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**800/3**

**MUET 2023**

**MALAYSIAN UNIVERSITY ENGLISH TEST**

**PAPER 3 READING**

**SESSION 3**

**MAJLIS PEPERIKSAAN MALAYSIA  
(MALAYSIAN EXAMINATIONS COUNCIL)**

# **75 Minutes**

**Instructions to candidates:**

**DO NOT OPEN THIS QUESTION PAPER UNTIL YOU ARE TOLD TO DO SO.**

*There are forty questions in this test.*

*Indicate the correct answer on the Multiple-choice Answer Sheet provided.*

*Answer all the questions.*

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**This question paper consists of 19 printed pages and 1 blank page.**  
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**Part 1**

*Read three short texts about medicines.*

*Answer questions 1 to 4 based on the short texts about medicines (A to C).*

Which medicine

- 1 is made of fruits?
- 2 can you buy anytime?
- 3 is the most expensive?
- 4 has the shortest course?

B  
C  
A  
B

<b>A</b> 	<b>B</b> 	<b>C</b> 
<p>It is for headache. You only need to take a tablet thrice a day for three weeks. It is made from American ginseng. It comes in two flavours, lemon and strawberry. It is available in all pharmacies. RM100 per box. One box is for three weeks.</p>	<p>It is for flu. You just need to take one capsule daily for a month. It is made from Amazonian acai berry. It comes in minty flavour. You can buy it in all Klang Valley XYZ pharmacies five days a week. RM100 per box for one month.</p>	<p>It is for gastric. You only take 250 ml twice a day for a month. It is made from seven Japanese herbs. It comes in natural flavour. It is sold online round the clock. Only RM100 per bottle for four weeks.</p>

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**Part 2**

*Read an excerpt from Olivia Judson's short story.*

*Answer questions 5 to 9 based on the excerpt.*

- 1 After the movers had taken the furniture and the boxes, after I had swept the floors and picked pieces of trash, once the house was empty of everything but dust and echoes, I took from my pocket a stone I had found in the garden several days before. Not a large stone, but a pleasing one. I had selected it at the prompting of an old friend who had suggested saying goodbye to the house with a Memory Stone.
- 2 The idea is to take a stone that you like and walk through the house and gardens, projecting your memories onto it. At the end, you take the stone to an artisan and have it made into something—a key chain, or a pendant. I wasn't sure it would work but I had decided to try it. One of the things that scared me about leaving the house was the idea of (leaving behind all the memories.) Perhaps this offered a way to capture them, to take them with me somehow.
- 3 I started downstairs, in the room where, as a child, (I used to practise the violin.) At first, the memories didn't come easily. I sat down, staring at the stone, but nothing happened. Just some memories of memories—images I had seen in photographs, words I had read in letters and diaries. But after just a few minutes, that changed. Suddenly, the room was not empty: It was crowded with people I hadn't seen for years, as well as some people I had seen just the day before. Our family cat—long dead—was a tiny kitten again.
- 4 Wait: Now the kitten's full size. It's winter, and we're all in the kitchen cutting up various nuts and crystallised fruits, making a feast for Christmas. I'm 11, trying on my new school uniform. My mother is coming upstairs to say good night, her arms outstretched to give me a hug.
- 5 And when I emerged, people, voices, objects, smells, tastes, sensations, and sounds from three decades had all come together in a huge collage. And my strong fear of forgetting had somehow disappeared.
- 6 It's been several months since I walked out of the house for the last time. I don't know whether this stone I have, this piece of the place, can really hold so much or that, in the years ahead, it will be able to trigger remembrances in the way that a dreamy, slow, uninterrupted walk through the house would do. But right now, as (I pick it up and hold it in my hand, I seem to be back home.)

