Comprehension and interpretation (humanities) 1972

ACER
comprehension & interpretation (humanities)

instructions to candidates

In this test you are required to study printed and pictorial material, and to answer questions based on this material. The test consists of 7 units (90 questions in all) to be answered in two hours.

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

answering

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

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

Questions 1–17

All the material in this unit is related to the topic of protest. Study the illustrations presented on pages 3 and 4, noting the kind of comment being made in each; then answer questions 1–4.
Poster I

Poster II

Cartoon

"Let's take the Australian view on violence—let's see what they're doing overseas."
1. The attitude of the artist of Poster I to the ‘power’ mentioned is most probably one of
   A. resolute anger at its misuse.
   B. uncertainty about its purpose.
   C. helplessness in the face of its destructiveness.
   D. futile despair at its irresistible force.

2. Which one of the following groups of words best indicates the impression of bureaucracy
   conveyed by Poster II?
   A. animalistic/cunning/powerfully aloof
   B. sinister/clumsy/blundering
   C. gigantic/stupid/insensitive
   D. watchful/protective/concerned

3. In Poster II, the drawing and the words together comment on bureaucracy. This comment is
   most accurately summed up as:
   A. ‘There is no escape from the grasp of the bureaucrat.’
   B. ‘Bureaucracy is stifling and should be destroyed.’
   C. ‘People are unable to effectively resist bureaucracy.’
   D. ‘Bureaucracy will collapse if the “system” is not smashed.’

4. Which one of the following comments on student protest is most consistent with the Cartoon
   and its caption?
   A. Students who riot have failed to realize that the primary function of the university
      is to educate.
   B. Student revolt is not regarded by its advocates as violence, because they reject the
      state’s concept of social order.
   C. Student revolt grows out of, and encourages further, the habit of thinking
      independently.
   D. Student revolt is not an expression of genuine opposition, but rather an imitation
      of techniques which are current elsewhere.
For questions 5–8 you need to compare two or more of the illustrations presented.

5 Which one of the following most accurately sums up one difference between Posters I and II?
   A Poster I implies that individual protest will fail; whereas Poster II insists it must succeed.
   B Poster I criticizes the misuse of power; whereas Poster II suggests the need to increase the power of bureaucracy.
   C Poster I protests against the destructive use of power; whereas Poster II accepts destruction as necessary.
   D Poster I emphasizes that man is strong in the face of opposition; whereas Poster II emphasizes that he is weak.

6 Which one of the following descriptions applies to the protesters in the Photograph and not to the protest in Poster II?
   A defiant, seeking to disrupt the social order
   B orderly, relying upon non-violent pressure
   C impatient, unwilling to negotiate with authorities
   D peaceful, refusing to resort to pressure of any kind

7 The protest in Poster I, Poster II, and the Photograph is primarily against a society in which
   A man’s individuality is threatened.
   B the right to demonstrate is being denied.
   C forces of law and order are ineffective.
   D the right of the individual to use violence as a means of protest is being questioned.

8 ‘By what they are doing to me, they arouse me to violence.’ This attitude to violence is most like that presented in
   A Poster I.
   B Poster II.
   C the Cartoon.
   D the Photograph.

GO STRAIGHT ON

5
Read the passage below and then answer questions 9–12.

PASSAGE I

In order to understand a discontent which seems worldwide, one has to look at what the students in revolt have in common. One thing they do share is that all are against the United States—presumably because of the magnitude of its military establishment, and the bomb. But Russia has an even larger standing army, relies just as much on atomic weapons, not only represses small nations but grants her own population, including her young people, considerably less freedom. Why, then, the concerted anger against the United States?

I believe there are sound psychological reasons for it, and for the indifference to instances of suppression by the even larger, more powerful, military-industrial complex that rules all of Soviet life. I believe that Vietnam and the bomb serve youth as a screen for what really ails them: their feeling that youth has no future, because modern technology has made them obsolete, socially irrelevant, and as persons, insignificant. That is why there is no student revolt in the emerging nations. There, youth knows it is needed to build the future. And with this conviction even the most old-fashioned educational system becomes acceptable. But in the technologically most advanced countries, the future which holds out so much promise in the new nations is already the present. With this, some young people feel there is little left for them to do, that nobody needs them. Their anxiety is that they have no future in a society that seems to be able to exist so well without them. That is why they insist that their mission is to build a wholly new and different world.

It is modern technology with its automation and computers that seems to make man and his work obsolete, seems to rob him of his personal importance in the scheme of things. And since US technology is the most advanced, it is the US that becomes the main target, whatever it does, or does not do.

Deep down, what youth fights against is thus not the war in Vietnam but the United States establishment whatever it does, because its technology seems to have robbed them of any place in the real work of the world.

Bruno Bettelheim: in Réalités, December 1970

9 Which one of the following explanations of student revolt is closest to that given by the writer in Passage I?

Young people are

A objecting to a society which pays only lip-service to ideals of justice and freedom.
B protesting against the use of technological progress for military ends.
C reflecting the tensions caused by the atom bomb and huge military establishments.
D rejecting a society which they feel has no need of them.

10 Look at the second and third sentences of Passage I (in bold). Which one of the following most accurately indicates the way these sentences function in the passage as a whole?

A They suggest evidence of student insincerity, which the writer attempts to justify.
B They illustrate the students' lack of self-understanding, which the writer suggests is characteristic of students of any country.
C They suggest a contradiction in student protest, which is used to support the writer's main argument.
D They describe student grievances, which the writer later suggests are ill-founded.
11 Compare (i) 'One thing they do share is that all are against the United States — presumably because of the magnitude of its military establishment, and the bomb' (first paragraph) with (ii) 'It is modern technology with its automation and computers that seems to make man and his work obsolete' (third paragraph).

On the evidence of Passage I, which of the statements below indicates the way the writer relates the ideas expressed in (i) and (ii)?

A The writer mentions (i) and (ii) as two characteristics common to student revolt.
B The writer argues that (i) serves to obscure (ii), which is the basic cause of the student revolt.
C The writer suggests that, while (i) is common to all student protest, (ii) is characteristic of American students.
D The writer argues that, while (i) applies only in the US, (ii) is seen as a target of protest in both advanced and emerging nations.

