DO NOT OPEN THIS BOOKLET UNTIL INSTRUCTED.

55 QUESTIONS

TIME ALLOWED: 55 MINUTES

STUDENT'S NAME:

Read the instructions on the ANSWER SHEET and fill in your NAME, SCHOOL and OTHER INFORMATION.
Use a 2B or B pencil.
Do NOT use a pen.
Rut out any mistakes completely.

You MUST record your answers on the ANSWER SHEET.

Mark only ONE answer for each question.
Your score will be the number of correct answers.
Marks are NOT deducted for incorrect answers.

There are 55 MULTIPLE-CHOICE QUESTIONS (1-55)
Use the information provided to choose the BEST answer from the four possible options.
On your ANSWER SHEET fill in the oval that matches your answer.

Questions may sometimes be placed next to each other.
Make sure you read ACROSS the page and answer the questions in the correct order.

You are NOT allowed to use a dictionary or an electronic translator.
Read the text and answer the questions that follow.

The real pioneers

Humans have always explored their environment; there are very few places on Earth that we have not visited at some point in time. We have congratulated ourselves for our feats of migratory endurance and resilience, but humans are not, and were not, the first species to travel in search of new places to live. Plants and animals have very sophisticated mechanisms that help them to disperse and survive. While they may not travel in the human sense of the word, they certainly manage to spread themselves far and wide, and do so in a way that is far more cunning than just catching a jumbo jet. The rather grand title for this phenomenon is 'biological dispersal' and there are a number of ways that this occurs.

Wind dispersal

Birds are the most obvious example of a species that takes to the skies to find a new home. Plants, however (think about the tufts of a dandelion), have also adapted to catch the wind and are capable of travelling thousands of kilometres by air to new environments.

Water dispersal

Coastal plants, such as coconut palms and mangroves, have floating seeds that can be carried long distances by ocean currents. They quickly make themselves at home in their new environment, putting down roots in new soil.

It is also possible for land animals to be washed downriver or even out to sea. It is thought that the ancestors of iguanas found in the remote Galapagos Islands arrived there by 'rafting' on clumps of floating vegetation after being swept out to sea millions of years ago—some of the first accidental tourists! While they did not have the certainty about their destination that would be provided by a travel agent's itinerary, they nevertheless managed to survive the trip and establish themselves in a new environment.

Animal dispersal

Many kinds of plant and animal travellers hitch a ride on or inside animals to colonise new environments. These are the stowaways of the plant and animal kingdoms. For example, birds ingest and excrete seeds in new places, burrs stick to the fur of wandering animals, and fish eggs adhere to the feet of water birds.
1. "The real pioneers" in the title refers to
   (A) tourists.
   (B) human beings.
   (C) plants and animals.
   (D) all living species.

2. Which word has the same meaning as 'resilience'?  
   (A) energy
   (B) toughness
   (C) dedication
   (D) aggressiveness

3. The writer refers to 'the tufts of a dandelion' to explain the process of wind dispersal because
   (A) it is a common plant that many readers would know.
   (B) it is a plant that uses wind dispersal in an unusual way.
   (C) it was the first plant known to use wind dispersal.
   (D) it is the only plant to use wind dispersal.

4. The word 'rafting' in the text refers to the method by which
   (A) floating vegetation clumps together.
   (B) land-dwelling animals can survive travel by water.
   (C) iguanas navigate their way from island to island.
   (D) animals cross bodies of water without getting wet.

5. In the final paragraph, which word could replace 'colonise'?  
   (A) alter
   (B) visit
   (C) develop
   (D) populate

6. What is the main question that the writer explores in the text?  
   (A) When did plants and animals begin to disperse around the planet?  
   (B) Have human beings prevented plant and animal dispersal?  
   (C) How did plants and animals reach remote corners of Earth before humans?  
   (D) Are human beings mostly responsible for biological dispersal?
Homecoming

Andrew steps off the train. Around him, wet kisses smack on upturned lips and cheeks. High above him, messages crackle through an old loudspeaker. A baby is passed from mother to welcoming grandfather. Trolleys wind their way through bags, boxes, seats and people. Some are greeting others, some are strangers, unsure of what to do next, where to go. The crowd heads for the exit. Bags hoisted on tired shoulders.

