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GATE

6

Academic Selective Entrance Test (ASET)

Sample Paper

READING COMPREHENSION

YEAR 6

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE ASKED TO DO SO

INSTRUCTIONS

Write your response in your answer booklet.

- Make sure the question number matches the answer you are writing.
- Do not spend too long on one question. You can return to difficult questions later.
- Use a lead (graphite) pencil.
- There is no penalty for wrong answers, so make your best effort.
- To change an answer, erase it completely before writing a new one.
- Keep working until you finish or the supervisor asks you to stop.
- You may write in this booklet for rough work, but final answers must be in the answer booklet.
- Do not turn the page until you are told to begin.

WRITE YOUR FULL NAME TO CONFIRM THAT YOU HAVE READ THE INSTRUCTIONS HERE:

.....

Prepared by Champion Tutors. This is a practice paper, not an official GATE paper, and may differ from the actual GATE exam.

Before you start

- This sample has 20 questions in four units: a story, a poem, a debate and a set of quotations. The real ASET Reading Comprehension paper has more units of the same kinds.
- Read each piece of material carefully, then answer the questions about it. Some questions refer to line numbers, printed beside the text.
- Shade one bubble for each question. Only one answer is correct. There is no penalty for a wrong answer, so always choose the most likely one.
- Do not spend too long on any one question. Leave it and come back to it later.
- Answers and the reasoning for each one are on the last pages. Mark it together, then ask your child to explain why the answer is right before reading the reason.

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Reading Comprehension

20 questions · about 25 minutes

The Machine from Melbourne

The following passage is from a story set in 1898, when phonographs (early machines that recorded and played back sound) were still a great novelty. The narrator is a twelve-year-old girl. Her Uncle Edmund has just returned from a trip to Melbourne.

Uncle Edmund set the machine upon the dining table with the care of a man placing a crown upon a cushion. It was a squat wooden box with a brass horn as wide as a dinner plate, and a little cylinder of brown wax fitted on a spindle at its side. He did not speak at once. He polished the horn with his handkerchief, turned the handle twice, and frowned at it, as though it had disappointed him in some small particular[1].

Grandmother sat at the head of the table with her hands folded. 'I have seen a great many contraptions in my time, Edmund,' she said, 'and most of them were sold to fools.'

Uncle Edmund only smiled. 'Then you shall judge for yourself, Mother,' he said, and lowered a fine needle onto the wax.

For a moment there was nothing but a faint scratching, like a mouse in the wainscot[2]. Then, out of the brass horn, there came a voice. It was thin and far away, as if it were calling to us from the bottom of a well, but it was singing, and every word was plain. I gripped the edge of the table. My brother Tom forgot to close his mouth. Even the clock on the mantelpiece seemed to hold its breath. Grandmother did not move, but I saw her fingers tighten upon one another until the knuckles grew white.

When the song had finished, Uncle Edmund lifted the needle and turned to her. 'Well?' he said. He tried to make it sound careless, but I noticed that he was watching her very closely.

Grandmother was silent for so long that I thought she had not heard. At last she said, quite quietly, 'Your father had a voice like that. I have not heard it for nineteen years.' Then she rose, smoothed her skirt, asked whether anyone would care for tea, and went out to the kitchen before any of us could answer.

Uncle Edmund stood looking at the door through which she had gone. He did not wind the handle again that evening.

[1] particular: detail

[2] wainscot: wooden panelling along the lower part of a wall

1 **The comparison in lines 1–2 suggests that Uncle Edmund regards the machine with**

(A) caution.
(B) suspicion.
(C) reverence.
(D) amusement.

2 **Lines 5–7 suggest that Uncle Edmund**

(A) believes the machine is broken.
(B) has never used the machine before.
(C) is annoyed with his mother.
(D) is anxious that the machine should perform perfectly.

3 **Grandmother's remark in lines 8–10 shows that she is**

(A) intrigued.
(B) hostile.
(C) indulgent.
(D) sceptical.

4 **In lines 15–16, the voice from the horn is described as**

(A) faint but distinct.
(B) loud but distorted.
(C) clear and close.
(D) muffled and indistinct.

