General Test Instructions

- Reading time: 10 minutes
- Working time: 2 hours
- The supervisor will tell you when to begin the test
- This test has TWO sections
- Attempt ALL questions
- Write using black or blue pen
- Do NOT write in pencil
- Write your Centre Number and Student Number at the top of pages 27, 31 and 35

Directions for Section 1

1. Allow about 1 hour and 20 minutes to answer this section

2. This section has FIVE parts
   - Part A Questions 1–9 (9 marks)
   - Part B Questions 10–19 (10 marks)
   - Part C Questions 20–29 (10 marks)
   - Part D Questions 30–45 (16 marks)
   - Part E Questions 46–50 (15 marks)

3. Complete your answers to Parts A, B, C and D on the separate Reading/Viewing Answer Sheet
   - Write your answers to Part E in the Part E booklet
Instructions for answering multiple-choice questions in Parts A, B, C and D

• Complete your answers in either black or blue pen.

• Multiple choice
  Select the alternative A, B, C or D that best answers the question. Fill in the response oval completely.

  **Sample 1:** \(2 + 4 = \) (A) 2   (B) 6   (C) 8   (D) 9
   A ○   B ●   C ○   D ○

  If you think you have made a mistake, put a cross through the incorrect answer and fill in the new answer.
   A ●   B ○   C ○   D ○

  • If you change your mind and have crossed out what you consider to be the correct answer, then indicate the correct answer by writing the word correct and drawing an arrow as follows.

  ![Correct Answer Example]
PART A — BIOGRAPHY FROM A WEBSITE

• Allow about 10 minutes to answer this part.

• Read the item Sir Gustav Nossal on pages 4 and 5.

• For each of the Questions 1–9, select the alternative A, B, C or D that best answers the question. Fill in the answers on the separate Reading/Viewing Answer Sheet.

Please turn over
NAME: Sir Gustav Nossal

BORN: 1931, Vienna

AGAINST THE ODDS: Came to Australia as a poor refugee and later gave up a big-paying job to follow his dream – to become one of our greatest scientists.

When he was 26, Gustav Nossal did something that made his workmates think he was ‘absolutely mad’.

He was a doctor in Sydney who was about to earn a lot of money. But he knew he had to give it up and follow his dream to be a scientist, if he wanted to be really happy.

‘Deep down I wanted to do research,’ he said.

So he left his job, even though his wife had just had their first baby. He came to Melbourne to study with perhaps Australia’s greatest scientist, the biologist Sir Macfarlane Burnet, and to see what he could learn.

It was a big sacrifice to make. He now earned only 700 pounds a year as an apprentice scientist and decided to do locums* as a second job on weekends and on Wednesday nights to help the family budget.

The good news was that one of his weekend jobs was to be the club doctor for his favourite football club, Footscray.

It might seem strange that he took such a risk. After all, his well-to-do family had already lost their wealth once before in Austria.

That was when Sir Gustav was just a seven-year-old boy in Vienna, Austria. It was a dangerous time for his family in 1939. Adolf Hitler had taken over Austria, and was threatening people of Jewish extraction such as Sir Gustav’s father.

* locums – relieving doctors’ positions
So the Nossal family fled, leaving behind most of the things they had owned and cherished. Sir Gustav’s father had been in banking, but in Sydney he had to start from the bottom again as a so-called ‘reffo’ (refugee), making coal scuttles, before working his way up to becoming managing director of a stainless steel business.

Sir Gustav says his family always had a love of learning and admired success. At school his teachers built up his confidence and self-discipline.

‘They taught you that you are your own master. You’ve got something inside you that allows you to be in control. We aren’t controlled by animal instinct or emotions.’

**SCIENTIFIC CAREER:** Sir Gustav’s gamble in coming to Melbourne to be a scientist paid off – for everyone. He researched the ways the human body fought disease and discovered why the immune system doesn’t attack the body’s own cells.

