

ENGLISH

KEY STAGE 2 2006

READING

**LEVELS
3-5**

Page	Marks
5	
7	
9	
11	
13	
15	
Total	

Borderline check
(whole subject)

Reading Answer Booklet

Heart Beat



First Name

Last Name

School

Instructions

Questions and Answers

In this booklet, there are different types of question for you to answer in different ways. The space for your answer shows you what type of writing is needed.

- **short answers**
Some questions are followed by a short line or box.
This shows that you need only write a word or phrase in your answer.
- **several line answers**
Some questions are followed by a few lines.
This gives you space to write more words or a sentence or two.
- **longer answers**
Some questions are followed by a large box.
This shows that a longer, more detailed answer is needed to explain your opinion. You can write in full sentences if you want to.
- **other answers**
For some questions you need do no writing at all and you should tick, draw lines to, or put a ring around your answer. Read the instructions carefully so that you know how to answer the question.

Marks

The number under each box at the side of the page tells you the maximum number of marks for each question.

Please wait until you are told to start work on page 4. You should work through the booklet until you are asked to stop, referring to your reading booklet when you need to. When a question includes a page reference, you should refer to the text on that page to help you with your answer.

You will have 45 minutes for this test.

SECTION 1

These questions are about
Evelyn Glennie – a short biography (pages 4 and 5).

1. Which of these instruments did Evelyn learn as a child?

Ring **one**.

flute

recorder

guitar

violin

1

1 mark

2. This table shows the dates of some important events in Evelyn's life. Fill in the three gaps.

Date	Event
1965	
1977	Went to secondary school
	Went to the Royal Academy of Music
1984	Completed studies
	Won <i>Young Musician of the Year</i>

2

2 marks

3. On pages 4 and 5, it says that Evelyn was the first person to do two things.

Find **one** of them: _____

3

1 mark

4. The writer of pages 4 and 5 used descriptions such as *unusually gifted* to describe Evelyn.

a) **Find** and **copy two** other words or phrases showing that Evelyn had a special gift.

- unusually gifted
- _____
- _____

4a

2 marks

b) What is the effect of using these descriptions?

Tick **one**.

to give the idea that Evelyn was very lucky

to show how talented Evelyn was

to describe Evelyn's difficulties

to reveal Evelyn's opinion

4b

1 mark

5. What is the purpose of the list on page 5?

Tick **one**.

to explain the information on pages 4 and 5

to repeat the main events in Evelyn's life

to introduce the information on pages 6 and 7

to summarise Evelyn's achievements

5

1 mark

Total

8 marks

please turn over

SECTION 2

These questions are about *Evelyn Glennie – autobiography* (pages 6 and 7).

6. Mr Forbes taught Evelyn to develop her senses.

For what other reasons is Mr Forbes important in Evelyn's life?

6

2 marks

7. The percussion room made a big impression on Evelyn the first time she saw it.

What do you think her thoughts were as she looked around?

Write her thoughts in this bubble.

7

2 marks

Evelyn

8. When Evelyn lifted the sticks, she played with no stiffness or awkwardness.

What did this show?

8

1 mark

9. When Evelyn performs she often takes off her shoes.

Why?

9

1 mark

10. What do you think Evelyn meant by
a seed growing in your heart?

10

1 mark

11. Evelyn's autobiography is called *Good Vibrations*.

Why is this a good title for her book?

11

2 marks

Total

8 marks

12. Each of the paragraphs on pages 6 and 7 tells us different things about Evelyn's life.

Label each arrow with the correct letter.

- A** – paragraph explaining how Evelyn can sense music
- B** – paragraph telling you how Evelyn discovered her talent for percussion
- C** – paragraph explaining how emotions play a part in music

Evelyn Glennie – autobiography

Evelyn published her autobiography, Good Vibrations, in 1991. These are extracts, adapted from her book. Here, Evelyn describes how she first became inspired to take up percussion instruments and how she 'hears' music, even though she is deaf.

