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First name(s)

Family name

Opportunity Class Placement Test

Reading Question Paper

Practice Test 3

30 minutes

INSTRUCTIONS TO CANDIDATES

Please read this page carefully.

DO NOT OPEN THIS QUESTION PAPER UNTIL YOU ARE TOLD TO DO SO.

A separate answer sheet is provided for this test. Please fill in the following information on your answer sheet and on this question paper:

- Student application number
- First name(s)
- Family name

There are **25** multiple-choice questions in this paper. For each question, choose the **one** correct answer and record your choice on the separate answer sheet. If you make a mistake, erase thoroughly and try again.

You will **not** lose marks for incorrect answers, so you should attempt **all 25** questions.

You must complete the answer sheet within the time limit. There will **not** be any extra time at the end of the exam to record your answers on the answer sheet.

You can use the question paper for notes, but no extra paper is allowed.

Please note that some words and phrases are **shaded** in the texts as they are referred to in some questions.

Dictionaries and calculators may **NOT** be used.

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Read the extract below taken from 'The Phoenix and the Carpet' (1904) by British writer Edith Nesbit, then answer the questions.

The golden egg

When the baby had been put to bed the four children sat sadly round the fire in the nursery.

'I wish they taught magic at school,' Jane sighed. 'I believe if we could do a little magic it might make something happen.'

'I wonder how you begin?' Robert looked round the room, but he got no ideas from the faded green curtains, or the drab Venetian blinds. Even the new carpet suggested nothing, though its pattern was a very wonderful one, and seemed as though it were just going to make you think of something.

'Let's get the Ingoldsby Legends book. There's a thing about abracadabra there,' said Cyril, yawning. 'We may as well play magic.'

So they traced strange figures on the floor with chalk. And nothing happened. Then Anthea said, 'I'm sure a magic fire ought to be made of sweet smelling wood, and have magic essences in it.'

'I don't know any sweet smelling wood except cedar,' said Robert, 'but I've got some ends of cedar-wood pencil.' So they burned those. And still nothing happened.

'Let's burn some of the eucalyptus oil we have for colds,' said Anthea.

And they did. It certainly smelled very strong. Then they got some clean tea-cloths from the kitchen and waved them over the magic chalk-tracings. Robert's tea-cloth caught the golden egg they had found that day and whisked it off the mantelpiece, and it fell into the fender and rolled under the grate and lay glowing in the nest of hot ashes.

'It's not smashed, anyhow,' said Robert and he put his hand under the grating and picked up the egg. But the egg was much hotter than anyone would have believed it could possibly get in such a short time and he dropped it with a cry of 'Bother!' It fell on the top bar of the grate and bounced right into the glowing heart of the fire.

'Look at it! Look!' cried Anthea. 'I do believe something is going to happen!'

For the egg was now red-hot, and inside it something was moving. Next moment there was a soft cracking sound; the egg burst in two, and out of it came a flame-coloured bird. It rested a moment among the flames and the four children could see it growing bigger and bigger under their eyes. It rose in its nest of fire, stretched its wings, and flew out into the room. It flew round and round, and where it passed the air was warm. Then it perched on the fender. The children looked at each other. Then Cyril put out a hand towards the bird. It put its head on one side, as you may have seen a parrot do when it is just going to speak, and said, 'Be careful. I am not nearly cool yet.'

They looked at the bird, and it was certainly worth looking at. Its feathers were like gold. 'I believe I know what it is,' said Robert. 'I've seen a picture in the encyclopaedia.'

He hurried away but when he came back holding out the book and crying, 'I say, look here!' the others all said 'Hush!' for the bird was speaking.

'Which of you,' it was saying, 'put the egg into the fire?'

'He did,' said three voices, and three fingers pointed at Robert. The bird bowed; at least it was more like that than anything else.

'I am your grateful debtor,' it said with a high-bred air.

The children were all choking with wonder and curiosity – all except Robert. He said 'I know who you are.'

And he showed them a picture of a bird sitting in a nest of flames.

'You are the Phoenix,' said Robert; and the bird was quite pleased.