‘Welcome home, mate.’ Andrew’s father touches him lightly on the shoulder and bends to pick up the pack. ‘How was it?’

‘Magic.’ Andrew waves to a young couple and their baby who had been sitting across from him. ‘Watch it,’ he says as his father staggers and drops the pack back onto the platform.

‘What’ve you got in here? Rocks?’

‘What else?’

Andrew’s father slings the pack up on his shoulder and stumbles forward. He steadies himself against a seat. ‘You make me feel like an old man.’

‘So?’ Andrew grins and catches sight of himself in the mirrored edge of a chocolate machine. Uncombed, unwashed, unconcerned. Taller.

‘Just joking,’ says Andrew.

They drive slowly out onto Broadway, past the universities and the park. Peak-hour traffic against them.

‘Well, how was it really?’ says his father.

Andrew stretches back, stiff and sore from sitting up all night. His t-shirt and shorts smell dry and hard from sweat and dust.

‘Fantastic.’ How could he explain? Crouching all day, tiny pick in one hand, brush in the other. Blowing away the dirt. Bringing to light the fragments of bone, impressions of a body, a skeleton, a sin made millions of years ago.

‘I don’t have to ask if you brought anything back?’

‘None of it’s worth much. Just the stuff that they’ve got lots of at the museums.’

Andrew’s father looks at him. He takes one hand off the wheel and flicks his son’s dusty t-shirt.

‘Looks like you haven’t washed since you left.’ And then, ‘Smells like it too.’ He pauses. ‘It’s good to have you back, mate.’
7. The first paragraph mostly describes
   (A) the characters’ thoughts and motivations.
   (B) the crisis point of the story.
   (C) the tensions between the characters.
   (D) the details of the setting.

8. "What've you got in here? Rocks?"
   "What else?"
   What is unusual about this dialogue?
   (A) It shows a sincere misunderstanding of the situation.
   (B) It is a joke but is also literally true.
   (C) It appears to reveal contradictory information.
   (D) It poses questions to which we already know the answer.

9. Andrew 'catches sight of himself in the mirrored edge of a chocolate machine. Uncombed, unwashed, unconcerned. Taller.'
   What can we infer about Andrew from this quotation?
   (A) He feels ashamed of his dishevelled appearance.
   (B) He is surprised by his own transformation.
   (C) He is being more observant than normal.
   (D) He feels unsure about the person he has become.

10. "They drive slowly out onto Broadway, past the universities and the park."
    What kind of language feature is ‘past the universities and the park’ in this sentence?
    (A) a verb phrase
    (B) an independent clause
    (C) a noun clause
    (D) an adverbial phrase

11. "How could he explain?"
    This choice of words carries the idea that Andrew’s experiences while he was away
    (A) have been life-changing for him.
    (B) have caused him to feel doubt about the future.
    (C) have been too chaotic to remember clearly.
    (D) have allowed him to escape the boredom of the city.

12. The comments by Andrew's father in the last paragraph are mainly intended to
    (A) show affection through teasing.
    (B) scold his son for poor hygiene.
    (C) express concern for his son's wellbeing.
    (D) reveal confusion about what his son has been doing.

13. What is the main purpose of this text?
    (A) to build tension and set the stage for a future conflict
    (B) to examine a moment that shows an evolving relationship
    (C) to explore the history that explains a character's actions
    (D) to explain why people relate to each other the way they do
Read the text and answer the questions that follow.

The worst job of all: guillemot egg collector

The very worst job in the millennium before the Norman invasion* was the deliriously dangerous and exposed life of the guillemot egg collector. For him a day at the office meant dangling a hundred metres above raging seas, clutching at bird-poo-covered ledges, while filling a basket with eggs.

Why guillemots? Guillemots were large enough to make collecting their eggs worthwhile. The Vikings brought their food with them when they were raiding, or stole it when they arrived. But they often had to winter away from home. Food was scarce, particularly in the remoter parts of Scotland and along the rocky coasts of England. The spring brought a sudden glut of available food when seabirds congregated on the cliffs to breed. The innocent guillemots bred in such numbers that the population could easily withstand the loss of a few hundred eggs. For the Vikings, it was like taking candy off a baby.

So long as you had a rope.

