



SST6 Humanities (ACER)

Test 19

Test Code: SST6H19

Student Name: _____

Student ID: _____

PLEASE READ THE INSTRUCTIONS BELOW CAREFULLY:

You may use the back of your answer sheet for your working. This is what you are given at the real exam to use as working paper.

DO NOT WRITE ANYWHERE ELSE ON THE EXAM PAPER

This test asks you to look at ____ material and to answer all the questions on this material.

- This test paper **CANNOT BE TAKEN OUT** of the classroom
- You **MUST GIVE THE TEST PAPER BACK** before you leave the classroom
- You must **WRITE YOUR NAME AND ID** on this page and the answer sheet
- You must **PUT AWAY ALL ELECTRONIC DEVICES** and any other materials that could help you on this exam
- **DO NOT TOUCH OR DRAW ON** the barcode that is on your answer sheet

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Advice for the test:

- For each question, you are given 4 or 5 possible answers marked A, B, C, D and E. Attempt to find the correct answer, and shade the corresponding bubble on the answer sheet.
- Each question is worth 1 mark, so try not to spend too long on one question – leave it for after you have finished the other questions.
- Check that the question number you are doing on the test paper is the same as the question number that you are shading on the answer sheet.
- There are no marks lost for incorrect answers, so even if you cannot solve a question, shade the box for the answer you think is most correct.

Instructions for the Answer Sheet:

- Use a B or HB pencil.
- Write your name, student ID and test code on the sheet.
- Shade the box which indicates your answer. All answers must be completed like THIS example:

<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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- Marks will not be deducted for incorrect answers.
- No mark will be given if more than ONE answer is completed for any question.
- If you make a mistake, ERASE the incorrect answer – DO NOT cross it out.

Questions 1-5

Characteristics of the short story

1) They are short

Although this sounds obvious, it is the most distinctive feature of a short story and so needs to be emphasised. In actual fact, short stories are usually written according to the guideline that they should be able to be read at a single sitting.

This means that short story writers have to discipline themselves. There is no room for lengthy descriptions or masses of detail. Charles Dickens, in a major novel like *Bleak House*, takes several pages to describe fog hanging over a city. The short story writer will probably only take a few lines to do the same thing.

Because it is a short story, there is usually only a brief introduction. Often there is no introduction at all; we are plunged straight into the action. Characters are described only to the extent that the story requires, and the writer keeps the action moving. The climax of the story is usually towards the end.

2) They usually have a single focus

Short stories contain all the elements found in other literature, such as character, setting, theme and plot. However, because short stories are brief, usually only one of these elements can be brought into focus.

Thus, for example, in Jack London's famous short story 'To Light a Fire' the setting of the freezing arctic region is the focus; we do not even have the name of the main character in the story.

On the other hand, in Conan Doyle's short stories, the character of Sherlock Holmes is the central focus. The focus may vary, but usually there is room only for one element to receive special emphasis in any short story.

3) They usually have few characters

The short story writer usually introduces characters very sparingly into the story. He or she cannot afford the luxury of having unnecessary characters slowing down the action and lengthening the story. Quite often, in fact, a short story has just two central characters who are, in some way, in conflict. Even then the focus is sometimes on just one of these characters.

4) They often have a surprise ending

Short stories frequently have unexpected endings. Just as we thought we had things worked out there is a sudden twist to the story. As long as the surprise ending fits with the preceding action, we usually feel a strong sense of satisfaction, even though we have been caught unawares.

Question 1

If a story can be read at one sitting, we know it is following the guideline of being

- A. Respectable B. Enjoyable C. Exciting D. Short

Question 2

The focus in a short story may be on

- A. Character B. Setting C. Plot D. Any one of these

Question 3

Any character in a short story has to be

- A. full of action B. introduced properly C. necessary to the story D. the focus of a feeling

Question 4

The ending in many short stories are

- A. a surprise B. satisfactory C. obvious D. reader - friendly

Question 5

What does the reader often feel after being confronted by a sudden twist to the story?

