

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
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01. I like reading at school.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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02. I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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03. My teacher thinks I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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04. My family/whānau think I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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05. I enjoy reading in my own time (not at school).

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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06. I like going to the library to get something to read.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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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 03

Often, little brothers and sisters can be very helpful to each other. Read this selection about how Kelly's little sister helped him with the clam tide. Use information from the selection to answer the questions that follow.

CLAM TIDE

by Kristine L. Franklin

- 1 "Clam tide!" my brother yelled as he leaped out of bed and threw on his clothes. I got up and peeked out the window. The water was so far out that it looked like a shiny silver line beyond the beach.
- 2 "Can I go?" I asked, stifling a yawn and trying hard to look wide awake.
- 3 "Naw," he said. He laced up his old tennis shoes. "It's hard work, and you're too little." The door banged as he rushed out.
- 4 "Mama-a-a!" I hollered in my loudest, saddest voice. "Kelly won't take me clam digging." I started to cry because I was disappointed, but mostly because I was mad at my brother.
- 5 Soon I was following him down to the tide flats. I had to walk fast, because now my brother was mad at me. He swung the bucket in one hand and held the clam shovel in the other, and I could tell by the way he took giant steps that he wished I was home. But Mum had said I could go.
- 6 "Hurry up," he said, without turning around. "The tide won't stay out all day, you know." When we got to the edge of the beach, the ground was covered with rocks and smelled like rotten seaweed and dead barnacles. We hiked down the slope toward the water.
- 7 Beyond the rocky beach the tide flats were muddy. It was the oozy kind of mud that sucks off your shoes if you stand too long in one place. I had a hard time hurrying through that stuff, and so did Kelly. Once, he had to stop and slowly, carefully pull his foot up so he wouldn't lose a shoe. I giggled at the sound it made coming out. My brother gave me a nasty look.
- 8 After that his feet kept getting stuck, so he tried tiptoeing across the mud. Next he tried hopping. Then he tried running fast with little tiny steps. I followed him, imitating everything he did.
- 9 By the time we got to the clam-digging place, we were covered with blobs and splatters and teeny freckles of stinky black mud. My side hurt. I don't know if it was from running or from too much laughing.
- 10 Kelly put one foot on the clam shovel and pushed it hard into the mud. "When I bring up a shovelful, your job is to look for clams." My brother liked to give me jobs. He heaved a huge, dripping pile of muck in front of me. It plopped all over my shoes.

- 11 I stuck my hands into the mess and began feeling for the hard little clams. "Got one!" I said. I rinsed off my prize in clean salt water. Kelly kept digging and plopping down the piles.
- 12 Clam by clam, the bucket began to fill. I was choosy about which ones to keep. If they were too big or too little, I tossed them into the shallow water nearby. The big ones splashed my brother.
- 13 "How many clams is that?" Kelly asked me as he flung down an especially gooey load.
- 14 "Fifty-three," I said. There was a rule that each person could only take thirty clams a day, so I was counting them. I felt through the new pile for a few more.
- 15 Now I was kneeling in three inches of water, separating clams from rocks as fast as I could. "The tide is coming in," I said. My brother pretended to ignore me, but worked a little faster. His feet and legs were sunk down into the mud, and it made him look short. The water in the hole he had made was getting deeper.
- 16 "That's sixty," I said, tossing the last clam into the bucket. "Thirty for you, thirty for me. Let's go." I looked at my big brother and suddenly realised he was scared. Very scared.
- 17 "I'm stuck," he said. He was trying to sound brave.
- 18 "Pull one foot up and then the other." The water around my own ankles made me nervous.
- 19 "I already tried it." He squirmed and tried it again. The more he moved, the deeper he went.
- 20 "Dig in your shovel, and pull yourself out," I said. He tried it. The shovel fell over.
- 21 "It's too mushy. It won't work!" He didn't sound brave anymore. I looked around frantically for firm ground away from the hole and the loose mud. I wished I was big enough to pull him out. I wished it was me stuck in the mud instead of Kelly.
- 22 A few feet away, the ground wasn't as gooey. The water came to just above my ankles. I quickly skinned off my jeans and stood there in my bathing suit.
- 23 "What are you doing? Are you crazy?" Now my brother's voice sounded funny. He was crying. I threw him the legs of my jeans.
- 24 "You pull on that end, and I'll pull on this end." I took hold of the top end.
- 25 "You're not strong enough!" he cried. "I'll pull you over." But then he tried. I didn't fall over. I sank down into the mud.

