

## Reading

**First Name**

**Last Name**

**School Name**

**Room Number / Class**

Choose a circle to show how much each sentence is like you

Very Unlike Me 1	Unlike Me 2	Like Me 3	Very Like Me 4
---------------------------	-------------------	--------------	----------------------

**01.** I like reading at school.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

**02.** I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

**03.** My teacher thinks I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

**04.** My Mum and Dad think I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

**05.** I enjoy reading in my own time (not at school).

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

**06.** I like going to the library to get something to read.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------

Read the information and answer practice questions P01 to P08

**BIRDS NESTS**

Some birds build their nests on the ground; others build them in trees or bushes. Nests keep birds safe and provide them with shelter, a place to lay their eggs and a place to raise their young. Some nests are made from twigs and feathers, which are woven together with strands from a spider's web. Some are made from mud, grass or leaves.



**P01.** Why do birds build nests?

- To keep themselves safe.
- Because they like mud.
- To help them find food.
- Because they like to eat spiders.

**P02.** Correctly spell the underlined words in the space provided.

Baby birds are calld chicks. \_\_\_\_\_

Bird's nests are high in the trea. \_\_\_\_\_

**P03.** What materials would you **MOST LIKELY** find from the following sources?

	Source Location	Materials
<input type="checkbox"/>	1. Ground	a. Feathers
<input type="checkbox"/>	2. Birds	b. Grass
<input type="checkbox"/>	3. Trees	c. Mud
		d. Leaves

**P04.** Choose the circle (radio button) beside the option you believe to be correct.

- |                                       | TRUE                  | FALSE                 |
|---------------------------------------|-----------------------|-----------------------|
| Birds only build their nests in trees | <input type="radio"/> | <input type="radio"/> |
| Birds use feathers to build nests     | <input type="radio"/> | <input type="radio"/> |

**P05.** What do birds use to build their nests?

- Mud
- Eggs
- Twigs
- Spiders

**P06.** Write the numbers 1, 2 and 3 in the boxes to show the correct order for building a nest.

- Weave the grass and twigs together
- Find a good place to build nest
- Collect grass and twigs

**P07.** Places where birds build their nests

- (i) On the Ground
- (ii) \_\_\_\_\_
- (iii) \_\_\_\_\_

**P08.** Shade the bubbles to show which words should have capital letters.

different types of birds build their nest in different ways.

## Use the following information to answer questions 01 to 04

*This story is told by Nicodemus, the leader of the rats of NIMH. Read as he describes how he and the other rats were surprised one day at the marketplace. Pay attention as the seemingly calm events lead to a thrilling end. Answer the questions that follow.*

### **The Marketplace**

*from Mrs. Frisby and the Rats of NIMH*

by Robert C. O'Brien

- 1 . . . It was called the Farmers' Market, a great square of a place with a roof over part of it and no walls to speak of. There early every morning the farmers arrived from all over the surrounding countryside, with trucks full of tomatoes, corn, cabbages, potatoes, eggs, chickens, hams, food for the city. One part of it was reserved for the fishermen who brought crabs and oysters and bass and flounders. It was a fine place, noisy and full of smells.
- 2 We lived near this market - my father, my mother, my nine sisters and brothers and I - underground in a big pipe that had once been part of a storm sewer, but was no longer used. There were hundreds of other rats in the neighbourhood. It was a rough life, but not so hard as you might think, because of the market.
- 3 Every evening at five o'clock the farmers and the fishermen would close up their stalls, pack their trucks, and go home. At night, hours later, the cleanup men would arrive with brooms and hoses. But in between, the market was ours. The food the farmers left behind! Peas and beans that fell from the trucks, tomatoes and squashes, pieces of meat and fish trimmed as waste - they lay on the sidewalks and in the gutters; they filled great cans that were supposed to be covered but seldom were. There was always ten times more than we could eat, and so there was never any need for fighting over it.
- 4 Fighting? Quite the contrary, the marketplace was a perfect place for playing, and so we did, the young rats at least, as soon as we had finished eating. There were empty boxes for hide-and-seek, there were walls to climb, tin cans to roll, and pieces of twine to tie and swing on. There was even, in the middle of the square, a fountain to swim in when the weather was hot. Then, at the first clang of the cleanup men in the distance, one of the older rats would sound a warning, and everyone would pick up as much food as he could to carry home. All of us kept a reserve supply, because some days - Sundays and holidays - the market would be closed, and we were never quite sure when this would happen.
- 5 When I went to the market, it was usually with two companions, my older brother Gerald and a friend of ours named Jenner. These were my two closest friends; we liked the same games, the same jokes, the same topics of conversation - even the same kinds of food. I particularly admired Jenner, who was extremely quick and intelligent.