(Adapted from *Reader's Digest*, 2014)

- 5 Why did the writer take the stone?
- A She took the stone to decorate the garden.  
 B She took the stone to store memories.  
C She took the stone to create sounds.
- 6 The writer was afraid of
- A bringing the stone into the house  
 B forgetting her life in the house  
C walking through the house
- 7 While sitting in the room downstairs, the writer remembered her memories because
- A of the stone  
 B of the violin  
 C of the photographs
- 8 What was paragraph 4 all about?
- A Getting ready for school   
 B Remembering childhood days  
C Cooking for the holiday season
- 9 In the future, the writer will most likely
- A take long walks  
B go back to the house  
 C often look at the souvenir

## Part 3

*Read a story about Mr Dombey and Paul.*

*Answer questions 10 to 14 based on the story.*

- 1 On one of these occasions, when they had both been perfectly quiet for a long time, and Mr Dombey, a filthy rich businessman, only knew that the child was awake by occasionally glancing at his eye, where the bright fire was sparkling like a jewel, little Paul broke silence thus:
- 2 "Papa! What's money?"
- 3 The abrupt question had such immediate reference to the subject of Mr Dombey's thoughts, that Mr Dombey was quite worried.
- 4 "What is money, Paul?" he answered. "Money?"
- 5 "Yes," said the child, laying his hands upon the elbows of his little chair, and turning the old face up towards Mr Dombey's; "what is money?"
- 6 Mr Dombey was in a difficulty. He would have liked to give him some explanation involving the terms circulating-medium, currency, depreciation of currency, paper, bullion, rates of exchange, value of precious metals in the market, and so forth; but looking down at the little chair, and seeing what a long way down it was, he answered: "Gold, and silver, and copper. Guineas, shillings, half-pence. You know what they are?"
- 7 "Oh yes, I know what they are," said Paul. "I don't mean that, Papa. I mean what's money after all?"
- 8 Heaven and Earth, how old his face was as he turned it up again towards his father's!
- 9 "What is money after all!" said Mr Dombey, backing his chair a little, that he might the better gaze in sheer amazement at the presumptuous atom that propounded such an inquiry.
- 10 "I mean, Papa, what can it do?" returned Paul, folding his arms (they were hardly long enough to fold), and looking at the fire, and up at him, and at the fire, and up at him again.
- 11 Mr Dombey drew his chair back to its former place, and patted him on the head. "You'll know better by-and-by, my man," he said. "Money, Paul, can do anything." He took hold of the little hand, and beat it softly against one of his own, as he said so.
- 12 But Paul got his hand free as soon as he could; and rubbing it gently to and fro on the elbow of his chair, as if his wit were in the palm, and he were sharpening it—and looking at the fire again, as though the fire had been his adviser and prompter—repeated, after a short pause:
- 13 "Anything, Papa?"
- 14 "Yes. Anything—almost," said Mr Dombey.
- 15 "Anything means everything, don't it, Papa?" asked his son: Not observing, or possibly not understanding, the qualification.
- 16 "It includes it: Yes," said Mr Dombey.
- 17 "Why didn't money save me my Mama?" returned the child. "It isn't cruel, is it?"
- 18 "Cruel!" said Mr Dombey, relaxing his neckcloth, and seeming to resent the idea. "No. A good thing can't be cruel."
- 19 "If it's a good thing, and can do anything," said the little fellow, thoughtfully, as he looked back at the fire, "I wonder why it didn't save me my Mama."

(Adapted from Charles Dickens' *Dombey and Son*, Chapter VII, 1848)

- 10 Mr Dombey has trouble with Paul's question about money because he is  
 A thinking of something else  
B afraid that Paul will get mad  
C shocked to see Paul's red eyes
- 11 In paragraph 5, why is Paul's face described as "old"?  
A He often thinks too much.  
 B He mirrors Mr Dombey's face.  
C He always rests his face on the elbow of his chair.
- 12 What puts Mr Dombey in a difficult situation?  
A To look for suitable coins to show Paul  
B To find a comfortable chair for Paul to sit on  
 C To give a simple explanation about money to Paul
- 13 Paul quickly removes his hand from Mr Dombey's because  
A he has smaller hands than his father's  
B he wants to warm his hands over the fire  
 C he refuses to accept answers given to him
- 14 When Mr Dombey is relaxing his neckcloth,  
A he feels silly  
 B he feels anxious  
C he feels exhausted

