Directions
Do not open this testpaper or start writing until the supervisor directs you to do so.

1  Time allowed:  1 hour 30 minutes
2  Perusal time:  10 minutes
3  Equipment:

<table>
<thead>
<tr>
<th>Permitted</th>
<th>Not permitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2B pencils</td>
<td>own paper</td>
</tr>
<tr>
<td>pencil sharpener</td>
<td>dictionary</td>
</tr>
<tr>
<td>eraser</td>
<td>thesaurus</td>
</tr>
<tr>
<td>ruler</td>
<td>protractor</td>
</tr>
<tr>
<td>approved calculator</td>
<td>drawing compass</td>
</tr>
<tr>
<td>highlighter</td>
<td>electronic devices</td>
</tr>
<tr>
<td>transparent container</td>
<td></td>
</tr>
<tr>
<td>other approved items</td>
<td></td>
</tr>
</tbody>
</table>

You are not permitted to borrow or lend equipment.

4  This testpaper has 50 test items, numbered 1 to 50.
5  The 50 items are arranged within 11 units.
6  For each item there are four alternative responses, represented by the letters A, B, C, D.
7  Respond to the items on the response sheet provided.
8  With your 2B pencil, blacken the whole area within one ○ to represent your response (A, B, C or D) to each item.
   If you want to change a response, follow Direction 3 on the response sheet.
9  Be vigilant about covering your response sheet. Turn it face down unless you are actually blackening an oval.
10 You may write on this testpaper but only your response sheet will be marked.
11 You may attempt the units in any order.
12 Points to observe:
   • Work through each unit, considering items in the order given.
   • Do not waste time on any one item. If you find an item too difficult, return to it later.
   • Even if you are unsure, make a decision and mark a response.
     Marks are not deducted for incorrect responses.
13 You will be given a warning 30 minutes before finishing time.
    You will be given a final warning 10 minutes before finishing time.
UNIT 1

Item 1

The following cartoon comments on a perceived energy crisis in Australia.

Of the following, which is closest to a key meaning of this cartoon?

A   The national debate about energy has become an intellectual desert.
B   The nation must work ever harder to utilise the earth’s resources.
C   There are no longer any effective solutions to the energy crisis.
D   There is an obvious solution to the nation’s energy crisis.
UNIT 2

Items 2–6

The following adapted extract is from a history of Ireland, written by an Irish historian. It discusses a concept called the ‘freedom narrative’ in relation to Irish history.

The freedom narrative imagines [Ireland as] an ancient Arcadia¹ that has been violated by Vikings, Normans, Cromwellians and others in successive waves.

Of course, the indigenous Gaels thus disturbed had themselves been invaders in the remote prehistoric past. Their title to the island in perpetuity was no greater than anyone else’s. It is the way with islands: they are both open to conquest and skilled at absorbing the invaders.

The key point here is that the freedom narrative occludes as much as it illuminates. If the story of Ireland is simply the rejection of foreign rule and control and the recovery of native autonomy, the whole set of relationships between it and the rest of the world (not just Britain) is reduced to a static tableau. Without invaders, immigrants and the influences they have brought over time, modern Ireland is literally unimaginable. To take the simplest example: I am writing this in English. Without external influences — very often hostile and aggressive in the beginning — we would have no English language, no towns or cities, no counties, no parliamentary government, a different legal system, no idea of nationalism. That last point is important. Nationalism itself, the very heartbeat of modern Irish independence, is an import from France, and a fairly recent one at that.

Note: ¹ an ideal, untainted place

Item 2

Judging from lines 1–6, what does the author have to say about the Irish who adopt the ‘freedom narrative’?

A Their prior claim to Ireland has historical validity but it is of no practical use.
B Their willingness to share Ireland with invaders is commendable but naive.
C They have no more, nor any less, right to Ireland than other inhabitants.
D They have more right to Ireland than any of the other inhabitants.

Item 3

What does the author imply about islands and invasions?

A Invaders soon find they are the victims of the islands they conquer.
B Islands hold little attraction for invaders beyond short-term gain.
C Invaders may come and go but islands never really change.
D Islands will eventually make islanders of their invaders.
Item 4

In context, ‘occludes’ (line 7) is closest in meaning to

A hides.       C reflects.
B confirms.    D overstates.

Item 5

If the aims expressed in the ‘freedom narrative’ were achieved, the author thinks that Ireland would

A fail to regain its former glory.
B have strength and stability.
C lose its ability to develop.
D learn to be self-sufficient.