His work helps us understand many things today, such as how the HIV/AIDS virus operates.

Sir Gustav was only 34 when he was made the head of Australia’s best centre for medical research, Melbourne’s Walter and Eliza Hall Institute. He was a brilliant leader there for 30 years, helped the institute get a great deal of money, and his team did tremendous research to help doctors understand how the body recovers from disease. Its work has been important in the fight against cancer and in helping organ transplants.

Sir Gustav lectured all around the world to promote science and was given a knighthood and many other honours.

He has said scientists need to be patient and very keen to learn when they try to work out problems.

‘I am prepared to be very patient. Research is a trial, of course. There’s a lot of trial.’

‘Sometimes such a path can take 20 years. Getting a hepatitis vaccine took a good 15 years. Nature lets go of her secrets very reluctantly. Sometimes it can take years of darkness before you find that little chink of light.’

‘I’m sure all scientists hope deep in their hearts that their work will lead to something practical. It’s a thirst for knowledge and thirst for power – power to control something.’

Reproduced with the permission of Professor Emeritus Sir Gustav Nossal AC CBE FAA FRS.
1 Why did Sir Gustav’s workmates think he was ‘absolutely mad’? (line 9)
   (A) He sacrificed wealth to pursue a career in science.
   (B) He left Vienna and came to Australia as a refugee.
   (C) He wanted to do research rather than be a scientist.
   (D) He left his job just because he was starting a family.

2 Why did Sir Gustav move to Melbourne?
   (A) To be the doctor for his football club
   (B) To work under a leading scientist
   (C) To be able to work at two jobs
   (D) To escape persecution in Austria

3 Which quote best reflects the photograph at the top right of the biography?
   (A) ‘his workmates think he was “absolutely mad”’ (lines 8–9)
   (B) ‘Deep down I wanted to do research’ (line 13)
   (C) ‘his family always . . . admired success’ (lines 36–37)
   (D) ‘his teachers built up his confidence’ (line 37)

4 What is the meaning of the word ‘cherished’ as used in line 31?
   (A) Discarded
   (B) Disliked
   (C) Needed
   (D) Treasured

5 Why did Sir Gustav’s family leave Austria?
   (A) They had lost all their money.
   (B) They were seeking a better education.
   (C) They wanted to start a new business.
   (D) They were escaping religious persecution.
The following passage summarises the section headed **SCIENTIFIC CAREER** (lines 42–67) from the biography. In Questions 6–9, identify the phrase that best completes the cloze passage.

Sir Gustav’s scientific research has been mainly concerned with [6]. His ability as a leader in his field is best reflected by the [7]. The qualities that Sir Gustav sees as important in a good scientist are [8]. He believes that successful research is based on [9].

6  (A) how the immune system works.
(B) how the HIV/AIDS virus operates.
(C) conducting organ transplants.
(D) fighting against cancer.

7  (A) large amount of money he raised.
(B) length of time he worked at the institute.
(C) important and successful research he guided.
(D) numerous lectures he gave around the world.

8  (A) persistence and enthusiasm.
(B) youth and brilliance.
(C) leadership and determination.
(D) practicality and intelligence.

9  (A) breaking down nature’s barriers.
(B) developing practical scientific solutions.
(C) the need to gather a great deal of information.
(D) small achievements made over a long period of time.

**End of Part A**

**Go on to Part B**
PART B — EXCERPTS FROM A TELEVISION INTERVIEW

• Allow about 15 minutes to answer this part.

• Read the item *Rove Interviews Daniel Johns* on pages 9 and 10.

• For each of the Questions 10–19, select the alternative A, B, C or D that best answers the question. Fill in the answers on the separate Reading/Viewing Answer Sheet.
Rove Interviews Daniel Johns

These are excerpts from a television interview between Rove McManus and Daniel Johns, the lead singer from Australian band, Silverchair. This is not the start of the interview. Prior to this, Rove has greeted Daniel and asked him about his recent ill-health.

