Passage I) and the Women's Liberation Movement (Passage II)?
   A a primary concern with women's political rights
   B the weakness in the structure of the movement
   C a tendency to decline a public role
   D a conviction that women should both run a home and work
UNIT 5

The material in this unit is concerned with bullfighting. Some of the terms used in bullfighting are explained below:

matador: the one who kills the bull
muleta: the bullfighter's cape
banderillos: barbed sticks which are placed in the bull's back during the bullfight

Read the passage and look at Photograph I; then answer questions 62-64.

'When I'm out there facing a charging bull and hearing the crowd yell: "Ole!" I could stand still and let that bull gore me —'.

'Stand still and let it happen?'

'Yes,' he said emphatically. 'You become sort of drunk with it. You feel the bull in your power... That's how many bullfights get killed...'

'Many people think that bullfighting is something like ballet dancing,' I told him. He doubled over with a burst of laughter.

'Listen, we bullfighters do not make ourselves move like ballet dancers. We are not consciously seeking graceful movements. All of our movement is dictated by the bull and the bull only. The essence of the bullfight is not in moving around, but in standing still... and that is a hard thing to do in the ring. Look, you're holding the muleta; the bull charges towards you; your instinct will make you want to hold that muleta in front of you for protection; and, if you do, you're dead. The real moves in the bullfight cannot be seen; those moves are courage... You must plant your feet in the sand and face death. If you run, you'll be killed. A fresh bull can outrun a racehorse, and, for the first fifty yards, can outrun an express train... The slow, concealed movements in the ring are designed not to attract the attention of the bull; they are not for the spectators.'

'Has it ever occurred to you that your bullfight costume is very much similar to the vestments of the priest?' I asked.

'He became agitated and rose and walked nervously a few feet.

'You're getting close to it,' he said. 'The bullfight is on the level and intensity of religious emotion.'

'The matador exorcizes* the bull,' I said, urging him on. 'Why? What does the bull represent?'

'I don't know,' he admitted. 'All I know is that you offer your life to the bull.' He groped for words. 'Without that, there is no bullfight.'

Richard Wright: from *Pagan Spain

* expels evil spirits from

62 As presented in the passage, the crowd is
A critical of the matador's desire to protect himself.
B urging on the matador to take greater risks.
C annoyed because the matador is concealing his important movements.
D unaware of the matador's most important movements.

30
Consider the contrast in Photograph I between the matador and the sand he is standing on. Which one of the following best suggests the impression conveyed by this contrast?

A  The figure of the matador dominates completely, and the sand adds little to the photograph's impact.
B  The matador's victory is temporary, and one day he will be left dying on the sand.
C  The essential grace and drama of the bullfight are evident although a rough struggle has taken place.
D  The actions of the matador are irregular, like the marks of the recent struggle suggested by the sand.

Which one of the following quotations from the passage is most apparently contradicted by Photograph I?

A  'We are not consciously seeking graceful movements.' (lines 8 and 9)
B  'You must plant your feet in the sand and face death.' (line 14)
C  'The bullfight is on the level and intensity of religious emotion.' (lines 21 and 22)
D  'All I know is that you offer your life to the bull.' (line 25)
Matador: a soliloquy

I hold the breath of this gigantic crowd.
My red muleta drapesthe gravel — limp
from teasing bull, brother, rival hero —
its work is over. Now for deadly smallness,
the compact sword of my capacities.

Across my torso muscles grip like hands,
How tense, how muffled the circling world has grown.
Ah! if my admirers knew my scorn
for this body, this dwarf to my audacity.

Do not dare to fidget. Bull. Stand firm
with sickle horns as white as polished murder,
though banderillo needles tug your shoulder.
You, so rich of vital earth, secure
in bulk and cunning, now is your fatal solstice.

Your lasting satisfaction lives in me,
in my jointless dance, in your exquisite death.
Yet you are mine for these few seconds only.
Mine by right of the thin lethal sword
(firm in my narrow hand: part of that hand:
part of me, for I'm steel, I can't be gored).
Come, test your meat on the prong of this perfection.

Sometime, no doubt, my alchemy will fail
and then replacing customary steel
mere flesh will be exposed before a bull
as unremarkable in violence
as you.