- 26 "Keep pulling!" I screamed at him. It took a while, but soon I could see it was working. Kelly was climbing hand over hand, up my jeans and out of his hole, and I was sinking farther into mine. I held on. The water crept up around my hips.
- 27 "Yahhhh!" Kelly yelled as he pulled free. He scrambled up and got his footing. He took two big splashing steps and stood above me. "It's OK. Don't be scared."
- 28 My brother grabbed me under the arms and pulled so hard it hurt. For one horrible second, nothing happened. Then the mud let go.
- 29 He lifted me up and hugged me. He pressed his cheek against mine, and all our tears and dirty freckles smeared together. "Let's get away from here," he said. He carried me out of the water and beyond the reach of the tide.
- 30 Kelly put me down gently and started across the flats. This time I didn't walk behind him, and we didn't hurry. The bucket, the clams, the shovel, my old blue jeans - all were lost and forgotten.
- 31 We didn't talk much on the way home, but we squeezed hands a couple of times and grinned a lot. Whenever one of our feet got stuck in the mud, we laughed together at the funny sound it made coming out.



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01. You might find another selection like **Clam Tide** in a book of

- tall tales
- fairy tales
- ancient myths
- realistic fiction

02. According to this selection, why did Kelly get stuck in the mud?

- He dug too many clams.
- He fell into a clam hole.
- The bucket weighed too much.
- The tide was coming in.

03. Kelly's feelings toward his sister changed at the end of this story. Describe how they changed and tell why. Use specific details from the selection in your answer.

End of Section

Use the following information to answer questions 04 to 08.

Seeing in Stereo



- 1 Have you ever asked yourself why you have two eyes instead of one, three, or even hundreds as some insects have? Have you wondered why your eyes are set close together on the front of your face rather than on the sides of your head, as on animals like rabbits, antelopes, and horses? The reasons are simple - and important to the way you see the rest of your world.
- 2 Your eyes are like two small cameras. A camera captures an image of an object and records this image in miniature on a small piece of film. Similarly, when you look at something, each eye takes in what it sees and sends this image to the back of the eyeball. From each eye, an optic nerve then sends the image to the brain. Because your eyes are set close together, they view the world from about the same height but from slightly different angles. While your right eye sees an object a little to the right, your left eye sees the same object slightly to the left. Working as a team, the eyes send the images to the part of your brain called the *cerebral cortex*, which assembles them into a single, centred image.
- 3 Seeing with two eyes working together is called *stereoscopic vision*. This allows you to view the world in three dimensions, or 3-D. These dimensions are height, width, and depth. Perceiving depth allows you to judge the distance between you and the objects you see. It also helps you to adjust to the changing angle at which you see something as you move closer to or farther away from it. As you walk along a sidewalk, for example, seeing in stereo helps you to know how close you are to the street, how far you need to walk to arrive at a certain building, and how close you are to stepping on a rock or a piece of glass. As your body moves, your eyes give you a continual flow of information about where things are in relation to where you are.
- 4 If images are coming from only one eye, however, only two of these dimensions - height and width - can be perceived. A world seen with one eye is thus two-dimensional, as in a photograph. Depth perception is lacking, making it more difficult to move around safely.
- 5 Now consider why your two eyes are located on the front of your face. Think of other animals with this same arrangement. Some examples are lions, wolves, and owls. What do these creatures have in common? They are all animals that hunt. These animals have eyes facing directly in front of them. This provides a field of vision that is about 180 degrees wide, like a half-circle. This kind of sight is called *binocular vision*.
- 6 On the other hand, animals that are hunted have eyes on the sides of the head. This provides nearly a 360-degree field of vision. Because these animals need to be on the alert in order to stay alive, they need to see things coming from the sides and from behind. However, without stereoscopic vision, these animals have a more difficult time determining how far away a threat is.