- 6 One evening in early fall Jenner and I set out for the marketplace. It must have been September, for the leaves were just turning yellow and some children were throwing a football in a vacant lot. Gerald had to stay home that night; he had caught a cold, and since the air was chilly, my mother thought he should not go out. So Jenner and I went without him. I remember we promised to bring him back some of his favourite food, beef liver, if we could find any.
- 7 We took our usual route to the market, not along the streets but through the narrow walkways between the buildings, mostly commercial warehouses and garages, that bordered the square. As we walked, we were joined by more rats; at that time of day they converged on the marketplace from all directions. When we reached the square, I noticed that there was a white truck of an odd, square shape parked on the street bordering it, perhaps a block away. I say I noticed it - I did not pay any particular attention to it, for trucks were common enough in that part of town; but if I had, I would have noticed that printed on each side of it were four small letters: NIMH. I would not have known what they were, of course, for at that time neither I nor any of the other rats knew how to read.
- 8 It was growing dark when we reached the market, but through the dusk we could see that there was an unusually large supply of food - a great mound of it - near the centre of the square, away from the roofed-over portion. I suppose that should have served as a warning, but it didn't. I remember Jenner's saying, "They must have had a really busy day," and we ran joyfully toward the pile along with several dozen other rats.
- 9 Just as we reached the food it happened. All around us suddenly there was shouting. Bright, blinding searchlights flashed on, aimed at us and at the mound of food, so that when we tried to run away from it, we could not see where we were going. Between and behind the lights there were shadows moving swiftly, and as they came toward us I could see that they were men - men in white uniforms carrying nets, round nets with long handles.
- 10 "Look out!" cried Jenner. "They're trying to catch us." He darted in one direction, I in another, and I lost sight of him.
- 11 We all ran - straight toward the men with the nets. There was no other way to run; they had us encircled. The nets flailed down, scooped, flailed again. I suppose some rats made it through, slipping between the men and past the lights. I felt a swish - a net just missed me. I turned and ran back toward the mound, thinking I might hide myself in it. But then came another swish, and that time I felt the enveloping fibres fall over me. They entangled my legs, then my neck. I was lifted from the ground along with three other rats, and the net closed around us.



**01.** Which of the following **BEST** explains what happens to the rats at the end of the story?

- The rats scare away the men.
- Many of the rats are saved by the farmers.
- The rats hide in the mound of food.
- Many of the rats are caught in the nets.

**02.** Reread paragraph 9. Which of the following **BEST** describes how the rats in the story feel when they see searchlights?

- Angered
- Confused
- Prepared
- Relieved

**03.** Read the phrase from the story below.

***The food the farmers left behind!***

Why does the author end this phrase with an exclamation mark?

- To show that the food is scare
- To show that the food is spoiled
- To show that the rats are excited about the food
- To show that the rats are angry about the wasted food

**04.** Reread paragraph 7 in the story. Based on this paragraph, what **MOST** likely happens to the narrator in the future?

- He learns how to read.
- He rescues his friends.
- He escapes from danger.
- He returns to the market.

---

End of Section



Read the newspaper article and answer questions 05 to 07

## “Intolerable” behaviour caused Te Wiata’s exit

By BRONWYN SELL

Actor Rima Te Wiata walked off the stage in the middle of the play *Woman Far Walking* in frustration, after three cellphones rang and two pagers beeped in the audience.

Anna Robertshawe, business manager for the theatre company said, “The last straw was when Te Wiata was distracted by a man in the second row eating sweets.”

The response to her sudden departure was mixed.

Te Wiata was criticised by an audience member, Ron Wilson, who said she **demand**ed that the man leave and swore loudly before leaving the stage.

