

This publication assists applicants for Year 7 entry to selective high schools to become more familiar with the Selective High School Placement Test. Some of the items have not been included for copyright reasons. In the actual Selective High School Placement Test there are 45 questions in reading, 40 in mathematics and 60 in general ability.

The Selective High School Placement Test measures ability and is set to discriminate at a very high level. Students who are accustomed to answering most questions in tests correctly should not be discouraged if they get a number of questions wrong. It is very rare for even the highest scoring candidates to score full marks on all components of the Selective High School Placement Test.

Selective high school entry does not depend entirely on a student's performance in the Selective High School Placement Test as school assessment scores in English and mathematics are provided by the primary schools.

It is important to note that selection committees and appeals panels will not accept students' performance in this sample paper as evidence of academic merit for the purposes of entry into a selective high school in any future year.



SELECTIVE HIGH SCHOOL PLACEMENT

READING SAMPLE TEST 3

INSTRUCTIONS

- 1 You have 40 minutes to complete the test. It contains 45 questions.
- 2 This test contains several passages. In most passages every fifth line is numbered on the right-hand side to help you answer the questions.
- 3 Read each passage and then mark your answer to the questions on the separate answer sheet.
- 4 With each question there are four possible answers **A, B, C** or **D**. For each question you are to choose the **ONE** answer you think is best. To show your answer, fill the oval for one letter (**A, B, C** or **D**) on the answer sheet in the section headed English Language.
- 5 If you decide to change an answer, rub it out completely and mark your new answer clearly.
- 6 If you want to work anything out you may write on the question booklet.
- 7 If you need the help of the supervisor during the test, raise your hand.

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD

Acknowledgments

Marjorie Barnard, 'The Lottery', in Mary Lord (ed.) *The Penguin Best Australian Short Stories*, Penguin Books, Ringwood, 1991.

Madeline Kempster, Margaret Backhouse and Ella Turnbull (eds.), *More Verse by Young Australians*, Rigby, Adelaide, 1970.

Adapted from ABC Radio National website: transcript of 8/02/2002, 'The Sports Factor, Winter Olympics – Sports of Snow and Ice'.

Bruce Carter, 'The Children Who Stayed Behind', Hamish Hamilton, included in A.R. Delves and W. G. Tickell, *Themes and Responses Two*, North Melbourne, Cassell Australia, 1972.

Michael McGirr, *Tim Winton: the Writer and his Work*, Macmillan Education Australia, South Yarra, 1999.

Philip Hodgins, *Things Happen*, HarperCollins Publishers, Sydney, 1996.

Adapted from Amoret and Christopher Scott, 'The Social History of the Quack', *The Saturday Book*, 25, edited by John Hadfield, Hutchinson of London, 1965.

Katherine Mansfield, 'Her First Ball' and 'At the Bay', *Collected Stories of Katherine Mansfield*, Constable and Company Limited, London, 1976.

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PRACTICE QUESTIONS

INSTRUCTIONS

The practice questions P1 to P10 below are examples of questions in the English Language, Mathematics and General Ability tests. To show your answer, fill the oval for one letter (**A**, **B**, **C** or **D**) on the separate answer sheet in the shaded section headed 'Practice Questions'. There are four easy questions, followed by six harder questions.

If you have any questions, raise your hand.

You have ten minutes to complete the PRACTICE QUESTIONS. When you have finished them, put your pencil down. Start work on the practice questions now.

EASY PRACTICE QUESTIONS

English Language

Read the following passage and answer P1 and P2. Notice how the fifth line in the passage is numbered on the right-hand side.

When Chuang Tzu, a Chinese sage, was angling in the river P'u, the queen sent two officers of state to announce that the queen wished to entrust him with the management of her domain. 5

P1 What was Chuang Tzu doing in the river?

- A** fishing
- B** playing
- C** washing
- D** swimming

P2 The queen was entrusting Chuang Tzu with

- A** a secret.
- B** a holiday.
- C** her family.
- D** a responsible job.

Go straight on to P3 and P4

Mathematics

P3 $20 + 30 = \Delta$
 $\Delta =$

- A** 10
- B** 50
- C** 500
- D** 600

General Ability

P4 CHICKEN is to HEN as CALF is to _____ ?