And thus my killing power will dwindle
down to match my stature; pretence will then
be ripped and torn apart and trampled on,
kicked from the faith and crown of my devotees.

But now, you've stood delaying me too long.
Ecstasy demands a sacrifice.
Hah! Toro! This time should be perfect;
I the god, your death my resurrection,
the culminating ritual precise.

Rodney Hall
65 The poet presents the matador’s relationship with the bull as being very complex. Of the following pairs of words, which pair best suggests how the matador sees his relationship with the bull?

A close but detached  \hspace{1cm} C artificial and shallow
B hateful and bitter  \hspace{1cm} D courageous and unflinching

66 Consider the importance the matador places on his sword (stanzas 4 and 5). The main advantage of the sword for the matador is that it

A makes the bull more vicious and therefore the combat more exciting.
B gives him the opportunity to display his professional swordsmanship.
C provides him with an extension of his human strength.
D gives him a slight advantage over the bull.

67 Stanzas 5 and 6 refer to future bullfights. In the context of the whole poem, which one of the following best describes the tension conveyed by these stanzas?
The poet contrasts the matador’s present

A danger, with his dreams of remarkable success in the future.
B supremacy over the bull, with the knowledge that he will be reduced to being a victim in the future.
C doubt about his ability, with his ‘lasting satisfaction’ in the bullfight.
D youthful bravado, with the fear that he will one day be slow-moving and cowardly.

Questions 68-70 refer to both the passage and the poem.

68 ‘Some dangerous sports have a mystical attraction which appeals to the emotions of participants and spectators alike.’
Which of the following matadors would be likely to agree that this statement applies to bullfighting?

A both the matador in the poem and the matador in the passage
B neither the matador in the poem nor the matador in the passage
C only the matador in the poem
D only the matador in the passage

69 The matadors in the poem and the passage are alike in their realization that

A they will never escape the bull if they try to outrun him.
B their feeling of mastery is dangerous to them.
C bullfighters must develop an objective hatred of the bull.
D bullfighting is an instinctive art.

70 ‘The bullfight is on the level and intensity of religious emotion.’ (the passage)
The religious significance of the bullfight is suggested in the poem mainly through

A the tense atmosphere of the crowd.
B the fervent devotion of the spectators.
C the killing of the bull.
D the bull’s magnificent and deadly appearance.
Questions 71-74

Now look at Photographs II and III, both of which show the killing of a bull. In Photograph III the horn has caught the matador.

71 Which one of the following contributes most to the tension conveyed in Photograph II?
   A the depiction of the bull in silhouette
   B the position of the matador’s sword in relation to the banderillos in the bull’s back
   C the contrast the photographer obtains between the uneven sand and the figure of the matador
   D the relationship the photographer depicts between the bull’s horns and the body of the matador

72 Which one of the following elements of the bullfight is emphasized in Photograph III but not in Photograph I?
   A movement
   B grace
   C cruelty
   D beauty

73 Consider the matador’s relationship to the bull at the particular stage of the bullfight depicted in Photograph III. In which of the following stanzas in the poem is the relationship expressed by the matador most similar to that depicted in Photograph III?
   A stanza 3
   B stanza 4
   C stanza 5
   D stanza 7

74 A particular characteristic of the matador that is stressed most by the photographs and the writers is his
   A intelligence.
   B heroism.
   C popularity.
   D isolation.

UNIT 6

Questions 75-86

The material in this unit is concerned with investigations into poverty.

The passage, headed Burdock Road, is part of a report, made in the late nineteenth century by Charles Booth. After his street-by-street survey of poverty in London, the volumes of the report were published over an extensive period. Nothing of this magnitude had ever appeared before.

This passage and Tables I and II reflect the approach of the report as a whole. Read the passage and refer to Tables I and II when answering the questions.
Burdock Road

Each house in this street consists of three floors, and each floor is a separate tenement, consisting of two rooms to the front and a small one to the back.

At first there was a fairly good class of tenant, the houses were respectable and such as working people might live in with decency and comfort. But after a year, two or three bad lots got in on the odd number side, and then the street changed as by magic. The better folk left and people came who had hardly any furniture — the rejections of other districts. In some of the houses the banisters have gone to feed the fire, and in some the iron stoves have gone, leaving nothing but an open hearth of brick below the chimney. The inhabitants are continually on the move. If the rent presses they leave. In summer they go hoppin'. They are very rough and very dirty. On Saturday and Sunday the place is dreadful indoors and out. The houses swarm with vermin and are not pleasant places to visit.