- A. interested B. satisfied C. confused D. excited

Questions 6-11

The freeze-up on Black Bear Lake is a prelude to winter. The freeze-up is a prelude to hardship. The freeze-up is a prelude to loneliness. It begins on a November evening as a filigreed fingering of ice along the shoreline. It greets me in the morning as a rim of ice around the boat hull and a skim of ice atop the water buckets. Some nights the ice forms halfway across the lake; but, come morning, it shatters into a trillion thin shards beneath waves and wind. The freeze-up takes its time. The freeze-up is implacable. There is no stopping it. The freeze-up is an event as important in nature as the solstices, equinoxes, full moon and eclipses. It affects the living patterns of many fish and wildlife species. And it dramatically changes my life- style on this Adirondack lake where I live alone in the log cabin I built myself.

Motoring down the lake in my small aluminum outboard, I "feel" how heavy the water has become, how dark, how turgid. The propeller seems to be churning syrup and the boat handles sluggishly. At a few degrees above freezing, water is actually denser than at 32 degrees, God help you if you fall out of the boat. If the shock doesn't kill you outright, the cold water will do so within three minutes.

I remember one rainy, blustery night during my first winter at Black Bear Lake when I had jumped into my boat at the empty public landing, my poncho waving wildly in the wind. By mistake, I had left the gearshift in forward, something I almost never do. Fumbling with the flapping poncho, I forgot my usual routine to check if the engine was in neutral. I stood, straddling the seat, and pulled the starting rope. The engine roared into life, the boat lurched forward, then careened sideways. I fell heavily upon the gunwale, narrowly missed losing my balance and dumping over backward into the lake. Getting the boat under control once more, I started to tremble. Imagining a frantic lunge for shore, the entanglement with my poncho underwater, the circular chase by a runaway motorboat, I resolved to be more careful in boats during freeze-up.

Question 6

The effect of line 1 is achieved by the narrator's use of what literary device?

- A. contrast B. symbolism C. definition D. repetition

Question 7

The narrator associates the freeze-up with

- A. difficulty and isolation
- C. conflict and resolution
- B. observation and judgement
- D. challenge and accomplishment

Question 8

The phrase in paragraph one "filigreed fingering" suggests that the ice is

- A. widespread
- B. threatening
- C. enticing
- D. delicate

Question 9

The phrases "rim of ice" and "skim of ice" suggests that the freeze-up

- A. occurs only in sheltered areas
- B. moderates overnight
- C. is in its initial stage
- D. affects only remote locales

Question 10

The narrator did not check the engine because

- A. she was pressed for time
- B. she had little experience with boats
- C. an animal caught her attention
- D. her clothing caused a distraction

Question 11

The narrator's attitude toward the freeze-up could best be described as

- A. affectionate
- B. respectful
- C. bitter
- D. defensive

Questions 12-17

The pair of children looked Asian, two or three years old, their glossy heads like lacquered bowls bobbing in the sunlight. Kneeling at the wide-open window, they pulled white tissues from a box and sent them wafting down on the breeze. A flimsy-looking iron gate reached to their stomachs, but every few seconds they popped up to lean over it, clapping their hands as the tissues caught on the branches of trees, wrapped around a lamp post, and fluttered leisurely to the concrete below like great snowflakes.

Not a soul in sight. Della watched from across the street, a floor above them, the fifth; they would not see her if she waved. If she called out, the sound could startle them, make them lose their balance. She shut her eyes and curled her hands into fists as one child leaned way out, the tops of the bars pressing into his legs. The police? It was her first day here; she didn't even know the opposite building's address. And the time it would take, the heavy footsteps clattering up the stairs... Meanwhile they would fall and she would relive this moment all the years to come, remembering herself watching at the window of the empty bedroom in her new life apartment, her new life, thinking about how she would remember herself at the window, watching...