- A** COW
- B** BIRD
- C** BABY
- D** ANIMAL

GO STRAIGHT ON →

HARDER PRACTICE QUESTIONS

Kezia's Grandma

The following passage is from a short story. Kezia and her grandmother are at a beach house, resting in the middle of a summer day. Kezia has asked her grandmother why she keeps staring at the wall.

The old woman sighed, whipped the wool twice round her thumb, and drew the bone needle through. She was casting on.

'I was thinking of your Uncle William, darling,' she said quietly.

'My Australian Uncle William?' said Kezia. She had another.

'Yes, of course.'

5

'The one I never saw?'

'That was the one.'

'Well, what happened to him?' Kezia knew perfectly well, but she wanted to be told again.

'He went to the mines and he got a sunstroke there and died,' said old Mrs Fairfield.

10

Kezia blinked and considered the picture again . . . A little man fallen over like a tin soldier by the side of a big black hole.

'Does it make you sad to think about him, grandma?' She hated her grandma to be sad.

15

It was the old woman's turn to consider. Did it make her sad? To look back, back. To stare down the years, as Kezia had seen her doing.

P5 The grandmother talks to Kezia in a way that

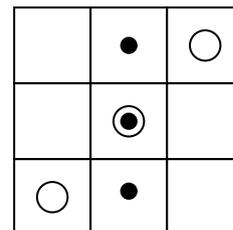
- A** is kind and respectful.
- B** is impatient and angry.
- C** suggests the grandmother is like a teacher.
- D** suggests the grandmother doesn't understand Kezia.

P6 'A little man fallen over like a tin soldier' (lines 12–13) is

- A** Kezia's idea of her Australian Uncle William.
- B** Kezia's memory of a toy her uncle had given her.
- C** the way Kezia's grandmother had described Uncle William.
- D** a description of a picture in the room where Kezia and her grandmother are talking.

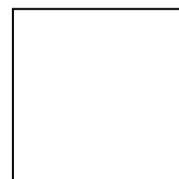
Mathematics

- P7** This square target has nine sections. Quoc tries to work out how many ways he can throw three darts at the target so that they all land in a straight line. Two of the ways are shown. Note that the centre square has been hit twice. The order in which the darts hit does not matter.



In total, how many different ways can three darts land on this target in a straight line?

- A** five
B eight
C nine
D more than nine
- P8** This square has an area of 400 square centimetres. A new smaller square is made: all the sides are decreased to one quarter of their original length.



The area of the smaller square is

- A** 25 square centimetres
B 50 square centimetres
C 80 square centimetres
D 100 square centimetres
- General Ability**
- P9** The numbers in each pair of brackets go together following the same rule. Find the missing number.
[2, 9] [3, 13] [11, 45] [9, ?]
- A** 21
B 25
C 37
D 39
- P10** The word **LATENT** is most nearly the *opposite* in meaning to
- A** SECRET
B EVIDENT
C IMPRESSIVE
D HIDDEN

In three different places in the Reading test you will see a message like this. When you see it, follow the steps.

ANSWER CHECK (Example)

Look on your Answer Sheet — the last question you answered should have been Question 11.

If it was, keep going.

If it wasn't, put your hand up for help.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD

The Lottery

Questions 1–7

The following passage is adapted from the beginning of a short story set in Sydney.

The first that Ted Bilborough knew of his wife's good fortune was when one of his friends, an elderly wag, shook his hand with mock gravity and murmured a few words of manly but inappropriate sympathy. Ted didn't know what to make of it. He had just stepped from the stairway onto the upper deck of the 6.15 pm ferry from town. Fred Lewis seemed to have been waiting for him, and as he looked about he got the impression of newspapers and grins and a little flutter of half-derisive excitement, all focused on himself. Everything seemed to bulge towards him. It must be some sort of leg pull. He felt his assurance threatened, and the corner of his mouth twitched uncomfortably in his fat cheek, as he tried to assume a hard-boiled manner.

5

10

'Keep the change, laddie,' he said to the boy selling newspapers.

'He doesn't know, he actually doesn't know.'

'Your wife's won the lottery!'

- 1 Shortly after Ted Bilborough boards the ferry he learns that
 - A he has lost his job.
 - B he has inherited a fortune.
 - C his wife has lost money gambling.
 - D his wife has won a substantial sum of money.

- 2 Ted's friends on the ferry were
 - A a bit envious, but happy for him.
 - B being unkind and aiming to hurt him.
 - C being thoughtless and acting irresponsibly.
 - D slightly amused, but mainly embarrassed for him.