'My fame has lived then for 2000 years. Allow me to look at my portrait,' it said. 'It's not a flattering likeness.'

'I can read you something about yourself, if you like.'

The Phoenix nodded, and Robert read

'Phoenix – in ornithology, fabulous bird of antiquity.'

'Antiquity is quite correct,' said the Phoenix,

Robert continued, 'The ancients speak of this bird as the only one of its kind. They describe it as about the size of an eagle.'

'Eagles are of different sizes,' the Phoenix said. 'It's not at all a good description. Please go on reading.'

'Its neck is covered with feathers of a gold colour,' Robert went on, 'and the rest of its body purple; only the tail white. They say that when advanced in age it builds itself a pile of sweet wood and aromatic gums, fires it with the wafting of its wings, and thus burns itself, and that from its ashes arises a worm, which in time grows up to be a Phoenix. Hence the Phoenicians gave –'

'Never mind what they gave,' said the Phoenix, ruffling its golden feathers. 'That book ought to be destroyed. It's most inaccurate. The rest of my body was never purple, and as for my tail, well, I simply ask you, is it white?'

'No, it's not,' said everybody.

'No, and it never was,' said the Phoenix. 'And that about the worm is just a vulgar insult. The Phoenix has an egg, like all respectable birds. It makes a pile – that part's right – and it lays its egg, and it burns itself; and it wakes up in its egg, and goes on living again, and so on for ever and ever. I can't tell you how weary I got of it – such a restless existence; no repose.'

'But how did your egg get here?' asked Anthea.

'Ah, that's my life secret,' said the Phoenix.

For questions **1 – 6**, choose the option (**A, B, C** or **D**) which you think best answers the question.

- 1** How are the children feeling at the beginning of the extract?
 - A** worried about the baby
 - B** depressed by the shabbiness of the room
 - C** frustrated by the rules they have to follow
 - D** unsure how to occupy themselves
- 2** The children try to make magic by
 - A** adapting old household traditions.
 - B** using everyday objects they have at home.
 - C** reciting a sequence of words from a book.
 - D** remembering instructions they were taught in the past.
- 3** When Robert tries to move the egg from under the fireplace grate,
 - A** he sees it has something inside it.
 - B** he accidentally cracks the shell.
 - C** he is unable to keep hold of it.
 - D** he burns his hand on the grate.
- 4** What detail particularly annoys the Phoenix about the encyclopaedia entry?
 - A** the reference to a worm
 - B** the fact that its tail is ignored
 - C** the quotation from the Phoenicians
 - D** the mention of its great age

For questions 5 – 6, you will need to refer back to the whole text.

- 5** The language used by the Phoenix
 - A** is repetitive and limited.
 - B** is copied from that of the children.
 - C** is a mixture of formal and less formal styles.
 - D** is difficult for the children to follow.
- 6** What impression is given of the Phoenix throughout this extract?
 - A** It has a high opinion of itself.
 - B** It could be dangerous if angered.
 - C** It has been mistreated in the past.
 - D** It is unsure of this new environment.

Read the poem 'Twilight' below by Henry Wadsworth Longfellow, then answer the questions.

Twilight

- 1 The twilight is sad and cloudy,
The wind blows wild and free,
And like the wings of sea-birds
Flash the white caps of the sea.
- 2 But in the fisherman's cottage
There shines a ruddier light,
And a little face at the window
Peers out into the night.
- 3 Close, close it is pressed to the window,
As if those childish eyes
Were looking into the darkness,
To see some form arise.
- 4 And a woman's waving shadow
Is passing to and fro,
Now rising to the ceiling,
Now bowing and bending low.
- 5 What tale do the roaring ocean,
And the night-wind, bleak and wild,
As they beat at the crazy casement,
Tell to that little child?
- 6 And why do the roaring ocean,
And the night-wind, wild and bleak,
As they beat at the heart of the mother,
Drive the color from her cheek?

For questions 7 – 11, choose the answer (A, B, C or D) which you think best answers the question.