**Part 4**

*Read two texts about Shetland Islands.*

*Answer questions 15 and 16 based on Text 1.*

**Text 1**

- 1 After working for years at a recycling centre in the Shetland Islands, at the northernmost reaches of the British Isles (Paul Moar is used to helping the public get rid of unwanted items.)  
2 13
- 2 But when an older man, James Richard walked into the recycling centre in Lerwick, the capital of the archipelago in the North Atlantic, carrying two large bags heaving with slides of old photographs, he quickly realised that this intended trash might be worth keeping. In the bags, he found a wealth of old pictures of the Shetlands taken in the (1960s and 1970s). These include old farmers shearing sheep by hand, views of dirt roads winding between small stone houses in villages, and fishers rowing small dinghies ashore. "My jaw hit the ground," said Mr Moar, a local history buff. "Some of them were these amazing snapshots into island life, and other ones were just scenic photos," he said. "But I knew I'd stumbled on a little bit of treasure."
- 3 In the days since, Mr Moar has worked on digitising the 300 images, tracked down the photographer, and shared dozens of the pictures online. There, they have proved a sensation for residents of the Shetlands, which has a population of just 22 000 or so. The residents have helped piece together the time when the photographs were taken. They also have identified the people in the photographs and shared their own memories of the islands.
- 4 "I certainly was in the right place at the right time," said Mr Moar. He added that the photographs offered a rare, intimate glimpse into everyday life decades ago in an island community. "I think the experience is giving people a little ray of light, you know, at a dark time," Mr Moar said. "It's been lovely, not just to save the photos, but to see people enjoying it as much as they have."
- 5 Through a neighbour, Mr Moar reached out to Nick Dymond, the local resident who took the photographs. With his permission, Mr Moar uploaded a number of the images to a Shetland memories Facebook group and tagged a few residents of the islands. Overnight, dozens of people were leaving messages and helping to identify the people featured, chiming in with notes on family homes, and sharing memories of places they spent time at as children.

(Adapted from *The New York Times*, 2021)

- 15 Which of the following is true of Paul Moar?
- A He owns a public recycling centre in the islands.  
 B He believes in preserving memories of the islands.  
C He likes keeping unwanted items found on the islands. ✓

- 16 The photographs belong to
- A Paul Moar who is working at a recycling center in the Shetland Islands  
B Nick Dymond who is a local resident in the Shetland Islands ✓  
 C James Richard who is an old man in Lerwick

Answer questions 17 and 18 based on Text 2.

### Text 2

The best thing about living in Shetland is... We asked the locals, and here's what they said.

#### Sophie Michaels, a teacher

- 1 "I read something online recently that claimed the word community is an on-trend word at the moment. In Shetland, it's one of the most important things and very real, whether it's trendy or not. Since moving here, I've always been lucky to feel a part of 'something' and I think that is what has stolen my heart and made me stay here. The Shetland community is welcoming, loving, and helpful. It's from walking down Commercial Street and meeting folk you know, to knowing there's someone to call when your car breaks down; it's cake deliveries on your doorstep, or people to adventure with and share the sunset with."

#### Marian Armitage, a doctor

- 2 "There's a warmth and a shared sense of identity here which is really special. At the farmers' market, I often meet older folks who knew my parents, and their stories of the past feel like they connect me to the islands. And what's really nice in Shetland is that you see every new generation of children engaging with the islands, and really loving them."

#### Martha Thomson, a waitress

- 3 "In Shetland, you find beauty everywhere you wander, from the wild peatland hills to the weathered coastal cliffs. I particularly love how in tune Shetlanders are with nature and the landscapes, and how they change throughout the year. My great-granny would always remark on the first signs of violets at the start of spring. I love that it feels like a marked event."