Just then a dark-haired woman appeared from the invisible spaces of the apartment across the street, plucked each child from the windowsill, and snatched up the box of tissues. Shut the window, thought Della, but the woman receded into the invisible spaces.

Question 12

In lines 1 and 2, the description of the children's heads ("their ... sunlight") helps call attention to their

- A. faces B. ages C. movements D. needs

Question 13

The description of falling tissues is reinforced by the use of

- A. personification B. alliteration C. hyperbole D. simile

Question 14

Which line or lines first foreshadows the possibility of danger?

- A. line 1 B. line 2 C. line 3 D. line 3 and 4

Question 15

What organisational technique does the author use to describe Della's indecision about helping the children?

- A. comparison B. chronological order C. cause and effect D. classification

Question 16

What omission is suggested by the ellipsis in line 11?

- A. further activities of the children B. further actions taken by Della
C. other reasons to call the police D. other details about the arrival of the police

Question 17

In the final paragraph, the abruptness of the dark-haired woman's actions is conveyed by the use of

- A. strong verbs B. repeated phrases C. vivid adjectives D. short sentences

Questions 18-23

Man Walks on Another World

Historic words by Neil A. Armstrong, Edwin E. Aldrin, jr., and Michael Collins

The talk was weighted with cryptic exchanges of scientific data, but still it rang with the stupendous drama of the greatest achievement in the history of exploration. For these were the voices of Apollo II - voices carrying over nearly a quarter of a million miles to tell of man's first steps on the moon. The world listened as Neil Armstrong, Edwin (Buzz) Aldrin, and Michael Collins spoke to each other and to CapCom, the capsule communicator in Houston. And as Eagle (the lunar module) separated from Columbia {the command module} and touched down in the dust of that desolate, windless world on July 20, at 4:17 and 43 seconds p.m. (EDT) - 102 hours, 45 minutes, and 43 seconds after launch - this in part is what was said.

ARMSTRONG: The surface is fine and powdery. I can - I can pick it up loosely with my toe. It does adhere in fine layers like powdered charcoal to the sole and sides of my boots. I only go in a small fraction of an inch, maybe an eighth of an inch, but I can see the footprints of my boots and the treads in the fine sandy particles.

CAPCOM: Neil, this is Houston. We're copying.

ARMSTRONG: There seems to be no difficulty in moving around. As we suspected, it's even perhaps easier than the simulations at 1/6 g that we performed on the ground. It's actually no trouble to walk around. The descent engine did not leave a crater of any size ... We're essentially on a very level place here. I can see some evidence of rays emanating from the descent engine, but very insignificant amount. OK, Buzz, we're ready to bring down the camera.

ALDRIN: I'm all ready.

ARMSTRONG: OK, it's quite dark here in the shadow and a little hard for me to see that I have good footing. I'll work my way over into the sunlight here without looking directly into the sun.

ALDRIN: OK, going to get the contingency sample now, Neil?

ARMSTRONG: This is very interesting. It's a very soft surface, but here and there where I plug with the contingency sample collector, I run into a very hard surface, but it appears to be very cohesive material of the same sort. I'll try to get a rock in here. Here's a couple.

ALDRIN: That looks beautiful from here, Neil.

ARMSTRONG: It has a stark beauty all its own. It's like much of the high desert of the United States. It's different, but it's very pretty out here.

ALDRIN: Are you ready for me to come out?

ARMSTRONG: All set. OK, you saw what difficulties I was having. I'll try to watch your PLSS [portable life- support system] from underneath here.

ALDRIN: Now I want to back up and partially close the hatch. Making sure not to lock it.

ARMSTRONG: A particularly good thought.

ALDRIN: That's our home for the next couple of hours and we want to take good care of it... That's a very simple matter to hop down from one step to the next.

ARMSTRONG: There you go.

ALDRIN: Beautiful view.

ARMSTRONG: Isn't that something? Magnificent sight out here... Isn't it fun?