12 In Passage I the writer primarily attempts to

A recognize the complexity of the student discontent, while offering a tentative remedy.
B contrast the aspirations of students from advanced technological nations with those from emerging nations.
C demonstrate why students should not attack the United States establishment.
D explain the grounds for student discontent while stating his own viewpoint.

GO STRAIGHT ON
Read Passage II below, comparing the attitudes to protest and comments on it with those of Passage I.

PASSAGE II

There are those who 'sit in' and riot, who damage property and inflict loss on their fellow man, who reduce their universities to chaos, as in Paris in 1968. They may have reason for their protest, but their methods are evil, and the end and means are one. The violent revolutionary is like a man who destroys the only house he has to live in, and then spends the rest of his days in laborious poverty rebuilding it.

We are not concerned here with the overpublicized proportion of the destructive. We know they exist, but they do not invalidate the noble witness of the far greater number of their contemporaries.

A well-known writer in an article dealing with the phenomenon of youthful disturbances said that it contained these elements:

* the return of absolute values;
* the desire for personal purity;
* hatred of the world — not the natural world, but the world of misuse;
* the worship of a god or gods in human form.

It is these with whom we are concerned. Some are only vaguely aware of the reasons for their actions. Others perhaps are like those peasants of whom Tolstoy wrote, who abandon their homes and go in search of the warm rivers which exist only in their imagination; but mostly they know that their inheritance has been ruined.

Martin Boyd: in *Sunday Review*, 22 November 1970

13 According to Passage II, the majority of student protesters are

A cynical and intolerant.
B self-centred and preoccupied with material values.
C evil-intentioned and violent.
D idealistic and concerned with the personal.

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

14 Which one of the following best sums up a difference in the way the two passages have been written?

<table>
<thead>
<tr>
<th>Passage I</th>
<th>Passage II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A controlled argument</td>
<td>personal reflection</td>
</tr>
<tr>
<td>B dogmatic assertion</td>
<td>tentative discussion</td>
</tr>
<tr>
<td>C detailed description</td>
<td>vague argument</td>
</tr>
<tr>
<td>D critical generalization</td>
<td>unconnected incidents</td>
</tr>
</tbody>
</table>

15 Which one of the following descriptions related to young protesters, given in Passage II, is most similar to the view expressed by the writer of Passage I?

A 'the noble witness of the far greater number of their contemporaries'
B 'the desire for personal purity'
C 'go in search of the warm rivers which exist only in their imagination'
D 'their inheritance has been ruined'
16 'The reasons for student revolt are to be found usually in the society, rather than in the university.'
On the evidence of Passages I and II it is most likely that
A neither writer would agree with this view.
B both writers would agree with this view.
C only the writer of Passage I would agree with this view.
D only the writer of Passage II would agree with this view.

Question 17 refers to most of the material presented in this unit.

17 'Non-violent direct action seeks so to dramatize the issue that it can no longer be ignored.'
This statement is best illustrated in
A Poster II.
B the Cartoon.
C the Photograph.
D Passage II.

GO STRAIGHT ON
UNIT 2

Questions 18–26
The questions in this unit are based on the drawings I–IV shown on pages 11 and 12. Compare the drawings, observing the different approaches and techniques the artists have used.
The Stricken Oak by Joan Hassall

The Starry Night by Van Gogh
Bamboo in the Wind by Wu Chen

Tree into Double Hand by Tchelitchew
18 'Magical dexterity, exquisite simplicity.'
To which of the four drawings is the above quotation most applicable?
A I  C III
B II  D IV

Questions 19 and 20 refer to II, *The Starry Night*.

19 Which one of the following statements represents an approach to the subject that is most similar to that in II?
A 'I mass jostling planes and exactly plotted lines to suggest individual forms.'
B 'I try to separate things in the dizzy wheel and chaos one can see in every corner of nature.'
C 'I try to create a dreamlike poetic quality, all light and gentle in touch.'
D 'The impact should be direct and solid: the resultant starkness unrelieved by any softening or repetition of the outline.'

20 'What I try to acquire is not to be able to draw a hand but the gesture.'
When applied to II, this comment most probably refers to a greater emphasis on
A the object itself rather than its function.
B realism rather than fantasy.
C overall structure rather than individual detail.
D movement rather than form.

21 The inscription on III when translated reads:
Bamboo, without mind, yet sends thoughts soaring among the clouds,
Standing on the lone mountain, quiet,
dignified, typifying the will of a gentleman.
Taken together, the bamboo and inscription suggest that the artist primarily wishes
A to represent the movement of the bamboo in the wind as accurately as possible.
B to use the bamboo as a means of making a comment about society.
C to express his own fleeting impression of the moving bamboo.
D to express an attitude to the world of nature.

22 Look at the place of the trees in the general composition of I and II. Which one of the following statements best indicates the contrast between the trees in these two drawings?
A In I the tree represents the dying life of the villages; in II it is the only living thing in the landscape.
B In I the tree provides a sense of disordered movement; in II it embodies the static quality of the landscape.
C In I the tree contrasts with the background, dominating it; in II it highlights and echoes the other aspects of the composition.
D In I the tree draws attention to the people talking near the inn; in II it is the only vertical form in the picture.

23 Which one of the following pairs of words conveys a significant difference in emphasis between the representation of the oak, I, and the bamboo, III?

<table>
<thead>
<tr>
<th>I</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>A fleeting impression</td>
<td>realistic representation</td>
</tr>
<tr>
<td>B contrived simplicity</td>
<td>natural intricacy</td>
</tr>
<tr>
<td>C detailed statement</td>
<td>restrained suggestion</td>
</tr>
<tr>
<td>D disciplined technique</td>
<td>haphazard approach</td>
</tr>
</tbody>
</table>
Questions 24–26 refer to IV, *Tree into Double Hand*, as well as other material presented. To assist you in working through these questions, IV has been reprinted on page 15, opposite.

Read the following lines of poetry in conjunction with IV, *Tree into Double Hand*.

Congealing in the core of bone and bole,*
The once-impulsive sap slows, and the soul
With branches bare, hints at the shed leaf
Of nameless discontent, which is my grief.

* bole: the trunk of a tree

24 The representations of a tree in IV and in the poem are most alike in that they both
   A portray a conviction that man should encourage growth rather than inhibit it.
   B show an identification of the attributes of man with those of a tree.
   C convey the strength man can derive from nature.
   D concentrate on the branches rather than the roots of a tree.