- 3 When the 'elderly wag' murmurs words of sympathy (lines 2–3), he is
 - A trying to be as direct and open as possible.
 - B fumbling for words because he is embarrassed.
 - C unaware that the occasion is really a time for celebration.
 - D saying something different from what he is actually means.

- 4 Which one of the following best describes the way that Ted would have said 'Keep the change, laddie' (line 11)?
 - A unemotionally, as if nothing had happened
 - B proudly, so that he could show off his new wealth
 - C in a kindly way, because he pitied the newspaper boy
 - D whispered behind his hand, in the hope that no one would notice

- 5 Ted acts differently from the way he feels. Inside he feels
- A angry, but he tries to act as though he is happy.
 - B grief-stricken, but he tries to put on a brave face.
 - C anxious, but he tries to behave in a calm manner.
 - D exhausted, but he tries to join in the joking of his friends.
- 6 The words ‘Everything seemed to bulge towards him’ (lines 7–8) refer to
- A Ted’s self-consciousness about his appearance.
 - B the way that the ferry is tossing in the open water.
 - C Ted’s half-hearted attempts to joke with his friends.
 - D Ted’s feeling that all the passengers are looking at him.
- 7 The mood on the ferry is one of
- A calm acceptance.
 - B restless boredom.
 - C seething hostility.
 - D suppressed excitement.

GO STRAIGHT ON →

Old Woman

Questions 8–13

The following poem was written by a fifteen-year-old girl.

Old Woman

I have seen an old woman
Who carried age, not like the
End of life but with a pride
In herself and in all around her.

Her clothes barely showed the threads of defeat;
And better times since,
But made a glorious weave of fruitful years,
Of hopes realised.

And I admired this woman
For blanketing the curses of old age,
Fear, defeat, demand,
In a cloak of dignity, humility and kindness.

And I no longer felt the usual scorn
Of those lived too long,
But a hope that I might become
A model based on her structure.

Merryn Joseph

- 8 The first verse of the poem indicates that the old woman
- A is fulfilled in her world.
 - B is vain and self-important.
 - C leads an isolated and lonely life.
 - D burdens others with her troubles.
- 9 The old woman carries her age
- A humbly.
 - B passively.
 - C resentfully.
 - D confidently.
- 10 The poem suggests that the old woman
- A fears for the future.
 - B has forgotten the past.
 - C is nourished by her past.
 - D has ambitious plans for the future.

- 11 The third verse of the poem indicates that the old woman
- A is tormented by doubts.
 - B is looking forward to the future.
 - C has kept to herself any fears she might have.
 - D frets and worries about her advancing years.
- 12 The fourth verse of the poem suggests that
- A old people are eccentric and unpredictable.
 - B old people tend to be scornful of the young.
 - C the author used to regard old people with scorn.
 - D it is time for the old woman to pass on her knowledge.
- 13 The poem as a whole suggests that the old woman
- A has an inner strength.
 - B is kindly but pompous.
 - C is high-spirited and playful.
 - D appears bowed down and miserable.

GO STRAIGHT ON →

Curling

Questions 14–17

The extract below is from a radio interview where Amanda Smith and Jim Cathcart talk to Lyn Greenwood, who is a member of the Australian National Women's Curling team. Curling is a game played on ice with a team of four people.