Item 6

According to the author, what impact have successive invaders had on Ireland?

A They have been brutal, but in their wake Ireland has received unexpected benefits.
B They have imposed a foreign culture from which Ireland is now freeing itself.
C They have slowed Ireland’s development by taking more than they give.
D They have done irreparable damage to the social cohesion of Ireland.
UNIT 3

Items 7–11

This unit is about an area in central Australia generally known as Corner Country, where several borders meet at right angles.

The border between Queensland and the Northern Territory runs north-south to meet the South Australian border at Poeppel Corner. The border between South Australia and Queensland then runs 300.3 km east to Haddon Corner, where it turns south. After 332.4 km this border is met by the border between New South Wales and Queensland at Cameron Corner. These are all shown with their latitudes and longitudes on the map below.

Reminder: Formulae which may be useful in this unit are: \[ A = lw \quad c^2 = a^2 + b^2 \quad A = \frac{1}{2}bh \]

Item 7

The direct distance from Poeppel Corner to Cameron Corner is closest to

A 349.7 km.  \quad C 466.5 km.
B 448.0 km.  \quad D 632.7 km.
Item 8

The total length of Queensland’s land borders is 3339 km.

What percentage of the total length of these borders does Queensland share with South Australia?

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5.3%</td>
<td>C</td>
<td>21.1%</td>
</tr>
<tr>
<td>B</td>
<td>18.9%</td>
<td>D</td>
<td>29.9%</td>
</tr>
</tbody>
</table>

Item 9

If the border between Queensland and South Australia ran directly from Poeppel Corner to Cameron Corner instead of going through Haddon Corner, the effect would be to increase the area of Queensland by about

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>50000 square km.</td>
</tr>
<tr>
<td>B</td>
<td>65000 square km.</td>
</tr>
<tr>
<td>C</td>
<td>75000 square km.</td>
</tr>
<tr>
<td>D</td>
<td>100000 square km.</td>
</tr>
</tbody>
</table>

Item 10

The border between South Australia and the Northern Territory continues westward and ends at Surveyor Generals Corner where it meets the Western Australian border.

The longitude of Surveyor Generals Corner is 129°E. Of the following, which is closest to the length of the border between South Australia and the Northern Territory?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>900 km</td>
</tr>
<tr>
<td>B</td>
<td>1000 km</td>
</tr>
<tr>
<td>C</td>
<td>1200 km</td>
</tr>
<tr>
<td>D</td>
<td>1330 km</td>
</tr>
</tbody>
</table>

Item 11

In summer, both New South Wales and South Australia use daylight saving, while the Northern Territory and Queensland do not. This leads to the times in New South Wales being one hour ahead of Queensland, half an hour ahead of South Australia, and 1½ hours ahead of the Northern Territory.

On a summer morning, a stockman stands with a foot on either side of a state border. His left foot is in a time zone where it is 8.00 am and his right foot is in a zone where it is 7.30 am. He is looking into a zone where the time is 8.30 am.

Where is he, and in which direction is he facing?

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Haddon Corner, facing east</td>
</tr>
<tr>
<td>B</td>
<td>Poeppel Corner, facing north</td>
</tr>
<tr>
<td>C</td>
<td>Cameron Corner, facing west</td>
</tr>
<tr>
<td>D</td>
<td>Poeppel Corner, facing south</td>
</tr>
</tbody>
</table>
UNIT 4

Items 12–16

In the following extract from a novel, a very old woman reminisces about her parents who had lived through difficult times.

My father’s happiness. It was a precious gift in itself, as perhaps my mother’s anxiety was a perpetual spanner thrown into her works. For my mother never made miniature legends of her life, and was singularly without stories, though I am sure there were things there to tell as good as my father’s.

5 It is funny, but it strikes me that a person without anecdotes that they nurse while they live, and that survive them, are more likely to be utterly lost not only to history but the family following them. Of course this is the fate of most souls, reducing entire lives, no matter how vivid and wonderful, to those sad black names on withering family trees, with half a date dangling after and a question mark.

10 My father’s happiness not only redeemed him, but drove him to stories, and keeps him even now alive in me, like a second more patient and more pleasing soul within my poor soul.

Perhaps his happiness was curiously unfounded. But cannot a man make himself as happy as he can in the strange long reaches of a life? I think it is legitimate. After all the world is indeed beautiful and if we were any other creature than man we might be continuously happy in it.