25 While dealing with a similar subject, the artist in IV and the poet have a different emphasis
   on this subject. Which one of the following best sums up this difference in emphasis?
   The artist in IV is more concerned with
   A conveying a feeling by means of the tree; the poet with exploring the relationship
     of its various parts.
   B using the tree to make a statement about death; the poet with using it to make a
     statement about life.
   C using the tree as a contrast to man; the poet with using it to comment on man.
   D interpreting the structural features he sees in the tree; the poet with using the
     features of the tree to express a mood.

26 Which trio of words most accurately pinpoints the difference in the representations of trees
   seen in I, II, and IV?

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>realistic</td>
<td>stylized</td>
<td>symbolic</td>
</tr>
<tr>
<td>B</td>
<td>objective</td>
<td>philosophical</td>
<td>subjective</td>
</tr>
<tr>
<td>C</td>
<td>unstudied</td>
<td>artificial</td>
<td>distorted</td>
</tr>
<tr>
<td>D</td>
<td>imaginative</td>
<td>undisciplined</td>
<td>detailed</td>
</tr>
</tbody>
</table>
Tree into Double Hand by Tchelitchew
The innermost circle encloses the area within 500 m of the point where the bomb was dropped (6/8/45). The other concentric circles indicate areas 1000 m, 2000 m, and 3000 m from the central point of the explosion.

**KEY — Map 1**
1. The 'Atomic Dome' containing relics of the catastrophe
2. Memorial to the victims of 6 August 1945
3. Monument to the A-bomb children
4. The Atom Bomb Museum
5. The Law Courts
6. The local prison
7. Shinsei Gakuen (orphanage under the direction of Kamakuri)
8. Houses for Hiroshima (built by Floyd Schmoe)
9. The Red Cross Hospital
10. Hiroshima Savings Bank
11. The Atomic Bomb Casualty Commission clinic (ABCC)
12. Mitsubishi Shipyards
13. Convalescent home
14. The 'Triumph Hall' of Ujina (first home of ABCC)
15. Toyo Kogyo motor-tricycle factory
16. A Home

**KEY — Map 2**
17. Nippon Steelworks
18. Kaita Military Camp (Allied forces garrison)
19. Saka Electricity Works
UNIT 3

Questions 27-42

In this unit you will be asked to look at two maps and two passages, all of which are related to the bombing of Hiroshima on 6 August 1945. On that day, Hiroshima became the first city to be struck by an atomic bomb. The greater part of the city was destroyed and about 75,000 people were killed or died later as a result of the bombing. On 15 August 1945, the Emperor of Japan announced the surrender of the Japanese, and the war in the Pacific was over.

Study Maps 1 and 2 given on the page opposite, and note the features detailed in the Key as well as the explanatory notes at the top right-hand corner of Map 1. All the buildings shown on the two maps, except the castle, were built in Hiroshima after the bombing. Before the bombing took place, the town hall, university, railway line, and those places keyed 10, 12, 15, 16, 17, 18, and 19 also existed on the sites indicated.

27 Maps are drawn for different purposes. Which one of the following was most probably the major function for which Map 1 was drawn?
   A to emphasize the size of the area completely destroyed by the bombing
   B to show the varying degrees of destruction which resulted from the bombing in different areas of Hiroshima
   C to show the major buildings of Hiroshima destroyed by the bombing
   D to emphasize the nature of the reconstruction work being done in Hiroshima

28 Which one of the following effects of the bomb is consistent with the information given in Maps 1 and 2?
   A It landed on the major military and administrative establishments.
   B It wiped out the major means of land and sea communication.
   C It destroyed the major industries of the city.
   D It landed on the business and residential areas of the city.

29 Which one of the following most accurately sums up what the maps indicate about the rebuilding of Hiroshima after the bombing?
   A Most rebuilding took place outside the areas of total destruction.
   B The commercial sector of Hiroshima was rebuilt in the area of most intense bomb damage.
   C Memorials and monuments related to the catastrophe were built in the area of greatest damage.
   D The major residential settlements have dispersed from the area most damaged by the bomb to different places around the bay.

30 Which one of the following descriptions is most likely to apply to the buildings located at 13 on Map 1?
   A ‘Everything standing upright in the way of the blast — walls, homes, factories — was annihilated.’
   B ‘a stony waste littered with debris and twisted girders’
   C ‘The houses and other buildings were utterly destroyed.’
   D ‘The walls of the buildings were still standing although many roofs had fallen in.’

31 ‘Only traces of foundations and piles of debris and rusty charred ironwork were left. The buildings had been burnt out and destroyed.’ This description is most likely to apply to the area
   A of the university and the town hall.
   B of the Mitsubishi Shipyards.
   C of the Hijiyama Park and the Atomic Bomb Casualty Commission clinic (11).
   D immediately south of the baseball stadium.
Passage I was written by one of the scientists who took part in the American project that led to the production of the atomic bomb (the Manhattan Project).

PASSAGE I

As one of the many thousands working on the Manhattan Project, I can recall some of the discussions that went on during this period, stemming from the troubled consciences of many of those who participated. At first there was the vain hope that somehow some basic flaw would be discovered that would prevent a nuclear weapon being developed. Then, when it became clear that a successful weapon would certainly be built, we comforted ourselves by the illusion that scientists, having been indispensable for the production of the weapon, would have a decisive say in how it would be used. The oppressive secrecy told on the mental outlook of most of us, and I am ashamed to confess that news of the attack on Hiroshima came almost as a relief from a well-nigh unbearable tension. At last the secret was out. We could return to our homes without carrying the guilty knowledge for the rest of our lives. Of course, this relief soon passed. The world could never be the same again. Already even more terrible weapons, such as the hydrogen bomb, seemed possible. For the first time in human history it was not a question of an individual or a family, or a tribe, or even a nation being in peril. The future of the whole of humanity was threatened. Unless the pattern of wars, that had seemed an almost inevitable part of human development for thousands of years, could be brought to an end, it appeared likely that our own generation would be the last.

Furthermore, it was clear that in spite of the indispensable role played by scientists in the development of nuclear weapons, they had been labouring under a profound illusion in supposing that this would give them an effective voice in the use of these weapons. Scientists were still to be regarded as the ‘backroom boys’, to supply the ideas and the new gadgets, but to be kept in their place. ‘Scientists should be on tap but not on top’, as one British politician cynically put it.