7 With vision that is both stereoscopic and binocular, humans share with predators the ability to see clearly from side to side and to accurately determine how far away objects are. If you think it would be great to have another type of vision, perhaps with hundreds of tiny eyes like many insects do, think again! Each tiny insect eye sees only a tiny part of what the creature is viewing. Besides, what if you needed glasses? Be glad for the eyesight that you have.

04. The author of this passage concludes that *seeing in stereo*

- helps people to have better vision than animals have.
- would be better if it allowed for a wider field of vision.
- is an ability humans are fortunate to have.
- is similar to the way cameras work.

05. This article would **MOST** likely be found in a

- textbook about animal behaviour.
- popular science or health magazine.
- newspaper's local news section.
- professional journal for eye doctors.

06. Stereoscopic vision is a result of having

- hundreds of eyes, all seeing parts of an image.
- two eyes close to one another that work together.
- a three-hundred-sixty-degree field of vision.
- one eye on either side of the head, each seeing a different image.

07. According to this passage, an eye is like a camera because both

- have an optic nerve.
- are able to perceive colour.
- record images in miniature.
- work only while remaining still.

08. Which claim from the article is **LEAST** supported by factual evidence?

- Your eyes are like two small cameras.
- This allows you to view the world in three dimensions, or 3-D.
- On the other hand, animals that are hunted have eyes on the sides of the head.
- If you think it would be great to have another type of vision...think again!

End of Section

Read Black Noddy and answer questions 09 to 13



Black Noddy

Before the sun is up
you abandon your perch
and head towards the ocean
riding numerous waves
flying tirelessly
seeking food.

As the sun goes down
you return to your nest
lured by mating calls
faked on cassette
you swoop down unknowingly
ignorant of
being trapped
a victim
in the catcher's net.

by Makerita Vaai Nauru

09. To whom does the word **you** refer in the line **you abandon your perch**?

10. A Black Noddy can be described as

- a fish which is often caught in a net.
- a fish which rides on the waves.
- a bird which hunts and nests in the same location.
- a bird which eats marine creatures.

11. What do you think happens to the Black Noddy at the end of this poem?

12. Which of the following words is the **BEST** description of how the poet probably feels about the catcher?

- Supportive
- Apathetic
- Confused
- Angry

13. Which of the following words is closest to the meaning of ***lured*** as it is used in this poem?

- Distracted
- Enticed
- Confused
- Hypnotised

End of Section

Use the following information to answer questions 14 to 16

Fatima's teacher asked her students to write a story from a different viewpoint than their own. Fatima decided to write as if she were an alien from another planet observing a typical neighbourhood. She has written this rough draft and wants you to help her revise and edit it. Read the draft and think about the corrections and improvements that she should make. Then answer the questions that follow.

Observing the "Aliens"

(1) Cam hovered above a town on Earth. (2) His flying craft used technical that shielded the ship from the human eye. (3) Cam and the other visitors from your planet had been observing the residents of Earth for many years. (4) The visitors watched closely, but they still had trouble understanding most of what they seen on Earth.

(5) Today Cam turned his attention to a two-legged female earthling. (6) She was in the company of a four-legged being. (7) A leather rope attached one to the other. (8) The spacecrafts sensors detected sounds from both creatures, but Cam couldn't understand the language they were speaking.

(9) The fur-covered earthling, whom Cam called Four-Legs, was in the lead. (10) Four-Legs seemed to decide when the pair should pause. (11) He was clearly the curiouser of the two. (12) With his long nose he investigated objects along the path. (13) Cam decided that Four-Legs must be the master and the one in control of all activities.