7 In the verse 1, what is the ocean compared with?

- A clouds
- B birds
- C caps
- D wind

8 In verse 5, the writer

- A wonders what the child is thinking about the storm.
- B questions whether the child is safe from the storm.
- C remembers his own experiences of storms as a child.
- D suggests that the child need not be afraid of the storm.

9 The poem suggests that the woman is

- A exhausted by the child's behaviour.
- B irritated by the noise of the storm.
- C respectful of the storm's power.
- D fearful for the return of the fisherman.

10 Which of the following does the writer describe as having a human emotion?

- A the cottage (verse 2)
- B the shadow (verse 4)
- C the twilight (verse 1)
- D the ocean (verse 5)

11 The scene in this poem is viewed from

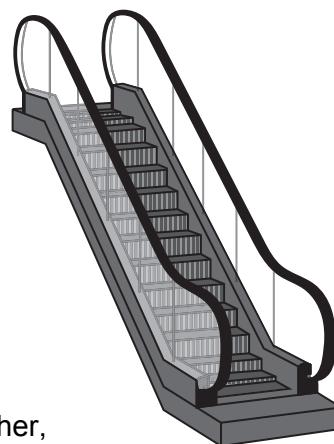
- A out at sea.
- B inside the cottage.
- C between the sea and the cottage.
- D above the sea, as a bird's-eye view.

Read the text below then answer the questions.

Six sentences have been removed from the text. Choose from the sentences (**A – G**) the one which fits each gap (**12 – 17**). There is one extra sentence which you do not need to use.

The History of Escalators

Today, escalators are a routine part of modern existence, moving people in large public buildings throughout the world. They're practical, user-friendly and relatively safe, but this present-day convenience has been a product of many false starts as well as some imaginative thinking.



The first person to design an escalator was the inventor Nathan Ames, in 1848. His patent for the 'Revolving Stairs' would allow people to 'ascend and descend from one level of a building to another, without exerting any muscular strength'. When Ames wrote this, he was thinking this apparatus would exist in private residences. **12** As with the rest of his inventions, though, Ames never even tried to build this escalator; it did not progress beyond the point of the idea being registered.

13 Lee Gray, an architecture professor at the University of North Carolina-Charlotte, says that even if someone had constructed a model of Ames' Revolving Stairs, it is doubtful it would have succeeded – there was no provision for hooking it to a motor. The next attempt at moving stairs came in 1889, when an amateur Philadelphia engineer named Leamon Souder earned a patent for 'The Stairway', a moving staircase that was pulled by an 'endless chain' which would be moved hydraulically. Like Ames, Souder never actually built his model. **14** Souder described his invention in a manner that made it plausible using the new technologies of the day.

In 1896, Jesse Reno took the next step, at Coney Island, a fairground in New York.

15 Examples included the roller-coaster and large-scale electric lighting. So it was a great place for Reno to get publicity for his 'Inclined Elevator'. Essentially a slow-moving single platform conveyor belt, the invention carried people up a short rise to Coney Island's Iron Pier, with moving handrails to ensure people could steady themselves as they moved upwards. **16** But although it was so popular, it was not especially effective as a way of transporting people. Its electric motor only allowed it to go at a speed of 90 feet per minute, about 30 percent of an adult human's walking pace.

The explorer George Wheeler registered a patent for a similar idea around the same time as Reno, and his design featured actual steps like the escalators of today. Before the production stage, the patent was bought from Wheeler and the invention was named the 'escalator', based on the Latin word for steps: *sca/a*. Elisha Otis and his famed elevator company produced a working model for the 1900 Paris Exposition. Looking more like a modern escalator than Reno's version, the escalator came complete with steps and a track system. Professor Gray says the demonstration was a hit at the event, serving dual purposes. 17

By 1911, Reno's company had installed more than 20 escalators in North America and, by 1920, Otis had installed 350 escalators across the world, mostly in department stores and mass transit systems. Some of these are still carrying customers up and down today.

- A** The design might not have worked anyway.
- B** Many people's first exposure to modern inventions happened here.
- C** The machinery was designed to benefit those who could not climb stairs in their homes.
- D** In just over a week as a test project, the invention garnered more than 75,000 riders.
- E** As well as this, a special guard called a comb platform prevented clothes from getting caught.
- F** Yet this was an innovation that was more sophisticated in its engineering.
- G** Not only did it display the technology, it alleviated foot traffic.