- Amanda Smith: Now the best way to describe curling is if you imagine lawn bowls, except played on ice. And instead of rolling a ball across a lawn, curlers slide big smooth rocks down an ice rink. They don't wear skates, they have special shoes for moving on the ice; and the other piece of equipment they use is a broom, which never actually touches the rock. Curling rocks are made of granite, and weigh about 20 kilos. And the rocks have a handle that's screwed into the top of them. 5
- For further explanation, Jim Cathcart is on the ice with Australian curler, Lyn Greenwood.
- Lyn Greenwood: Well, the handle obviously, is to give you a grip of the rock, and when you release the rock, the idea is to place a slight turn onto the rock, which acts a bit like a bias on a lawn bowl – hence the name curling. The rock will tend to curl as it travels down the sheet of ice. 10
- Jim Cathcart: Now the thing that strikes me is it's incredibly slow and incredibly graceful. Just the sight of the rock sliding across the ice is really quite beautiful, and the rock spinning very, very slowly. 15
- Lyn Greenwood: That's what everyone spends years and years mastering, how to release the rock with the right weight, the right turn, and to compensate for any unevenness there may be in the levelling of the ice. You can also control the speed of your rock by sweeping with your broom. When sweeping, the rock tends to travel further and curl less. So you can control the speed and also the curl of the rock. 20
- Jim Cathcart: So in that way, it's a real team sport. One member throws the rock and the other members can affect where the rock finally arrives. So is it the skipper* who decides whether to sweep or not? 25
- Lyn Greenwood: The people who are travelling down the ice with their brooms will judge the speed of the ice and keep the skip in touch constantly with how fast they think the rock is travelling, and if it needs to be swept, then they will sweep it.
- Jim Cathcart: So Lyn, a little bit of embarrassment. While we've been talking, your team has streaked ahead without you; how do you feel about that? 30
- Lyn Greenwood: I think I'm going to swap teams to drag the opposition down.

* skipper: captain of a team

- 14 How many Australian National Curling Team members take part in the interview?
- A one only
 - B two only
 - C three only
 - D more than three
- 15 The game is called curling because of the shape of the
- A broom used in the game.
 - B granite rock used in the game.
 - C path taken by the moving rock.
 - D rink on which the game is played.
- 16 In the game curling, brooms are used to
- A hit the rock.
 - B push the rock down the path.
 - C sweep the rock before it is released.
 - D sweep the ice to affect the rock's movement.
- 17 In her final comment Lyn Greenwood is
- A joking, but aware she has not assisted her team.
 - B covering up the fact that she has put in a poor performance.
 - C covering up the fact that her loyalties lie with the other team
 - D venting her anger at the team mates who have abandoned her.

ANSWER CHECK (Reading No. 1)

Look on your Answer Sheet — the last question you answered should have been Question 17. If it was, keep going. If it wasn't, put your hand up for help.

GO STRAIGHT ON →

The Hartfords

Questions 18–23

In the passage below, the Hartford children have accidentally been left behind during an evacuation in the Second World War. An evacuation occurs when people are forced to leave their homes for reasons to do with safety. At first the children wander the streets. Then they return to their home, Adelaide House, in London.

With the coming of darkness, Adelaide House assumed a strange aspect and an atmosphere which made them all feel slightly uneasy. None of them was afraid, and even Drake managed to throw off the awful feeling of loneliness and sense of isolation which had first struck him in the hall in the morning. But, though they said nothing at first, they were conscious of the *wrongness* of their house without the presence of their mother and father and its normal amenities of light and heat and water. They might almost have been in one of those demonstration houses put up for inspection in exhibitions; a hollow shell without any soul.

5

And yet it was their house, their Adelaide House in which they had always lived, and it was the same house as it had always been.

10

As if to make up for these slightly unfriendly thoughts, they found themselves being unusually polite to one another and unusually neat in their habits. Drake had developed a sense of tidiness recently anyway, but Sammy's forgetful untidiness and Gillian's rough, careless untidiness appeared to be cured in a few hours.

15

Mrs Hartford would have been astonished to see the meticulous manner in which Gillian and Sammy, working together with the utmost goodwill, had made up their stripped beds before tea, tucking in the sheets, folding back the tops as hospital nurses did them.

18 Finding themselves alone in the house, the children feel

- A upset.
- B excited.
- C terrified.
- D ill at ease.

19 The 'slightly unfriendly thoughts' (line 11) are about how

- A even without their parents the house is still the same building.
- B the atmosphere of the house is different without their parents.
- C to cope without basic services such as electricity and water.
- D they will cope in the future.

20 The passage suggests that, previously, the children

- A did not always cooperate with one another.
- B liked to help their mother with the chores.
- C did not enjoy living at Adelaide House.
- D were polite to each other.

- 21 The passage suggests that, in response to their new circumstances, the children will most likely
- A panic.
 - B be able to cope.
 - C feel helpless and give up.
 - D enjoy their new found freedom.
- 22 The house lacks ‘soul’ (line 8), the passage suggests, because
- A there is no laughter in the house now.
 - B the children are now unnaturally tidy.
 - C it is too big and rambling for three small children.
 - D it lacks the usual characteristics associated with a lived-in house.
- 23 The passage suggests that
- A Drake will assume leadership of the group.
 - B Gillian will assume leadership of the group.
 - C Sammy will assume leadership of the group.
 - D Drake, Gillian and Sammy will work together.