Item 12

In this extract the woman recalls her father’s happiness as

A a family legend that was embellished over time.
B the result of his delightfully humorous stories.
C the source of the stories that he lived and told.
D a recurring source of anxiety for her mother.

Item 13

Judging from the extract as a whole, what effect has her father’s happiness had on the woman?

A It has made her question her own happiness.
B It has made her just as happy as her father had been.
C It has provided her with some measure of reassurance and solace.
D It has caused her to miss her father more keenly the older she has become.
Item 14

The main benefit that the extract attributes to stories is that they
A enrich the lives of the tellers' descendants.
B provide a convenient version of the past.
C help complete the details in family trees.
D expose the realities about people's lives.

Item 15

In lines 10–12 the woman refers to herself in a way that
A laments her unhappy circumstances.
B acknowledges her own inadequacies.
C makes her central to her father's story.
D aims at gaining her readers' sympathies.

Item 16

Of the following words, which best conveys the tone of this extract?
A poignant
B mournful
C ironic
D analytical
UNIT 5

Items 17–22

An electronic device generates the sounds of four musical instruments (M1 to M4). The device can be programmed to give each instrument a different sequence of beats of varying duration. When these programmed sequences are played together, they form a percussion backing track.

Table 1 sets out the first sixteen steps of a sequence of beats. The duration of each beat is shown as a fraction. A \( \frac{1}{16} \) beat lasts one step, a \( \frac{1}{8} \) beat lasts two steps, a \( \frac{3}{16} \) beat lasts three steps, and so on. A beat is loudest at the beginning of its duration — at the time of striking — and fades to nothing by the end of its duration.

A fraction in black type indicates in which step a beat commences. An enclosed fraction in blue type shows where the device is programmed to give no beat for the steps it indicates.

The fractions in each 16-step row must sum to one.

<table>
<thead>
<tr>
<th></th>
<th>step 1</th>
<th>step 2</th>
<th>step 3</th>
<th>step 4</th>
<th>step 5</th>
<th>step 6</th>
<th>step 7</th>
<th>step 8</th>
<th>step 9</th>
<th>step 10</th>
<th>step 11</th>
<th>step 12</th>
<th>step 13</th>
<th>step 14</th>
<th>step 15</th>
<th>step 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>M1</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M2</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} )</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M3</td>
<td>( \frac{1}{4} )</td>
<td>( \frac{3}{16} )</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td>( \frac{1}{8} )</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M4</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
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<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
<td>( \frac{1}{16} )</td>
<td></td>
</tr>
</tbody>
</table>

**Item 17**

At which of the following steps is every instrument making some contribution to the sound?

A step 4  
B step 8  
C step 10  
D step 14

**Item 18**

For any instrument, which of the following is a legitimate 16-step sequence?

A \[ \frac{3}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{16} \frac{1}{8} \frac{1}{8} \frac{1}{16} \]  
B \[ \frac{1}{4} \frac{1}{16} \frac{3}{16} \frac{1}{16} \frac{1}{16} \frac{1}{8} \frac{1}{8} \]  
C \[ \frac{1}{16} \frac{1}{8} \frac{1}{8} \frac{5}{16} \frac{1}{16} \frac{1}{16} \]  
D \[ \frac{1}{8} \frac{1}{16} \frac{5}{16} \frac{1}{16} \frac{3}{8} \frac{1}{16} \frac{1}{8} \]
**Item 19**

Which instruments strike together the most often?

- **A** M1 and M3
- **B** M1 and M2
- **C** M2 and M3
- **D** M3 and M4

**Item 20**

Assume that the sequence in Table 1 is repeated so that step 17 is the same as step 1 and so on.

At what step will M3 strike a beat for the 8th time?

- **A** step 17
- **B** step 21
- **C** step 25
- **D** step 27

**Item 21**

Suppose that a fifth instrument, M5, is added to this sequence. M5 never strikes at the same time as M1 or M3.

Which of the following gives a legitimate strike pattern for M5?