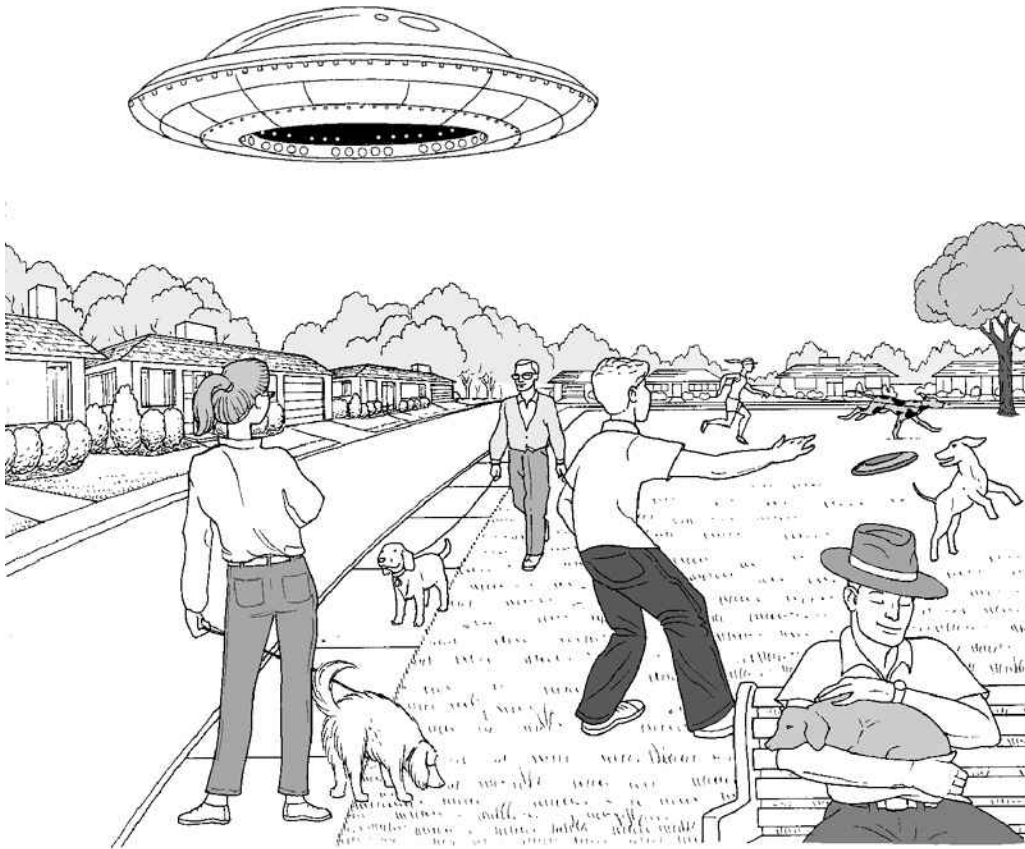
(14) Eventually Four-Legs guided Two-Legs to an open area.

(15) There Four-Legs pulled insistently on the leather rope.

(16) Two-Legs, as if following orders, unhooked the device. (17) Four-Legs then hurried toward a group of his own kind. (18) Cam decided that this must be some type of important meeting. (19) Two-Legs stood back at a respectful distance.

(20) Every now and then Four-Legs returned to Two-Legs and stood with a rather impatient attitude. (21) Two-Legs then served food. (22) Four-Legs seemed to find it pleasing. (23) Not long after eating, Four-Legs left waste matter on the ground. (24) Two-Legs immediately rushed over to clean it up.

(25) Finally Cam decided he was ready to file his report? (26) He would suggest that his planet make contact with the furry, four-legged beings first. (27) Obviously, these were the earthlings who were in charge!



14. What change should be made in sentence 8?

- Change **spacecrafts** to **spacecraft's**.
- Change **detected** to **detecting**.
- Delete the comma after **creatures**.
- Change **were speaking** to **was speaking**.

15. What is the **BEST** way to combine sentences 21 and 22?

- Two-Legs then served food that Four-Legs seemed to find pleasing.
- Two-Legs then served food, Four-Legs seemed to find it pleasing.
- Two-Legs then served food and seemed to find it pleasing to Four-Legs.
- Two-Legs then served pleasing food that Four-Legs seemed to find.

