



SAMPLE PAPER

CLASS

09 & 10

SCHOOL NAME:	
STUDENT NAME:	
ROLL NO.:	

INSTRUCTIONS:

1. Please DO NOT OPEN the contest booklet until the Proctor has given permission to start.
2. **TIME ALLOWED: 60 MINUTES**
3. There are 25 **MULTIPLE-CHOICE QUESTIONS (1-25)**.
4. Each Question carry 04 marks, -1 for wrong answer & 0 for unanswerd question.
5. Mark only one circle for each question.
6. PROCTORING: No one may help any student in any way during the contest.
7. No electronic devices capable of storing and displaying visual information are allowed during the course of the exam.
8. All students must write their Name, School, and Roll Number in the Answer Sheet and Contest booklet.
9. No exam papers and written notes can be taken out by any contestant.
10. Shade your answers neatly & darkly using a Lead pencil in the Answer Sheet.

In defence of

SCRIBBLING

Some people try to impress friends and acquaintances by filling their shelves with books—many of them unread—in the hope that this will make visitors think that they're quite the well-read highbrow. But this is a trick that I could never pull off. Anyone familiar with my reading habits knows that if I've purchased a book and read it, then it will be filled with my notes, questions, summaries and underlinings, all made with a soft 6B pencil. And no, in case you're wondering, I don't make these marks on Post-it notes; I write directly on the pages of the book. These markings enable anyone riffling through my books to easily distinguish the books that I've spent many hours ruminating over from those that have lain untouched. So I can't fool anyone into thinking that I've read a book when I haven't.

What do I write in my books? If I find a sentence or phrase that shows great skill in using language, or that compellingly argues a point, then I'll underline it. If the impressive writing continues over too many lines for me to underline quickly, then I'll make a vertical line in the margin instead, and maybe add an exclamation mark to indicate that this section really grabbed my attention. If I spot an editing error, I might write an 'E' in the margin. If something funny leaps out at me, then I'll underline it and put an 'H'—for 'humour'—next to it. When I'm reading a book that I'm going to review in *gr**, and I come across something that is worth mentioning in the review, then I'll write 'FR'—'for review'—next to it. And I constantly mark words whose meanings I don't know or which I'm a bit unsure of, and keep a list of them in the back of the book. Later on I look up their definitions in a dictionary. All this marking enables me to come back to the book at another time and quickly find what I'm looking for.

However, all this brazen scrawling in books has scandalised and even enraged some people. I once loaned a book to a former colleague, and when she returned it to me, she told me that her partner had said that I 'ought to be shot' for having written in the book. This was my own book—I never mark library books or books that other people have loaned to me—yet this woman's boyfriend thought I'd almost committed a capital offence.

Ordering primary schoolchildren to never write in books must be part of the curriculum of teacher training, because it seems that so many people are mortally afraid of taking a pencil (or pen, in the case of some people I know) to a book. I think that reading a good book that's been marked by a thoughtful reader is like getting to read a book and a half: not only do you get a fabulous read, but you get all kinds of thought-provoking questions and other interesting marginalia from the engaged reader who preceded you.

* *gr* is *Good Reading* magazine

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H

what does he mean by this ??



1. Why does the writer say, 'But this is a trick that I could never pull off'?
 - (A) to emphasise that a competent reader is easily recognised
 - (B) to show the writer's contempt for his friends
 - (C) to discourage questionable reading practices
 - (D) to suggest that the writer is different from the people portrayed

2. The act of 'riffing through' a book consists of
 - (A) identifying key information.
 - (B) turning the pages quickly.
 - (C) marking pages for further checking.
 - (D) scanning the top and bottom lines of pages.

3. The writer uses these markings ! { in the margin when he is indicating
 - (A) a point that requires further investigation.
 - (B) an extended section of quality text.
 - (C) those parts of the text that he finds difficult to understand.
 - (D) sections of text that remind him of something else he has read.

4. Which symbol would the writer use to show a spelling mistake in the book that he is reading?
 - (A) E
 - (B) H
 - (C) gr
 - (D) FR

5. Which word is an **ANTONYM** to 'brazen'?
 - (A) immodest
 - (B) impertinent
 - (C) unabashed
 - (D) discreet

6. What is the writer's tone in the first sentence of the last paragraph?
 - (A) sarcastic
 - (B) dejected
 - (C) resentful
 - (D) incredulous

7. Which statement best summarises why the writer scribbles in his books?
 - (A) It expresses his rebellion against social conventions.
 - (B) It enables him to prove that he has thought about his reading.
 - (C) It allows him to engage in a more interactive way with books.
 - (D) It fulfils his desire to share his views on books with other readers.

Saying goodbye

Wind whipped through the billowing sails while wailing seagulls hung suspended above the wake of the ship. Clutching her shawl, Kathleen drew Frank and Mary close. 'Da's going to join the men,' Sean had told them conspiratorially only minutes earlier, cap in hand and smiling in his carefree way, before tousling his children's red hair and heading to the bow. She had nodded, shivering and hugging the children. Sensing her need, they clutched her legs, silent and expectant. It was a grey afternoon, the sky a pewter bowl emptying wispy veils across the harbour and the green-on-green hills of Ireland.

Kathleen stared hard at the figures lingering on the dock until they became tiny ants swallowed by the horizon. She herself had long been swallowed by grief and was now numb. Willing herself, she tried to commit each detail to memory—the silhouette of the hills, the sounds of the farewells, the earthy smells of the peat fires and the freshly tilled soil merging with the iodine tang of the ocean. But they were all disappearing, evaporating before her eyes. *I must not forget*, she told herself, her heart aching. But it was as if a deep well had opened and she had fallen in. All the familiar features were gone and she was falling, falling into a dark unknown place. So this is what it's like to say goodbye. She closed her eyes and felt the unfamiliar sway of the ship.

'It's just as hard on the men,' a woman beside her said. 'Only they won't show it.'

Kathleen turned to see an older woman with ruddy cheeks and puffy blue eyes.

'I ... I suppose,' she choked in reply. 'It's harder than I imagined.' Her voice sounded like someone else's.

'Best put a brave face on it,' the woman continued, nodding towards the children whose heads were buried in their mother's skirt, 'for their sake, ye know.'

Peals of laughter erupted from the group of men at the front of the ship.

'Do you have children?' Kathleen asked, trying to summon a smile that refused to come.

'None living. Only me and me husband left,' the woman replied matter-of-factly.