Table 1
Occupants of Houses in Burdock Road

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Number of persons</th>
<th>Number of rooms</th>
<th>Poverty level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small grocer's shop. Man collects rents. Comfortable.</td>
<td>3 Man, wife, and stepmother</td>
<td>Shop + 2</td>
<td>E</td>
</tr>
<tr>
<td>Sawyer, usually out of work. Seems good for nothing. Wife wretched and slovenly. Very poor; always moving.</td>
<td>10 Man, wife, and 8 children</td>
<td>3</td>
<td>B</td>
</tr>
<tr>
<td>Baker. Very respectable.</td>
<td>4 Man, wife, and 2 children</td>
<td>2</td>
<td>E</td>
</tr>
<tr>
<td>Works with the baker above.</td>
<td>1 Single man lodger</td>
<td>1</td>
<td>E</td>
</tr>
<tr>
<td>Labourer. Wife works 4 days a week. Recently come.</td>
<td>6 Man, wife, and 4 children</td>
<td>3</td>
<td>D</td>
</tr>
<tr>
<td>Labourer in and out of work. Very poor and very dirty.</td>
<td>7 Man, wife, and 5 children</td>
<td>3</td>
<td>B</td>
</tr>
<tr>
<td>Butcher; often out of work for months. Drinking and gambling more or less. Very often starving. Woman dirty, but does what she can and does not drink much. Man had a good business at one time.</td>
<td>8 Man, wife, and 6 children</td>
<td>2</td>
<td>C</td>
</tr>
<tr>
<td>Coal porter. In irregular work. Had prostitute lodging with them.</td>
<td>2 Elderly couple</td>
<td>3</td>
<td>C</td>
</tr>
<tr>
<td>Labourer. In irregular work. Has a bad leg. Children at ragged school. Very rough and dirty family.</td>
<td>9 Man, wife, and 7 or 8 children</td>
<td>3</td>
<td>B</td>
</tr>
<tr>
<td>Scrubber at infirmary. Three older children have been found places away. One earns 6 or 7 shillings.</td>
<td>4 Widow and 3 children</td>
<td>2</td>
<td>D</td>
</tr>
<tr>
<td>Labourer. Always out of work. Children are sickly and miserable. One boy got to sea.</td>
<td>4 Man, wife, and 2 children</td>
<td>1</td>
<td>A</td>
</tr>
</tbody>
</table>
Table II

Classification and Description of London Streets (Summary)

<table>
<thead>
<tr>
<th>Shade of colour corresponding to general condition of inhabitants</th>
<th>Streets</th>
<th>Inhabitants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black (lowest grade)</td>
<td>128</td>
<td>26,903</td>
</tr>
<tr>
<td>Dark blue + black</td>
<td>118</td>
<td>47,657</td>
</tr>
<tr>
<td>Dark blue (very poor)</td>
<td>1,014</td>
<td>165,887</td>
</tr>
<tr>
<td>Light blue (standard poverty — income 18-21 shillings per week)</td>
<td>2,707</td>
<td>508,238</td>
</tr>
<tr>
<td>Purple (mixed with poverty)</td>
<td>3,148</td>
<td>1,077,346</td>
</tr>
<tr>
<td>Pink (working class comfort)</td>
<td>5,606</td>
<td>1,361,035</td>
</tr>
<tr>
<td>Pink + red</td>
<td>1,001</td>
<td>257,195</td>
</tr>
<tr>
<td></td>
<td><strong>13,722</strong></td>
<td><strong>3,444,241</strong></td>
</tr>
</tbody>
</table>

Red (middle class) not counted

Yellow (wealthy) not counted

75 On the evidence of Table I, which one of the following factors, commonly associated with poverty, plays the most important part in Booth’s report?

A starvated
B ill health
C child labour
D irregularity of work

76 The letters given in the right-hand column of Table I represent the poverty level ascribed by Booth to each family. This classification of people corresponds to the classification of conditions by shade of colour in Table II. Which colour is the equivalent of level B?