16. What sentence could be added after sentence 14 to support the ideas in the fourth paragraph (sentence 14-19)?

- Because it was large and open, Four-Legs guided Two-Legs there.
- I enjoy taking my dog for long walks on the weekends, too.
- The spacecraft was big enough to hold three creatures, but Cam was alone.
- Cam had previously identified it as a place that earthlings called a park.

End of Section

Use the following information to answer questions 17 to 23

*An epilogue is a short piece at the end of a longer work. In this epilogue from the book **A Step from Heaven**, Uhmma's hands tell many stories about her life; they are daily reminders of what she has done.*

*Learn about what Uhmma's hands say by reading **Epilogue: Hands**. Answer the questions that follow.*

Epilogue: Hands

by  AN
NA

- 1 Uhmma's [*Uhmma* means "Mother" in Korean] hands are as old as sand. They have always been old, even when we were young. In the mornings, they would scratch across our sleeping faces as she smoothed our foreheads, our cheeks, and told us quietly, "Wake up. Time for school".
- 2 At work, her hands sewed hundreds of jeans before the lunch bell sounded and then boxed hundreds more before she left for her night job at Johnny's Steak House. They knew how to make a medium-rare steak, baked potato on the side, in ten minutes flat for hungry customers always in a hurry.
- 3 Uhmma's hands washed our dinner dishes, cleaned the kitchen floor with a rag, folded load after load of laundry. They could raise hems of second-hand dresses with stitches so tiny there was barely a line. Even on Sunday they held a Bible and helped set out doughnuts and coffee after the service. Uhmma's hands rarely rested.
- 4 But sometimes, not often - and not when Uhmma was tired and wanted only to feel the cool underside of a pillow - but sometimes, her hands would open. Sitting cross-legged on the carpet, in a sunspot bright as the open sea, Uhmma unfurled her fingers. Palms up. A flower finally open to the bees.
- 5 Joon and I would rush to sit on either side of her. Uhmma held our small hands in her own and said she could read stories in the lines of our palms.
- 6 "Look, Young Ju," Uhmma said. "Your intelligence line is strong. Someday, maybe you will become a doctor." Uhmma traced the line with her cat-tongue finger, tickling my hand as it moved from the heel of my palm up to the base of my middle finger.
- 7 Joon shoved away my hand and offered his for inspection. "Look at my intelligence line," Uhmma.
- 8 "These baby hands have lines? Let me see," Uhmma said and brought his palm up close to her face. She studied it for a moment and then suddenly kissed the middle. Plop. A raindrop on water.

- 9 Joon giggled, kicking out his feet. This one, Uhmma. Tell me about this one, Joon said and pointed to a line on his palm, the one that predicted he would live to be an old, successful man with many children.
- 10 It did not matter that we had heard the stories before. Each telling was a lullaby of dreams we never wanted to wake from. We were reaching, always reaching, to touch Uhmma's sandpaper palms.
- 11 Uhmma said her hands were her life. But for us, she only wished to see our hands holding books. You must use this, she said and pointed to her mind. Uhmma's hands worked hard to make sure our hands would not resemble hers.
- 12 It takes only a glance at our nails, our knuckles, our palms to know Uhmma succeeded. Joon and I both possess Uhmma's lean fingers, but without the hard, yellowed calluses formed by years of abuse from physical labour. Our hands turn pages of books, press fingertips to keyboard buttons, hold pencils and pens. They are **lithe** and tender. The hands of dreams come true.
- 13 As I walk with Uhmma now, her hand grasped firmly in mine, I can feel the strength that was there in our childhood ebbing away. I cup her hand, unfurl her fingers, and let the lines of her palm speak to the sky. They are the marks of story and time. For some it might be hard to tell which lines were there from birth and which ones immigrated from countless jobs. But I can tell.
- 14 I trace a set of tiny lines etched along her thumb. They speak of Uhmma's early years gathering and drying fish along the Korean coastline. I follow another path and find a deep groove at the base of her pointer finger. Immediately I smell the smoky kitchen of the steak house crowded with visitors just pulling off the **I-5** for dinner.
- 15 Too busy, she had explained as she unwound the Reynolds plastic wrap and tried to peel away the blood-soaked napkin from the cut. The old scar, white and fleshy, still remembers the hard kiss of the dancing knife.
- 16 I smooth the tips of her fingers. Tiny flecks of skin, parched from dry-cleaning clothes, ironing shirts, "heavy on the starch," stand up searching for the moisture that was robbed day after day for eleven years.
- 17 In the middle of her palm, the creases are still strong. Although the line of riches is cut short by a scar from an unseen hook caught in a fish's mouth, her lifeline extends out full and long. The marriage line is faint, crisscrossed by tiny cracks in the skin starting and ending in a mystery. Uhmma's hands have lived many lives, though her hair only recently has begun to gray.
- 18 I study these lines of history and wish to erase them. Remove the scars, the cuts, fill in the cracks in the skin. I envelop Uhmma's hands in my own tender palms. Close them together. Like a book. A Siamese prayer. I tell her, I wish I could erase these scars for you.