GO STRAIGHT ON →

Interview with Tim Winton

Questions 24–27

The following extract is taken from an interview with Australian author Tim Winton.

How do you go about writing a book?

Chaotically. I get a sniff of something, overhear a conversation, remember a moment in my life and it sticks in my mind. Make a few notes. These moments are like splinters. They stay under my skin and if they irritate me enough they grow into stories. A novel is a bunch of these ideas. I don't start writing until I'm about to burst with a stack of these things. I work, draft by draft, until I have something I can bear to show someone.

5

I keep a journal, scrapbook, photos. I collect maps and bits of stuff. Memory is the most important resource. It's frustrating, because memory can't be hurried or forced. It works in its own time.

10

Why do you write your books by hand? Why don't you use a computer?

I like writing by hand. It often feels good. I love how low-tech it is. I type my manuscripts out but I'd never work directly onto a keyboard. Always hated computers. People often tell me all the wonderful tricks they can do, how much faster they are, but I'm not interested in going any faster. Writing novels has nothing to do with speed. If I was a journalist maybe I'd be interested.

15

I suppose I find something human about writing by hand. Handwriting on a page is personal, distinctive, warm somehow. Well, compared to the industrial-looking print-out.

Also, I like the fact that I have no down time because of power failures and stuffups with equipment.

20

What are your ambitions as a writer?

I don't think I have any anymore. I always wanted to make a living at it which I seem to have done. I'd like to keep learning, developing. I want to know when I'm boring, to know when to quit.

25

It's nice to communicate things to people. Nice to make them cry or laugh, think, remember. It's not much of an ambition but I'd just like to continue to have the privilege of doing it. Sounds a bit 'worthy', doesn't it, but that's how I feel about it.

24 The interview as a whole suggests that, for Tim Winton, the process of writing is mainly

- A precise and ordered.
- B grinding and painful.
- C unplanned and pleasurable.
- D mainly a matter of self-discipline.

25 For Tim Winton, writing on paper, in comparison to writing on a computer, is

- A less reliable.
- B more satisfying.
- C less complicated.
- D more environmentally sound.

- 26 In saying ‘Sounds a bit “worthy”, doesn’t it’ (line 28), Tim Winton
- A is aware that people might question his sincerity.
 - B wants the interviewer to recognise his good qualities.
 - C doesn’t want the interviewer to realise how little ambition he has.
 - D doesn’t want the interviewer to think he is keen to make lots of money.
- 27 In writing his books, Tim Winton relies most of all on
- A his memory.
 - B his research skills.
 - C feedback from others.
 - D collected source material.

ANSWER CHECK (Reading No. 2)

Look on your Answer Sheet — the last question you answered should have been Question 27. If it was, keep going. If it wasn’t, put your hand up for help.

GO STRAIGHT ON →

Two Dogs

Questions 28–32

Two Dogs

The smell of fox is as strong as burnt hair.
Even my nose knows there's something there.

For Hattie's twitching snout it must be overload.
She eyes the thick coffee bushes beside the road*
then crashes in and disappears from sight 5
though not from sound. I wait for the fight
to begin but all that happens is first one bush,
then others lurch as if given a sudden push.

Eventually a gingered fox steps out near me
and lopes away across the paddock casually 10
with Hattie following in a natural contrast,
running more energetically but not as fast.

The further they go, these dogs, one wild, one tame,
the more obvious it is which has won the game.

The student keeps on losing ground to the master. 15
And gives up. Wild things are always faster.

Philip Hodgins

*coffee bushes: the *Coprosma* plant, found in many parts of Australia

- 28 In searching for the fox, Hattie
- A hesitates nervously and then creeps into the bushes.
 - B makes repeated attempts to force her way into the bushes.
 - C runs up and down the road barking at the bushes and sniffing.
 - D relies initially on her sense of smell to locate the fox in the bushes.
- 29 The word 'overload' (line 3) suggests that Hattie is
- A foolish.
 - B excited.
 - C petrified.
 - D exhausted.
- 30 The writer finds the encounter between Hattie and the fox (lines 6–10)
- A worrying because Hattie may get badly hurt.
 - B surprising because Hattie runs away from the fox.
 - C surprising because the animals do not actually fight.
 - D disappointing because the fox escapes after a fierce struggle.