#### Wendy Inkster, an engineer

- 4 "The intoxicating views just go on and on, and are a real treat for photographers. We have many fantastic viewpoints, it's not even necessary to hike up a high heathery hill or perch on top of wildly dramatic cliffs. Just driving along the narrow winding roads in the summer provides a patchwork of colour (with never ending expanses of green, purple grass, and heather) showcasing the masterpiece of Mother Nature."

(Adapted from *Shetland Islands of Opportunity Blog*, 2018)

17 Whose parents are local Shetlanders?

- A Marian Armitage ✓
- B Martha Thomson ✓
- C Sophie Michaels ↗

18 Seasons are mentioned in association with

- A the local people
- B the bustling market
- C the beautiful colours ✓

Answer questions 19 and 20 based on Text 1 and Text 2.

19 Which of the following is mentioned in both texts?

- A The beautiful photographs taken on the shores
- B The small stone houses on the mountain
- C The winding roads on the islands

20 Which are the features of Text 1 and Text 2?

	Feature	Text 1	Text 2
<input checked="" type="radio"/> A	Subject matter	Landscape	Memories
<input type="radio"/> B	Experience	Single	Multiple
<input type="radio"/> C	Tone	Serious	Loving

**Part 5**

*Read a text about birds in Portuguese culture. Six sentences have been removed from the text. Choose from the sentences A to G the one which fits each gap (21 to 26). There is one extra sentence which you do not need to use.*

- 1 When Ronaldo was a child, his parents had an argument over a bird's nest. The swallows' nest was a fixture on the facade of their house in Gaia, Portugal, but it had to be removed by workers who were making repairs. Once removed, the birds that had visited annually during spring never returned, resulting in his parents blaming each other for it.
- 2 The swallow, or *andorinha* in Portuguese, is a symbol of Portugal so subtly synonymous with the culture that travellers may not even notice as a cultural symbol. Swallows migrate to Portugal for warm weather and great food. 21 \_\_\_\_\_.
- 3 While shops tout cork coasters and bottles of port, many tourists likely pass by what may be the country's most sentimental memento: A ceramic swallow. 22 \_\_\_\_\_.
- 4 "The swallow is connected to a lot of things that are dear to us," explains Ricardo, an archaeologist, and the cofounder of bespoke Porto tour operator, The City Tailors. The birds' qualities—they mate for life and raise their chicks together—make the birds a shoo-in as a nostalgic symbol. "They don't leave the nest until all of the babies do," Ricardo says. 23 \_\_\_\_\_.
- 5 That connection to a home or a homeland is so important in Portuguese culture that there is a word for it: *Saudade*. Ricardo explains the concept is best described as that feeling of melancholic connection you get when you taste your grandmother's cooking or smell a scent that takes you back to your childhood. 24 \_\_\_\_\_ A. When there is one in or on your home, the swallow carries the connection to the feeling. Swallows also serve as protective charms. "When you're giving this as a gift, you're basically giving a part of yourself that stays there. You're creating a connection," he says.
- 6 In 1896, Raphael registered the patent for his original version of a ceramic swallow. The caricaturist and his brother Feliciano were already prominent artists at the time. Travellers to Portugal would likely have seen their ceramic plates—still made using original moulds in the town of Caldas da Rainha. The plates were shaped like the food they were meant to hold and celebrate: Things like cabbages, chickens, and fish. 25 \_\_\_\_\_ D. However, the whimsy of these works is different than their solemn swallow.
- 7 Ricardo explained that the Raphael's ceramic swallow marked a pivotal time in the country's history. Portugal was moving away from romanticism in literature and art, and into a time when realism was celebrated. While an original Raphael's can still be purchased at selected stores, craftspeople across the country now offer their own takes on the iconic shape. Travellers will find options that range from well over a 100 euros to as little as 50 cents.
- 8 Back when Ronaldo first told me the history of Raphael's ceramic bird, I knew I needed one. I bought a tiny fridge magnet of the swallow. 26 \_\_\_\_\_ F. This past September, when my son left for college, I handed him the envelope with the carefully wrapped swallow magnet inside.