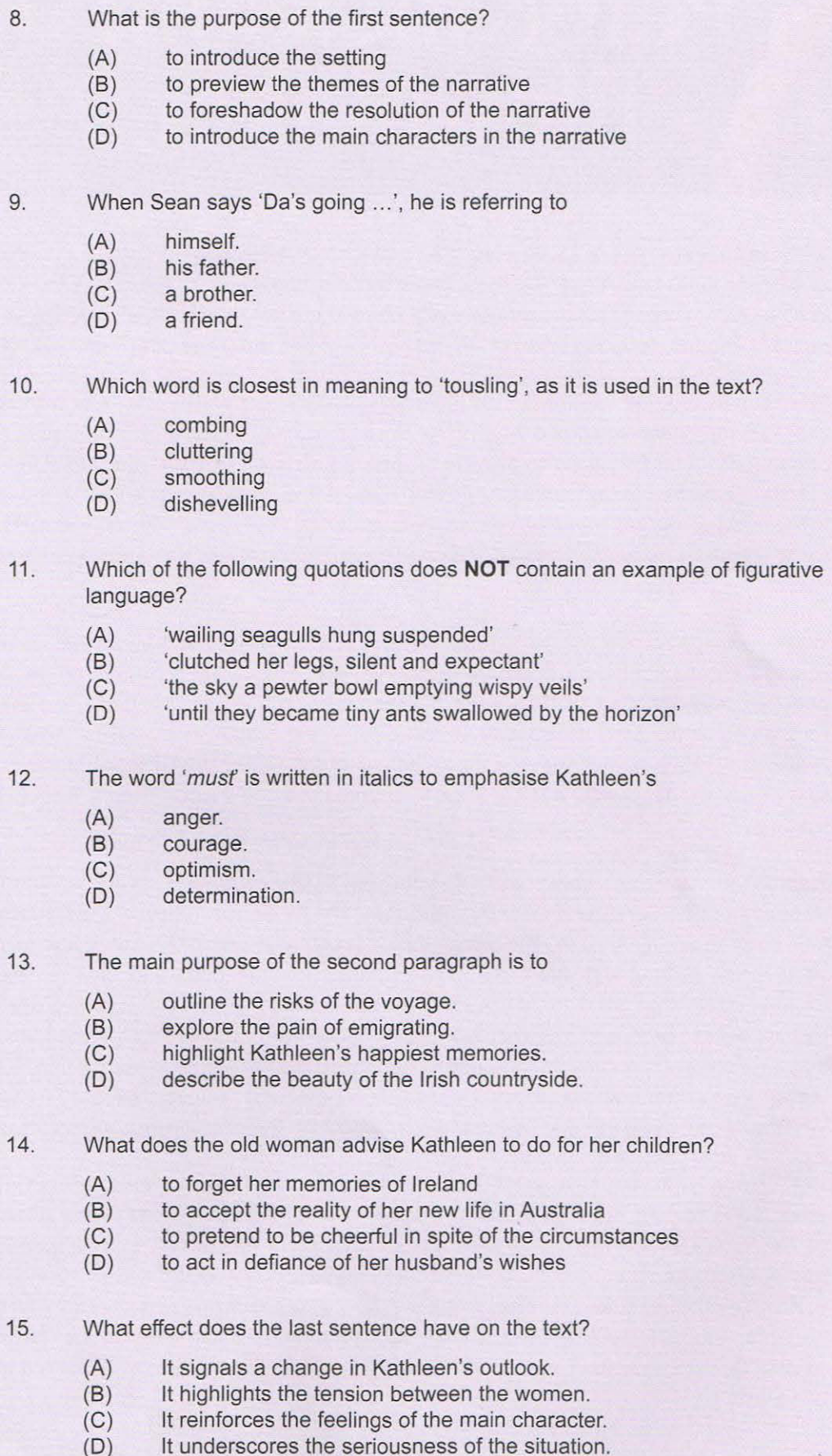
'Oh,' Kathleen said, squeezing her children.

'We've no future there,' she said lifting her chin defiantly in the direction of land. 'Australia is our home now. And whatever that holds.'

'I'm afraid I'll forget ... and then what'll I have?'

'You'll *never* forget,' the woman snapped. 'It's part of you. How could you *ever* forget? It's seared into your soul. It'll always be part of you.'

At that moment the sun broke through, a single bright ray bathing the ship in gold.

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8. What is the purpose of the first sentence?
- (A) to introduce the setting
 - (B) to preview the themes of the narrative
 - (C) to foreshadow the resolution of the narrative
 - (D) to introduce the main characters in the narrative
9. When Sean says 'Da's going ...', he is referring to
- (A) himself.
 - (B) his father.
 - (C) a brother.
 - (D) a friend.
10. Which word is closest in meaning to 'tousling', as it is used in the text?
- (A) combing
 - (B) cluttering
 - (C) smoothing
 - (D) disheavelling
11. Which of the following quotations does **NOT** contain an example of figurative language?
- (A) 'wailing seagulls hung suspended'
 - (B) 'clutched her legs, silent and expectant'
 - (C) 'the sky a pewter bowl emptying wispy veils'
 - (D) 'until they became tiny ants swallowed by the horizon'
12. The word '*must*' is written in italics to emphasise Kathleen's
- (A) anger.
 - (B) courage.
 - (C) optimism.
 - (D) determination.
13. The main purpose of the second paragraph is to
- (A) outline the risks of the voyage.
 - (B) explore the pain of emigrating.
 - (C) highlight Kathleen's happiest memories.
 - (D) describe the beauty of the Irish countryside.
14. What does the old woman advise Kathleen to do for her children?
- (A) to forget her memories of Ireland
 - (B) to accept the reality of her new life in Australia
 - (C) to pretend to be cheerful in spite of the circumstances
 - (D) to act in defiance of her husband's wishes
15. What effect does the last sentence have on the text?
- (A) It signals a change in Kathleen's outlook.
 - (B) It highlights the tension between the women.
 - (C) It reinforces the feelings of the main character.
 - (D) It underscores the seriousness of the situation.