In support of the actress, the theatre company said the disruptions had become intolerable for Te Wiata and she was unable to proceed with the Witi Ihimaera play. Anna Robertshawe said the venue, Auckland’s Herald

Theatre, was intimate and disruptions were magnified by the audience being close to the stage. She apologised for “this unexpected and very unfortunate incident” and said tickets for that Monday’s performance would be refunded.

Another audience member, retired Maori Professor Ranginui Walker said Te Wiata’s actions were justified because she was being insulted spiritually and professionally. Professor Walker said Te Wiata had been performing an emotional scene about influenza deaths in the Maori community in 1918 and she was “quite right in doing what she did. The behaviour was crass. You’re not at a movie. When you’re at a play it’s a live performance. But worse still, it’s also wairua – spiritual. When Maori are performing a thing like that they are actually with their ancestors, performing on behalf of their ancestors, the past and the

present are one.”

“They’re giving it their all, the emotional output is just draining and to see some crass individual at the front, eating sweets, is just intolerable.”

He said audience members were stunned and some sitting near him were “**tut-tutting**” that the “spell was broken by this unseemly behaviour.”

Veteran actor Raymond Hawthorne said last night it was very hard for an actor when disruptions occurred but walking out was a last resort. “My natural inclination is just to plough on regardless, but this problem of cellphones ringing and pagers going in theatres is a dreadful thing.”

*New Zealand Herald,*  
22 June 2000

05. What is the **BEST** word to describe how Te Wiata felt when she left the stage?

- Insulted
- Spiritual
- Distracted
- Insecure

06. Which of the following is an opinion?

- Professor Walker said Te Wiata had been performing an emotional scene...
- Actor Rima Te Wiata walked off stage in the middle of the play...
- The response to her sudden departure was mixed.
- This problem of cellphones ringing... in theatres is just dreadful.

07. The **MAIN** purpose of this article is to

- criticise the performance of Te Wiata in the play Woman Far Walking.
- report the events surrounding a performance by Te Wiata.
- give the author's opinion of the behaviour of the audience.
- draw attention to the problem of influenza deaths in the Māori community.

---

End of Section

## BOOK REVIEWS ON THE WEB

Internet zone      Adapted from <http://www.nzbooks.com>

Back Forward Stop Refresh Home AutoFill Print

Address: <http://www.nzbooks.com/> go

mBox.com.au - Welcome Live Home Page Apple Computer Microsoft MacTopia

Book Title: **The House That Jack Built** Author: **Gavin Bishop** Publisher: **Scholastic, NZ**

1. Would you recommend this book?      2. How many stars do you give this title?

Yes    No     

3. Please enter a one-line summary of your review:

4. Type your review in the space below: Maximum of 1,000 words.

I liked this book. It is based on the retelling of a traditional rhyme, set in New Zealand at the turn of the 19th century. But it's different because it seems both new and old at the same time. The pictures in the book are fascinating and the use of imagery is amazing. I read in another review that the pictures included in the book are a **metaphor** for what happened when European traders, sealers, whalers and settlers arrived in Aotearoa/New Zealand during the early 19th century. The illustrations are certainly full of meaning. The story begins when Jack Bull arrives in Aotearoa in 1798 to find a land strong in spirit and tradition. The Maori, the people of the land, want his iron pots, nails and blankets to enhance their daily lives. They trade and Jack builds a house but problems arise as a steady flood of European settlers follow him and things start to change in the Maori world.

To the Maori, the land is their Earth Mother, Papatuanuku, who gives life to all things. But, the settlers pressure the Maori to give up their land to build farms and towns. The loss of tribal land and the failure of the Treaty of Waitangi in 1840 to bind the two peoples together, leads to conflict. Tumatauenga, the Maori god of war, calls the Maori people to fight for Papatuanuku. As he grows strong on the land, the Earth Mother's presence fills the page and the remains of the house that Jack built smoulder in the foreground as a **symbol of the conflict**.

The illustrations on each page seem to tell as much of the story as the words. At the beginning, we see the land, sea and sky dominated by the Earth Mother, Papatuanuku, the Sky Father, Ranginui, and the eyes of their children. They are drawn in a style that reflects traditional Maori art forms. As the story unfolds, the spirit of the Earth Mother **diminishes** and fades. In contrast, the pictures showing events through the eyes of the Europeans are naturalistic in style. On the last pages the conflict is recorded for future generations on the wall of a meeting house in a folk art style blending traditional Maori and European art forms. This final blending seems to me to be like the intertwining of cultures in the rich history of Aotearoa.