People often ask me why I decided to take up percussion. It's difficult to say why exactly. I always knew that I wanted to be a musician, but my enthusiasm for percussion only really dated back to the time in my childhood when I went to a local competition and saw a blind, young girl, playing the xylophone. She was brilliant, just amazing, and I thought, 'I didn't realise a xylophone could do this.' Once I went to secondary school I found there were many more percussion instruments to discover, which may be why I was so determined to try them.

I remember going through to the percussion room. It was tiny, with one window, and what I saw was a xylophone, a couple of hand-tuned timpani (often known as kettle drums), a drum kit, an upright piano, books and papers stacked in boxes, a great long cupboard for more papers, and bins of sticks.

As the room was so small and so crowded that I could hardly move, my teacher, told me to play some notes on the xylophone. You can usually tell when you test someone like this whether they have natural ability simply by the way they handle the sticks. I'd never used sticks before but I picked them up and played with no stiffness or awkwardness.

I know how music sounds by what I feel. I can sense musical sound through my feet and lower body, and also through my hands. I can identify different notes according to which part of my foot feels the vibrations and for how long, and by how I experience the vibrations in my body.

Timpani

Mr Forbes taught me how to develop my senses. He used to tell me to put my hands on the wall outside the music room and then he would play two notes on two drums and ask me, 'Okay, which is the higher note?' I'd tell him which I

thought it was, and he'd ask me, 'How do you know?' So I'd tell him I could feel it maybe in the upper part of my hand, while I felt the other note all the way down to my wrist. Or we'd discuss what was happening in my feet and legs as I played the drums, or listened to a piece of music. Similarly, I always knew when a door banged or the phone rang, and my ability to sense sound developed as I became more and more dependent upon it.

Anyone can experience these effects, of course: if you put your hands on both sides of a piece of paper when a radio is on, you can feel the vibrations coming through the paper, and most young people have experienced the vibrations that pour through the lower limbs at the strong bass beats of a 'high-powered' disco.

Music isn't just a question of sounds. The thing about playing percussion is that you are not just creating sound, not just playing notes or hearing out a pattern. You are creating emotions from inside yourself that can be sometimes beautiful and uplifting but are, sometimes, ugly or disturbing. To be a good musician, music has to come from deep inside you, from a seed growing in your heart.

12

1 mark

13. Why do you think many people admire Evelyn Glennie?

13

3 marks

14. Using what you have read, which **three** of the following are features of autobiographies?

Tick **three**.

- written in the first person
- include the writer's thoughts and feelings
- include conversation
- written in the present tense
- give the author's life story
- are in note form

14

2 marks

SECTION 3

Drumming Around the World

These questions are about the information in *Drumming Around the World* (pages 8 and 9).

15. Why are 'talking drums' important in West Africa? Ring **one**.

- conveying important information
- developing emotions
- making rich metallic sounds
- playing rock music

15

1 mark

16. What is the purpose of the sub-headings on pages 8 and 9?

16

1 mark

Total

please turn over

17. a) Complete the table using the information on pages 8 and 9.
Some of the information has been filled in for you.

	How drum is played	Sound of drum	Uses of drum
kalangu	<i>press strings</i>		
steel drum			<i>for entertainment</i>
ghatam		<i>a variety of tones</i>	

17a

 3 marks

- b) This table has no heading in the first column.
What would be a good heading for that column?

17b

 1 mark

18. Draw lines to match the boxes to show how different cymbals are played.

crash cymbals ●

ride cymbals ●

hi-hat ●

● tap rhythmically

● play with single hard strokes

● clash together with pedal

18

 1 mark

19. Which instruments make up a typical drum kit on page 9? Tick **four**.

large oil drum	<input type="checkbox"/>	tom-toms	<input type="checkbox"/>
cymbals	<input type="checkbox"/>	bass drum	<input type="checkbox"/>
snare drum	<input type="checkbox"/>	panns	<input type="checkbox"/>
large clay pot	<input type="checkbox"/>		

19

2 marks

20. Which of the drums below would you like to try? Tick **one**.

kalangu *ghatam*

Explain why you have chosen this drum,
using information from pages 8 and 9 in your answer.