Question 18

The first paragraph beginning, "The talk ... " is in italic print because it is not actual conversation but:

- A. a conclusion B. a resolution C. a summary D. an orientation

Question 19

Where is Armstrong looking when he steps from the lunar module? At the:

- A. camera B. command module C. moon's surface D. lunar landscape

Question 20

The talk between Armstrong and Aldrin is a:

- A. dialogue B. interrogation C. investigation D. survey

Question 21

In stepping from the sunlight into shadow, Armstrong notes the:

- A. cold B. beauty C. contrast D. strangeness

Question 22

Armstrong sees the lunar landscape as being like a _____ in the USA.

- A. valley B. desert C. plain D. crater

Question 23

How do you think the astronauts feel as they take their first steps on the lunar surface?

- A. afraid B. bewildered C. appreciative D. disbelieving

Questions 24-34

Lead poisoning in children is a major health concern. Both low and high doses of paint can have serious effects. Children exposed to high doses of lead often suffer permanent nerve damage, mental retardation, blindness, and even death. Low doses of lead can lead to mild mental retardation, short attention spans, distractibility, poor academic performance and behavioural problems.

This is not a new concern. As early as 1904, lead poisoning in children was linked to lead-based paint.

Microscopic lead particles from paint are absorbed into the bloodstream when children ingest flakes of chipped paint, plaster, or paint dust from sanding. Lead can also enter the body through household dust, nail biting, thumb sucking, or chewing on toys and other objects painted with lead-based paint. Although Australian paint companies today must comply with strict regulation regarding the amount of lead used in their paint, this source of lead poisoning is still the most common and most dangerous. Children living in older, dilapidated houses are particularly at risk.

Question 24

What is the main topic of the passage?

- A. problems with household paint B. major health concerns for children
C. lead poisoning in Children D. lead paint in older homes

Question 25

The phrase "exposed to" best be replaced by which of the following?

- A. familiar with B. in contact with C. displaying D. conducting

Question 26

Which of the following is closest in meaning to the word "suffer"?

- A. experience B. reveal C. feel pain from D. grieve with

Question 27

Which of the following does the passage infer?

- A. Paint companies can no longer use lead in their paint
B. Paint companies are not required to limit the amount of lead used in their paint
C. Paint companies must limit the amount of lead used in their paint
D. Paint companies have always followed restrictions regarding the amount of lead used in their paint

Question 28

Which of the following is closest in meaning to the phrase "linked to"?

- A. endorsed by B. threatened by C. combined with D. associated with

Question 29

The word "absorbed" could best be replaced by

- A. fixed B. assimilated C. soaked D. accepted

Question 30

Which of the following could best replace the word "ingest"?

- A. inhale B. digest C. inject D. eat

Question 31

Which of the following is closest in meaning to the word "chipped"?

- A. fragmented B. destroyed C. sprayed D. unhealthy

Question 32

Which of the following is closest in meaning to the word "dilapidated"?

- A. poorly painted B. unpainted C. fallen down D. broken down

Question 33

According to the passage, what is the most common source of lead poisoning in children?

- A. household dust B. lead-based paint C. painted toys D. dilapidated houses

Question 34

What does the writer imply in the final sentence of the passage?

- A. Lead-based paint chips off more easily than paints.
B. Poor people are at a greater risk from lead poisoning.
C. Old homes were painted with lead-based paint.
D. Old homes need to be rebuilt in order to be safe for children

Questions 35-44

I'm not going to preach about any good old days. By our standards of comfort they were pretty awful. What did they have then that we are losing or have lost? For one thing, they had rules - rules concerning life, limb and property; rules governing deportment and manners; and finally rules defining dishonesty, dishonour, misconduct and crime. The rules were not always obeyed, but they were believed in, and a breaking of them was savagely punished. The rule-breaker knew he was wrong and the others were right. The rules were understood and accepted by everyone.

Adlai Stevenson, speaking of a politician of particularly rancid practices, once said, "If he were a bad man, I wouldn't be so afraid of him, but this man has no principles, He doesn't know the difference." Could this be our difficulty - that gradually we are losing our daily ability to tell the difference? The rules fall in chunks, and in the vacant place we have a generality "It's all right because everybody does it."