I enjoyed this book enormously. I liked the multilayered illustrations because they are integral to the telling of this story.

5. Include some related titles you also enjoyed and say why.

Taniwha, a great picture book by Robyn Kahukiwa. I liked it for its use of Maori images in the illustrations.

Dead Man's Head by Jack Lazenby is another great New Zealand book full of descriptive language and rich in imagery, some spectacular characterisations are present. A New Zealand prize winner by Maurice Gee, The Fat Man, is a fantastic read. Watch out for a twisting plot. It is scary at times and very descriptive. You can almost "see" the story unfold as you read the words.

6. Enter your email address

**08.** What is the **MAIN** purpose of this review?

- To give detailed information about European settlement
- To retell a traditional rhyme
- To describe the illustrations in the book
- To express an opinion about a book the writer has read

**09.** What do the books that have been chosen as related titles have in common?

- They have all been written by the same author.
- They rely heavily on imagery.
- They have strong characterisations.
- They have a sharp twist in the plot.

**10.** Why did Katy write the last paragraph of the review?

- To repeat and summarise the reviewer's opinion
- To inform readers about the hardships of life in New Zealand at that time
- To provide background information on the Land Wars
- To describe the styles of art used in the book

---

End of Section

## Use the following information to answer questions 11 to 15

### The Real Popeye

Rebecca A. Schwartz

- 1 On January 17, 1929, Ham Gravy and Castor Oyl were scouring the seedy shipyards for a sailor to "drive" them and their lucky Whiffle Bird to Dice Island.
- 2 "Hey there! Are you a sailor?" Castor Oyl asked. He was pointing to a scowling seaman.
- 3 "Ja think I'm a cowboy?" snapped the sailor. With that, Popeye stomped into the *Thimble Theatre* comic strip and never left. That one-eyed, spinach chomping salty dog took Castor and Ham to the gambling casinos on Dice Island, where they won big - but not big enough to stay in the limelight. Soon Popeye was the star of the show, bringing fame and riches to his creator, Elzie Crisler Segar.
- 4 How did Segar create this lovable, muscular, perennial pipe-smoker? Was there a real Popeye? If so, who was he?
- 5 Well, blow me down! Segar did have a model for Popeye. Popeye was none other than Rocky Feigle from Segar's hometown of Chester, Illinois.
- 6 Segar began drawing *Thimble Theatre* in 1920 for King Features in New York City. The cartoon carried the adventures of the Oyl family - Cole, Dana, Castor, and Olive - and Olive's first boyfriend, Ham Gravy.
- 7 When Segar needed characters for the strip, he recalled people he knew from Chester. Olive Oyl was rumoured to be Mrs. Pascal, the wife of a Chester businessman. J. Wellington Wimpy, America's most popular hamburger lover, was modelled after Bill Schuchert, the owner of the Chester Opera House, where Segar had worked as a motion picture operator. Schuchert had an affection for hamburgers and often sent Segar to fetch them for him. Schuchert had also encouraged Segar to draw and even bought him a correspondence course in cartooning.
- 8 Segar had been drawing *Thimble Theatre* for eight years when he discovered he needed a sailor. The person who captured his imagination was the tall wiry Rocky Feigle of Chester. Rocky had earned a reputation as a fighter and a winner. The local people said he never lost a fight.
- 9 Rocky worked at Gozney's Saloon near the Chester Opera House. On warm days, after he cleaned the saloon and drank a couple of beers, he would stroll onto the porch and plop down in a rickety chair, tilting it back against the wall. He would then light his pipe, clench it between his teeth, and nap in the sun.