32 Passage I suggests that the writer came to regard the use of the atomic bomb on Hiroshima as
   A regrettable, but necessary because it brought about the end of the war.
   B a tragic accident that could have been avoided.
   C a horrifying act, but not worse than any conventional bombing.
   D an alarming act because of the implications for the human race of this new type of bomb.

33 Which one of the following best describes the role that the writer felt scientists actually played in the decision to use the atomic bomb?
   A They directly contributed to the decision.
   B They played little part in the decision making.
   C They refused to accept the offer to participate in the decision making.
   D They played a vital part in the decision making.

34 During the development of the atomic bomb, what was the writer’s attitude towards his participation in the project?
   He felt that he was
   A involved in something which, increasingly, he was unable to justify on moral grounds.
   B unable to express his uncertainties because everyone else in the team supported the development of the bomb.
   C morally obliged to voice his objections, while continuing to participate because of loyalty to his country.
   D being forced by his superiors to continue with his work in spite of the objections he raised.

35 Which of the following best describes the writer’s feelings of guilt and tension over the use of the atomic bomb?
   A They were an immediate emotional reaction which later faded.
   B They had been constantly present since he first started working on the project.
   C They suddenly came upon him after the bomb was dropped.
   D They were present before, but were temporarily relieved immediately after the bomb was dropped.
Read Passage II below comparing the comments it makes on the role of the scientist with those in Passage I. Most of the questions that follow involve a comparison of the two passages.

PASSAGE II

Apart from the more general duties of scientists towards society, they have a quite special and exceptional duty in the present critical condition of the world. All men of science who have studied thermonuclear warfare are aware of two superlatively important facts: first, that whatever agreements may have been reached to the contrary, thermonuclear weapons will certainly be employed by both sides in a world war; second, that if such weapons are employed there can be no hope of victory for either side, but only of universal destruction involving, quite possibly, the end of all human and animal life and almost certainly, failing that, a complete reversion to barbarism. A great war with thermonuclear weapons will not produce a universal victory of communism. It will also not produce the sort of world desired by the Western Powers. Nor will it give opportunity for the independent flourishing of South-East Asia or Africa. Radio-active clouds, borne by the wind, will not respect frontiers and will ignore the legal rights of neutrals. In view of this prospect, there is one matter upon which the interests of the whole world coincide. Whether you are a communist or an anti-communist, an inhabitant of Asia or Europe or America, a white, brown, yellow or black man, your interests are exactly the same as those of the rest of the human race. Your paramount interest, if you are aware of the situation, must be to preserve the existence of mankind by preventing a great war. It is clearly the duty of men of science to bring the facts home, as far as lies in their power, to the governments and peoples of both East and West. This is no easy task. The governments of both East and West, whether from ignorance or from motives of prestige, are engaged in trying to persuade their populations that thermonuclear weapons will destroy the enemy but not themselves. I hope that this is because the authorities are ignorant and not because they are dishonest.

36 In Passage II, the words (in bold) ‘as far as lies in their power’ primarily refer to the power to
   A affect the opinions of the people and the decisions of government officials.
   B create more powerful thermonuclear weapons.
   C persuade the people that thermonuclear weapons will destroy the enemy and not themselves.
   D destroy all mankind.

37 The first sentence of Passage II indicates that scientists have ‘a quite special and exceptional
duty’. In the rest of the passage the writer indicates this duty is to
   A work towards world government control of thermonuclear weapons.
   B refuse to engage in projects which lead to the development of more powerful thermo-
nuclear weapons.
   C convince populations that thermonuclear weapons will destroy the enemy but not themselves.
   D convince governments and people that, in order to preserve mankind, another great
   war must be prevented.

38 There are several beliefs implicit in the argument presented in Passage II. Which one of the
following beliefs underlies the whole argument?
   A Man’s sense of self-preservation will in the end be stronger than his prejudices.
   B The world is divided into two armed camps, each intent on destroying the other.
   C A great war will produce a universal victory for communism.
   D Laws cannot be enacted to prevent another world war.

39 Which one of the following assertions from the writer of Passage II is most clearly supported
by the evidence presented in Passage I?
   A ‘thermonuclear weapons will certainly be employed by both sides in a world war’
   B ‘Radio-active clouds . . . will not respect frontiers and will ignore the legal rights
   of neutrals.’
   C Governments are trying to persuade their people that thermonuclear weapons will
   destroy others but not them.
   D It will not be an easy task for scientists to change the thinking of government
   officials.
40 Which of the following best describes the way scientists are characterized in the two passages?

<table>
<thead>
<tr>
<th>Passage I</th>
<th>Passage II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A  moralistic</td>
<td>forthright</td>
</tr>
<tr>
<td>B  disillusioned</td>
<td>responsible</td>
</tr>
<tr>
<td>C  immoral</td>
<td>realistic</td>
</tr>
<tr>
<td>D  malevolent</td>
<td>benevolent</td>
</tr>
</tbody>
</table>

41 "A thermonuclear war would bring human development to an end."
This statement is
A likely to be believed by the writer of Passage I alone.
B likely to be believed by the writer of Passage II alone.
C likely to be believed by both writers.
D unrelated to the argument presented in either Passage I or II.

42 Which one of the following best sums up the viewpoints from which Passage I and Passage II have been written?

<table>
<thead>
<tr>
<th>Passage I</th>
<th>Passage II</th>
</tr>
</thead>
<tbody>
<tr>
<td>A personal and involved</td>
<td>general but committed</td>
</tr>
<tr>
<td>B forceful and incisive</td>
<td>grave and precise</td>
</tr>
<tr>
<td>C cautious but emphatic</td>
<td>vehement but repetitious</td>
</tr>
<tr>
<td>D detached</td>
<td>emotional</td>
</tr>
</tbody>
</table>
UNIT 4

Questions 43–53

The three passages in this unit are concerned with bandits and banditry.

PASSAGE I

There is more to the literary or popular cultural image of the bandit than the documentation of contemporary life in backward societies, the longing for lost innocence and adventure in advanced ones. There is what remains when we strip away the local and social framework of brigandage: a permanent emotion and a permanent role. There is freedom, heroism, and the dream of justice.