ROVE: Are things any easier for you now down the track, now that you know you’ve progressed so far? Is it a bit easier for you to get out there and do the promotion for an album?

DANIEL: Yeah, I think so. It’s a lot more comfortable I guess. We just wanted, on this album, especially to do what we could to expose it. It’s the kind of album that if you don’t put it in people’s faces, then it runs the risk of being ignored because it’s not a ‘one listen’ kind of album. You’ve really got to listen to it a few times to understand where it’s going, and even then you might hate it. (Rove laughs)

ROVE: But this is a really brilliant album for you guys. Sometimes I have to be complimentary to guests, but this time I actually do mean it. (Audience laughs) This is a brilliant album. I guess it’s not as dark, with all due respect, as some of the other stuff that you’ve done. Does that indicate the way your life seems to be progressing at the moment?

DANIEL: Yeah, definitely. It was a conscious decision to move and approach a wider colour spectrum. Whereas it’s kind of restricting to know that . . . you know . . . there’s only black and shades of grey to work with and once you kind of overcome that reliance on depression, then I think there’s a lot more to work with.

ROVE: So what was it? Were you just going around at the time being really . . . you know . . . moody and brooding all the time. Going ‘gruff gruff’ . . . nobody understands me . . . ‘gruff gruff gruff’? (Audience and Rove laugh)

DANIEL: Yeah pretty much.

ROVE: Did you just wake up one morning and suddenly go ‘Hey, life’s good! I’ve just changed . . .’ like that or was it a series of events that just got you to where you are?

DANIEL: It was a series of events, but then it was a conscious decision to . . . um . . . write positive music in order to try and manipulate how I was feeling because I think music is underrated in terms of how powerful it can be on people’s emotions.

ROVE: Now, Silverchair started when you guys were around 14 or 15 so that’s around seven, eight years now?

DANIEL: Yeah, we actually started when we were 12 years old.

ROVE: The band actually started then?

DANIEL: Yeah, me and Ben were in bands even when we were in primary
school, but we couldn’t play instruments, so we just used to rap and press on a keyboard where you’ve got a little demo button . . .

ROVE: Oh, yeah.

DANIEL: . . . that plays a little beat and we’d press demo, then we’d quickly run up and start busting rhymes. *(Audience laughs)*

ROVE: But even now you guys are still, I guess in industry terms, still very young. Ah, when you were starting out and you were just teenagers, is it a real ‘baptism by fire’ to be thrown right in the deep end of the music industry? One minute you know you’re just playing in your own garage, and then the next day it’s your first concert and you’re the supporting act!

DANIEL: Yeah, it was strange actually. We literally went from the garage and we just constantly played in the garage for years. We didn’t even think we’d progress. We didn’t even particularly want to. When we were about fourteen years old, a neighbour came in and said there’s this competition on television and your band wins a record, you get to record your song at a radio station. We thought recording a song would be pretty cool. So we went in the competition and somehow we won. And I honestly don’t know how, ’cause the demo was really . . . whatever . . . it was just . . . *(Audience begins to laugh)*

ROVE: Did it stink? *(Audience laughs loudly)* Is that what you’re saying? Was it not the best?

DANIEL: It was just terrible. I don’t know how we won. They must have seen something that we didn’t. So we won. And we’re like, ok, great! We get to record a song and we did it. And did a film clip, which was unbelievable. And then we got a record contract and we were playing shows and supporting bands that we never even imagined ourselves even meeting. We just went from a garage band to playing in workers’ clubs. And a workers’ club to us at that time was about two thousand people . . . my God! I didn’t know two thousand people existed!

ROVE: And what were you guys like on tour?

DANIEL: We were incredibly enthusiastic, but at the same time we were incredibly confused and baffled as to how positively people were reacting to our music. We thought we’d fooled everyone, we’d got away with something. *(Audience laughs)*

ROVE: Well look, thanks very much for sitting down and having a chat. Now you’re going to head across in a second and bring this baby home with the boys again.