Peter Jackson: film-maker



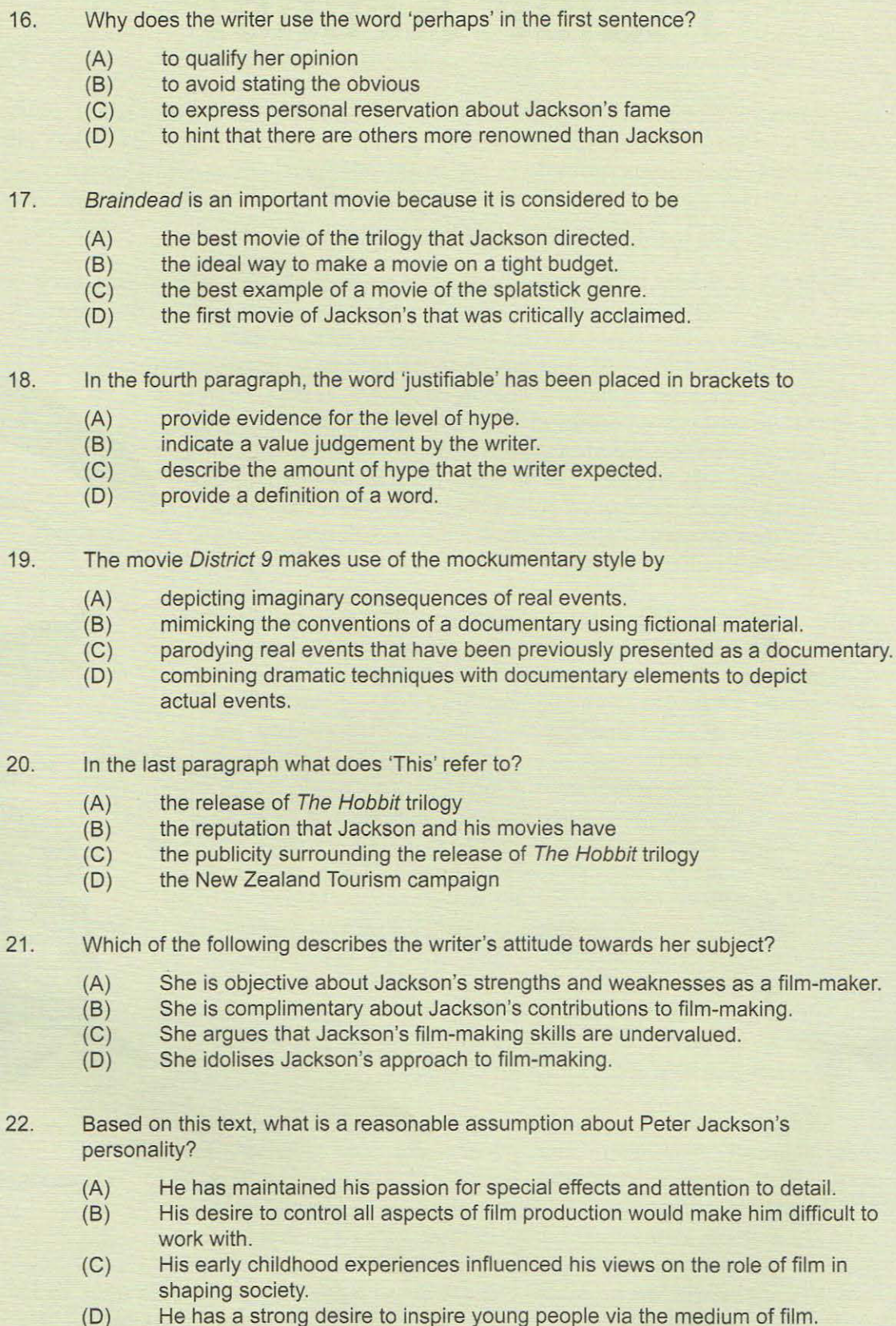
To those under the age of 25, Peter Jackson is perhaps most famous for bringing the epic *Lord of the Rings* trilogy to the screen. Those movies, together with the remake of *King Kong* in 2005, earned him the reputation of being the latest 'blockbuster director'. This moniker, though, seriously underestimates his talent and the scope of his film-making.

Peter Robert Jackson was born in 1961 in a coastal town near Wellington, New Zealand. In a 2005 interview with David Stratton for the Australian Broadcasting Corporation, he said that he had set his heart on being in the film industry when he was nine or ten years old. He mentioned being thrilled, as a child, that he had the same Matchbox toys used in the television series *Thunderbirds*. He realised that he could essentially reproduce the same scenes at home that he had seen on screen. It's therefore unsurprising to learn that his first love is special effects.

When he made his first movie *Bad Taste* (1987), a self-characterised 'splatterstick' horror comedy about cannibalistic aliens, he took on almost every role: he wrote, produced, photographed, directed and edited it, did the make-up and special effects and even took on an acting part. He went on to make three more 'splatterstick' movies including *Braindead* (1992), now considered the archetype of the genre. The critic Rob Humanick said of the movie, 'Rarely has the urge to expectorate one's lunch been a feeling so sublime.'

Jackson's filmography is extensive: he has directed 17 titles, produced 19 and written 15 (though not all separate and distinct). *The Lord of the Rings: The Return of the King* won him three Academy Awards. The trilogy took a substantial part of his life: it was eight years in the making with the three movies filmed simultaneously and then released on a timetable that guaranteed (justifiable) hype. Perhaps the most fascinating of the movies Jackson produced is *District 9*, a science fiction horror movie made in the style of a mockumentary that used fictional interviews and footage which seemed to come from surveillance cameras and the news. It was made on a modest budget, advertised using a viral marketing campaign and opened to critical acclaim for its originality and creativity.

Jackson and his movies have so much cachet that a New Zealand Tourism campaign was titled '100% Middle Earth' to take advantage of the publicity generated by the release of *The Hobbit* trilogy. This would seem exploitative, if not for the fact that, despite (or perhaps because of) his wealth and fame, Jackson still proudly resides and works mainly in New Zealand. He draws the line, though, at having an airport named after him. As he said in an interview with *The Telegraph* in 2010, 'I didn't want to have my kids having to pass through an airport named after their father. Just the thought of it freaked me out a little.'

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16. Why does the writer use the word 'perhaps' in the first sentence?
- (A) to qualify her opinion
 - (B) to avoid stating the obvious
 - (C) to express personal reservation about Jackson's fame
 - (D) to hint that there are others more renowned than Jackson
17. *Braindead* is an important movie because it is considered to be
- (A) the best movie of the trilogy that Jackson directed.
 - (B) the ideal way to make a movie on a tight budget.
 - (C) the best example of a movie of the splatstick genre.
 - (D) the first movie of Jackson's that was critically acclaimed.
18. In the fourth paragraph, the word 'justifiable' has been placed in brackets to
- (A) provide evidence for the level of hype.
 - (B) indicate a value judgement by the writer.
 - (C) describe the amount of hype that the writer expected.
 - (D) provide a definition of a word.
19. The movie *District 9* makes use of the mockumentary style by
- (A) depicting imaginary consequences of real events.
 - (B) mimicking the conventions of a documentary using fictional material.
 - (C) parodying real events that have been previously presented as a documentary.
 - (D) combining dramatic techniques with documentary elements to depict actual events.
20. In the last paragraph what does 'This' refer to?
- (A) the release of *The Hobbit* trilogy
 - (B) the reputation that Jackson and his movies have
 - (C) the publicity surrounding the release of *The Hobbit* trilogy
 - (D) the New Zealand Tourism campaign
21. Which of the following describes the writer's attitude towards her subject?
- (A) She is objective about Jackson's strengths and weaknesses as a film-maker.
 - (B) She is complimentary about Jackson's contributions to film-making.
 - (C) She argues that Jackson's film-making skills are undervalued.
 - (D) She idolises Jackson's approach to film-making.
22. Based on this text, what is a reasonable assumption about Peter Jackson's personality?
- (A) He has maintained his passion for special effects and attention to detail.
 - (B) His desire to control all aspects of film production would make him difficult to work with.
 - (C) His early childhood experiences influenced his views on the role of film in shaping society.
 - (D) He has a strong desire to inspire young people via the medium of film.