The myth of Robin Hood stresses the first and the third of these ideals. What survives from the medieval greenwood to appear on the television screen is the fellowship of free and equal men, the invulnerability to authority, and the championship of the weak, oppressed and cheated. The Western and the gangster film insist on the second, the heroic element, even against the obstacle of conventional morality which confines heroism to a good man, or at least the morally ambiguous gunman. Yet there is no denying it. The bandit is brave, both in action and as victim. He dies defiantly and well, and unnumbered boys from slums and suburbs, who possess nothing but the common yet nevertheless precious gift of strength and courage, can identify themselves with him. In a society in which men live by subservience, as mere servants to machines of metal or as moving cogs in a human machine, the bandit lives and dies with a straight back.

43 Passage I suggests that certain features of modern society account for the appeal of the bandit. Which one of the following features of modern society contributes most to his appeal?
   A the excitement and adventure generated by the pace of development
   B the development of slums in urban centres
   C the importance given to machines rather than to human dignity
   D the increasing gap between the rich and the poor

44 Passage I refers to 'the myth of Robin Hood'. In the context of the passage this phrase implies that
   A Robin Hood never actually lived.
   B tales about Robin Hood are more than interesting stories; they embody certain ideals.
   C the stories about Robin Hood portray attitudes unrelated to those of the popular bandits of today.
   D the stories about Robin Hood and his men have a basis in fact.

45 Consider the use of the phrase 'the morally ambiguous gunman' in its context in Passage I. Which one of the following is the best example of what is meant by this phrase?
   A a murderer shooting his way through a police cordon
   B the outlaw who shoots himself accidentally
   C a man who kills another when his gun discharges during a scuffle
   D the outlaw who shoots a corrupt law-enforcement officer

46 Passage I refers to three ideals associated with the bandit. Consider these in relation to the following extract in which a member of Ned Kelly's gang is speaking:
   'They mean to get us;
    Not only us, they mean to make the bush
   A different place, fenced and safe...
   This is the show down...they'll get us,
   And the bush is fenced, and nobody ever again
   Will ride as he likes in the ranges...'

In this extract emphasis is placed
   A predominantly on the ideal of freedom.
   B predominantly on the ideal of justice.
   C on the ideals of both freedom and heroism.
   D on the ideals of both heroism and justice.
Read the two passages below comparing the emphasis and attitudes to bandits expressed in them with those in Passage I. For most of the questions which follow, you will need to refer to all three passages.

PASSAGE II

The bandits belong to remembered history, as distinct from the official history of books. They are part of the history which is not so much a record of events and those who shaped them, as of the symbols of the theoretically controllable but actually uncontrolled factors which determine the world of the poor: of just kings and men who bring justice to the people. That is why the bandit-legend still has power to move us. . . . Ivan Olbracht has written:

'Man has an insatiable longing for justice. In his soul he rebels against a social order which denies it to him, and whatever the world he lives in, he accuses either that social order or the entire material universe of injustice. Man is filled with a strange, stubborn urge to remember, to think things out and to change things; and in addition he carries within himself the wish to have what he cannot have — if only in the form of a fairy tale. That is perhaps the basis for the heroic sagas of all ages, all religions, all peoples and all classes.'

PASSAGE III

Robin Hoods are very far from modern guerillas, partly because Robin Hoods operate as leaders of small bands, helpless outside their native territory, partly because their organization and political ideas are too outdated.

Indeed, they are not even social or any kind of revolutionaries, though the true Robin Hood sympathizes with the revolutionary aspirations of 'his' people and joins revolutions when he can. However, his object is comparatively modest. He protests not against the fact that peasants are poor and oppressed. He seeks to establish or to re-establish justice or 'the old ways', that is to say, fair dealing in a society of oppression. He rights wrongs. He does not seek to establish a society of freedom and equality. The stories that are told about him record modest triumphs: a widow's farm saved, a local tyrant killed, an imprisoned man set free, an unjust death avenged. At most — and the case is rare enough — he may order bailiffs to give bread to their labourers, to permit the poor to glean corn, or he may distribute salt free, to cancel taxes.

47 Passage II claims that the distinctive characteristic of remembered history, of which bandits are a part, is that it
   A gives a less accurate record of events than does official history.
   B emphasizes the way events have been shaped by certain key individuals.
   C mirrors the aspirations of the people.
   D emphasizes both the qualities of great men and what they actually did.

48 The statement by Ivan Olbracht quoted in Passage II gives an explanation for the hold of the bandit-legend. This explanation primarily emphasizes that the bandit legend offers
   A the fulfilment of an ideal that cannot be attained by men.
   B an heroic image of man's courage and endurance.
   C a means of unifying peoples of different religions, races, and classes.
   D a dream world which is a way of evading the problems of everyday living.
49 Passage III makes a distinction between 'modern guerillas' and 'Robin Hoods'. Which of the following most accurately summarizes this distinction?

A 'Robin Hoods' can at most aim to correct a few injustices within a social order; 'modern guerillas' are concerned to build a new, more just order.

B 'Robin Hoods' have the same revolutionary ideals as 'modern guerillas', but operate on a more limited local scale.

C 'Robin Hoods' differ from 'modern guerillas' because the small size of their bands and the limited territory in which they operate make it impossible to achieve their goals.

D 'Robin Hoods' aim to right injustices outside their own native territory; 'modern guerillas' to right them within their native territory.

50 'Bandits' are presented differently in Passages II and III. Which one of the following pairs of phrases best sums up the difference?

Passage II
A an idealist
B a man who is fond of law-breaking
C a man rejected by the majority of society
D a man who is unconcerned with freedom

Passage III
a man of action
a reluctant law-breaker
a popular hero
a man who seeks freedom

51 Passages I, II, and III all comment on the relationship of the bandit to authority. Of the following, which element of this relationship is referred to in all three passages?

A Bandits aim to change the established authoritarian structure of society.

B Bandits rebel against all persons in authority.

C Bandits attempt to correct the actions of authority which they see as unjust.

D Bandits give their support to those persons in authority who are just.

52 'The legends of bandits persist because of the roles a majority of men play in modern society.' This statement is most clearly supported by

A Passage I, paragraph 1.
B Passage I, paragraph 2.
C Passage II, paragraph 1.
D Passage III.

53 Which one of the following defines a significant difference in the approach in Passages I and II as distinct from Passage III?

A In Passages I and II the emphasis is on the way bandits have achieved their aims; in Passage III on the difference between bandits and modern guerillas.