Read the four extracts below on the theme of colour.

For questions **18 – 25**, choose the option (**A, B, C** or **D**) which you think best answers the question.

Which extract...

explains how people perceive different colours? **18** _____

describes someone becoming newly aware of colour? **19** _____

refers to various meanings that one colour may convey? **20** _____

explains why a change occurred in the composition of colouring materials? **21** _____

mentions someone who was eager to use colour in an unconventional way? **22** _____

describes how our mental processes are involved in interpreting colour? **23** _____

says that the use of colour in one painting initially appeared to be wrong? **24** _____

gives evidence of the early use of coloured paints for a particular purpose? **25** _____

Extract A

The discovery of a 100,000-year-old 'paint workshop' in the Blombos Cave, in South Africa – complete with various ochres, bones, charcoal, grinding-stones, abalone shell containers and mixing vessels, but without any contemporaneous cave painting – suggests that the pigments were being used at that time for body painting and face painting, rather than cave art. The same is true of sacred sites in Australia, such as the Arnhem Land rock shelters, where used lumps of red ochre pigment were discovered, but no sign of any Aboriginal rock art. It therefore appears that by the time humans started to create the first prehistoric art, they would already have had some experience in sourcing, extracting and blending pigments for personal decoration. But many of the colours and hues used to dye bodies, faces and hair were made from animal and vegetable sources, which were only effective in the short-term. So artists gradually switched to mineral-based pigments derived from iron oxide, manganese and kaolin, which didn't fade.

Extract B

I had never seen a painting made from the beginning. I thought that you painted what you saw, using the colours you saw.

He taught me.

He began the painting of the baker's daughter with a layer of pale grey on the white canvas. Then he made reddish-brown marks all over it to indicate where the girl and the table and pitcher and window would go. After that I thought he would begin to paint what he saw – a girl's face, a blue skirt, a yellow and black bodice, a silver pitcher and basin. Instead he painted patches of colour – black where her skirt would be, ochre for the bodice, red for the pitcher and the basin it sat in. He spent a long time on these false colours, as I called them.

But then he began to add new colours on top of these. He painted a light blue over the girl's skirt, and it became a blue through which bits of black could be seen, darker in the shadow of the table, lighter closer to the window. The pitcher and basin were the most complicated – they became yellow, and brown, and green, and blue. They reflected the pattern of the rug, the girl's bodice, the blue cloth draped over the chair – everything but their true silver colour. And yet they looked as they should, like a pitcher and a basin.

After that I could not stop looking at things.

Extract C

The universe is pulsating with an energy that we call electromagnetic waves. The frequency range of electromagnetic waves is huge. But the average human eye can detect only a very small portion of this vast range – only, in fact, the portion with wavelengths between 0.00038 and 0.00075 millimetres. We know this section as visible light. When our eyes see the whole range of visible light together, they read it as 'white'. When some of the wavelengths are missing, they see it as 'coloured'.

So when we see 'red', what we are actually seeing is that portion of the electromagnetic spectrum with a wavelength of about 0.0007 millimetres, in a situation where the other wavelengths are absent. It is our brain (and our language) which informs us it is 'red', and at the same time may attach cultural labels that tell us it is powerful, or that it is the colour of love, or that it is a traffic sign which means we have to stop.

Extract D

Some Aboriginal artistic communities have chosen to stay with using traditional pigments from the earth – red ochre, yellow oxide, white pipeclay, and black charcoal. Other communities have moved on to a broader palette.

Colour choice is often arrived at through a group decision-making process in the community of Lajamanu. Lorna Fencer Napurrula was told by her peer group of artists that symbolic designs had to be painted in black and the dotting that went around the design had to be white. Lorna argued that she wasn't bound as an artist to continue to paint the symbols as they were used traditionally. A considerable argument went on between the Elders in the studio. This was eventually resolved and Lorna went on to use a broader colour palette in her paintings.

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