We are also poisoned with things. Having many things seems to create a desire for things.

It is probable that they want of things and the need of things have been the two greatest stimulants toward the change and complication we call progress. And surely we Americans, most of us starting with nothing, have contributed our share of wanting. Wanting is probably a valuable human trait. It is the means of getting that can be dangerous.

The evil that threatens us came quickly and quietly, came from many directions and was the more dangerous because it wore the face of good. Almost unlimited new machine power took the place of straining muscles and bent Medicine and hygiene cut down infant mortality almost to the vanishing point and at the same time extended our life-span. Leisure came to us before we knew what to do with it, and all of the good things falling on us unprepared constitute calamity. We have the things and we have not had the time to develop a way of thinking about them.

I strongly suspect that our moral and spiritual disintegration grows out of lack of experience with plenty. We had millions of years to get used to the lack of experience with plenty. We had millions of years to get used to the idea of fire and only 20 to prepare ourselves for the productive-destructive tidal wave of atomic fission. Our babies live, and we have no work for their hands. We retire men and women at the age of their service for no other reason than that we need their jobs for younger people. To allow ourselves the illusion of usefulness, we have standby crews for functions, which no longer exist.

Why do we act the way we do? I believe it is because we have reached the end of a road and have discovered no new path to take, no duty to carry out, no purpose to fulfill. I think we will find a path to the future, but its direction may be unthinkable to us now.

Question 35

The rules the speaker mentions have to do primarily with

- A. personal conduct B. legal systems C. business procedures D. social customs

Question 36

The quotation from Adlai Stevenson Implies that real evil consists of

- A. associating with evil people B. being afraid of evildoers
C. failing to recognise evildoing D. favoring evil over good

Question 37

The speaker wonders whether Americans have replaced rules with

- A. party politics B. rash decisions C. vague excuses D. legal arguments

Question 38

The speaker says having many "things" leads to a

- A. high standard of living B. determination to have more
C. reluctance to share D. disrespect for standards

Question 39

According to the speaker, what effect has need had on progress?

- A. It has slowed progress. B. It has negated progress.
C. It has shaped progress. D. It has stimulated progress.

Question 40

The speaker uses the expression "evil... good" to suggest that progress may

- A. banish hardships B. promote C. mask dangers D. encourage selfishness

Question 41

What common idea does the speaker seem to be illustrating?

- A. Always be prepared. B. Too much of a good thing is not good.
C. Hard work always pays off. D. Opportunity knocks but once.

Question 42

The speaker indicates that Americans think about fire and atomic fission because of the

- A. kind of power each generates B. way society values each
C. ecological impact each has D. level of their experience with each

Question 43

What is the speaker's belief about work?

- A. Work is essential. B. Work is inescapable. C. Work is old-fashioned. D. Work is exhilarating.

Question 44

What does the speaker suggest is lacking in American society?

- A. good labour practices B. adequate resources C. a sense of direction D. a drive to excel

Questions 45-50

The following passage relates some conclusions the author draws after listening to a seminar speaker denounce some modern conveniences for their negative effects on people's persona/lives.

Several weeks ago, when the weather was still fine, I decided to eat my lunch on the upper quad, an expanse of lawn stretching across the north end of campus and hedged in by ancient pine trees on one side and university buildings on the other. Depositing my brown paper lunch bag on the grass beside me, I munched in silence, watching the trees ripple in the wind and musing over the latest in a series of "controversial" symposiums I had attended that morning. The speaker, an antiquated professor in

suspenders and a mismatched cardigan, had delivered an earnest diatribe against modern tools of convenience like electronic mail and instant messaging programs. I thought his speech was interesting, but altogether too romantic.