- **A**
  
  \[
  \begin{array}{cccc}
  \frac{1}{8} & \frac{1}{8} & \frac{1}{4} & \frac{1}{4} \\
  \end{array}
  \]

- **B**
  
  \[
  \begin{array}{cccc}
  \frac{3}{16} & \frac{1}{4} & \frac{1}{4} & \frac{1}{4} \\
  \end{array}
  \]

- **C**
  
  \[
  \begin{array}{cccc}
  \frac{3}{16} & \frac{1}{4} & \frac{1}{4} & \frac{1}{4} \\
  \end{array}
  \]

- **D**
  
  \[
  \begin{array}{cccc}
  \frac{1}{16} & \frac{3}{16} & \frac{1}{4} & \frac{1}{4} \\
  \end{array}
  \]

**Item 22**

A 16-step sequence has a $\frac{1}{8}$ beat at step 3, a $\frac{3}{16}$ beat at step 6, a $\frac{1}{8}$ beat at step 11 and a $\frac{1}{4}$ beat at step 13. The remaining steps have no beats.

Reading this sequence from left to right, which of the following correctly indicates the ‘no beat’ fractions?

- **A**
  
  \[
  \begin{array}{c}
  \frac{1}{8} \quad \frac{3}{16} \\
  \end{array}
  \]

- **B**
  
  \[
  \begin{array}{ccc}
  \frac{1}{16} & \frac{1}{8} & \frac{1}{8} \\
  \end{array}
  \]

- **C**
  
  \[
  \begin{array}{ccc}
  \frac{1}{8} & \frac{1}{16} & \frac{1}{8} \\
  \end{array}
  \]

- **D**
  
  \[
  \begin{array}{ccc}
  \frac{3}{16} & \frac{1}{16} & \frac{1}{16} \\
  \end{array}
  \]
UNIT 6

Items 23–26

In 480 BCE a small band of Greek soldiers, including 300 Spartans, defended Thermopylae — the narrow mountain pass into Greece — against the mighty Persian army. Defeat and death were inevitable for the Greek soldiers. However, their resistance bought time for the Greeks to marshal their forces elsewhere, and this enabled them eventually to drive out the Persians. A monument was set up by the Greeks at Thermopylae shortly after the battle, along with the following inscription addressed to passers-by:

STRANGER, TELL THE SPARTANS THAT WE LIE HERE, OBEYDIENT TO THEIR WORDS

This unit looks at three poems about Thermopylae. (Note that the Cavafy poem is an excerpt.)

**Thermopylae**

Honour to those who in the life they lead define and guard a Thermopylae ...
And even more honour is due to them when they foresee (as many do foresee) that Ephialtes will turn up in the end, that the Medes will break through after all.

*C P Cavafy*

Notes: 1 a Greek traitor who helped the Persians win  
2 Persians

**Inscription for a War**

Linger not, stranger; shed no tear;  
Go back to those who sent us here.

We are the young they drafted out  
To wars their folly brought about.

Go tell those old men, safe in bed,  
We took their orders and are dead.

*A D Hope*

**Here dead we lie**

Here dead we lie  
Because we did not choose  
To live and shame the land  
From which we sprung.  
Life, to be sure,  
Is nothing much to lose  
But young men think it is,  
And we were young.

*A E Housman*
Item 23
Cavafy uses Thermopylae as a metaphor for situations where people

A are trapped in a desperate situation.
B keep the faith against hopeless odds.
C instinctively follow orders to the end.
D put themselves unthinkingly in danger.

Item 24
What is a key difference between those who ‘guard a Thermopylae’ in Cavafy’s poem and the soldiers in Hope’s poem?

A The first do not know their fate whereas the second do.
B The first choose their battles whereas the second have no choice.
C The first fight for themselves whereas the second die to keep others safe.
D The first are honoured for their foresight whereas the second are not honoured at all.

Item 25
In Hope’s poem the stranger is discouraged from shedding tears because

A life should be enjoyed while it lasts.
B the soldiers were unknown to the stranger.
C only action, not grieving, will do any good.
D tears detract from the honouring of the dead.

Item 26
How does the language style of Housman’s poem contribute to the poem’s meaning?

A Its hesitant rhyming highlights the soldiers’ anxiety about going to almost certain death.
B Its simplistic style supports the view that the soldiers had a naive attitude to war.
C Its plain, straightforward phrasing underscores the stark reality of death in war.
D Its crisp, sharp sentences enhance the brisk, militaristic tone.
UNIT 7

Items 27–31

Before fingerprinting and DNA testing, certain parts of the bodies of criminals were measured to help identify repeat offenders. These parts of the body do not change in size once adulthood is reached.