And that’s where the Worst Job part comes. For someone not over-fond of heights, it is dizzyingly scary. It is bad enough walking backwards off a cliff with the benefit of steel slips, karabiners and high-tensile climbing rope, but in the ninth century they had to do it in their tunics with bare feet or flimsy sandals, and with a rope made of stinging nettles. The job of the egg collector was simple. To prepare himself for the action, he passed his rope through his left hand, under his groin and around his right hip, across the front of his torso and over his left shoulder. This method allows friction to act as the braking force—not very comfortable! The rope end was tied to a nearby tree or rock, and two or three mates would help lower and raise him, while another let down a basket for the eggs.

Of course, accidents happened. The rope would have got frayed on the sharp rocks; knots would have come undone. But the fear of heights and the constant feeling of vulnerability are unrelated to the statistical likelihood of something going wrong. Egg collecting must have felt dangerous even when the job was going well.

It was extremely taxing. Guillemots lay eggs directly onto the cliff ledges. They are long and pointed so that they tend to roll round their own axis rather than off the ledge if jogged*. But they are still vulnerable. The collector must move very quietly and delicately though the nesting birds. Any sudden movements or slips could send a whole cloud of guillemots squawking off the cliff face, knocking off eggs as they went.

Moving without disturbing them required great strength. The cliff face was exposed to the weather, which was frequently foul, and the tens of thousands of seabirds would leave footholds slippery with guano (bird poo). Losing his footing would have meant scuffed knees and legs for the egg collector, or being left dangling at the end of the line like a conker.


*knocked
14. Which word is a synonym of ‘deliriously’?
   (A) violently
   (B) insanely
   (C) comparably
   (D) hilariously

15. In the text, what is the primary reason given for gathering guillemot eggs?
   (A) They prevented starvation.
   (B) They were considered a delicacy.
   (C) They were easy to obtain.
   (D) They made bringing food unnecessary.

16. A ‘sudden glut’ of food is best described as
   (A) food that can be stored easily.
   (B) food that needs to be eaten very quickly.
   (C) food that appears in enormous quantities.
   (D) food that is especially delicious.

17. Which quotation from the text contains a simile?
   (A) ‘it was like taking candy off a baby’
   (B) ‘So long as you had a rope.’
   (C) ‘For someone not over-fond of heights’
   (D) ‘It is bad enough walking backwards off a cliff’

18. Gathering guillemot eggs was dangerous. How does the writer place the dangers of gathering guillemot eggs in a wider context?
   (A) by listing other types of eggs that were also collected
   (B) by comparing it to doing a similar activity with modern equipment
   (C) by providing examples of other occupations from the same era
   (D) by providing details about the breeding habits of guillemots

19. ‘But the fear of heights and the constant feeling of vulnerability are unrelated to the statistical likelihood of something going wrong.’
   What is the best way of expressing the message of this sentence?
   (A) There’s no reason to be frightened because things will ultimately be okay.
   (B) Unless you’re willing to accept risk, there will be no reward.
   (C) Risky behaviour often leads to unintended consequences.
   (D) It’s normal to be frightened even when you’ll probably be fine.

20. According to the text, what feature of guillemot eggs makes them well suited to their environment?
   (A) their enormous numbers
   (B) their dull colouration
   (C) their tapered shape
   (D) their thick sturdy shells
Mary Rose

The Mary Rose was a warship in the navy of King Henry VIII. The ship sank in 1545 and was salvaged in 1982. As well as parts of the wooden ship, thousands of Tudor-era artefacts were also recovered. The Mary Rose Trust preserves and administers the collection and is raising funds for a new museum.

CREW CUTS
Newsletter of the Mary Rose Trust

Unseen Tudor Artefacts Revealed in Public Launch

Previously unseen artefacts recovered from Henry VIII’s flagship have been revealed by the Mary Rose Trust to launch its first ever public appeal to help fund the new museum project and complete the preservation of the Mary Rose.

The extraordinary Tudor items—which include a fiddle complete with its bow (Europe’s oldest example); a beautifully preserved leather ‘manbag’, the height of Tudor fashion; and even the remains of a rat—had been hidden away in the Mary Rose reserve collection due to a lack of display space. They have been brought out of storage to highlight the need to hit the Trust’s funding target for the new museum project and through this, to secure the future of the Mary Rose.