DANIEL: Yeah, we’ll bring this baby home.

ROVE: Thank Daniel Johns everybody. *(Applause and cheering)* We’ll be back to hear from the boys from Silverchair.

10 What is the function of Rove’s opening questions? (lines 4–9)

(A) To make Daniel feel more relaxed
(B) To discuss Daniel’s medical progress
(C) To probe deeper into Daniel’s private life
(D) To shift the interview to Daniel’s musical career

11 What does Daniel mean when he says ‘. . . it’s not a “one listen” kind of album’? (lines 17–18)

(A) That it will be hated by listeners
(B) That it is very repetitive and boring for listeners
(C) That it is not instantly accessible to listeners
(D) That it should be purchased by listeners

12 Which words best describe Rove’s tone in the sentence, ‘Sometimes I have to be complimentary to guests, but this time I actually do mean it’? (lines 24–27)

(A) Critical and negative
(B) Light-hearted and insincere
(C) Positive and sincere
(D) Sarcastic and humorous

13 What does Daniel mean when he says ‘. . . a wider colour spectrum’? (lines 36–37)

(A) A greater range of moods
(B) A greater range of musical styles
(C) A more interesting variety of subjects
(D) A more interesting use of album colour

14 Why does Rove use the expression ‘. . . gruff gruff gruff’? (lines 50–51)

(A) To ridicule Daniel
(B) To mimic Daniel
(C) To expose the immaturity of such behaviour
(D) To use humour to assist with audience empathy
15 What type of language is ‘busting rhymes’? (lines 84–85)

(A) Jargon
(B) Exaggeration
(C) Formal language
(D) Technical language

16 What is the reason for Rove’s interjection ‘Did it stink? Is that what you’re saying? Was it not the best’? (lines 118–120)

(A) To criticise the demo
(B) To confuse the audience
(C) To help Daniel clarify his story
(D) To make Daniel speak more clearly

17 Why was the band ‘incredibly confused and baffled . . .’? (line 143)

(A) Because fame was new to them
(B) Because their music was well received
(C) Because workers’ clubs were a strange environment
(D) Because they found touring a frightening experience

18 What does Rove imply through choosing the words ‘having a chat’? (line 150)

(A) That Daniel talked too much
(B) That Rove lacked control of the interview
(C) That the interview was without a clear focus
(D) That the interview was relaxed and personal

19 What is the main purpose of the interview?

(A) To reveal Daniel’s private life
(B) To advertise Silverchair’s latest work
(C) To explain Silverchair’s success
(D) To discuss Daniel’s health problems

End of Part B
Go on to Part C
PART C — NEWSPAPER REPORT

• Allow about 15 minutes to answer this part.

• Read the item Drought Can’t Rain on Kids’ Parade on pages 14 and 15.

• For each of the Questions 20–29, select the alternative A, B, C or D that best answers the question. Fill in the answers on the separate Reading/Viewing Answer Sheet.

Please turn over
DROUGHT CAN’T RAIN ON KIDS’ PARADE

BY MARTIN DURIE

Another day. Nowhere to go. Nothing to do . . . except talk about the drought and everyone is sick of that.

It’s a long way from dance parties, skate ramps and the art scene. The only scene to be seen here is sultry kids milling around the steps of the deserted pub, the boys with skate-boards to impress the girls, the girls determined to feign cool disinterest. But it is not just the outback town that is hot.

Since Gulgola Central School Year 10 students, Tom Borg, Iggy Wilson, Ash-lea Ferguson and Linh Tran created a highly acclaimed artwork they are the HOTTEST thing to come out of Gulgola. Their electronic collage entitled ‘Our Home, Our Hope’ has become the symbol for the Year of the Outback.

“Our artwork is a great thing for this town,’ enthuses Ash-lea, the self-designated leader of the group.

Although all four are clearly proud of their success, getting them to talk about it is like getting water out of a stone. If it wasn’t for Ash-lea’s exuberant self-confidence, this interview would have been as empty as Gulgola’s main street.