This unit relates to a filing system that was used to access these records as quickly as possible.

<table>
<thead>
<tr>
<th>HEAD LENGTH</th>
<th>SMALL</th>
<th>MEDIUM</th>
<th>LARGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>face width</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>small</td>
<td>1</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td>medium</td>
<td>2</td>
<td>11</td>
<td>20</td>
</tr>
<tr>
<td>large</td>
<td>3</td>
<td>12</td>
<td>21</td>
</tr>
<tr>
<td>face width</td>
<td>4</td>
<td>13</td>
<td>22</td>
</tr>
<tr>
<td>small</td>
<td>5</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td>medium</td>
<td>6</td>
<td>15</td>
<td>24</td>
</tr>
<tr>
<td>large</td>
<td>7</td>
<td>16</td>
<td>25</td>
</tr>
<tr>
<td>face width</td>
<td>8</td>
<td>17</td>
<td>26</td>
</tr>
<tr>
<td>small</td>
<td>9</td>
<td>18</td>
<td>27</td>
</tr>
</tbody>
</table>

Figure 1: filing cabinet with numbered drawers

The filing cabinet contains 81 numbered drawers. Each drawer contains cards, and each card has measurements of particular parts of the body: head length (HL), head width (HW), face width (FW) and middle finger length (MFL). Each measurement is classified as small, medium or large.

For example, drawer 27 has cards with the following characteristics: large HL, large HW, large FW, and small MFL.
Item 27
Which drawer contains cards with characteristics most unlike those in drawer 21?
A  31  C  61
B  51  D  81

Item 28
If only the FW and MFL of a prisoner are known, that person’s card will be in one of
A  three drawers.  C  eighteen drawers.
B  nine drawers.  D  twenty-seven drawers.

Item 29
Assume that 40% of the total number of cards in the cabinet are for criminals who have both medium HL and medium HW, and that the cards for these criminals are evenly distributed among the drawers that hold them.

If there are 76760 cards in the cabinet, the number of cards in one of these drawers is closest to
A  682.  C  2369.
B  948.  D  3412.

Unit 7 continues on the next page.
Item 30

Suppose the range for medium HL is 18.8 cm to 19.4 cm and for medium HW is 14.8 cm to 15.2 cm. Assume that the figures in this item are drawn at a scale of 1:5.

Consider the HL and HW of the individual drawn below.

Of the following drawers, in which may this person’s card be correctly filed?

A 24  C 33
B 25  D 34

Item 31

A card in the cabinet was kept until the death of the subject, at which time the card was removed.

Suppose that on 1 January 1895, 79567 cards were stored in the cabinet, and that
• the yearly death rate among convicted criminals was 18 per 1000;
• the number of first-time convictions for the year 1895 was 2500.

The number of cards in the cabinet on 31 December 1895 was closest to

A 67735.  C 80635.
B 78090.  D 82010.
UNIT 8

Items 32–34

The items in this unit are independent of each other.

Item 32

‘One doesn’t discover new lands without consenting to lose sight of the shore for a very long time.’
*André Gide*

Gide suggests that the process of discovery necessarily involves

A a leap of faith.
B embracing solitude.
C taking a calculated risk.
D longing for the unknown.

Item 33

‘The absent are always wrong.’ *English proverb*

Which of the following best captures the essential meaning of this comment?

A Absence increases the chance of making mistakes.
B It is easier to blame those who cannot speak for themselves.
C Being absent is a sure sign of possessing a guilty state of mind.
D It is wrong for people to absent themselves from their responsibilities.

Item 34

Complete the following quotation by Thomas Fuller with the most likely alternative:

‘Zeal without knowledge is

A fire without light.’
B pain without gain.’
C clouds without rain.’
D thunder without lightning.’
UNIT 9

Items 35–41

The following extract is from a novel. The narrator is a Vietnamese cook who worked in France during the 1930s, moving from one household to the next.

Of course, I have never been able to memorise or keep an accurate tally of the obsessive assortment of words that the French have devised for this animal that is the centre, the stewed, fricasseed, sautéed, stuffed heart, of every Frenchman’s home. Fat chickens, young chickens, newly hatched chickens, old wiry chickens, all are awarded their very own name, a noble title of sorts in this language that can afford to be so drunk and extravagant toward what lies on the dinner table. ‘A chicken’ and ‘not this chicken,’ these are the only words I need to navigate the poultry markets of this city. Communicating in the negative is not the quickest and certainly not the most esteemed form of expression, but for those of us with few words to spare it is the magic spell, the incantation, that opens up an otherwise inaccessible treasure trove. Wielding my words like a rusty kitchen knife, I can ask for, reject, and ultimately locate that precise specimen that will grace tonight’s pot.

