Student application number	C	2	2	0					

First name(s) _____

Family name _____

8028411982

Opportunity Class Placement Test

Reading Question Paper

2022 **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.

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

Cambridge Assessment Admissions Testing

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Due to copyright restrictions, we are unable to publish the extract or questions 1-6 for Part 1 of this test.

Questions 7 – 11 refer to the poem *Bird in the Classroom* by Colin Thiele.

Due to copyright restrictions, we are unable to publish the poem as part of this question paper. We include the questions here, however, so that candidates sourcing the poem independently can attempt them.

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: *scala*. 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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