(Adapted from *National Geographic*, 2021)

- A They always return to their dwelling, without fail. 24
- B The popularity of the birds increased over the years. 25
- C The swallow is thought to be the visible expression of that feeling. 26
- D The pottery birds are given as gifts for weddings, anniversaries, and housewarmings. 25
- E The plates have found new life in recent years among millennials and Instagrammers.
- F The birds usually come with a short note explaining the history of swallows in Portugal. 26
- G They head farther south when the cold weather sets in, and the insect population begins to decrease. 22

**Part 6**

*Read an article on children's development.*

*Answer questions 27 to 33 based on the article.*

- 1 When Albert Einstein was a child, few people—if any—anticipated the remarkable contributions he would make to science. His language development was delayed, upsetting his parents to the point of consulting a doctor. His sister once confessed that Einstein “had such difficulty with language that those around him feared he would never learn”. How did this child go from potential developmental delays to becoming, well, *the Einstein?* 5
- 2 Part of the answer to that question lies in two significant events in his life where Albert Einstein received two significant gifts from each of his parents when he was five years old. When Albert Einstein was in bed all day due to an illness, his father gave him a compass. For Albert Einstein, it was a mysterious device that sparked his curiosity in science. Soon after, Albert Einstein’s mother, who was a talented pianist, gave him a violin. These two gifts challenged Albert Einstein’s brain in distinctive ways during his critical period, and changed the way he perceived learning. 10
- 3 Based on experiments, it is found that children’s brains develop in spurts called critical periods in which the first occurred around age two, with a second one occurring during adolescence. At the start of these periods, the number of connections also known as synapses between brain cells will double. Two-year-olds have twice as many synapses as adults. Because these connections between brain cells are where learning occurred, twice as many synapses enable the brain to learn more rapidly than at any other time of life. Therefore, children’s experiences in this phase have lasting effects on their development. 15 20
- 4 This first critical period of brain development begins around age two and concludes around age seven. It delivers a prime opportunity to lay the foundation for a holistic education for children. Four ways to maximise this critical period include encouraging a love of learning, focusing on breadth instead of depth, paying attention to emotional intelligence, and not treating young children’s education as merely a precursor to “real” learning. 25
- 5 Scientists and researchers believe that young children need to enjoy the process of learning instead of focusing on performance. Educators and parents can emphasise the joys of trying new activities, and learning something novel. On the other hand, children must understand that mistakes are welcome, normal part of learning, and making mistakes does not inhibit them from excelling later. 30
- 6 According to Stanford Alumni (2014), this period is also the time to establish a growth mindset—the belief that talents and abilities are developed through effort instead of being innately fixed. Educators should avoid labelling children or making universal statements about their ability. Even compliments such as “You’re so smart” are considered counterproductive. Instead, persistence should be emphasised, and safe spaces for learning should be created. Children will learn to love learning if enthusiasm is shown over the process rather than fixating on results. 35 40
- 7 One way to avoid focusing on results during this developmental phase is to emphasise the breadth of skill development over depth. Exposing children to a wide variety of activities lays a foundation for developing skills in a range of fields. This is the best time to nurture the interests, and engage children in music, reading, sports, maths, arts, science, and languages.