B In Passages I and II the emphasis is on the reasons for the appeal of bandits; in Passage III on a particular type of bandit.

C Passages I and II are concerned to describe the bandit's activities; Passage III to explain his actions.

D Passages I and II attempt to argue the importance of the bandit in altering society; Passage III to stress his ineffectiveness.
UNIT 5

Questions 54–72

Each piece of material in this unit represents an impression of, and reaction to, some aspect of the Australian countryside. Initially the questions take each piece of material separately; at the end of the unit they involve comparison of various pieces of the material. Glance briefly at all the material given on pages 24–26 and then move quickly on to the questions. NB Roman numerals have been used to identify each piece of material.

I

The Cradle

A corrugated-iron shack. One room.
Tree-posts its uprights, saplings, axe-trimmed, its beams and rafters. It stands fast, no matter how the huge hands of mountain-winds grasp it. Rain is tumult, deafening peace on the roof.

Rain-forest rises behind it, a maze of cicada-sound. Tonight you will hear the creek like rain as, just on dark, the cat-bird meows and yowls from the edge of the jungle-forest. Your eyes will daze, close in lamplight over your book.

The kettle sings on the ‘Waratah’ stove.
Pot and pans gleam on their ledge above. You will wish dawn not to come.
You will sleep, a child, as the hoarse wind cradles you in the trees, as the arm of the mountain holds the light of the farm.

Roland Robinson

II

When the west wind, the wind of the Interior, blows in summer (in the southern parts it is the north wind), the flowers shrivel up as under the breath of a furnace, and man craves for cellars. When the west wind blows in winter, fires are lit and blankets piled on to his shivering anatomy. Four hundred miles inland, where rain sometimes does not fall for two, three, four, or even five years, and then suddenly comes down like a watery avalanche, we shall find no easy human optimism at the very best of times.

Nature is hard and cruel, most sinister even when most lovely, and a black rumination, a jesting and pessimistic stoicism,* is the sign-manual of the genuine Bushman. The melancholy of the bush is an influence which, once thoroughly established, is never shaken off. Yet the bush is the heart of the country, the real Australian Australia.

Francis Adams (1891): in The Australian Dream

* stoicism: passive endurance
III

Parrot Flying by Albert Tucker

IV

Roofless, the broken stonework frames
red arid hills, a valley where
the ghost-gums writhe like whitened flames
and desert-oaks droop their dark hair.

And when, in the crucible of the hills
the molten day has died, there stands,
under the blaze of stars that fills
its night, a house not made with hands.

Roland Robinson: from White Birds

V

In the pans of straw-coned country
This river is the solitary traveller;
Nothing else moves, the sky lies empty,
Birds there are none, and cattle not many.
Now it is sunlight, what is the difference?
Nothing. The sun is as white as moonlight.
Wind has buffeted flat the grasses,
Long, long ago; but now there is nothing,
Wind gone and men gone, only the water
Stumbling over the stones in silence —
Nothing but fields with roots gone rotten,
Paddocks unploughed and clotted marshes.
Even the wind that stirred them has vanished,
Only the river remains with its water,
Shamblering over the straw-coned country.
Nothing else moves, the sky lies empty,
Only the river remains with its water,
And droughts will come . . .

Kenneth Slessor: from Music
VII

Australia is the flattest of the earth’s continents and the one least distinguished in geographical change and contour. It is a land which one might describe as generally monotonous in texture and subdued in tone—earth colours mostly, ochres and greys and browns and raw reds, drab greens usually that are olive and grey. It takes, I think, a sophisticated eye to appreciate deeply the rich subtleties of this continental palette and texture; and perhaps it needs an almost pagan mind to embrace without inhibition the awesome grandeur of the land. We seem to have inhabited it uneasily, almost as if we are uncertain of the permanence of our tenure or have taken on a kind of camouflage to try to pretend that we are not here at all, really. Most of us have done very little in the way of seeking any sort of true harmony with our environment.

George Johnston: from *Look Here*
54 The predominant feeling that emerges increasingly during I, *The Cradle*, is one of
A helplessness. C security.
B uneasiness. D desolation.

55 ‘You will wish dawn not to come.’ I
In the context of the whole poem, this primarily suggests
A a desire to prolong the experience.
B a wish to forget the storm, jungle, and mountains outside the shack.
C the dreadfully long hours before the comfort of daylight.
D a fear of the damage daylight may reveal.

56 Which one of the following best indicates the change in man’s relationship to his environment
suggested at the beginning and end of I, *The Cradle*?
A At the beginning the elements are directly attacking the man; at the end he has
   learnt to accept their wildness and that of the mountain.
B At the beginning the man fears for his safety in the face of the storm; at the end
   the storm has passed and all is calm.
C At the beginning the outside world is attacking the shack; at the end the man and
   shack are at rest in the protection of the outside world.
D At the beginning the man dislikes the primitive shack in the face of the elements;
   at the end he forgets them in the comfort offered by the shack.

57 II, in *The Australian Dream*, presents the ‘Interior’ as characterized by
A a wild beauty. C monotonous uniformity.
B relentless severity. D magnificent vastness.

58 Consider the view of the Australian country expressed in the first paragraph of II. Which
extract from later in the passage best sums up this view?
A ‘hard and cruel’
B ‘most sinister even when most lovely’
C ‘a black rumination’
D ‘the melancholy of the bush’

59 The tree in the centre of III, *Parrot Flying*, appears to divide the painting in two. Which
one of the following least suggests a difference in emphasis between the two halves?
A denseness/openness C stillness/arrested motion
B tree trunks/bushy scrub D menace/serenity

60 The relationship between the parrot and the bush land in III is represented as one in which
A the bush land dominates and engulfs the bird.
B the bird blends effortlessly into its surroundings.
C the bird is in harmony with the bush land, yet set apart from it.
D the bird is an alien in a strange land.
61 The process of change described in IV, from White Birds, is essentially one of
   A relentless transformation.  C senseless distortion.
   B energetic destruction.  D inevitable decay.

62 At the end of IV, from White Birds, the scene is best characterized as
   A a final defeat.  C awesome.
   B filled with death.  D hesitantly hopeful.