“We just got sick of reading the negative stuff about the drought,’ says Ash-lea as the others nod their silent assent.

“I’m not saying that the drought isn’t negative. It is. It’s horrible. But believe it or not, there are good things that come out of it. Life goes on.’

This sense of hope, expressed in the artwork’s title, is strongly represented visually in the piece. The kids constructed an electronic collage from thousands of digital images. They used nothing more exciting than their school’s digital camera, the computer room and their passion.

The images are diverse in their scope and content. They range from the hopeful expressions of youth skating in the sun-parched dustbowl of Gulgola’s main street, to the stark beauty of the last remaining lotus flower in Linh’s mother’s drought-ravaged garden.

Talking about the artwork finally inspires the reticent Tom and Iggy to speak. ‘Y’know Gulgola can be boring, hot and dry, but it’s our home,’ says Tom.

Iggy continues, ‘It is important to us that other people, especially city kids, know that we are more than just a dust-bowl.’
Iggy, warming to his theme, lays aside his skateboard. ‘We have a unique way of life here. Some people look at us as if we are a great distance from Sydney. We prefer to think that Sydney is a long way from us.’

Just as interesting as the artwork itself is the means by which this group from Gulgola achieved national and international acclaim.

‘We combined all of our talents,’ Ash-lea explains. ‘We hang out every day, there’s nothing else to do, so we naturally knew what each of us could achieve. Like, Tom’s a top photographer. I organised the group. Linh’s a wiz on the computer so she set up a website for the artwork.’

‘We worked through our lunchtimes on the computers at school. Iggy came up with the idea of linking our site to others on the net. Y’know, everything that kids were visiting. It becomes like a positive virus, it just spreads and spreads.’

The positive energy of this virus eventually ‘infected’ the chairperson of the committee responsible for promoting the Year of the Outback. She was so impressed by the kids, their message and their spirit that the artwork now forms the centrepiece of the publicity campaign.

The kids will also act as Australia’s ambassadors to the International Youth Conference next year. As expected, Ash-lea has the final word. ‘I’m looking forward to going overseas and presenting Gulgola to the world. It might sound strange to lots of people, but I really don’t care if it rains.’

20 What is the meaning of the headline of the newspaper report?

(A) The town has no water.
(B) The artists won’t get wet.
(C) Success is a cause for celebration.
(D) Difficult times won’t dampen their spirits.

21 What type of language device is used in ‘the only scene to be seen here’? (lines 5–6)

(A) Cliché
(B) Contradiction
(C) Euphemism
(D) Pun
22 What does the journalist mean by the statement ‘But it is not just the outback town that is hot’? (lines 10–11)

(A) The boys are skilful and the girls are attractive.
(B) The town is exciting and the temperature is high.
(C) The temperature is high and the artists are successful.
(D) The artists are successful and the town is exciting.

23 Why is Ash-lea the ‘self-designated leader of the group’? (line 22)

(A) She is the best artist.
(B) She is the best photographer.
(C) She is most vocal and has made herself the leader.
(D) She is the most popular and was voted the leader.

24 Why does the journalist refer to the two images in lines 45–51?

(A) To show negative images of the town
(B) To contrast diverse images representing hope
(C) To provide positive images of the children
(D) To emphasise images caused by the drought

25 Why does Iggy choose to speak (lines 57–66)?

(A) He wants to talk about his town.
(B) He wants to talk about his artwork.
(C) He believes Gulgola is an unpleasant place to live.
(D) He believes Sydney is an unpleasant place to live.