5 **Lines 19–20 suggest that, while the song plays, Grandmother is**

(A) openly distressed.
(B) outwardly still but inwardly moved.
(C) quietly bored.
(D) visibly impatient.

6 **Grandmother's offer of tea (lines 27–28) is best understood as**

(A) a sign that she has lost interest in the machine.

(B) an attempt to make Edmund feel welcome.

(C) a way of leaving before her feelings can be seen.

(D) a sign that she did not hear the song properly.

7 **The last two sentences of the passage suggest that Uncle Edmund**

(A) is disappointed by his mother's reaction.

(B) has understood more than his mother said.

(C) regrets buying the machine.

(D) intends to play the song again later.

Hope

The following poem was written by the American poet Emily Dickinson in about 1861. Several words have been defined for you.

'Hope' is the thing with feathers –
That perches[1] in the soul –
And sings the tune without the words –
And never stops – at all –

And sweetest – in the Gale[2] – is heard –
And sore must be the storm –
That could abash[3] the little Bird
That kept so many warm –

I've heard it in the chillest land –
And on the strangest Sea –
Yet – never – in Extremity[4],
It asked a crumb – of me.

Emily Dickinson

[1] perches: sits, as a bird does
[2] Gale: a very strong wind
[3] abash: make ashamed or silent
[4] Extremity: the greatest need or danger

8 **In the first stanza, hope is presented as something that is**

A loud and demanding.
B fragile and fleeting.
C constant and wordless.
D learned and remembered.

9 **Lines 6–7 suggest that**

A only a very severe hardship could silence hope.
B small birds are frightened of storms.
C hope is easily embarrassed.
D the speaker has suffered many storms.

10 **Throughout the poem, hope is shown as both**

A fierce and timid.

B generous and demanding.

C joyful and lonely.

D small and remarkably resilient.

11 **The final two lines mainly emphasise hope's**

A generosity.

B fragility.

C hunger.

D silence.

Music Debate

Six people were asked to respond to the statement below. Their responses follow.

> **Every student should have to learn a musical instrument.**

Odette

When I started the cello I hated it. Three years later, it's the thing that gets me through a bad day. Sometimes you don't know what you love until someone makes you try.

Rafferty

If we make every student learn an instrument, why not make every student learn to juggle, or to knit? A school can't turn every good hobby into a rule.

Ines

Our school band played at the Anzac Day service this year, and half the town came to listen. People still stop me in the street to talk about it.

Kwame

A decent violin can cost more than some families spend on groceries in a month. A rule like that would only be fair if the school provided the instruments.

Saoirse

Music is the one subject where a child who struggles with words can still shine. Every student deserves the chance to find that out.

Bodhi

Forcing someone to play music is the quickest way to make them hate it. Nobody ever fell in love with something because they were ordered to.

12 **Of the following, whose response is least relevant to the statement?**

- (A) Odette's
- (B) Ines's
- (C) Kwame's
- (D) Bodhi's

13 **Rafferty's argument mainly relies on**

- (A) personal experience.
- (B) statistical evidence.
- (C) an appeal to emotion.
- (D) taking an idea to an absurd extreme.

14 **Kwame's response suggests that his main objection is to**

(A) how the rule would be put into practice, not the idea itself.

(B) the value of learning music.

(C) students who lack musical talent.

(D) the cost of music lessons for the school.

15 **Bodhi's response most directly challenges the experience described by**

(A) Ines.

(B) Odette.

(C) Rafferty.

(D) Kwame.

Curiosity Quotations

Below are six quotations (I to VI) about curiosity.

I ‘A question is a key that fits a door you did not know was there.’

II ‘The curious child asks why; the wise adult wonders why they ever stopped.’

III ‘Curiosity has opened every box we were told to leave closed, and built half the bridges in the world.’

IV ‘People who are curious about others are seldom lonely.’

V ‘Not every door that curiosity opens leads somewhere you wish to go.’

VI ‘An answer ends a question; curiosity begins a hundred more.’