A light blue
B pink
C purple
D dark blue

77 Many people of Booth’s time were largely unaware of the problems of poverty. Booth’s report, as represented by the passage and the two tables, principally gives

A evidence of the extent and nature of poverty in London.
B an understanding of the causes of poverty.
C some broad general impressions of the effects of poverty.
D a dramatic picture of the exploitation by the upper classes of the London poor.

78 Which of the following is the most probable reason why Booth did not gather any statistical information for the red and yellow classifications?

A He realized that it was very difficult to define ‘middle class’ accurately.
B He believed that such information would only reinforce past findings.
C He considered such statistics to be of little relevance to the issue of poverty.
D He expected there to be more poor people than rich people.

79 Which one of the following general statements about poverty is most directly supported by the information presented in the extracts from Booth’s report?

A The exploitation of the working classes by employers and landlords, coupled with the working classes’ ignorance of their rights, contributes to their poverty.
B The willingness of the poor to allow their children to take employment at low wages contributes to the shortage of work for the adults.
C It is certain that the condition of the poor is aggravated by irregular work and poor health, but it is not certain whether the habits of the poor are responsible for their poverty.
D It is the tendency of the working classes to adopt habits of sloth, dirtiness, and drunkenness that are largely responsible for their poverty.

37
Questions 80-83

The following Tables III, IV, and V, below and on the opposite page, are extracts from another report on poverty also published in the late nineteenth century. These tables deal with the city of York, as investigated by Seebohm Rowntree. Read the tables to answer questions 80-83.

**Table III**
The Standard of Life in Poverty Level A

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of persons in class</td>
<td>1,957</td>
</tr>
<tr>
<td>Percentage of the working class population</td>
<td>4.2</td>
</tr>
<tr>
<td>Percentage of the total population</td>
<td>2.6</td>
</tr>
<tr>
<td>Number of families</td>
<td>656</td>
</tr>
<tr>
<td>Average size of family</td>
<td>3</td>
</tr>
<tr>
<td>Average family earnings</td>
<td>11s.7d</td>
</tr>
<tr>
<td>Average rent</td>
<td>2s.9½d</td>
</tr>
</tbody>
</table>

We shall best obtain a picture of the kind of life they live by studying a few typical cases taken from the investigators' notebooks.

**Table IV**
Typical Families from Poverty Level A

1 No occupation. Married. Age sixty-four. Two rooms. The man has not had his boots on for twelve months. He is suffering from dyspepsia. His wife cleans schools. This house shares one closet [lavatory] with eight other houses, and one water-tap with four others. Rent 2s.6d.


3 Out of work. Married. Four rooms. Five children. Drinks. 'Chuckled his work over a row.' Very poor; have to pawn furniture to keep children. Rent 4s.


5 Widow. Four rooms. Grandson (eleven) sleeps here. Parish relief. Woman takes lodgers when she can get them, but that is seldom. Do not know how she manages to live. Rent 4s.6d.


7 Spinster. Blind. Two rooms. Earns a little by knitting. Parish relief; also 2s. per week from a former employer. Very clean. Spends a lot of time with relatives. This house shares one water-tap with seven other houses, and one closet with one other. Rent 2s.6d.

8 Charwoman. Two rooms. Son twenty. Casual labourer. Husband in workhouse. Dirt and drink in plenty. This house shares one water-tap with six other houses, and one closet with two others. Rent 2s.
**Table V**

The Immediate Causes of Poverty in York

It is no part of the object of this chapter to discuss the ultimate causes of poverty. To attempt this would be to raise the whole social question. The object is rather to indicate the immediate causes of (a) 'primary' poverty, and (b) 'secondary' poverty in York.