- 10 As a boy, Elzie Segar loved stirring up Rocky. He and his friends would often go out of their way to pass Gozney's Saloon and awaken Rocky from his nap. They would scream and holler at him, then run away. Rocky would get up from his chair, flailing his arms and punching the air. By the time he came to his senses, the boys would be gone. Even with all this commotion, Rocky never lost his pipe!
- 11 Rocky's skills as a fighter were widely known. One day, five bullies decided to gang up and rob him. Together, they thought, they could whip him, so they lured him into the woods. After a few minutes, Rocky sauntered back into town, untouched. It seems two of the bullies had run away before the fight ever began. The other three hobbled back into town trailing Rocky at a safe distance and nursing their wounds.
- 12 Popeye was born from these memories of Rocky. The crusty sailor, spouting, "I yam what I yam," quickly gained wide popularity for Thimble Theatre and for Segar. King Features sold the comic strip to more than five hundred newspapers, and Segar became rich overnight.
- 13 When news leaked out that Rocky was the real Popeye, promoters tried to persuade him to make personal appearances across the country. But Rocky, feisty as ever, declined, saying that he didn't want fame. Segar was so grateful to Rocky, however, that he often sent him money in appreciation for Rocky's role in his own fame.
- 14 Popeye lives today in his own comic strip. He is drawn by Bud Sagendorf, a cartoonist trained by Elzie Segar. You can also see Popeye on television and in the movies, guzzling spinach and tooting his pipe like a train whistle.
- 15 Segar's hometown of Chester, Illinois, has not forgotten its favourite sons either. Every fall, Chesterites put on the Popeye Festival, where Popeye, Olive Oyl, and Sweetpea look-alikes gather. Recently, the citizens of Chester dedicated Segar Memorial Park on a bluff overlooking the Mississippi River. A six-foot bronze statue of Popeye atop a marble pedestal stands there as a memorial to Segar and to the real Popeye, Rocky Feigle.

From Cobblestone's August, 1985 issue: Cartoons, Comics, and the Funnies, 1985, Cobblestone Publishing Company, 30 Grove St., Suite C, Peterborough, NH 03458.



11. The reader can conclude that Rocky Feigie

- was well educated.
- had sailed all over the world.
- enjoyed the attention he got.
- was a memorable character.

12. You would **PROBABLY** find the most information about Segar in a book about

- town histories.
- cartoonists.
- sailors.
- cartoon techniques.

13. Which is the **BEST** summary of this article?

- Popeye, Olive Oyl and other characters were based on real people.
- Rocky Feigle was a tough fighter and a funny guy.
- Segar started drawing **Thimble Theatre** in 1920.
- Thimble Theatre** was a cartoon about the Oyl family.

14. Which question is answered in the first three paragraphs?

- Was there a real Popeye?
- What happened in Popeye's first comic appearance?
- Who was Rocky Feigle?
- Who was the model for J. Wellington Wimpy?

15. The author of this article wants readers to know about

- what happened in Popeye cartoons.
- how cartoons are drawn.
- how a cartoonist created his characters.
- the members of the Oyl family.

---

End of Section



**Use the following information to answer questions 16 to 23**

*The following selection about General Ulysses S. Grant and General Robert E. Lee is an essay written by Civil War novelist Bruce Catton. As you read, pay attention to how the author develops the contrast between Generals Grant and Lee. When you have finished reading, answer the questions that follow.*

**Grant and Lee: A Study in Contrasts**

*by Bruce Catton*

- 1 When Ulysses S. Grant and Robert E. Lee met in the parlour of a modest house at Appomattox Court House, Virginia, on April 9, 1865, to work out the terms for the surrender of Lee's Army of Northern Virginia, a great chapter in American life came to a close, and a great new chapter began.
- 2 These men were bringing the Civil War to its virtual finish. To be sure, other armies had yet to surrender, and for a few days the fugitive Confederate government would struggle desperately and vainly, trying to find some way to go on living now that its chief support was gone. But in effect it was all over when Grant and Lee signed the papers. And the little room where they wrote out the terms was the scene of one of the poignant, dramatic contrasts in American history.
- 3 They were two strong men, these oddly different generals, and they represented the strengths of two conflicting currents that, through them, had come into final collision.
- 4 Back of Robert E. Lee was the notion that the old aristocratic concept might somehow survive and be dominant in American life.
- 5 Lee was tidewater Virginia, and in his background were family, culture, and tradition . . . the age of chivalry transplanted to a New World which was making its own legends and its own myths. He embodied a way of life that had come down through the age of knighthood and the English country squire. America was a land that was beginning all over again, dedicated to nothing much more complicated than the rather hazy belief that all men had equal rights, and should have an equal chance in the world. In such a land, Lee stood for the feeling that it was somehow of advantage to human society to have a pronounced inequality in the social structure. There should be a leisure class, backed by ownership of land; in turn, society itself should be keyed to the land as the chief source of wealth and influence. It would bring forth (according to this ideal) a class of men with a strong sense of obligation to the community; men who lived not to gain advantage for themselves, but to meet the solemn obligations which had been laid on them by the very fact that they were privileged. From them the country would get its leadership; to them it could look for the higher values - of thought, of conduct, of personal deportment - to give it strength and virtue.