63 Which one of the following comments best describes the landscape presented in V, from Music?
   A diverse features contrasting with each other
   B colours that have been drained by the heat
   C decay that still has the possibility of life
   D little relief to break the emptiness of the whole

64 In relation to the rest of the scene in V, from Music, the primary function of the river is to
   A take on the colouring of that scene.
   B share the silence of the scene.
   C provide by its movement a contrast with the stillness of the scene.
   D indicate by its abundant vitality a contrast with the decay of the scene.

65 Which one of the following is not suggested by the bedstead in VI, Deserted Homestead?
   A the defeat of the settlers
   B the security of the land
   C the incongruity of settlement in this land
   D the attempt to tame this land

66 The distinctive quality of the Australian landscape emphasized in VII, from Look Here, is best described as
   A a variety of terrain.  C an engulfing loneliness.
   B a paradoxical beauty.  D an unrelieved ugliness.

67 Which one of the following most closely echoes the major theme of VII, from Look Here?
   A Man so blends with the Australian landscape as to be indistinguishable from it.
   B The Australian landscape is so vast that it overwhelms man.
   C Man is unable to relate himself to the monotony of the Australian environment.
   D Man has never fully perceived and responded to the possibilities inherent in the Australian environment.
For questions 68–72 you need to compare two or more of the pieces of material given in this unit.

68 ‘Nature is hard and cruel.’  II
In which one of the following does the view of the Australian countryside differ most directly from that expressed in this statement?
A  I, The Cradle
B  III, Parrot Flying
C  IV, from White Birds
D  VI, Deserted Homestead

69 Which one of the following is common to I and II?
I and II are alike in
A  the impression they give of the vastness of the Australian countryside.
B  the suggestion that the real Australia is the ‘Interior’.
C  the suggestion that the environment influences man.
D  the impression that man is unable to adapt to the Australian environment.

70 ‘We seem to have inhabited it uneasily’  VII
Which one of the following would most directly support this statement?
A  I, The Cradle
B  III, Parrot Flying
C  IV, from White Birds
D  VI, Deserted Homestead

71 The land as presented in V is best matched by
A  ‘. . . the huge hands
of mountain-winds grasp it. Rain
is tumult, deafening peace on the roof.’  I
B  ‘the flowers shrivel up as under the breath of a furnace,
and man craves for cellars’  II
C  ‘most sinister even when most lovely’  II
D  ‘generally monotonous in texture and subdued in tone’  VII

72 ‘it needs an almost pagan mind to embrace without inhibition the awesome grandeur of the land’  VII
In which one of the quotations below are the implications of this kind of encounter with the land most clearly suggested?
A  ‘. . . You will wish dawn not to come.
You will sleep, a child’  I
B  ‘a black rumination, a jesting and pessimistic stoicism, is
the sign-manual of the genuine Bushman’  II
C  ‘under the blaze of stars that fills
its night, a house not made with hands’  IV
D  ‘. . . but now there is nothing,
Wind gone and men gone, only the water’  V
UNIT 6

Questions 73–80

This unit consists of two newspaper reports referring to a particular political incident.

In 1967, while President of France, the late General Charles de Gaulle visited Canada. He concluded a speech in Quebec with the words: 'Vive le Quebec. Vive le Quebec libre!' ('Long live Quebec. Long live free Quebec!).

PASSAGE I

One of the more alarming features of our age is the growing irresponsibility of the old. That well-known international agitator, General de Gaulle, has at last over-reached himself. It was one thing to attack Washington during his tour of Latin America; quite another to plunge into the tense internal politics of divided Canada by roaring out childish — even ludicrous — slogans. This meddling comes particularly badly from de Gaulle, who himself takes a harsh line with Breton separatists. This latest episode, of course, is part of his old obsession with Anglo-Saxon power. He sees English-speaking Canada as a mere American Colony, and the French element as a European resistance movement across the Atlantic. There is a grain of truth in this, as in all the General's comments on international affairs, but only a grain. It's sad to see the decline of a great mind. A well-informed Paris friend tells me that even some of de Gaulle's warmest admirers are beginning to shake their heads, and the French press is turning decidedly against him. I await with fascination his next address to the nation.

73 In Passage I the writer states that General de Gaulle was open to several criticisms, one being his

A inconsistency. C intolerance.  
B incoherence. D internationalism.

74 According to the writer, de Gaulle's comments on Quebec were

A an attempt to unite Canadians against the Americans.  
B an absurd but temporary regression to childhood.  
C a further example of de Gaulle's peculiar behaviour.  
D a rash act inspired by anti-colonialism.

75 In the second and third sentences (in bold), the author shows that he regarded General de Gaulle's behaviour as

A more irresponsible in Canada than in Latin America.  
B permissible during a tour of Latin America but insulting during a tour of an Anglo-French country.  
C equally offensive to both Latin America and Canada, as de Gaulle was a visitor to both.  
D neither better nor worse in Latin America and Canada; simply different.

76 From the information given in Passage I, the statement 'General de Gaulle attacks our neighbours when he is not here, but us when he is here' is most likely to have been made by

A a French Canadian. C a Latin American.  
B an American. D an Anglo-Saxon Canadian.

77 Passage I is best described as

A giving a serious informed account of the incident.  
B offering a personal opinion on the incident.  
C demonstrating thoroughly the weaknesses of de Gaulle's leadership of France.  
D providing the reader with an objective and balanced view of the incident.
Below is another account of the same incident. Read the passage carefully and then answer questions 78–80.

PASSAGE II

A wise French friend of mine remarked some years ago: ‘de Gaulle is a ping-pong player who afterwards pretends he’s been playing chess.’ With few fixed principles except to keep France and himself on the front page, he builds his policies ex post facto, re-interpreting his ad-libbs into stately prose for posterity. His French-Canadian adventure, like his policy switch on the Algerian war, is seen as evidence of this propensity. At last Monday’s press conference, George Gorce, his Minister of Information, was at pains to stress that the word ‘free’ had many meanings, and that when the General cried ‘Vive le Quebec libre!’ he didn’t intend to endorse the separatist slogan. Did he mean to be ambiguous, skating close to the brink? If so, he skidded. But many French people, including Louis Gabriel-Robinet, editor of the conservative newspaper Figaro, have been unusually forthright in suggesting that de Gaulle’s faux pas was an error committed in the heat of the moment. The reaction in the French press has been that the General has embarrassed his countrymen.