<table>
<thead>
<tr>
<th>Primary Poverty</th>
<th>Secondary Poverty</th>
</tr>
</thead>
<tbody>
<tr>
<td>(10% of total population) where a family's total earnings are insufficient to obtain the minimum necessities for the maintenance of merely physical efficiency.</td>
<td>(18% of total population) where total earnings would be sufficient to maintain physical efficiency were it not that some portion of it is absorbed by some other expenditure.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Immediate Causes of Primary Poverty</th>
<th>Immediate Causes of Secondary Poverty</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Death of chief wage-earner 16%</td>
<td>Drink, betting, and gambling, ignorant or careless housekeeping, and other improvident expenditure.</td>
</tr>
<tr>
<td>2 Illness or old age of chief wage-earner 5%</td>
<td></td>
</tr>
<tr>
<td>3 Chief wage-earner out of work 2%</td>
<td></td>
</tr>
<tr>
<td>4 Irregularity of work 3%</td>
<td></td>
</tr>
<tr>
<td>5 Largeness of family 22%</td>
<td></td>
</tr>
<tr>
<td>6 Regular work, low wages 52%</td>
<td></td>
</tr>
</tbody>
</table>

(Percentages approximate)

Although Rowntree was able to collect accurate statistics for the causes of primary poverty, he was unable to do the same for secondary poverty. This was most probably because

A the percentage of the population involved was greater than for primary poverty.
B it would be difficult to assess the amount spent on each of the various non-essential items.
C the amount of money spent on non-essentials would not be significant.
D the number of causes quoted were too few to worry about.

Table V lists a number of causes of primary poverty. Which of the following families from Table IV represents the most common cause according to Table V?

A family 2
B family 3
(C) family 5
D family 8

The least common cause of primary poverty, according to Table V, appears to be the major cause of the poverty experienced by one of the following families in Table IV. Which family?

A family 4
B family 5
(C) family 6
D family 7

Rowntree's investigation of poverty in York (as represented by the extracts from his report) is best classified as

A an impressionistic study with emphasis on interpretation of information gathered.
B an exhaustive study of the causes of poverty as a basis for reform.
C a statistically based study of observable factors that might contribute to poverty.
D a disjointed collection of facts unrelated to the statistics quoted.
Questions 84-86 require you to think about the reports of Booth and Rowntree in relation to each other.

84 On the evidence of the extracts presented in this unit, the principal way in which Rowntree differs from Booth is that Rowntree
A gives less emphasis to numerical data and more to descriptive commentary.
B seeks not only to classify the observable characteristics of poverty, but to find reasons for their existence.
C is concerned with poverty as found in individual behaviour rather than in living conditions.
D is more inclined to present a general picture of poverty rather than specific instances.

85 The approach to poverty evident in the work of both Booth and Rowntree is best summed up as
A sentimental concern for the poor.
B fellow-feeling for the plight of the poverty-stricken.
C awareness of the vast problems of poverty.
D condemnation of the habits of the poor.

Consider the following data which relate to both Booth and Rowntree's investigations:

<table>
<thead>
<tr>
<th>Location</th>
<th>% of total population living in poverty</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON (approx. total population 4,309,000)</td>
<td></td>
</tr>
<tr>
<td>1885 estimate (prior to Booth's study)</td>
<td>25</td>
</tr>
<tr>
<td>Booth's estimate</td>
<td>30.7</td>
</tr>
<tr>
<td>YORK (approx. total population 76,000)</td>
<td></td>
</tr>
<tr>
<td>Rowntree's estimate (several years after Booth's)</td>
<td>27.8</td>
</tr>
</tbody>
</table>

86 Which one of the following statements, about the significance of the poverty percentages established by Booth and Rowntree, is supported by the information presented?
A London was so much larger than York that it was inevitable that the percentage of poverty should be higher.
B The size and closeness of the percentages substantiates the reality of the problem and the investigators' grounds for the concern.
C Rowntree had Booth's figure as a goal to aim for and thus was bound to arrive at a similar figure himself.
D The reports were innovatory and on such a large scale that probably both figures underestimate the actual poverty.
FOLD OUT THIS PAGE
comprehension and interpretation (humanities)

UNIT 2 PAINTINGS

Use this booklet in conjunction with Unit 2, on pages 7-13 of the test, for answering questions 23-27 and 30.
I The First Day, black and white burnt earth, a landscape without colour.

II On the Second Day the earth was divided from the sky by a rainbow sea, and there was light and colour on the earth.
III On the Third Day the fish teemed in the sea, the serpent entwined with the turtles, and the air was full of birds.

IV On the Fourth Day the man entwined by the serpent lay asleep beneath the earth, while a banner of life heralded his awakening.

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