16 **Which one of the following quotations suggests that curiosity brings people together?**

(A) I
(B) II
(C) III
(D) IV

17 **Quotation II suggests that many adults**

(A) are wiser than children.
(B) lose a curiosity that they once had.
(C) ask too many questions.
(D) teach children to be curious.

18 **Quotation V suggests that curiosity can be**

(A) hazardous.
(B) futile.
(C) tedious.
(D) predictable.

19 **Quotation III presents curiosity as both**

A patient and careful.

B rebellious and productive.

C foolish and harmful.

D timid and polite.

20 **Which quotation suggests that curiosity can lead to unexpected possibilities?**

A I

B IV

C V

D VI

Answers

Reading Comprehension sample paper

Q	ANSWER	WHY, AND THE TRAP IN THE WRONG OPTIONS
1	**C reverence.**	Inference from imagery. A crown on a cushion is handled as something almost sacred. Caution is tempting because he is careful, but the image is about how much he values it, not fear of breaking it.
2	**D is anxious that the machine should perform perfectly.**	Inference from behaviour. Polishing, testing and frowning over a small particular show he wants everything perfect for the demonstration. Nothing suggests it is broken.
3	**D sceptical.**	Character attitude. She doubts such inventions are worth anything. Hostile is too strong: she lets Edmund go ahead.
4	**A faint but distinct.**	Interpreting description. Thin and far away means faint; every word was plain means distinct. D ignores the second half of the description; C ignores the first.
5	**B outwardly still but inwardly moved.**	Reading behind behaviour. She did not move (outwardly calm) while her hands grip tightly (strong hidden feeling). A is wrong because her feelings are not shown openly.
6	**C a way of leaving before her feelings can be seen.**	Inferring motive. Straight after her quiet admission she leaves before any of us could answer: an ordinary task that covers her emotion. A misreads her silence as boredom.
7	**B has understood more than his mother said.**	Interpreting an ending. He watches the door and chooses not to play it again, showing he grasps what the voice meant to her. A is the obvious reading but ignores why he stops.
8	**C constant and wordless.**	Interpreting a stanza. It sings the tune without the words and never stops, at all. B is the opposite of never stops.
9	**A only a very severe hardship could silence hope.**	Interpreting figurative language. The storm would have to be very sore to abash the bird. B reads the image literally.
10	**D small and remarkably resilient.**	Paired qualities. A little Bird that keeps singing through gales, cold lands and strange seas. B contradicts the last lines: it asks nothing.
11	**A generosity.**	Interpreting an ending. Even in the greatest need it never asked a crumb: it gives without taking. C misreads the crumb image.
12	**B Ines's**	Judging relevance. Ines describes a successful concert but says nothing about whether learning should be compulsory for everyone.

Q	ANSWER	WHY, AND THE TRAP IN THE WRONG OPTIONS
13	**D taking an idea to an absurd extreme.**	Identifying argument type. Making everyone juggle or knit stretches the rule until it looks ridiculous. There are no statistics or feelings in his response.
14	**A how the rule would be put into practice, not the idea itself.**	Implied position. He says it would only be fair if the school provided the instruments: a problem with carrying it out. D is a copycat: his concern is the cost to families.
15	**B Odette.**	Relating viewpoints. Odette was made to try and grew to love it; Bodhi claims being forced makes people hate music.
16	**D IV**	Matching an idea to a quotation. Curiosity about others means you are seldom lonely.
17	**B lose a curiosity that they once had.**	Interpreting a quotation. A wise adult wonders why they ever stopped asking why. A misreads wise.
18	**A hazardous.**	Interpreting a quotation. Some doors lead somewhere you do not wish to go, so there is risk. Futile would mean the doors lead nowhere.
19	**B rebellious and productive.**	Paired qualities. Opening boxes we were told to leave closed is rebellious; building bridges is productive.
20	**A I**	Matching an idea to a quotation. A question opens a door you did not know was there. VI is close but is about questions multiplying, not unexpected possibilities.

Every question in this booklet was written by Champion Tutors in the ASET style. No real ASET or ACER questions are reproduced.

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