- 6 Lee embodied the noblest elements of this aristocratic ideal. Through him, the landed nobility justified itself. For four years, the Southern states had fought a desperate war to uphold the ideals for which Lee stood. In the end, it almost seemed as if the Confederacy fought for Lee; as if he himself was the Confederacy . . . the best thing that the way of life for which the Confederacy stood could ever have to offer. He had passed into legend before Appomattox. Thousands of tired, underfed, poorly clothed Confederate soldiers, long-since past the simple enthusiasm of the early days of the struggle, somehow considered Lee the symbol of everything for which they had been willing to die. But they could not quite put this feeling into words. If the Lost Cause, sanctified by so much heroism and so many deaths, had a living justification, its justification was General Lee.
- 7 Grant, the son of a tanner on the Western frontier, was everything Lee was not. He had come up the hard way, and embodied nothing in particular except the eternal toughness and sinewy fibre of the men who grew up beyond the mountains. He was one of a body of men who owed reverence and obeisance to no one, who were self-reliant to a fault, who cared hardly anything for the past but who had a sharp eye for the future.
- 8 These frontier men were the precise opposites of the tidewater aristocrats. Back of them, in the great surge that had taken people over the Alleghenies and into the opening Western country, there was a deep, implicit dissatisfaction with a past that had settled into grooves. They stood for democracy, not from any reasoned conclusion about the proper ordering of human society, but simply because they had grown up in the middle of democracy and knew how it worked. Their society might have privileges, but they would be privileges each man had won for himself. Forms and patterns meant nothing. No man was born to anything, except perhaps to a chance to show how far he could rise. Life was competition.
- 9 Yet along with this feeling had come a deep sense of belonging to a national community. The Westerner who developed a farm, opened a shop, or set up in business as a trader, could hope to prosper only as his own community prospered - and his community ran from the Atlantic to the Pacific and from Canada down to Mexico. If the land was settled, with towns and highways and accessible markets, he could better himself. He saw his fate in terms of the nation's own destiny. As its horizons expanded, so did his. He had, in other words, an acute dollars-and-cents stake in the continued growth and development of his country.
- 10 And that, perhaps, is where the contrast between Grant and Lee becomes most striking. The Virginia aristocrat, inevitably, saw himself in relation to his own region. He lived in a static society which could endure almost anything except change. Instinctively, his first loyalty would go to the locality in which that society existed. He would fight to the limit of endurance to defend it, because in defending it he was defending everything that gave his own life its deepest meaning.

- 11 The Westerner, on the other hand, would fight with an equal tenacity for the broader concept of society. He fought so because everything he lived by was tied to growth, expansion, and a constantly widening horizon. What he lived by would survive or fall with the nation itself. He could not possibly stand by unmoved in the face of an attempt to destroy the Union. He would combat it with everything he had, because he could only see it as an effort to cut the ground out from under his feet.
- 12 So Grant and Lee were in complete contrast, representing two diametrically opposed elements in American life. Grant was the modern man emerging; beyond him, ready to come on the stage, was the great age of steel and machinery, of crowded cities and a restless, burgeoning vitality. Lee might have ridden down from the old age of chivalry, lance in hand, silken banner fluttering over his head. Each man was the perfect champion of his cause, drawing both his strengths and his weaknesses from the people he led.
- 13 Yet it was not all contrast, after all. Different as they were - in background, in personality, in underlying aspiration - these two great soldiers had much in common. Under everything else, they were marvellous fighters. Furthermore, their fighting qualities were really very much alike.
- 14 Each man had, to begin with, the great virtue of utter tenacity and fidelity. Grant fought his way down the Mississippi Valley in spite of acute personal discouragement and profound military handicaps. Lee hung on in the trenches at Petersburg after hope itself had died. In each man there was an indomitable quality . . . the born fighter's refusal to give up as long as he can still remain on his feet and lift his two fists.
- 15 Daring and resourcefulness they had, too; the ability to think faster and move faster than the enemy. These were the qualities which gave Lee the dazzling campaigns of Second Manassas and Chancellorsville and won Vicksburg for Grant.
- 16 Lastly, and perhaps greatest of all, there was the ability, at the end, to turn quickly from war to peace once the fighting was over. Out of the way these two men behaved at Appomattox came the possibility of a peace of reconciliation. It was a possibility not wholly realised, in the years to come, but which did, in the end, help the two sections to become one nation again . . . after a war whose bitterness might have seemed to make such a reunion wholly impossible. No part of either man's life became him more than the part he played in their brief meeting in the McLean house at Appomattox. Their behaviour there put all succeeding generations of Americans in their debt. Two great Americans, Grant and Lee - very different, yet under everything very much alike. Their encounter at Appomattox was one of the great moments of American history.