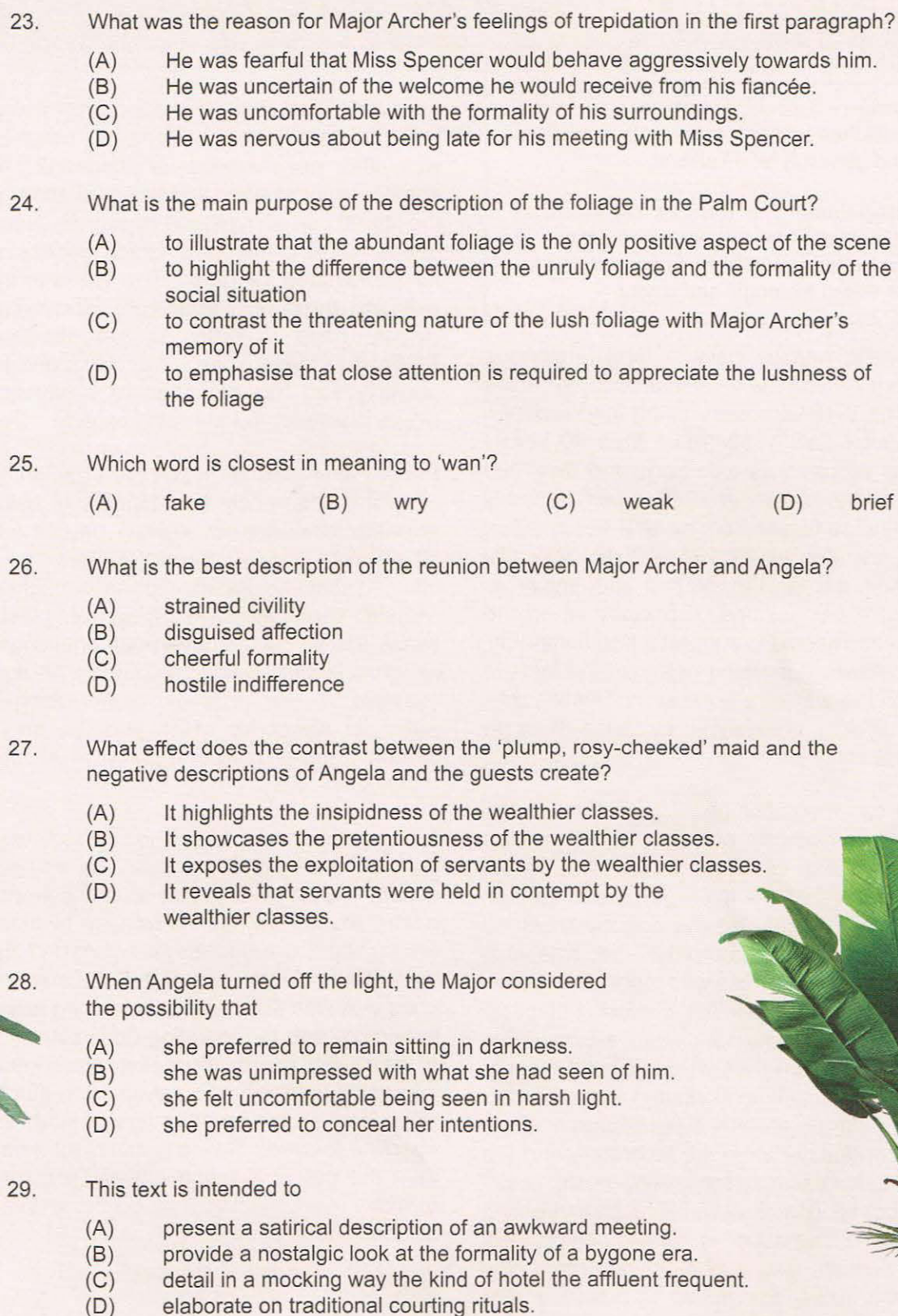
Major Archer

But presently a plump, rosy-cheeked maid appeared and asked if he would be the Major Archer? Miss Spencer was expecting him in the Palm Court. The Major abandoned his suitcase and followed her down a dark corridor, vaguely apprehensive of this long-delayed reunion with his 'fiancée'. 'Oh, she won't bite!' he told himself cheerfully. 'At least, one supposes she won't ...' But his heart continued to thump nevertheless.

The Palm Court proved to be a vast, shadowy cavern in which dusty white chairs stood in silent, empty groups, just visible here and there amid the gloomy foliage. For the palms had completely run riot, shooting out of their wooden tubs (some of which had cracked open to trickle little cones of black soil on to the tiled floor) towards the distant murky skylight, hammering and interweaving themselves against the greenish glass that sullenly glowed overhead. Here and there between the tables, beds of oozing mould supported banana and rubber plants, hairy ferns, elephant grass and creepers that dangled from above like emerald intestines. In places there was a hollow ring to the tiles—there must be some underground irrigation system, the Major reasoned, to provide water for all this vegetation. But now, here he was.

At one of the tables Angela was waiting to greet him with a wan smile and the hope that he had had a good journey. His first impression was one of disappointment. The gloom here was so thick that it was difficult for the Major to see quite what she looked like, but (whatever she looked like) he was somewhat taken aback by the formality of her greeting. He might have been nothing more than a casual guest for bridge. Of course it was true, as he hastened to point out to himself, that their meeting had been both brief and a long time ago. As far as he could make out she was older than he had expected and wore a fatigued air. Though apparently too exhausted to rise she held out a thin hand to be squeezed. The Major, however, not yet having had time to adjust himself to this real Angela, seized it eagerly and brushed it with his shaggy blond moustache, causing her to flinch a little. Then he was introduced to the other guests: an extremely old gentleman called Dr Ryan who was fast asleep in an enormous padded armchair (and consequently failed to acknowledge his presence), a solicitor whose name was Boy O'Neill, his wife, a rather grim lady, and their daughter Viola.

The foliage, the Major continued to notice as he took his seat, was really amazingly thick; there were creepers not only dangling from above but also running in profusion over the floor, leaping out to seize any unwary object that remained in one place for too long. A standard lamp at his elbow, for instance, had been throttled by a snake of greenery that had circled up its slender metal stem as far as the black bulb that crowned it like a bulging eyeball. It had no shade and the bulb he assumed to be dead until, to his astonishment, Angela fumbled among the dusty leaves and switched it on, presumably so that she could take a good look at him. Whether or not she was dismayed by what she saw she switched it off again with a sigh after a moment and the gloom returned.

