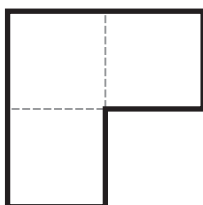


UNIT 24**Question 62**

Certain shapes of equal size can be joined together without leaving gaps (*tessellated*) to make a larger shape.

Consider the following L-shape made of squares of equal size.



Note that these L-shapes can be rotated in the plane of the page.

What is the smallest number of these L-shapes required to produce a square by tessellation?

A 4

C 8

B 6

D 12

UNIT 25

Questions 63–67

In the following passage an art critic, Sister Wendy Beckett, comments on the painting 'A Sunday Afternoon on the Island of La Grande Jatte', by Georges Seurat (see opposite page).

Seurat's Grande Jatte is one of those rare works of art that stand alone; its transcendence is instinctively recognized by everyone. What makes this transcendence so mysterious is that the theme of the work is not some profound emotion or momentous event, but the most banal¹ of workaday scenes: Parisians enjoying an afternoon in a local park. Yet we never seem to fathom its elusive power.

5

Seurat spent two years painting this picture, concentrating painstakingly on the landscape of the park before focusing on the people; always their shapes, never their personalities. Individuals did not interest him, only their formal elegance. There is no untidiness in Seurat; all is beautifully balanced. The park was quite a noisy place: a man blows his bugle, children run around, there are dogs. Yet the impression we receive is of silence, of control, of nothing disordered. I think it is this that makes La Grande Jatte so moving to us who live in such a disordered world: Seurat's control. There is an intellectual clarity here that sets him free to paint this small park with an astonishing poetry. Even if the people in the park are pairs or groups, they still seem alone in their concision of form – alone but not lonely. No figure encroaches on another's space: all coexist in peace.

10

15

This is a world both real and unreal – a sacred world. We are often harried² by life's pressures and its speed, and many of us think at times: Stop the world, I want to get off! In this painting, Seurat has 'stopped the world,' and it reveals itself as beautiful, sunlit, and silent – it is Seurat's world, from which we would never want to get off.

20

¹ banal: commonplace; ² harried: worried

Question 63

The writer sees the impact of Seurat's Grande Jatte painting as 'mysterious' (line 3) because the scene

- | | |
|--------------------|----------------------------------|
| A is symbolic. | C dramatises emotion. |
| B is not dramatic. | D dramatises social conventions. |

Question 64

The writer sees Seurat in the Grande Jatte as having 'stopped the world' (line 19) in that the scene

- | | |
|-----------------------------|---|
| A reacts against reality. | C offers an idealised reality. |
| B shows a world in decline. | D shows the process of change in the world. |

Question 65

The writer describes Seurat's world as silent (line 20) because the composition seems

- | | |
|------------------------|--------------------------|
| A dramatic and heroic. | C formal and organised. |
| B dynamic and vibrant. | D symbolic and abstract. |

Question 66

According to the passage, Seurat views the characters in the Grande Jatte as

- | | |
|----------------------------|----------------------------------|
| A isolated and alienated. | C types rather than individuals. |
| B stylish and superficial. | D individuals rather than types. |

Question 67

The presentation of the figures in Seurat's Grande Jatte is best described as

- | | |
|--------------------------|-----------------------------|
| A simple and stylised. | C individual and realistic. |
| B intricate and detailed | D monumental and panoramic. |



UNIT 26

Questions 68–70

This unit compares the distribution of vegetation in two regions of the world shown in Map I and Map II. The degrees on the left side of each map refer to parallels of latitude, which assist in describing locations. Some vegetation types shown in the key are not represented in the maps.

Question 68

Two kinds of vegetation that are prevalent in Australia but are not found in South America are

- A Mixed Forest and Tundra.
- B Mediterranean Scrub and Steppe.
- C Savannah and Desert Vegetation.
- D Sub-Tropical Forest and Monsoon Forest.

Question 69

Unlike Australia, South America has a large area covered by Tropical Rain Forest. From the information provided, it can be inferred that this is because

- A areas of Australia in equivalent latitudes are covered by Savannah.
- B the coast of South America is more extensive than the Australian coast.
- C the South American landmass lies across the Equator (0 degrees latitude).
- D the South American landmass lies across the Tropic of Capricorn (latitude 23.5 degrees South).

Question 70

Which one of the following has a pattern of vegetation most similar to the South Island of New Zealand?

- A the southern tip of South America
- B the North Island of New Zealand
- C Western Australia below latitude 30 degrees South
- D the south-eastern part of mainland Australia below latitude 30 degrees South

KEY to Maps I and II: TYPES OF NATURAL VEGETATION

	Mountain Vegetation		Broadleaf Forest (Deciduous)		11		Tropical Rain Forest (“Selva”)		16	Desert Vegetation (Xerophytic Shrub, Grass and Cactus)
	2 Tundra (Moss and Lichen)		7 Mediterranean Scrub (Citrus, Olive, Agave, etc.)		12		12 Monsoon Forest (Moist Deciduous)		?	Natural Type uncertain
	3 Boreal Forest (“Taiga”)		8 Prairie (Long Grass)		13		13 Dry Tropical Forest (Semi-Deciduous)		Sand	Desert (No Vegetation)
	4 Conifer Forest (Pine, Spruce and Larch)		9 Steppe (Short Grass)		14		14 Sub-Tropical Forest (Dry and Wet Hardleaf Evergreen)		Stone	
	5 Mixed Forest Mid-Latitudes (Broadleaf and Conifer)		10 Savannah (Grass and Scrub)		15		15 Dry Tropical Scrub & Thorn Forest		Salt	
									Mangroves	
									Swamps	