Rear Admiral John Lippitt, Chief Executive of the Mary Rose Trust, said:

‘The importance of these Tudor artefacts, many of which we have never had the space to put on public display, should not be underestimated. Nowhere else in the world is a single moment in Tudor life captured as it is with the Mary Rose. Although significant funding has been raised, and work on the new museum has already begun, the project cannot be completed without financial support from the public. Now is the time to help us secure the future of Henry VIII’s favourite ship for generations to come.’

The Mary Rose 500 Appeal is inviting members of the public to become the symbolic new crew of the Tudor warship and to pledge to raise £500 each towards the Appeal’s £250,000 target, which will help fund the new purpose-built Mary Rose Museum. The new museum is scheduled to open in time for the London Olympics in 2012.

Looking for a unique gift?
Make your mark

The crew of the Mary Rose engraved their personal possessions with their own marks (most of the crew were illiterate). Some of these original marks will be etched into the wooden outer cladding of the new museum.

We are offering you a limited chance to purchase your own plank and create your own mark to go alongside those of the crew. This is a great gift for birthdays, weddings, christenings and in memoriam. Prices start at £100 for a small plank with initials. If you would like to purchase a plank, please email for more information.
21. Why is the Mary Rose Trust revealing some of its previously unseen items?
   (A) It now has sufficient space to display them.
   (B) It is planning to auction them to raise money.
   (C) It has run out of storage space for its artefacts.
   (D) It is using them to encourage donations from the public.

22. The word 'even' is used in the phrase 'even the remains of a rat' because
   (A) it emphasises the variety of artefacts in the collection.
   (B) it illustrates that finding rat remains on a ship was unusual.
   (C) it shows how surprising it is that a rat's remains could be identified.
   (D) it highlights the disgust visitors might feel on seeing a rat in a museum.

23. What is the main reason given by Rear Admiral John Lippiett for people to support the building of a new Mary Rose Museum?
   (A) The Mary Rose was Henry VIII's favourite ship.
   (B) The new museum is needed to house the restored ship.
   (C) The museum must be finished in time for the London Olympics.
   (D) The Mary Rose collection provides significant information about the Tudor period.

24. Which of the following is closest in meaning to 'symbolic'?
   (A) memorable
   (B) representative
   (C) supportive
   (D) imaginary

25. 'The crew of the Mary Rose engraved their personal possessions with their own marks (most of the crew were illiterate).'
   In this quotation, the information in brackets functions as
   (A) an example.
   (B) an exception.
   (C) an admission.
   (D) an explanation.

26. What is the main purpose of this text?
   (A) to explain
   (B) to narrate
   (C) to persuade
   (D) to recount
The far horizon

I remembered the wind most of all, warm and dry and spiced with the smell of desiccated leaves all turning in the breeze with a crackling, papery sound. Thinking back, it had seemed like the exhalation of the Earth itself, the breath of a world that had grown weary of revolving, sighing its last essence into the scalding light of a setting sun.

I had turned and looked into his eyes, seeing the mixture of fear and exhilaration there, the tingling uncertainty that made the hair on his arms prickle. 'The West is an unknown place,' he had said. 'I don't know if I'll be coming back.'

I'd seen them go before. Our little village on the cliff at the edge of the world growing smaller and smaller with each flight until it seemed that it had never been peopled at all. As if our memories of the life that once filled it were as tenuous as dreams, as eager to mislead. Now Eiji and I were the only ones left. 'We don't know what they've found, those who have gone before,' he said to me, the dry grass moving like a whisper all around us as the wind rose up in a shushing plume off the edge of the cliff. 'But I have to take the risk.'

His eyes were huge and wild as I fixed the wings to him, binding the leather straps around his arms and chest and checking the frame for cracks. 'If nature didn't want us to fly, why has it put this cliff before us?' Eiji said, shaking. 'Why has it shown us the land on the far horizon?'

I looked across the gulf then, so deep that its bottom was only a rumour, and towards the granite wall on the western horizon. The clouds rising there at the very limit of our vision could be smoke, yes, but they could also be clouds of empty dust, our eyes tricking us again to hope. Yet in the end Eiji and I were alone, and hope was what we had.