78 The statement ‘de Gaulle is a ping-pong player who afterwards pretends he’s been playing chess’, taken in the context of this passage, is most accurately interpreted as meaning that de Gaulle
   A  had few fixed principles.  
   B  deliberately tried to confuse major issues.  
   C  justified policy changes by claiming that they were preplanned.  
   D  constantly updated his policies.

79 General de Gaulle had ‘few fixed principles except to keep France and himself on the front page’.
   This statement suggests that, from his point of view, the General could have considered the Quebec incident as having been
   A  disastrous.  
   B  embarrassing.  
   C  unwise.  
   D  successful.

80 Which one of the following is not suggested in Passage II as a possible cause of the flurry occasioned by General de Gaulle’s remarks?
   A  General de Gaulle set out to embarrass his opponents.  
   B  General de Gaulle was a natural blunderer.  
   C  General de Gaulle intended to make a statement of doubtful meaning.  
   D  General de Gaulle’s remarks were misinterpreted.
UNIT 7

Questions 81–90

The material in this unit is concerned with a Hindu temple known as the Lingaraja Temple. Look at Photographs I and II on pages 34 and 35 and compare them with the section and plan drawings of the temple itself. (The other buildings in the photographs are smaller and less important temples.) Then answer questions 81–84 given on page 36.
section and plan of the
LINGARAJA TEMPLE
Bhubaneswar, Orissa, India
about 1,000 A.D.

PHOTOGRAPH II

Lingaraja Temple, view ii
81 'The structure is built up to a circular shape from a square base by a series of gradual modifications.' To which part of the temple does this most clearly refer?
   A the tower  C the dancing hall
   B the assembly hall  D the hall of offerings

82 Which one of the following qualities is conveyed most clearly by this example of temple architecture?
   A simple purity  C soaring lightness
   B massive strength  D stark angularity

83 The design of the temple is intended to convey the impression that the holiest part, the sanctum, is protected. Which of the following features of the design contributes least to this effect?
   A the absence of external entry points to the tower
   B the gradual reduction of floor space from the hall of offerings to the tower
   C the gradual increase in ceiling heights from the hall of offerings to the tower
   D the thickness of the outer walls of the tower

84 Which one of the following statements best describes the use of horizontal and vertical lines in the external structure of the temple?
   A a heavy emphasis on vertical lines throughout the temple
   B a complex interweaving of horizontal and vertical lines throughout the temple
   C an exclusive use of horizontal lines in the hall of offerings changing to an exclusive use of vertical lines in the tower
   D a disciplined structure of horizontal lines in the tower, and a free use of horizontal and vertical lines in the three halls

Now turn to the passage given on page 37 and to Photograph III which follows on page 38.
Fold out this page for questions 81-84 on page 36.

The passage below by Rabindranath Tagore, a famous writer, was written after a visit to the site at Bhubaneswar which includes the Lingaraja Temple. Compare the impression he gives with that suggested by Photograph III, shown on page 38. This photograph is a close-up of part of the exterior of the Lingaraja Temple.

When the old worn out Buddhist religion was finding a new form inside the newly born Hindu religiosa — the dancing ripples of the new bubbling life of that age petrified into these assemblies of stone, in a far corner of India — and, after a lapse of one thousand years, they are expressing in words of silent suggestions, today, the abundant music of the human hearts which were awakened — in another age. They appear to be a few torn leaves from some Great Epic, newly written, at some remote time . . . The Language of Man is here defeated by the Language of Stone. The stone does not weave words one after another. It does not say anything definite, but all it has to say, it says at once. And what it says occupies our whole mind. Finally, when it settles down gradually, it has to be interpreted in terms of its own language.

I perceive every limb of the walls of the temple, inscribed with pictures. There is no empty space anywhere. What the eye sees and what the eye misses, everywhere the hand of the artist has worked ceaselessly.

The sculptured figures of the temple of Bhubaneswar strike wonders on the mind. In a normal state of mind, perhaps this would not have happened but as the result of English education from our infancy, we have made a mental division between the heaven and the earth. We were always afraid, lest our ideals of Angels are spoiled by any touch of human feeling, lest the pigmy man should, by any means, cross the distant boundaries of a severely sacred nature, which divide the conceptions of gods and men. Here, men have touched, as it were, the bodies of the gods, not, even, after shaking off the dust of their earthly bodies. The pictures of the moving, working, dust-laden earthly life, have arrogantly raised their heads and are overshadowing the images of the gods.

I step inside the sanctum, there is not one picture inscribed there, nor any kind of light, the image of the god is shining there, in the midst of silent unadorned obscurity.

Rabindranath Tagore: from Essay on Mandir

85 In the first paragraph of the passage, Tagore points to a seeming contradiction in the language of stone. Which one of the following sentences about the language of stone best sums up this contradiction?

A It is ordered, yet it is fragmentary.
B It is concrete, yet it is obscure.
C It is indefinite, yet it has immediate impact.
D It is verbose, yet it is explicit.

86 Which one of the following best describes the communication between the stone and man as presented in the passage?

A Man gradually acquires understanding after a close scrutiny of the stone carving and structure of the temple.
B Man, although he has created it, is unable to understand the language of stone.
C Man instinctively perceives the experiences communicated by the stone of the temple.
D Man has to add together carefully the many different aspects of the temple before he can grasp its message.

87 Which one of the following pairs of words plays no part in the contrast between the outer walls of the temple and the inner sanctum as described by Tagore?

A pulsation/stillness
B ornamentation/starkness
C brilliance/darkness
D heaviness/glitter
88 Which one of the following phrases from the Tagore passage is most directly applicable to the Lingaraja Temple as shown in Photograph III?
   A 'they are expressing in words of silent suggestions, today, the abundant music'
   B 'There is no empty space anywhere,'
   C 'men have touched . . . the bodies of the gods'
   D 'pictures of the moving, working, dust-laden earthly life'

89 Photograph III is a detail of the exterior wall of the assembly hall. Which exterior aspect of the temple is made particularly clear in Photograph III, while only hinted at in Photographs I and II?
   A the uneven surfaces
   B the presence of sculptured figures
   C the emphasis on horizontal lines
   D the ornate and intricate carving

90 A comparison of the three photographs suggests that a harmonious balance has been achieved by the builders of the temple between
   A the solidity of the buildings and the delicacy of the decoration.
   B the pillars on the outside and those on the inside.
   C the number of sculptures of animals and of human beings.
   D the chaos of the outside walls and the order of the interior.
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