And, yes, for every coarse, misshapen phrase, for every blundered, dislocated word, I pay a fee. A man with a borrowed, ill-fitting tongue, I cannot compete for this city’s attention. I cannot participate in the lively lovers’ quarrel between it and its inhabitants.

I am a man whose voice is a harsh whisper in a city that favours song. No longer able to trust the sound of my own voice, I carry a small speckled mirror that shows me my face, my hands, and assures me that I am still here. Becoming more like an animal with each displaced day, I scramble to seek shelter in the kitchens of those who will take me. Every kitchen is a homecoming, a respite, where I am the village elder, sage and revered. Every kitchen is a familiar story that I can embellish with saffron, cardamom, bay laurel, and lavender. In their heat and in their steam, I allow myself to believe that it is the sheer speed of my hands, the flawless measurement of my eyes, the science of my tongue, that is rewarded. During these restorative intervals, I am no longer the mute who begs at this city’s steps. Three times a day, I orchestrate, and they sit with slackened jaws, silenced. Mouths preoccupied with the taste of foods so familiar and yet with every bite even the most parochial of palates detects redolent^1 notes of something that they have no words to describe. They are, by the end, overwhelmed by an emotion that they have never felt, a nostalgia for places they have never been.

Note: ^1 reminiscent; suggestive

Item 35

When buying chickens, why does the cook communicate in the way he does?

A He prefers to see a range of chickens before making his choice.
B It fits with his rejection of the obsessive naming of chickens.
C He prides himself on being concise in his business dealings.
D It is the only practical way for him to select chickens.
Item 36

Consider the last sentence of the first paragraph (lines 10 and 11).

Of the following sayings, which best captures the sense of this sentence?
A. The end justifies the means.
B. Enough is as good as a feast.
C. A poor craftsman blames his tools.
D. You can’t make a silk purse from a pig’s ear.

Item 37

What attitude to France and its people does the cook express in lines 13 and 14?
A. He’d like to join their party but all his time is spent just meeting basic needs.
B. He prefers not to mix with these self-absorbed people outside of work hours.
C. He’d love to be part of their vibrant social life but he cannot break into it.
D. He prefers not to be involved in the petty disputes that grip the French.

Item 38

In lines 19–24 the cook implies that when he is in a kitchen he
A. works frantically in an effort to avoid becoming impoverished again.
B. creates a fantasy world where he imagines himself to be competent.
C. makes the best of his situation by adopting a cheery disposition.
D. finds the respect and appreciation that he desires and needs.

Item 39

Judging by this extract, what sort of person is the cook?
A. insecure and servile
B. unworldly but honest
C. disheartened but dignified
D. opinionated and controlling

Item 40

The cook refers to his tongue in lines 13 and 22–23.

Of the following, which best reconciles the two meanings of these references?
A. His inability in one area sharpens his ability in other areas.
B. His ability to speak about food is better than his general conversation.
C. His sense of taste improves or deteriorates depending on circumstances.
D. His unsubtle use of language is contrasted with his subtle use of flavour.
Item 41

Of the following, which best describes what the cook thinks about the people who eat his food?

A  They might be narrow-minded but they do enjoy his food.
B  Their acute palates can detect the slightest flaw in a meal.
C  Their laid-back attitude makes them quite easy to please.
D  They are reserved and rarely reveal their approval.
UNIT 10

Items 42–44

The first three members of an increasing number pattern are shown in the diagram below. We will call these voblinos.

\[ V_1 = 8 \quad V_2 = 15 \quad V_3 = 24 \]

Item 42

A particular voblinong has a black square in each corner and twenty grey squares in its top row.

How many squares does this voblinong contain in each of its columns?