31 The comment

with Hattie following in a natural contrast,
running more energetically but not as fast (lines 11–12)

suggests that the fox will

- A** soon be exhausted.
- B** continue to stay ahead of Hattie.
- C** have to weave and dodge to escape.
- D** need to run more energetically to stay ahead of Hattie.

32 Hattie is the ‘student’ (line 15) and the fox is the ‘master’ (line 15) because

- A** the fox is naturally superior to Hattie.
- B** Hattie wants to learn from the fox.
- C** the fox is much older than Hattie.
- D** the fox is trying to help Hattie.

GO STRAIGHT ON →

Quackery

Questions 33–38

The Oxford Dictionary defines a quack as a pretender to skill, especially in medicine. Passages I and II below present two examples of ‘quackery’ practised more than a hundred years ago. Passages III and IV provide additional information.

I

Elisha Perkins (1741–1799) was a doctor with an undistinguished record. He decided to put to use the new and largely misunderstood science of electricity. He produced a pair of metal rods almost certainly made of unadulterated iron but reputed to be a complex alloy containing gold and platinum. They became known as Perkins’s Metallic Tractors. Users were instructed to draw these rods over the affected part of the body, always away from the centre, and *never* in the reverse direction for a specified time daily. Perkins claimed that the rods cured aches and pains, fevers and debilities, paralysis and ‘deformities of all types’. The rods sold for \$10 a pair and made their inventor a rapid fortune.

5

II

Various quacks invented electric rings. These, according to the advertisements, demonstrated quite spontaneously the power of the current (produced by the action of sweat upon the rare metals which made the ring) which drew diseases from the body – users found that every few months a deposit had to be scraped from the inside of the ring and this, said the quacks, was the residue of the disease, forced from the body. But no, replied the American Bureau of Chemistry, who analysed one of the rings; it was rust from the plain iron of which the ring was made.

10

15

III

Sir Kenelm Digby (1603–1665) had a ‘sympathetic powder’ which he said was brought from the East by a friar. It reportedly healed wounds merely by being applied to the victim’s bloodstained clothing. The wound itself received no treatment at all.

20

IV

In 1911, the British Medical Journal gave three reasons as to why quacks were successful.

- i) The inherent tendency of human nature to delude itself.
- ii) The failure of orthodox medicine to cure many diseases.
- iii) The dishonesty of the unscrupulous.

25

- 33 For the quacks referred to in I and II, to be successful was to
- A gain the highest possible qualifications.
 - B master the latest scientific developments.
 - C have the public believe in and buy the remedy.
 - D prove that ordinary doctors were incompetent.
- 34 Elisha Perkins warned users that the rods should ‘*never*’ be used in the reverse direction (I). The most likely reason for his issuing this warning was to
- A protect the precious metals in the rods.
 - B prolong the healing powers of the rods.
 - C reassure people that the rods were easy to use.
 - D suggest that the rods were powerful and therefore potentially dangerous.
- 35 The fact that the ‘sympathetic powder’ was ‘brought from the East by a friar’ (III) helped to make it seem
- A rare and genuine.
 - B amusing and dubious.
 - C soothing and antiseptic.
 - D practical and economical.
- 36 Passages I–IV mention a number of individuals, groups and organisations. Which one of the following would the writers of the passages consider to be the most believable and reliable?
- A Elisha Perkins (I) and Sir Kenelm Digby (III)
 - B the friar (III) and people who used electric rods (I)
 - C the American Bureau of Chemistry (II) and the British Medical Journal (IV)
 - D the pioneers of the science of electricity (I) and the inventors of electric rings (II)
- 37 Passage IV mentions ‘the inherent tendency of human nature to delude itself’ (line 24). Which one of the following is a clear example of this tendency?
- A People stating that they were cured after taking orthodox medicine.
 - B People reporting that they felt better soon after putting on electric rings.
 - C People rubbing powder into their wounds instead of leaving it on their clothing.
 - D People disregarding warnings about using metallic rods in the reverse direction.
- 38 Point ii) of Passage IV suggests that quackery arose because
- A most people could not afford orthodox medicine.
 - B orthodox medicine could not cure many common illnesses.
 - C people were frightened of the treatments provided by orthodox medicine.
 - D quacks explained their treatments in a way that ordinary people could understand.