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23. What was the reason for Major Archer's feelings of trepidation in the first paragraph?
- (A) He was fearful that Miss Spencer would behave aggressively towards him.
 - (B) He was uncertain of the welcome he would receive from his fiancée.
 - (C) He was uncomfortable with the formality of his surroundings.
 - (D) He was nervous about being late for his meeting with Miss Spencer.
24. What is the main purpose of the description of the foliage in the Palm Court?
- (A) to illustrate that the abundant foliage is the only positive aspect of the scene
 - (B) to highlight the difference between the unruly foliage and the formality of the social situation
 - (C) to contrast the threatening nature of the lush foliage with Major Archer's memory of it
 - (D) to emphasise that close attention is required to appreciate the lushness of the foliage
25. Which word is closest in meaning to 'wan'?
- (A) fake
 - (B) wry
 - (C) weak
 - (D) brief
26. What is the best description of the reunion between Major Archer and Angela?
- (A) strained civility
 - (B) disguised affection
 - (C) cheerful formality
 - (D) hostile indifference
27. What effect does the contrast between the 'plump, rosy-cheeked' maid and the negative descriptions of Angela and the guests create?
- (A) It highlights the insipidness of the wealthier classes.
 - (B) It showcases the pretentiousness of the wealthier classes.
 - (C) It exposes the exploitation of servants by the wealthier classes.
 - (D) It reveals that servants were held in contempt by the wealthier classes.
28. When Angela turned off the light, the Major considered the possibility that
- (A) she preferred to remain sitting in darkness.
 - (B) she was unimpressed with what she had seen of him.
 - (C) she felt uncomfortable being seen in harsh light.
 - (D) she preferred to conceal her intentions.
29. This text is intended to
- (A) present a satirical description of an awkward meeting.
 - (B) provide a nostalgic look at the formality of a bygone era.
 - (C) detail in a mocking way the kind of hotel the affluent frequent.
 - (D) elaborate on traditional courting rituals.

Forum: Crying wolf

Forum – a weekly column for contributors to air their opinions, expound their theories and generally let off steam!

Disclaimer: The opinions expressed in this column are not necessarily those of the editor or publisher. Submissions may be edited for length and clarity.

Scientific hoaxes have a long, inglorious history. Among the most infamous examples are the 1912 'discovery' of the Piltdown man that took until 1953 (more than 40 years) to be exposed as a forgery, and the 1999 'discovery' of Archaeoraptor, an assembly of genuine fossils from several species that was revealed as a fraud in 2000. Scientific hoaxes exploit the human propensity to jump to conclusions, especially when the evidence seems to support a popular theory. Sometimes people do not want the facts to get in the way of a good story. Despite this, the veracity of scientific evidence must be sacrosanct.

How can the public possibly sift through the current avalanche of scientific information to distinguish fact from fiction? The simple answer is that the average person cannot. Most people rely on the socially-accepted gatekeepers of credibility—the scientists themselves and those who report on science. Ultimately, it is a matter of trust. Scientists and scientific journalists are supposed to subscribe to an ethos of honesty and integrity regarding scientific work, and to provide fair and accurate reports. Scientific reports are the conduit between the laboratory and the public, but because these reports are mostly unappealing to non-scientists, an interesting scientific narrative is often constructed. If scientists and scientific reporters play by the rules, the public is provided with scientifically accurate stories. However, the fly in the ointment is often the media and its obsession with sensationalism and spin.

In a world filled with information white noise, how do important scientific stories compete with other news stories for attention? The answer, unfortunately, appears to be through the liberal use of hype and hyperbole. News needs to have the 'wow factor' necessary for abbreviated TV grabs. This leads to the worrying trend of increasingly extravagant claims made in order to get attention. Alarmist stories often receive greater publicity and this can lead to a situation where credibility is the main casualty.

Recent examples of hyperbole in scientific reporting underscore the dangers of using scientific evidence to frighten people into 'doing something'. Some people have claimed that the Pacific Ocean is blighted with a continent-sized mass of plastic waste. These claims have been challenged as grossly misleading by others. Another example is the paranoia surrounding a swine flu pandemic which was fuelled by saturation-level media reports filled with hyperbole.

In an age when it is possible to buy a scientific opinion, how long will the public be willing to accept 'expert evidence' in scientific stories before scepticism and information overload undermine the credibility of scientists? Are we experiencing a case of the little boy who cried wolf with the media's increasing use of hyperbole and the resulting desensitisation of the public? Has the quest for an ever more interesting metaphor, an ever more catchy angle and an ever more attention-grabbing headline forsaken scientific ethics? If it has, then the public is being duped by a form of mass hypnosis that may be the greatest scientific hoax of all.

Barry Drew

30. The word 'propensity', as it is used in the text, means
- (A) inclination.
 - (B) talent.
 - (C) capacity.
 - (D) expectation.
31. Which characteristics of the writing weaken Drew's argument?
- (A) biased opinion and overt aggression
 - (B) inappropriate humour and over-use of idiom
 - (C) emotive language and sweeping generalisation
 - (D) irrelevant examples and heavy sarcasm
32. The phrase 'The fly in the ointment', in the second paragraph, refers to
- (A) the need for more informed reporting of scientific news.
 - (B) the public's desire for less science news in the media.
 - (C) the media's attempts to make scientific reports more dramatic.
 - (D) the reporters' lack of scientific knowledge.
33. Drew uses the phrase 'In a world filled with information white noise' to suggest that
- (A) people should treat all media reports with suspicion.
 - (B) most scientific reports that people encounter are inaccurate.
 - (C) people are bombarded with contradictory scientific information.
 - (D) the volume of information available to people is overwhelming.
34. 'Some people have claimed that the Pacific Ocean is blighted with a continent-sized mass of plastic waste. These claims have been challenged as grossly misleading by others.'
- Which of the following could be inserted at the beginning of the second sentence?
- (A) Similarly
 - (B) However
 - (C) Despite this
 - (D) Even though
35. In the last paragraph, Drew uses a series of rhetorical questions to convey his opinion that the public is
- (A) depressed by negative reporting.
 - (B) frightened by alarmist reporting.
 - (C) frustrated by excessive reporting.
 - (D) jaded by exaggerated reporting.

LOOKS LIKE RAIN

Not all clouds produce rain and if you ask meteorologists why, they will probably confess that they do not really know. The conditions necessary for clouds to form are well understood. Air temperature drops with altitude, so as warm damp air rises and cools, the moisture it carries condenses onto specks of dust or soot, tiny salt crystals and other microscopic particles floating about—called cloud condensation nuclei (CCNs)—just as moisture in your breath condenses on a cold day. The droplets created when water molecules condense spontaneously onto CCNs can grow to around 10 micrometres in diameter in under five minutes. And that's where the mystery begins. For some reason, these tiny droplets sometimes—but not always—continue growing, swelling up to a million times their original volume in around 30 minutes. Droplets that grow this big, typically one to two millimetres in diameter, become too heavy to be held suspended in the cloud by updraughts and so fall to the ground as rain. But what causes this sudden and rapid growth of droplets in some clouds, and why is the process absent in others?