26 What is the main idea expressed in lines 71–84?

(A) Technology is the path to success.
(B) Success is achieved through teamwork.
(C) Friends are very important.
(D) Every group needs a leader.
27 Why does the journalist continue to use the image of the virus? (lines 85–88)

(A) To reveal the increasing dangers of technology
(B) To illustrate Ash-lea’s control of the group
(C) To emphasise the growing appeal of the artwork
(D) To create a negative image of the artwork

28 What does the article present as the major achievement of the group?

(A) They are promoting the benefits of friendship.
(B) They are maintaining hope despite adversity.
(C) They are representing Australia internationally.
(D) They are communicating internationally using technology.

29 Why is the photograph included in the newspaper report?

(A) It is a symbolic image in the artwork.
(B) It is a symbol of peace and harmony.
(C) It is the floral emblem of Gulgola.
(D) It is the central image of the artwork.

End of Part C

Go on to Part D
PART D — SHORT STORY

• Allow about 20 minutes to answer this part.

• Read the item *The Flying Machine* by Laura Perusco on pages 19 and 20.

• For each of Questions 30–45, select the alternative A, B, C or D that best answers the question. Fill in the answers on the separate Reading/Viewing Answer Sheet.
It was always more than just a cable  
strung between two trees. More than a  
rickety old seat suspended head-  
spinningly high above the paddock. The  
flying fox was our flying machine.

I can still remember the Christmas  
holidays when Dad built the flying fox.  
Living way up on the plateau, my  
brothers and I couldn’t walk to the  
playground like town kids. We didn’t  
need to – our backyard was an  
adventure in itself, far more fun than  
any park.

They were the sort of halcyon* summer  
days where the sunshine seems to last  
well past when it should be nightfall.  
The air is warm before dawn and so is  
the water in the pool. The long, sweet  
days when you can buy mangoes by the  
boxful and have a whole one, both  
cheeks and the middle, all to yourself.  
While most summer holidays seem to  
disappear as quickly as the mangoes,  
the 16 days it takes Dad to complete the  
flying fox stretch to infinity.

First, Dad attaches the cable to the two  
tallest trees near the house, a good  
50 metre run from one end to the other.  
The trees are huge. Even if three of us –  
Dad and Ross and I – stand flat against  
one of them and hug the trunk, trying to  
make our hands meet, there is still a  
wide gap between Dad’s fingertips and  
mine. Maybe if Mum helps and Tony  
when he is older, we will be able to  
encircle the tree.

The metal rope is so high up that Dad  
built a wooden platform halfway up  
the first tree. This can only be reached  
by way of the extension ladder, a device  
that must be erected and removed by  
Dad – it is far too unwieldy for Ross and  
I to manipulate. It cannot be left up,  
leaning against the platform, because  
Tony has a penchant** for danger. He  
can barely walk, but scrambling up the  
ladder presents no problem.

I can’t see how anyone could fall off the  
platform anyway. It is enclosed on three  
sides by tough chicken wire. And no-  
one would be silly enough to venture  
too close to the open edge where the  
flying fox will dock – unless of course to  
carefully examine the perilous drop.  
Mum is down there, waving her arms  
and yelling something . . . ‘What’s that,  
Mum? Come down? The long way?  
Why, what’s the short way?’

For days after the platform is finished,  
nothing happens. Dad is in the shed,  
working on the chair-like device that  
will be suspended from the cable. It  
seems as though Christmas has come  
and gone while he’s been banging away  
in there.

Then, finally, we are allowed to glimpse  
the pilot seat of our flying machine. A  
timber and chipboard base, a metal rod  
extending vertically from each of the  
corners, an old dog chain encircling it as  
a seatbelt. To my eyes, it is a throne,  
crowned by the two silver wheels that  
gleam atop it.

*halcyon – carefree and joyous  
**penchant – a taste or liking for something

Laura Perusco grew up on a property in Foxground, a rural area south of Sydney. At the time  
of writing she was in Year 12. Her story was published in an anthology of Young Australians’  
writing. Laura describes her story as ‘A symbol of freedom and childhood memories.’

Reproduced by permission of Pluto Press Australia.
The carriage is suspended from the cable within half-an-hour of the revelation.* A yellow rope now trails from its base, to haul the contraption to the platform. I can’t wait!