16. What shift occurs in paragraph 13 through 16?

- The author shows similarities between the two men.
- One way of life is shown as being superior to the other.
- The author reveals his opinion on who was the best general.
- The author changes his mind about his subject.

17. Which idea about Grant and Lee is **MOST** thoroughly developed in this essay?

- Both generals came from aristocratic backgrounds.
- They had nothing at all in common.
- Each personally hated the other.
- They represented opposing ways of life.

18. Which underlined word in the following excerpts from *Grant and Lee* derives from the Latin word *licere* which means **to be permitted**?

“ . . . the age of chivalry transplanted to a New World which was making its own legends and its own myths.”

“There should be a leisure class, backed by ownership of land; in turn, society itself should be keyed to the land as the chief source of wealth and influence.”

“Different as they were in background, in personality, in underlying aspirations - these two great soldiers . . .”

- legend
- leisure
- influence
- underlying

**19.** According to the author, why did Grant's supporters want to preserve the Union?

- They were personally devoted to General Grant.
- Anti-slavery arguments had a great effect on them.
- They wanted to control resources in the South.
- Their future success depended on a united country.

**20.** In paragraphs 10 and 11, the author

- offers further information about the Civil War.
- explains the geographic differences between the North and South.
- summarises the regional differences symbolised by Grant and Lee.
- contrasts the military strategies of Generals Grant and Lee.

**21.** According to the author, General Lee reflected a culture that believed

- there should be different levels of social structure.
- English legends and myths should be adopted in America.
- American landowners should be knighted.
- everyone should be equal in all ways.

**22.** What did Generals Grant and Lee have in common?

- Personality
- Backgrounds
- Aspirations
- Tenacity

**23.** Is paragraph 16 an effective conclusion for this essay? Cite evidence from the essay to support your answer.

---

---

.....  
End of Section

Use the following information to answer questions 24 to 26.

*In the Anglo-Saxon epic Beowulf, a hero announces his intentions to defend his people from a dragon. Read the excerpt and use the information to answer the questions that follow.*

## Beowulf

*Translated by Seamus Heaney*

- 1 Beowulf spoke, made a formal boast for the last time: "I risked my life often when I was young. Now I am old, but as king of the people I shall pursue this fight for the glory of winning, if the evil one will only abandon his earth-fort and face me in the open."
- 2 Then he addressed each dear companion one final time, those fighters in their helmets, **resolute** and high-born: "I would rather not use a weapon if I knew another way to grapple with the dragon, and make good my boast as I did against **Grendel** in days gone by. But I shall be meeting molten venom in the fire he breathes, so I go forth in **mail-shirt** and shield. I won't shift a foot when I meet the cave-guard: what occurs on the wall between the two of us will turn out as fate, overseer of men, decides. I am resolved. I scorn further words against this sky-borne foe."
- 3 "Men at arms, remain here on the **barrow**, safe in your armour, to see which one of us is better in the end at bearing wounds in a deadly fray. This fight is not yours, nor is it up to any man except me to measure his strength against the monster or to prove his worth. I shall win the gold by my courage, or else mortal combat, doom of battle, will bear your lord away."