The answer may lie in a crucial early stage in droplet growth. At first, the droplets that condense onto CCNs can easily gather more water molecules as they condense out of the cooling cloud. But once the droplets reach a diameter of around 10 micrometres, even a small increase in size means adding many millions of water molecules. Relying purely on condensation to grow the droplets is like filling an Olympic swimming pool one cup at a time—a very slow process. It can take days for condensation alone to produce raindrops.

However, once droplets reach approximately 40 micrometres, the problem disappears as they now have a significant chance of colliding and amalgamating with one another. 'We call that stage collision and coalescence, and once that process gets going, you get rain very quickly,' says Sonia Lasher-Trapp, an atmospheric physicist at Purdue University. So the crux of the mystery is this: what makes some droplets bridge the gap and grow from 10 to 40 micrometres? The table provides a summary of four hypotheses that have been proposed.

Hypothesis

Scientist(s)

Turbulence inside a cloud might cause droplets to collide and coalesce faster and more efficiently

Hendrik Tennekes (1973)

Droplets formed by condensation on oversized aerosol particles in the atmosphere can reach the 40-micrometre threshold more quickly

David Johnson (1982)

The tops of some clouds sweep up parcels of cold, dry air so abruptly that they create turbulence and thus the conditions for extra condensation and coalescence

Alexei Korolev and George Isaac (2000)

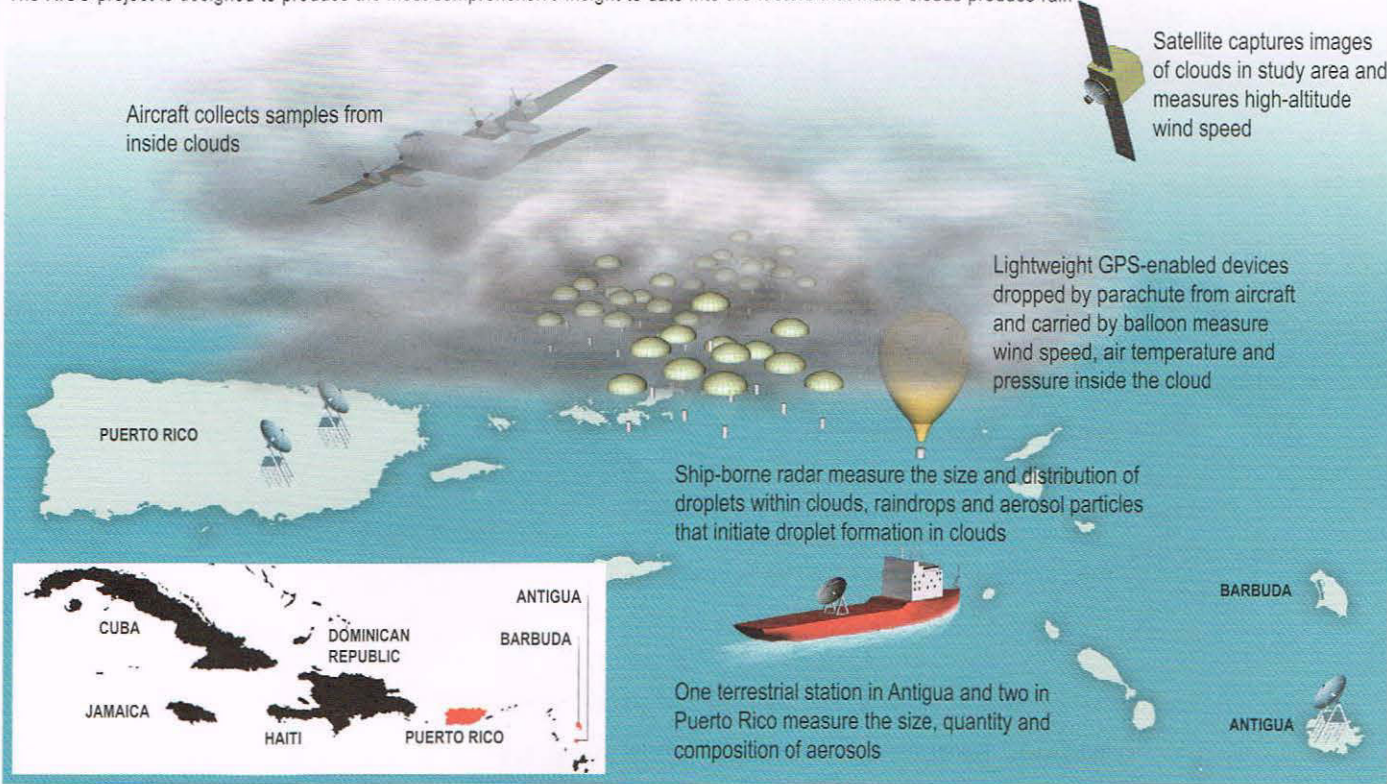
Although there's only a tiny chance of two 10-micrometre droplets colliding, it only takes a few such droplets to collide and merge to start the runaway train of collision and coalescence

Raymond Shaw and Alex Kostinski (2005)

To determine which model, or combination of them, is right, the Rain in Cumulus over the Ocean (RICO) project, which aims to be the most exhaustive empirical study of warm rain to date, has been launched.

INSIDE A RAIN CLOUD

The RICO project is designed to produce the most comprehensive insight to date into the factors that make clouds produce rain



Answer questions 36 to 42 from *Looks like rain* on pages 12 and 13.

36. What could have been the writer's intention in choosing a title like 'Looks like rain'?
- (A) to imply that the arguments presented in the article are based on fact
 - (B) to emphasise that even experts draw conclusions from visual evidence
 - (C) to suggest that the phenomenon described is based on what can be seen
 - (D) to convey the impression that the conclusions of the article are still tentative
37. The opening sentence of the text employs a tone that can be described as
- (A) terse and direct.
 - (B) assertive and assured.
 - (C) impartial and academic.
 - (D) informal and conversational.
38. 'Cloud condensation nuclei (CCNs)' is a term used to refer to
- (A) clusters of tiny water droplets.
 - (B) warm and dry particles in air currents.
 - (C) minute particles suspended in the atmosphere.
 - (D) moisture that condenses on miniscule particles.
39. 'And that's where the mystery begins.' What is the mystery that the writer is referring to?
- (A) why only some droplets grow rapidly in size to fall as rain
 - (B) why only some clouds are able to sustain the growth of droplets
 - (C) why droplets take only approximately 30 minutes to develop into rain
 - (D) why droplets become too heavy to be suspended only by updraughts
40. The main purpose of the second paragraph is to outline
- (A) the speed at which water droplets must expand to form rain.
 - (B) the stage at which droplets of water in the atmosphere turn into rain.
 - (C) why it is inadequate to depend entirely on condensation to explain rainfall.
 - (D) how linking condensation to CCNs can explain the phenomenon of rainfall.
41. An 'empirical study' is one that is
- (A) meticulously carried out.
 - (B) based on observation and experiment.
 - (C) essential to draw a definite conclusion.
 - (D) progressive and uses the latest research.
42. The writer includes a diagram and table in the article in order to
- (A) illustrate the latest hypothesis that has been proposed.
 - (B) elaborate on the hypotheses that have been presented.
 - (C) present new information in a concise and effective way.
 - (D) summarise information already provided in textual form.