19 Uhmma gently slips her hands from mine. She stares for a moment at her callused skin and then says firmly, These are my hands, Young Ju. Uhmma tucks a wisp of my long, straight black hair behind my ear and then puts her arm around my waist. We continue our walk along the beach.

lithe - readily bent, supple

I-5 - major highway along the West Coast

Reprinted from *A Step From Heaven* by An Na (Front Street, 2001).

17. What is the author referring to when she writes in paragraph 8, ***Plop. A raindrop on water?***

- Uhmma's finger on Joon's hand
- Uhmma's kiss on Joon's hand
- Uhmma's description of Joon's hand
- Uhmma's prediction from Joon's hand

18. What does Uhmma **PROBABLY** mean in paragraph 19 when she says, ***These are my hands?***

- She has accepted her life for what it is.
- She can do nothing when someone is holding her hands.
- She has strong hands to help others.
- She can read many stories about herself in her hands.

19. According to the excerpt, where does Uhmma work when the children are young?

- At a fish business and a laundry
- At a garment factory and a restaurant
- At a church and a housecleaning business
- At a coffee shop and a dry cleaners

20. What is the excerpt **MAINLY** about?

- Uhmma's determination to further her career
- Uhmma's selfless dedication to her children's future
- Why the narrator wants to change Uhmma's hands
- Why the narrator dreams about having hands like Uhmma's

21. According to the excerpt, how do the children feel about Uhmma reading stories in their palms?

- They always long for Uhmma to see a new story in their palms.
- They know the stories tell of Uhmma's life, not theirs.
- They like to hear the stories over and over.
- They like the stories because she tickles their palms.

22. According to the excerpt, how does the reader know the children eventually fulfilled Uhmma's dream?

- They inherit the wealth of Uhmma's hard work.
- They often visit their mother in Korea.
- They tell Uhmma's stories to their children.
- They use their minds to make their livings.

23. Based on the excerpt, which of the following **BEST** explains how the narrator feels about Uhmma's hands?

- She wishes that her own hands were like Uhmma's.
- She wishes that Uhmma's hands could teach others.
- She wants Uhmma to have her scars seen by a doctor.
- She wants to change the story Uhmma's hands tell.

End of Section

Use the following information to answer questions 24 to 27

The following selection is from William Shakespeare's play As You Like It. Read the selection below. Use information from the selection to answer the questions that follow.

The Seven Ages of Man

from "**As You Like It**" by William Shakespeare

- Jacques*: All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
5 His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the **pard**,
Jealous in honour, sudden and quick in quarrel,
Seeking the **bubble** reputation
15 Even in the cannon's mouth. And then the justice,
In fair round belly with good **capon** lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern **instances**;
And so he plays his part. The sixth age shifts
20 Into the lean and slippered **pantaloon**
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

pard - leopard or large cat

bubble - short-lived

capon - a young, fattened chicken

instances - examples to prove a point

pantaloon - foolish old man in Italian comedy

sans - without

"The Seven Ages of Man" from AS YOU LIKE IT by William Shakespeare.