A \hspace{1cm} 38 \hspace{1cm} \hspace{1cm} \hspace{1cm} C \hspace{1cm} 40
B \hspace{1cm} 39 \hspace{1cm} \hspace{1cm} \hspace{1cm} D \hspace{1cm} 41

Item 43

A formula for the total number of squares in the \( n \)th voblinong, \( V_n \), is

A \hspace{1cm} n \times (n+7) \hspace{1cm} \hspace{1cm} \hspace{1cm} C \hspace{1cm} (n+1) \times (n+3)
B \hspace{1cm} (n+1) \times (n+2) \hspace{1cm} \hspace{1cm} \hspace{1cm} D \hspace{1cm} (n+2) \times (n+4)

Item 44

Suppose the \( k \)th voblinong, \( V_k \), contains \( Q \) more squares than the previous voblinong, \( V_{(k-1)} \).

Which of the following is an expression for \( Q \)?

A \hspace{1cm} 3k+4 \hspace{1cm} \hspace{1cm} \hspace{1cm} C \hspace{1cm} 2k+5
B \hspace{1cm} 3k+1 \hspace{1cm} \hspace{1cm} \hspace{1cm} D \hspace{1cm} 2k+3
UNIT 11

Items 45–50

Imagine a planet in a different universe, which has its own elements and operates under different physical laws from Earth. Its scientists have developed a table that organises elements according to patterns in their properties — across rows, down columns and along diagonals.

The 45 elements are identified by a number in the top left corner of each box in the table, and the columns are identified by Roman numerals. The Roman numerals in the left part of the table are repeated in the right part, but in reverse. Elements are indicated by letters; some of these are shown in the table. Note that these are not the elements familiar to people on Earth; for example, ‘S’ does not denote sulfur.

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>IV</th>
<th>III</th>
<th>II</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>H</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>K</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Q</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>U</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>32</td>
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<tr>
<td>37</td>
<td>X</td>
<td>38</td>
<td>39</td>
<td>40</td>
<td>41</td>
<td>42</td>
<td>43</td>
<td>44</td>
<td>45</td>
</tr>
</tbody>
</table>

Two of the properties of elements that trend according to the organisation of this table are *nep* and *garca*.

- *Garca* decreases across rows from left to right and decreases up columns from bottom to top.
- *Nep* decreases starting from the lower left corner and then along the diagonals, i.e. 37>28>38>19>29>39 etc., as shown here:

![Diagram of the table with nep and garca trends indicated](image-url)
Item 45
In which of the following groups are the elements arranged in order of decreasing garca?

A  L, R, V, W  
B  K, N, S, Q  
C  U, K, N, W  
D  X, Q, S, O

Item 46
Of the following elements, which has the lowest nep?

A  M  
B  N  
C  S  
D  V

Item 47
The value of garca changes by a constant amount for adjacent elements within a row or column.

If the garca of L is 13.7 and the garca of P is 10.9, what is the garca of element O?

A  12.1  
B  12.3  
C  12.5  
D  12.9

Item 48
Juppa is another property of the elements in this universe.

<table>
<thead>
<tr>
<th>element</th>
<th>H</th>
<th>Q</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>juppa</td>
<td>9.7</td>
<td>8.3</td>
<td>7.6</td>
</tr>
</tbody>
</table>

Which of the following trends in juppa is consistent with information in the Table of Elements?

A  It increases uniformly across rows left to right and decreases uniformly down columns.  
B  It stays constant across rows left to right and decreases uniformly down columns.  
C  It decreases uniformly across rows left to right and stays constant down columns.  
D  It stays constant across rows left to right and increases uniformly down columns.
The following additional information refers to items 49 and 50.

Elements in this universe combine according to the following rules:

- elements from the left part of the table (columns I to IV) combine with elements from the right part of the table (columns IV to I);
- elements from one part of the table cannot combine with elements from the same part of the table;
- the elements of column V do not combine with any other element.

Here are some rules for writing combinations of elements:

- an element from the left part is written first, followed by an element from the right part;
- the column in which an element occurs provides the ‘companion number’ for the element with which it is combining. For example, element M is in column III and element T is in column II. When they combine, they form a substance written as M2T3.

**Item 49**

Which of the following combinations is written correctly?

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>K1T2</td>
<td>C</td>
</tr>
<tr>
<td>B</td>
<td>Y2T5</td>
<td>D</td>
</tr>
</tbody>
</table>

**Item 50**

An element, G, is not shown in the Table of Elements, but a substance consisting of elements L and G has the formula L3G2. Another substance is made by combining element G with element N.

What is the correct way of representing this new substance?

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>N3G2</td>
<td>C</td>
</tr>
<tr>
<td>B</td>
<td>G2N4</td>
<td>D</td>
</tr>
</tbody>
</table>
Acknowledgments


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