The lost city of Cahokia

Along the muddy Mississippi River in the heart of North America lie the remains of an ancient city, larger in its time than even Paris or London, yet today so lost to history ____ (43) _____. The city, now called Cahokia, was a cultural centre of the indigenous Mississippian culture, one of the largest and most significant Native American civilisations in history. The remnants of this city exist today only as the Cahokian Mounds State Historic Site, ____ (44) _____.

The Mississippian culture was an advanced civilisation and, ____ (45) _____, its success was facilitated by the growth of a sophisticated form of agriculture—the prodigious cultivation of maize. The population built large earthen mounds ____ (46) _____ different cultural purposes, from marking the gravesites of influential individuals to acting as prominent platforms for wooden temples or religious sites.

The biggest and most famous mound in Cahokia is a structure now referred to as 'Monk's Mound'. It is 30 metres high and its base is the same size as Egypt's Great Pyramid at Giza! Alas, very little is known of the people that inhabited this sprawling city—the ancient metropolis had been abandoned more than 100 years ____ (47) _____.

43. (A) that its original name is not even known
(B) which originally its name was not known
(C) there were no original names
(D) its original name was not to be known
44. (A) where now the state of Illinois is
(B) which now is the state of Illinois
(C) in what is now the state of Illinois
(D) and is in the state of Illinois now
45. (A) for many others
(B) without many others
(C) because many others
(D) like many others
46. (A) which has been thought to serve
(B) which are thought to have served
(C) which were thought to once serve
(D) which having been thought to serve
47. (A) while the first Europeans set foot on the continent
(B) because the first Europeans set foot on the continent
(C) if the first Europeans set foot on the continent
(D) before the first Europeans set foot on the continent



The Gift

The desert plain, broad and undulating, dyed with iron, rolled out before me like a red carpet. I had been invited, had accepted, and here I was. Violet sky, red earth, a small pack on my back, serious shoes.

I had three days. I noted that the sun had climbed to the lip of the horizon. When the first line of red lit up Mount Or, I was to start. Any moment. I wasn't anxious, but I was wired; I was ready.

Three days, according to the instructions sent to me three days ago—they like to work in threes, something about unity and balance—before the inevitable began to unfold. I thought about that: inevitability. The idea that something must occur, given the circumstances—given the rules. Given the procedural guidelines I'd received before my departure.

This implied that cause and effect were mechanical things. That received wisdom—like my guidelines—was the only kind worth having. I couldn't accept that. I'd seen too much to the contrary. Maverick moves, radical departures. Look, not everything is possible, never fall for that hoary old notion. But a lot is. A lot more than you or I can imagine. It's a matter of recognising chances for what they are when they present themselves.

Now the sun laid its thin line of red on the crest of Or, gilding the ochre-rich earth. I moved off. It was as if I was walking along a river of fire. My heart was full to bursting and I wanted to run, but of course I did not. It was important to conserve my strength, as I must be frugal with the water in my pack, nestled there, in with my victuals, my pills and, of course, The Gift. There aren't many of us who can bear Gifts. We are the precious ones. You have to be bright. Back home, in the Research Centre, they measure your eyelight for this, and your wit-quickness under pressure. The tests are hard for some, easier for others. If they are easy, you become a candidate. If you are the right size too, of course. You have to be small, as unobtrusive and as light on the skin of the earth as it is possible to be.

It was midmorning when the first counteractions came, heralded by a deep, subterranean rumble. Then I heard that drone I'd been tutored to expect—they'd advised me that it was likely to be sooner; Day Two, if you were lucky, but more likely Day One. I'd seen the projections in the diorama, read the manuals, watched the films; they'd tried hard to give us all more than visuals, more than facts—a body sense of what it would be like when it started. I'd spent time—yes, three days—in SimSpace and so I had a good idea of what to expect. When it was real. It was real now.

I carefully moved the pack from my back to my chest and tightened the strap to keep The Gift snug against my body. I crouched low, making myself as small as I could. I concentrated on the pinpoint of light seemingly forming itself out of nothing, distant still, but moving towards me *fast*.

48. What was the narrator's initial response to the setting?
- (A) She was disconcerted by the height of Mount Or.
 - (B) She was unfazed by the strangeness of the landscape.
 - (C) She was surprised by the vastness of the desert plain.
 - (D) She was apprehensive about surviving in the hostile landscape.
49. What conclusion did the narrator draw about her preparation for the mission?
- (A) The training complemented her personal attributes.
 - (B) The training needed to be combined with her instincts.
 - (C) The training encouraged resourcefulness and ingenuity.
 - (D) The training would be useful only when she used The Gift.
50. In the fourth paragraph the narrator expressed the view that
- (A) it was essential that she rebel against her training.
 - (B) breaking the rules was a prerequisite for success.
 - (C) conventional thought and accepted practice could be limiting.
 - (D) her strategies for dealing with challenging situations were insufficient.
51. The selection process emphasised
- (A) mental ability.
 - (B) physical prowess.
 - (C) emotional resilience.
 - (D) scientific knowledge.
52. The narrator can be described as
- (A) loyal.
 - (B) ruthless.
 - (C) resolute.
 - (D) impulsive.
53. The writer uses the literary technique of stream of consciousness. Which of the following options is **NOT** used by the writer as part of this technique?
- (A) the narrator's leaps in thought
 - (B) the writer's use of first person narration
 - (C) the narrator's observations of the events
 - (D) the writer's comments about the narrator
54. The end of the narrative creates a sense of
- (A) desperation.
 - (B) pessimism.
 - (C) expectation.
 - (D) hostility.

Henry Reed was born in 1914. He experienced a very brief stint in the British Army in 1941. 'Naming of Parts' is one of several poems he wrote about aspects of war and military life. The equipment mentioned in this poem is a rifle.