'Promise me that if I don't return, you will come,' he said to me, finally. 'Promise me that you will follow me into the West.'

I nodded, feeling the lump in my throat, and then Eiji jumped into the void. His wings caught the air and he lifted, the wind carrying him off into the empty space of twilight.
27. The tense used in the first two paragraphs tells readers that the narrator is
(A) giving an account of something that is about to happen.
(B) relating an experience that is happening in the present moment.
(C) talking only about a single experience that happened at one specific time in the past.
(D) speaking about a past experience that occurred prior to another past experience.

28. Which phrase from the text contains onomatopoeia?
(A) 'papery sound'
(B) 'scalding light'
(C) 'tingling uncertainty'
(D) 'shushing plume'

29. While the narrator fitted Eiji's wings, why did he ask her some questions?
(A) to reassure them both that he was doing the right thing
(B) to promise her that he would find out the answers
(C) to pose some problems for her to consider after he had left
(D) to encourage her to come along with him on the flight

30. Which of the following quotations from the text is NOT an example of personification?
(A) 'the exhalation of the Earth itself'
(B) 'a world that had grown weary of revolving'
(C) 'His eyes were huge and wild as I fixed the wings to him'
(D) 'If nature didn't want us to fly, why has it put this cliff before us?'

31. Why would seeing smoke have raised the characters' hopes?
(A) It meant that there was little wind to interfere with the flight.
(B) It implied that there were humans inhabiting the land across the gulf.
(C) It suggested that there was vegetation growing across the gulf.
(D) It told them that they would be able to cross the gulf safely.

32. 'I nodded, feeling the lump in my throat'
   This quotation implies that the narrator is feeling
   (A) excited about Eiji's flight.
   (B) curious about what may lie in the West.
   (C) apprehensive about the future.
   (D) determined that she would succeed.

33. Which main question that is central to the story is suggested by the text?
(A) What is at the bottom of the gulf?
(B) Who built the wings Eiji used?
(C) Why have most people already left the village?
(D) Who first built the village on the cliff?

34. Which aspect of narrative style does the writer emphasise most?
   (A) dramatic mood
   (B) fast-paced action
   (C) multiple points of view
   (D) in-depth characterisation
The Spanish Dancer

As a lit match first flickers in the hands
Before it flames, and darts out from all sides
Bright, twitching tongues, so, ringed by growing bands
Of spectators—she, quivering, glowing stands

Poised tensely for the dance—then forward glides
And suddenly becomes a flaming torch.
Her bright hair flames, her burning glances scorch,
And with a daring art at her command
Her whole robe blazes like a fire-brand

From which is stretched each naked arm, awake,
Gleaming and rattling like a frightened snake.

And then, as though the fire fainter grows,
She gathers up the flame—again it glows,
As with proud gesture and imperious air
She flings it to the earth; and it lies there
Furiously flickering and crackling still—
Then haughtily victorious, but with sweet
Swift smile of greeting, she puts forth her will
And stamps the flames out with her small firm feet.

Rainier Maria Rilke
(Translated by Jesse Lamont)
35. What do the 'twitching tongues' in the first stanza refer to?
   (A) the hands
   (B) the flames
   (C) the sides
   (D) the spectators

36. What is emphasised by the words 'And with a daring art at her command' in line 8?
   (A) the strict rules of the dance performance
   (B) the bright colours of the dancer’s dress
   (C) the fiery look in the dancer’s eyes
   (D) the boldness of the dancer’s performance

37. In the third stanza, the words 'the fire fainter grows' have two possible meanings. One is that of flames dying down. The other suggests that
   (A) the dancer is leaving the stage.
   (B) the dancer is beginning to faint.
   (C) the dancer’s rhythm is changing.
   (D) the dancer’s costume appears different.