24. In line 3, what do the words **exits** and **entrances** represent in this selection?

- Sorrow and love
- Illness and health
- Death and birth
- Misfortune and happiness

25. In lines 23-25, what does Shakespeare **MOST** likely mean by **his big manly voice, / Turning again toward childish treble, pipes / And whistles in his sound?**

- The aging man plays many musical instruments.
- The aging man's voice changes from deep to high.
- The aging man snores loudly in his sleep.
- The aging man sings playful songs to his grandchildren.

26. In line 27, the word **oblivion** **MOST** likely means

- liveliness.
- courage.
- nothingness.
- misery.

27. How does Shakespeare characterise a soldier in lines 11-15?

- A soldier is short-tempered and eager for fame.
- A soldier is loving and faithful to his mistress.
- A soldier is honourable and loyal to the throne.
- A soldier is jealous and cowardly in battle.

Use the following information to answer questions 28 to 31

The following selection is a short story by Langston Hughes. As you read the story, note the relationship between the two characters. When you have finished reading, answer the questions that follow.

EARLY AUTUMN by Langston Hughes (1902-1967)

When Bill was very young, they had been in love. Many nights they had spent walking, talking together. Then something not very important had come between them, and they didn't speak.

Impulsively, she had married a man she thought she loved. Bill went away, bitter about women.

Yesterday, walking across Washington Square, she saw him for the first time in years.

"Bill Walker," she said.

He stopped. At first he did not recognise her, to him she looked so old.

"Mary! Where did you come from?"

Unconsciously, she lifted her face as though wanting a kiss, but he held out his hand. She took it.

"I live in New York now," she said.

"Oh" - smiling politely. Then a little frown came quickly between his eyes.

"Always wondered what happened to you, Bill."

"I'm a lawyer. Nice firm, way downtown."

"Married yet?"

"Sure. Two kids."

"Oh," she said.

A great many people went past them through the park. People they didn't know. It was late afternoon. Nearly sunset. Cold.

"And your husband?" he asked her.

"We have three children. I work in the bursar's office at Columbia."

"You're looking very . . ." (he wanted to say old) ". . . well," he said.

She understood. Under the trees in Washington Square, she found herself desperately reaching back into the past. She had been older than he then in Ohio. Now she was not young at all. Bill was still young.

"We live on Central Park West," she said. "Come and see us sometime."

"Sure," he replied. "You and your husband must have dinner with my family some night. Any night. Lucille and I'd love to have you."

The leaves fell slowly from the trees in the Square. Fell without wind. Autumn dusk. She felt a little sick.

"We'd love it," she answered.

"You ought to see my kids." He grinned.

Suddenly the lights came on up the whole length of Fifth Avenue, chains of misty brilliance in the blue air.

"There's my bus," she said.

He held out his hand. "Good-bye."

"When . . ." she wanted to say, but the bus was ready to pull off. The lights on the avenue blurred, twinkled, blurred. And she was afraid to open her mouth as she entered the bus. Afraid it would be impossible to utter a word.

Suddenly she shrieked very loudly. "Good-bye!" But the bus door had closed.

The bus started. People came between them outside, people crossing the street, people they didn't know. Space and people. She lost sight of Bill. Then she remembered she had forgotten to give him her address - or to ask him for his - or tell him that her youngest boy was named Bill too.

28. The tone of the story is revealed by the characters' conversation, which is

- humorous.
- strained.
- angry
- relaxed.

29. This story is told mostly through

- flashbacks.
- foreshadowing.
- dialogue.
- description.

30. What significance does the sentence *Then a little frown came quickly between his eyes* have to the development of the story?

- It contributes to the physical description of Bill.
- It establishes that Bill is concerned for Mary's safety because she lives in the city.
- It emphasises the coldness of the weather.
- It hints that Bill is uneasy that Mary lives in the same city where he lives.

31. From what point of view is the story told?

- First person, directly involved in the story
- First person, a witness to the story
- Second person, directly involved in the story
- Third person, all knowing