Naming of Parts

To-day we have naming of parts. Yesterday,
We had daily cleaning. And to-morrow morning,
We shall have what to do after firing. But to-day,
To-day we have naming of parts. Japonica
Glistens like coral in all of the neighbouring gardens,
And to-day we have naming of parts. 5

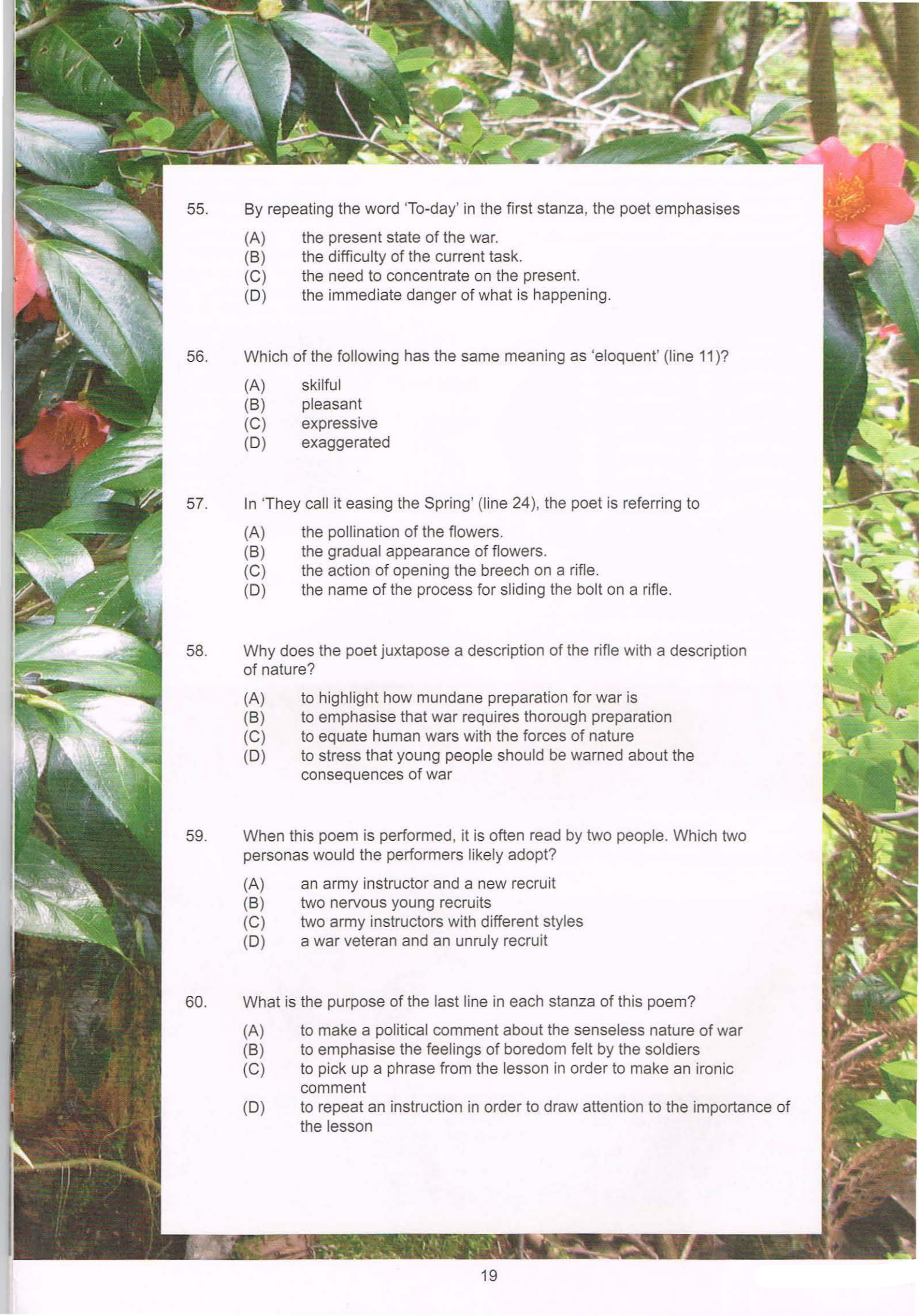
This is the lower sling swivel. And this
Is the upper sling swivel, whose use you will see,
When you are given your slings. And this is the piling swivel,
Which in your case you have not got. The branches
Hold in the gardens their silent, eloquent gestures,
Which in our case we have not got. 10

This is the safety-catch, which is always released
With an easy flick of the thumb. And please do not let me
See anyone using his finger. You can do it quite easy
If you have any strength in your thumb. The blossoms
Are fragile and motionless, never letting anyone see
Any of them using their finger. 15

And this you can see is the bolt. The purpose of this
Is to open the breech, as you see. We can slide it
Rapidly backwards and forwards: we call this
Easing the spring. And rapidly backwards and forwards
The early bees are assaulting and fumbling the flowers:
They call it easing the Spring. 20

They call it easing the Spring: it is perfectly easy
If you have any strength in your thumb: like the bolt,
And the breech, and the cocking-piece, and the point of balance,
Which in our case we have not got; and the almond-blossom
Silent in all of the gardens and the bees going backwards and forwards,
For to-day we have naming of parts. 25 30

Henry Reed

- 
55. By repeating the word 'To-day' in the first stanza, the poet emphasises
- (A) the present state of the war.
 - (B) the difficulty of the current task.
 - (C) the need to concentrate on the present.
 - (D) the immediate danger of what is happening.
56. Which of the following has the same meaning as 'eloquent' (line 11)?
- (A) skilful
 - (B) pleasant
 - (C) expressive
 - (D) exaggerated
57. In 'They call it easing the Spring' (line 24), the poet is referring to
- (A) the pollination of the flowers.
 - (B) the gradual appearance of flowers.
 - (C) the action of opening the breech on a rifle.
 - (D) the name of the process for sliding the bolt on a rifle.
58. Why does the poet juxtapose a description of the rifle with a description of nature?
- (A) to highlight how mundane preparation for war is
 - (B) to emphasise that war requires thorough preparation
 - (C) to equate human wars with the forces of nature
 - (D) to stress that young people should be warned about the consequences of war
59. When this poem is performed, it is often read by two people. Which two personas would the performers likely adopt?
- (A) an army instructor and a new recruit
 - (B) two nervous young recruits
 - (C) two army instructors with different styles
 - (D) a war veteran and an unruly recruit
60. What is the purpose of the last line in each stanza of this poem?
- (A) to make a political comment about the senseless nature of war
 - (B) to emphasise the feelings of boredom felt by the soldiers
 - (C) to pick up a phrase from the lesson in order to make an ironic comment
 - (D) to repeat an instruction in order to draw attention to the importance of the lesson

**GRADE 9 & 10
ENGLISH ANSWER KEYS**

QUESTION NO	ANSWERS	QUESTION NO	ANSWERS
1	D	31	C
2	B	32	C
3	B	33	D
4	A	34	B
5	D	35	D
6	A	36	D
7	C	37	D
8	A	38	C
9	A	39	A
10	D	40	C
11	B	41	B
12	C	42	C
13	B	43	A
14	C	44	C
15	A	45	D
16	A	46	B
17	C	47	D
18	B	48	B
19	B	49	B
20	D	50	C
21	B	51	A
22	A	52	C
23	B	53	D
24	B	54	C
25	C	55	C
26	A	56	C
27	A	57	A
28	B	58	A
29	A	59	A
30	A	60	C