38. Which quotation from the poem best captures the dancer’s charisma?
   (A) ‘Poised tensely for the dance’
   (B) ‘burning glances scorch’
   (C) ‘each naked arm, awake’
   (D) ‘And stamps the flames out’

39. Which word is a synonym for 'imperious' (line 14), as it is used in the poem?
   (A) arrogant
   (B) celebratory
   (C) seductive
   (D) insolent

40. What effect is achieved by the use of fire imagery throughout the poem?
   (A) It creates an atmosphere of menace.
   (B) It conveys the passion of the Spanish dance.
   (C) It reflects the enthusiasm of the audience.
   (D) It highlights the brief career of the Spanish dancer.
The importance of staring out the window

We tend to reproach ourselves for staring out the window. We are supposed to be working, or studying, or ticking off things on our to-do list. Simply staring out the window can seem almost the definition of wasted time. It seems to produce nothing, to serve no purpose. We equate it with boredom, distraction, futility. The act of cupping your chin in your hands near a pane of glass and letting your eyes drift into the middle distance does not normally enjoy high prestige. We don’t go around saying: ‘I had a great day: the high point was staring out the window.’ But maybe in a better society, that’s just the sort of thing people would say to one another.

The point of staring out a window is, paradoxically, not to find out what is going on outside. It is, rather, an exercise in discovering the contents of our own minds. It’s easy to imagine we know what we think, what we feel and what’s going on in our heads. But we rarely do entirely. There’s a huge amount of what makes us who we are that circulates unexplored and unused. Its potential lies untapped. It is shy and doesn’t emerge under the pressure of direct questioning. If we do it right, staring out the window offers a way for us to listen out for the quieter suggestions and perspectives of our deeper selves.

Plato suggested a metaphor for the mind: our ideas are like birds fluttering around in the aviary of our brains. But in order for the birds to settle, Plato understood that we need periods of purpose-free calm. Staring out the window offers such an opportunity. We see the world going on: a patch of weeds is holding its own against the wind; a grey tower block looms through the drizzle. But we don’t need to respond; we have no overarching intentions, and so the more tentative parts of ourselves have a chance to be heard, like the sound of church bells in the city once the traffic has died down at night.

The potential of daydreaming isn’t recognised by societies obsessed with productivity. But some of our greatest insights come when we stop trying to be purposeful and instead respect the creative potential of reverie. Window daydreaming is a strategic rebellion against the demands of immediate (but ultimately insignificant) pressures in favour of the diffuse, but very serious, search for the wisdom of the unexplored deep self.
41. When the writer says ‘We tend to reproach ourselves’, he means that
(A) people are apt to engage in criticism of themselves.
(B) people can misunderstand their own feelings.
(C) people are often unable to forgive themselves.
(D) people frequently compare themselves to others.

42. What is the effect of the words ‘seem’ and ‘seems’ in the first paragraph?
(A) They show the resolve of the writer.
(B) They highlight the misconception that the writer is describing.
(C) They reinforce the uncertainty the writer is feeling.
(D) They focus on the writer’s helplessness.

43. What is the main purpose of the first paragraph?
(A) to propose an unusual way of gaining prestige
(B) to suggest some alternatives for times when people are bored
(C) to criticise the usual excuses for staring into space
(D) to challenge a stereotypical viewpoint

44. What does the simile about ‘the sound of church bells’ suggest about our minds?
(A) Truly profound thought can only begin after our minds have been completely stilled.
(B) The mind responds to certain kinds of sounds by generating more useful and important thoughts.
(C) The restless nature of the mind becomes most obvious when we try to quiet it.
(D) Our minds are always filled with subtle riches that simply need an opportunity to become apparent.

45. According to the text, daydreaming should be viewed as
(A) an experience best managed by ignoring it.
(B) an activity for achieving understanding.
(C) a chance to rest and relax.
(D) a chance to control our thoughts for greater productivity.

46. Which of these statements would the writer most likely agree with?
(A) Idle moments are never simply idleness.
(B) Being busy helps thoughts to form.
(C) Insights revealed under pressure are the best.
(D) Better societies encourage individuals not to waste time.
'Your father is a great man.'

Adel looked up. It was the teacher Malalai who had leaned in and whispered this in his ear. A plump, middle-aged woman wearing a violet beaded shawl around her shoulders, she smiled at him now with her eyes shut.

'And you are a lucky boy.'

'I know,' he whispered back.

Good, she mouthed.

They were standing on the front steps of the town’s new school for girls, a rectangular light green building with a flat roof and wide windows, as Adel’s father, his Baba jan, delivered a brief prayer followed by an animated speech. Gathered before them in the blazing midday heat was a large crowd of squinting children, parents, and elders, roughly a hundred or so locals from the small town of Shadbagh-e-Nau, ‘New Shadbagh’.