Dad grabs the rope and runs toward the launch tree. The wheels above the cable whiz round at an incredible speed. Ross and I are already squeezed onto the platform together, clamouring for first go. My older brother is such a softie – I win.

The flying fox jerks to the platform. Carefully, I slide around into the seat. The dog chain is firmly clasped to completely encircle the chair. Ross unhooks the rope from the back and holds one of the vertical rods anchoring the chair to the platform.

Suddenly, I am nervous. Looking down – whoops, bad idea – I see Tony’s bright little face beaming up at me. It seems an incredible distance away.

I grip the rods hard and look around at Ross. ‘Don’t push, okay?’

Ross grins. ‘Ready?’

I don’t like that grin.

‘Set?’

I really don’t like that grin.

‘GO!’ With an almighty shove, Ross sends me hurtling from the platform.

I scream as loudly as the flying fox’s wheels – my feet kick in empty air, my hair whips about my eyes, the other tree speeds towards me . . .

And I can fly.

Then I am whirring backwards, slowing, stopping. The flying fox rocks gently as gravity takes hold once more.

The laughter bubbles up inside me, unstoppable, uncontrollable and Dad reaches up to lift me down from my flying machine.

To think those days seemed to stretch on forever . . . I can remember them so clearly it is like watching an instant replay in my mind. But in reality, they were long ago.

Now, the cable sags low in the middle. The wheels atop the carriage are rusted still. The flying fox is too old – it is beyond flying again.

I don’t feel like I am.

*revelation – a revealing or showing
30 Why is the flying fox described as ‘more than just a cable . . . More than a rickety old seat’? (lines 4–6)

(A) It defies description.
(B) It inspires imagination.
(C) It is well-constructed and safe.
(D) It is a complicated piece of machinery.

31 What judgement is expressed in lines 11–16?

(A) Children living in towns have better facilities.
(B) Children are too lazy to find things to do.
(C) It is better for children to create their own entertainment.
(D) Life is harder for children living in isolated locations.

32 Which aspect of summer is most emphasised in lines 17–28?

(A) The passing of time
(B) The feeling of warmth
(C) The sweetness of summer fruit
(D) The brightness of summer sunshine

33 What language technique does the writer use in lines 32–39 to emphasise the unity of the family?

(A) Hyperbole
(B) Irony
(C) Paradox
(D) Symbolism

34 What is the meaning of the word ‘unwieldy’ as used in line 45?

(A) Complicated
(B) Dangerous
(C) Difficult to handle
(D) Difficult to understand
35 What does the writer imply by the phrase ‘the short way’? (line 61)
   (A) Climbing down the tree
   (B) Coming down the ladder
   (C) Using the flying fox
   (D) Jumping to the ground

36 What is the tone conveyed in the phrase ‘. . . nothing happens’? (line 63)
   (A) Anger
   (B) Anticipation
   (C) Contentment
   (D) Frustration

37 What language technique does the writer use in ‘it is a throne, crowned by the
   two silver wheels’? (lines 74–75)
   (A) Alliteration
   (B) Metaphor
   (C) Personification
   (D) Simile

38 Which word is an example of onomatopoeia?
   (A) Grabs (line 82)
   (B) Whiz (line 84)
   (C) Squeezed (line 85)
   (D) Softie (line 87)

39 How does the mood change in the section from line 77 to line 99?
   (A) From contentment to disappointment
   (B) From contentment to trepidation
   (C) From excitement to trepidation
   (D) From excitement to disappointment

40 What is the connotation of the word ‘anchoring’? (line 94)
   (A) Security
   (B) Isolation
   (C) Restriction
   (D) Permanence
41 What effect does the writer hope to achieve by the phrase ‘... whoops, bad idea...’? (line 97)

(A) The reader is amused at the main character’s predicament.
(B) The reader is distanced from the actions of the main character.
(C) The reader feels afraid for the main character.
(D) The reader feels critical of the main character’s behaviour.