Leila's First Ball

Questions 39–45

The following two passages are from a short story set in the 1920s which describes a girl's first formal dance.

Passage I

All the girls stood grouped together at one side of the doors, the men at the other, and the chaperones* in dark dresses, smiling rather foolishly, walked with little careful steps over the polished floor towards the stage.

'This is my little country cousin, Leila. Be nice to her. Find her partners; she's under my wing,' said Meg, going up to one girl after another. 5

Strange faces smiled at Leila – sweetly, vaguely. Strange voices answered, 'Of course, my dear.' But Leila felt the girls didn't really see her. They were looking towards the men. Why didn't the men begin? What were they waiting for? There they stood, smoothing their gloves, patting their glossy hair and smiling among themselves. Then, quite suddenly, as if they had only just made up their minds that that was what they had to do, the men came gliding over the 10
parquet. There was a joyful flutter among the girls.

*chaperone: older woman who encourages appropriate behaviour

Questions 39–41 refer to Passage I.

- 39 The narrator gives most emphasis to the division between
- A rich and poor.
 - B young and old.
 - C males and females.
 - D experienced dancers and inexperienced dancers.
- 40 Passage I suggests that the chaperones were
- A rather out of place.
 - B rather bad-tempered.
 - C setting an example for the young people.
 - D hindering the young people's enjoyment.
- 41 Passage I suggests that the words 'of course, my dear' were said rather
- A impolitely.
 - B doubtfully.
 - C inattentively.
 - D enthusiastically.

Passage II

Leila had learned to dance at boarding school. Every Saturday afternoon the boarders were hurried off to a little corrugated iron mission hall where Miss Eccles (of London) held her ‘select’ classes. But the difference between that dusty-smelling hall – with calico texts on the walls, the poor, terrified little woman in a brown velvet toque* with rabbit’s ears thumping the cold piano, Miss Eccles poking the girls’ feet with her long white wand – and this, was so tremendous that Leila was sure if her partner didn’t come and she had to listen to that marvellous music and to watch the others sliding, gliding over the golden floor, she would die at least, or lift her arms and fly out of one of those dark windows that showed the stars.

5

10

‘Ours, I think’ – Someone bowed, smiled, and offered her his arm; she hadn’t to die after all. Someone’s hand pressed her waist, and she floated away like a flower that is tossed into a pool.

*toque: tight-fitting woman’s hat, sometimes with ear flaps

Questions 42–45 refer to Passage II.

- 42 Passage II starts with a flash-back to Leila’s dancing lessons at school. The main effect of this is to
- A provide Leila with a sense of security.
 - B exaggerate the formality of the present dance.
 - C allow Leila to review the detail of particular dance steps.
 - D show the strong contrast between school and the formal dance.
- 43 Leila thought she would ‘die’ if her partner didn’t turn up (line 9) because she
- A did not want to have to dance with a girl.
 - B desperately wanted to join in the dancing.
 - C felt intimidated at the thought of dancing.
 - D longed for the familiarity of her boarding school dance classes.
- 44 Leila’s partner is referred to as ‘Someone’ (lines 11–12). This helps to suggest that he is
- A a person Leila has met recently.
 - B filling a role and leading her into a new experience.
 - C unattractive but saves her from missing out on a dance.
 - D being over-familiar but Leila will reluctantly dance with him.
- 45 In relation to Passage II as a whole, the words ‘She floated away like a flower that is tossed into a pool’ (lines 12–13) suggest that Leila felt both
- A excited and envied.
 - B romantic and foolish.
 - C child-like and a burden.
 - D exhilarated and overwhelmed.

ANSWER CHECK (Reading No. 3)

Look on your Answer Sheet — the last question you answered should have been Question 45.

If it wasn’t, put your hand up for help.

END OF READING TEST.

CHECK BACK OVER YOUR WORK IF YOU HAVE TIME.

Reading 3

Item	Key
1	D
2	A
3	D
4	A
5	C
6	D
7	D
8	A
9	D
10	C
11	C
12	C
13	A
14	A
15	C
16	D
17	A
18	D
19	B
20	A
21	B
22	D
23	D
24	C
25	B
26	A
27	A
28	D
29	B
30	C
31	B
32	A
33	C
34	D
35	A
36	C
37	B
38	B
39	C
40	A
41	C
42	D
43	B
44	B
45	D