### Note

**resolute** - determined

**Grendel** - a man-eating dragon that Beowulf killed

**mail-shirt** - a type of armour made of small overlapping metal rings, loops of chain, or scales

**barrow** - a large mound made of earth or stones constructed over a burial site

From BEOWULF, translated by Seamus Heaney.

Copyright © 2000 by Seamus Heaney.

**24.** In Verse 2 what does Beowulf mean when he says he **"won't shift a foot"**?

- He will be motionless from fear.
- He will make sure he keeps his balance.
- He will not act until other soldiers join him.
- He will not retreat from the dragon.

**25.** According to Beowulf's words, what will determine the outcome of the battle?

- Experience
- Skill
- Weapons
- Fate

**26.** Beowulf reveals himself to be an honourable man in the excerpt. Identify **TWO** examples from the excerpt and explain how they illustrate Beowulf's honour. Use relevant and specific information from the excerpt to support your answer.

---

---

---

---

.....  
End of Section



**Read these letters to the Editor and answer questions 27 to 29**

**LETTER ONE**

Dear Editor

What's going on with the Council? I am a horse owner and have always enjoyed riding through the regional parks. The new regulations saying that horses are not permitted in regional parks mean that I virtually have nowhere to ride my horse. It's crazy! Regional parks should be for everyone to enjoy.

Without horses **meandering** over the trails, these tracks would hardly be used. It's time councils put the needs of people first.

*Jody Cook*

**LETTER TWO**

Dear Editor

I write in response to the recent letters criticising the ban on horse riding in regional parks. There seems to be a myth that parks are there for the sole purpose of being 'used' for recreation. These beautiful areas have been turned into regional parks so that they can be preserved and protected; not 'used' in any way people see fit.

Horses damage the walking tracks. If the tracks are damaged the vegetation in the area will suffer.

Horse manure in the park causes a spread of seeds and foreign vegetation which are harmful to the local ecosystem.

It is true that regional parks are for people to enjoy. Our responsibility is to secure the future of these parks that people both now, and their grandchildren in the years to come, are able to enjoy these unique places.

*Jim Bannister*

**27.** In which type of publication are these letters **MOST** likely to be published?

---

28. Complete this sentence. "People usually write letters to the Editor in order to ... "

---

---

29. What do the words *There seems to be a myth* imply?

---

---

.....  
End of Section

30. Correct the sentence on the line provided using the right punctuation (capital letters and punctuation marks).  
can I please have a look asked sarah

---

Use the following information to answer questions 31 to 33



Swannie, how I love ya *Vaughn Davis*

- 1 It was pretty much the bushshirt I wore on countless weekend tramps in the Orongorongos and Tararuas back when it was OK to bury your tin cans when you filled in the long drop. I didn't have a genuine Swannandri back then, just a cheaper, lighter wannabe that I grew out of after the first year, but couldn't afford to replace. This one's the real deal. From its bold "I'm a lumberjack and I'm OK" red and black checks to its no-mucking-around brass zip, the Swannandri Ranger Shirt is exactly what most people see when they close their eyes and think "bushshirt". Minutes after putting it on, I was seized with the urge to rush outside and chop me some wood. If only I had an axe. Or some wood. Or an open fire. Damn you, urban lifestyle!
- 2 Luckily the good folks at Alliance Textiles know my pain and have addressed it with a range of gear aimed squarely at those of us who spend more time in High Street than we ever will in the high country. Christened, just a wee bit awkwardly, Smartwear, this stuff is Swannandri come to town. You still get the merino wool you'll find in the trusty 103; just a couple of kilos less of it. And while you might not wear your knee-length green Swannie to your fancy-pants advertising job (OK, maybe I will one day), the Lyttleton jacket (black, zip-up, very classy) will fit right in.

31. *"I'm a lumberjack and I'm OK"* (Paragraph 1) is an allusion to a well known comedy skit. The effect of this allusion is to create

- humour.
- toughness.
- internationality.
- confidence.

32. What is the writer's **MAIN** purpose in the text?

- To persuade the reader to buy a swannandri
- To promote the range of swannandris available
- To encourage people to get outdoors more
- To explain the history and use of the swannandri

**33.** What is the effect when the writer of the text changes Swanndri to Swannie?

---