My solitude was broken by two girls, deep in conversation, who approached from behind and sat down on the grass about ten feet to my left. I stared hard at my peanut butter sandwich, trying not to eavesdrop, but their stream of chatter intrigued me. They interrupted each other frequently, paused at the same awkward moments, and responded to one another's statements as if neither one heard what the other said. Confused, I stole a glance at them out of the corner of my eye. I could tell that they were college students by their style of dress and the heavy backpacks sinking into the grass beside them. Their body language and proximity also indicated that they were friends. Instead of talking to each other, however, each one was having a separate dialogue on her cell phone.

As I considered this peculiar scene, this morning's bleary-eyed lecturer again intruded into my thoughts. His point in the symposium was that, aside from the disastrous effects of entails and chatting on the spelling, grammar, and punctuation of English language, these modern conveniences also considerably affect our personal lives. Before the advent of electronic mail, people wrote letters. Although writing out words by hand posed an inconvenience, it also conferred certain important advantages. The writer had time to think about his message, about how he could best phrase it in order to help his reader understand him, about how he could convey his emotions without the use of dancing and flashing smiley face icons. When he finished his letter, he had created a permanent work of art to which a hurriedly typed email or abbreviated chat room conversation could never compare. The temporary, impersonal nature of computers, Professor Spectacles concluded, is gradually rendering our lives equally temporary and impersonal.

And what about cell phones, I thought I have attended classes where student, instead of turning off their cell phones for the duration of the lecture, leave the classroom to take calls without the slightest hint of embarrassment. I have sat in movie theatres and ground my teeth in frustration at the person behind me who can't wait until the movie is over to give his colleague a scene by scene replay. And then I watched each girl next to me spend her lunch hour talking to someone else instead of her friend. She, like the rest of the world, pays a significant price for the benefits of convenience and the added safety of being in constant contact with the world. When she has a cell phone, she is never alone, but then again, she is never alone.

They may not recognize it, but those girls, like most of us, could use a moment of solitude. Cell phones make it so easy to reach out and touch someone that they have us confused into thinking that being alone is the same thing as being lonely. It's alright to disconnect from the world every once in a while; in fact, I feel certain that our sanity and identity as humans necessitates it. And I'm starting to think that maybe the Whimsical Professor ranting about his "technological opiates" is not so romantic after all.

Question 45

As used in the first paragraph, the word "diatribe" (line 6) most nearly means:

- | | |
|----------------------------|--------------------|
| A. excessive praise | B. vengeful speech |
| C. sincere congratulations | D. harsh criticism |
| E. none of these | |

Question 46

The author mentions smiley face icons (line 24) as an example of:

- A. the versatility of email servers
- B. the shallow, abbreviated conversations of electronic mediums
- C. shortcuts people can use to save time
- D. the possibility of creating a work of art on the computer
- E. none of these

Question 47

Which of the following examples, if true, would strengthen the symposium speaker's argument in the third paragraph?

- A. A newly wed couple sends copies of a generic thank-you card from an Internet site to wedding guests.
- B. A high school student uses a graphing program for her algebra homework.
- C. A former high school class president uses the Internet to locate and invite all members of the class to a reunion.
- D. A publisher utilizes an editing program to proofread texts before printing.
- E. none of these

Question 48

As author mentions all of the following examples of the negative effects of modern technology EXCEPT:

- A. a student leaves class to take a cell phone call
- B. two friends spend their lunch hour talking on their cell phones
- C. a cell phone user disturbs other patrons at a movie theatre
- D. a student without computer in an essay full of spelling errors
- E. none of these

Question 49

As used in lines 8 and 40, the word "romantic" most nearly means:

- A. charming and debonair
- B. given to expressions of love
- C. a following of Romanticism
- D. imaginative but impractical
- E. none of these

Question 50

The main idea of the passage is that:

- A. modern forms of communication encourage users to disregard conventions of written English
- B. the instruments of modern technology may have a negative impact on our personal and social lives
- C. computer and cell phones destroy the romantic aspect of relationships.
- D. the devices used by modern societies to communicate are temporary and impersonal
- E. none of these