20

1 mark

21. What is the main purpose of the text on pages 8 and 9?

Tick **one**.

to give information about four new types of drum	<input type="checkbox"/>
to show the variety of drums worldwide	<input type="checkbox"/>
to demonstrate how easy drumming is	<input type="checkbox"/>
to persuade you to try drumming	<input type="checkbox"/>

21

1 mark

Total

SECTION 4

These questions are about *Could You be a Drummer?*
(pages 10 and 11).

22. This text has been written for a certain type of reader. Who?

Tick **one**.

young people

parents of teenagers

experienced drummers

nursery children

22

1 mark

23. a) In the box below, underline **two** words that Peter uses to show that *Drumming is great fun*.

You sit at the back of the orchestra, surrounded by exciting kit, having a fantastic time bashing everything in sight. But it isn't all that easy. You have to hit the right drum at the right time and at the right loudness.

23a

1 mark

b) Apart from Peter, which of the other speakers on these pages also emphasises the enjoyment of playing music?

23b

1 mark

c) **Find** and **copy** the sentence that shows the enjoyment of this speaker.

23c

1 mark

24. Jez Kamal says that
Drumming is not for anyone who likes a quiet life.

What does he mean by this?

24

2 marks

25. In Lara's comments, the word 'NOW' is in capital letters.
Why?

25

2 marks

26. Each of the people on pages 10 and 11 talks about different abilities needed for playing their instruments.

Draw lines to match each person to the abilities they talk about.

<input type="checkbox"/> Peter Hunter	<input type="checkbox"/> enjoyment of loud noise
<input type="checkbox"/> Pinto Wells	<input type="checkbox"/> sense of timing and rhythm
<input type="checkbox"/> Jez Kamal	<input type="checkbox"/> strength
<input type="checkbox"/> Lara Brook	<input type="checkbox"/> agility / being lively / quick

26

1 mark

Total

27. Lara describes what she has to do when she is playing.

Draw lines to match each instrument to the pictures to show whether Lara uses her hands or feet.

One has been done for you. Draw **four** more lines.

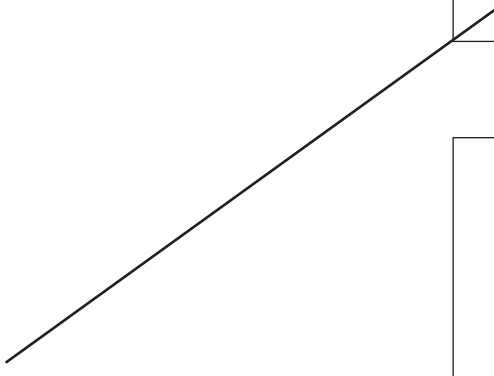
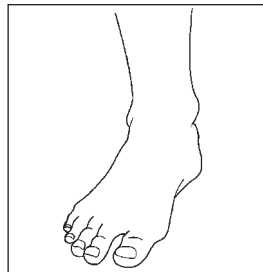
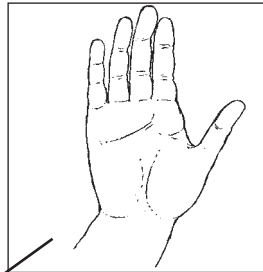
side drum

bass drum

timpani

cymbals

tubular bells



27

1 mark

28. a) Lara plays a great many instruments.

How many instruments does she mention?

28a

1 mark

b) **Find** and **copy** the phrase that makes it clear that Lara sometimes finds her task difficult to do.

28b

1 mark

SECTION 5

These questions are about the whole booklet.

29. Each of the texts in this booklet looks at the subject of drumming, but in different ways.

Which text might inspire someone to take up drumming?

Tick **one**.

Evelyn Glennie [pages 4–7]

Drumming Around the World [pages 8–9]

Could You be a Drummer? [pages 10–11]

Explain why it might inspire someone.

29

3 marks

30. Sentences have been left out of three of the texts you have read.

Draw lines to match each sentence to the text you think it came from.

Evelyn Glennie – autobiography ●

Drumming Around the World ●

Could You be a Drummer? ●

● You need strong but nimble fingers.

● Fortunately, nothing in life bothers me too much. I always think things will work out ...

● Two main drums are used in Cuba: the conga and the bongo.

30

1 mark

Total

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