42 Why does the main character think ‘I really don’t like that grin’? (line 105)

(A) She believes that her brother is laughing at her.
(B) She thinks that her brother is about to embarrass her.
(C) She realises that her brother is about to betray her.
(D) She worries that her brother is going to harm her.

43 What is the message conveyed by the final sentence ‘I don’t feel like I am’? (line 129)

(A) She does not feel young any more.
(B) She is still able to ride a flying fox.
(C) She still has the potential to achieve.
(D) She is no longer in good physical condition.

44 Which quote best reflects Laura Perusco’s statement that this story is ‘A symbol of freedom and childhood memories’? (line 3)

(A) ‘The flying fox was our flying machine.’ (lines 7–8)
(B) ‘It seems as though Christmas has come and gone.’ (lines 65–67)
(C) ‘The laughter bubbles up inside me.’ (line 116)
(D) ‘To think those days seemed to stretch on forever.’ (lines 120–121)

45 Which words best describe the style of writing in this short story?

(A) Objective and analytical
(B) Subjective and reflective
(C) Interpretative and personal
(D) Imaginative and historical

End of Part D
Go on to Part E
‘I was really amazed that someone like me could receive this award. Helping other adult migrants to learn English is enough of a reward. I’m just a mum from the suburbs whose life is my kids and my work. I’m sure there’s lots of other people out there who deserve a pat on the back.’

Toni Savvides, 2002 Australian Achiever of the Year

Instructions

■ Complete the nomination form below.
■ Write an essay presenting the reasons why this person should win the award. (Maximum of two pages)
■ Attach your essay to the nomination form.
■ Send to Australian Achievement Awards care of your local council.

Nomination Form

Person you are nominating: ...........................................

Your contact details:
Name: .................................................................
Address: ..............................................................
Phone: ...............Fax: ...........................................
Email: .................................................................

Community success stories?
Personal triumphs?
Do you openly acknowledge neighbourhood achievers?

No matter how small the challenge or how steep the climb, individuals deserve recognition for scaling the heights and fulfilling their dreams.

Help them feel that sense of accomplishment as they stand at the summit of their success.
‘We are all winners in our own way.’
Kathy, 21, from Parramatta

‘Success is not coming first, it is achieving a personal best.’
Katia, 11, from Balmain

‘Having a disability didn’t stop me.’
Ian, 45, from Kempsey

‘Just be passionate about the things you are willing to strive for.’
Mohammed, 15, from Wahroonga

‘Just do your own thing.’
Dean, 32, from Moree

‘I’m just doing what I do well, it’s nothing special.’
Mai Chi, 18, from Albury
PART E — PAMPHLET

• Write your Centre Number and Student Number at the top of this page.

• Allow about 20 minutes to answer this part.

• Read and view the pamphlet *Australian Achievement Awards* on pages 25 and 26.

• Do NOT fill out the Nomination Form.

• For Questions 46–50 write your answers on the lines provided.

Please turn over
Questions 46–48 refer to page 1 of the pamphlet.

46 Explain how the group of words printed in the top right corner relate to the Australian Achievement Awards.

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47 Explain TWO ways in which the design of the logo in the centre of the page relates to the Australian Achievement Awards.

(a) ...................................................................................................................................................
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(b) ...................................................................................................................................................
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48 (a) What is the purpose of the written text below the logo?
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(b) Identify ONE feature of the language that achieves this purpose.
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(c) Quote ONE example of this feature from the text.
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Question 49 refers to pages 2 and 3 of the pamphlet.

49  (a) The main idea presented in these pages is that a variety of people have the ability to achieve in a variety of ways.

Explain how this idea is conveyed through the choice of WRITTEN material.

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(b) Explain how this idea is conveyed through the choice of VISUAL material.

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Question 50 refers to page 4 of the pamphlet.

50  Explain how the language used in the top section is different from the language used in the instructions in the middle section.

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