‘Afghanistan is mother to us all,’ Adel’s father said, one thick index finger raised skyward. The sun caught the band of his agate ring. ‘But she is an ailing mother, and she has suffered for a long time. Now, it is true a mother needs her sons in order to recover. Yes, but she needs her daughters too—as much, if not more!’

This drew loud applause and several calls and hoots of approval. Adel scanned the faces in the crowd. They were rapt as they looked up at his father. Baba jan, with his black bushy eyebrows and full beard, standing tall and strong and wide above them, his shoulders nearly broad enough to fill the entryway to the school behind him.

His father continued. And Adel’s eyes connected with Kabir, one of Baba jan’s two bodyguards standing impassively on the other side of Baba jan, Kalashnikov* in hand. Adel could see the crowd reflected in Kabir’s dark-lensed aviator glasses. Kabir was short, thin, almost frail, and wore suits with flashy colours—lavender, turquoise, orange—but Baba jan said he was a hawk and that underestimating him was a mistake you made at your own peril.

'So I say this to you, young daughters of Afghanistan,’ Baba jan concluded, his long thick arms outstretched in an open gesture of welcome. ‘You have a solemn duty now. To learn, to apply yourselves, to excel at your studies, to make proud not only your own fathers and mothers but the mother who is common to us all. Her future is in your hands, not mine. I ask that you not think of this school as a gift from me to you. It is merely a building that houses the true gift inside, and that is you. You are the gift, young sisters, not only to me and to the community of Shadbagh- e-Nau but, most importantly, to Afghanistan herself! God bless you.’

* a type of rifle
47. At the start of the text, Malalai wanted a response from Adel that showed that
   (A) he appreciated his father.
   (B) he was happy about the new school.
   (C) he thought his father was a good speaker.
   (D) he was happy to be present at the school opening.

48. 'They were standing on the front steps of the town’s new school for girls'
   Who does the word 'They' refer to?
   (A) the teachers from the new school
   (B) children, parents and elders from Shadbagh-e-Nau
   (C) the students of the new school
   (D) Malalai, Adel and Baba jan

49. What does the word 'rapt' tell us about the audience’s reaction to Baba jan’s speech?
   (A) They felt threatened by him.
   (B) They were sceptical about him.
   (C) They were captivated by him.
   (D) They were amused by him.

50. What was deceptive about Kabir?
   (A) He appeared to hide behind dark glasses but he was not shy.
   (B) He didn’t often speak but he was highly intelligent.
   (C) He might appear harmless but he was to be feared.
   (D) He dressed fashionably but was very conservative.

51. Baba jan’s role in the community could best be described as
   (A) a benefactor who sought to improve lives in the village.
   (B) a developer who wished to generate money from the village.
   (C) a lawmaker who set down rules for the villagers to follow.
   (D) an enforcer who demanded compliance from the villagers.

52. Baba jan’s speech was mainly designed to
   (A) promote a girls-only education system.
   (B) motivate girls to study hard for the country’s future.
   (C) motivate the community to take better care of its female members.
   (D) foster a sense of community pride for the new building.
For each question below, choose the best option to complete the passage.

All stars are born and all stars shine, but different stars will come to very different ends. Some, like our Sun, will swell up into red giant stars before gradually collapsing, as their nuclear fuel is exhausted, into tiny, cold, dense white dwarf stars. Others, like Betelgeuse, a supergiant star 1000 times larger than the Sun, are so massive that ____(53)____ they undergo a sudden catastrophic collapse under their own gravity. ____(54)____, this collapse condenses so much energy in the star’s core that it goes supernova, exploding in a release of light and radiation so huge that ____(55)____ brighter than entire galaxies. Back in 1604, a star known as SN 1604 went supernova in our own galaxy and was visible on Earth even during the day!

53. (A) soon their fuel runs out  
(B) already their fuel runs out  
(C) once their fuel runs out  
(D) now their fuel runs out

54. (A) Similarly  
(B) For instance  
(C) In some cases  
(D) For this reason

55. (A) it can shine  
(B) it had shone  
(C) shining  
(D) it did shine
END OF PAPER
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