- 8 David Epstein argues, in his book entitled *Range*, that breadth of experience is often overlooked and underappreciated. (Focusing on excellence in a single activity may be appropriate at some point in life.) Nonetheless, David Epstein emphasises that the people who thrive in the rapidly changing world are those who first learn how to draw from multiple fields, and think creatively and abstractly. In other words, well-rounded individuals are needed in society. 45
- 9 Well-roundedness is especially important for children from two to seven years old. Their developing brains are ready to absorb a wide range of skill sets. This "sampling period", as David Epstein calls it, is integral. This is the window during which to develop children's range, and there is plenty of time for them to specialise later. 50
- 10 It is noteworthy that Albert Einstein's parents did not enrol him in physics lessons—the field that would lead him to a Nobel Prize. Instead, Albert Einstein's father included him in his work as an engineer while his mother signed him up for violin lessons because she wanted him to love and appreciate music. Both activities worked to expand his young mind holistically. It is tempting to think of early childhood education as a precursor to "real" education. However, these may be the years that matter the most for children's development. 55
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(Adapted from *Edutopia*, 2020)

27 Based on paragraph 1, it can be said that Albert Einstein

- A experienced a learning disability ✓
- B showed a great interest in science
- C caused a lot of problems to the family
- D displayed an unexpected achievement

28 What is the main idea of paragraph 2?

- A Albert Einstein eventually acquired his learning skills.
- B Albert Einstein's illness enabled him to obtain his skills.
- C Albert Einstein's potential was developed at just the right time.
- D Albert Einstein received his intelligence from his great parents. ✎

29 It is important to educate children during their critical periods because

- A the learning is as fast as that of adults
- B the number of brain cells increases rapidly
- C the presence of synapses amplifies quickly
- D the absorption of new knowledge is amplified

30 It is important to establish a growth mindset in children by

- A discussing their results ↗
- B labelling their achievements ↘
- C focusing on their learning processes
- D complimenting on their learning abilities

- 31 Well-roundedness can be developed when children
- A receive praise for their efforts in learning
  - B have different experiences before school age
  - C focus their energy on achieving one objective
  - D apply creative thinking to handle changes in circumstances
- 32 *the window* (line 53) can be associated with
- A the process to obtain new knowledge ✓
  - B the effort to achieve well-roundedness ✓
  - C the period to optimise children's potential ✓
  - D the platform to determine children's interests ✓
- 33 The writer ends the text with
- A a hopeful tone ✓
  - B a cautious tone ✓
  - C an advisory tone ✓
  - D an empathetic tone ✓

## Part 2

Read a text about Hoover Dam.

Answer questions 34 to 40 based on the text.

- 1 SINCE THE AFTERNOON in 1967 when I first saw Hoover Dam, its image has never been entirely absent from my inner eye. I will be talking to someone in Los Angeles, say, or New York, and suddenly the dam will materialise, its pristine concave face gleaming white against the harsh rusts and taupes and mauves of that rock canyon hundreds or thousands of miles from where I am. I will be driving down Sunset Boulevard, or about to enter a freeway, and abruptly those power transmission towers will appear before me, canted vertiginously over the tailrace. 5
- 2 Sometimes I am confronted by the intakes and sometimes by the shadow of the heavy cable that spans the canyon and sometimes by the ominous outlets to unused spillways, black in the lunar clarity of the desert light. Quite often I hear the turbines. Frequently I wonder what is happening at the dam this instant, at this precise intersection of time and space, how much water is being released to fill downstream orders and what lights are flashing and which generators are in full use and which just spinning free. 10
- 3 I used to wonder what it was about the dam that made me think of it at times and in places where I once thought of the Mindanao Trench. Dams, after all, are commonplace: We have all seen one. This particular dam had existed as an idea in the world's mind for almost 40 years before I saw it. Hoover Dam, showpiece of the Boulder Canyon project, the several million tons of concrete that made the Southwest plausible, the fait accompli that was to convey, in the innocent time of its construction, the notion that mankind's brightest promise lay in American engineering. 15
- 4 Of course the dam derives some of its emotional effect from precisely that aspect, that sense of being a monument to a faith since misplaced. "They died to make the desert bloom," reads a plaque dedicated to the 96 men who died building this first of the great high dams, and in context the worn phrase touches, suggests all of that trust in harnessing resources, in the meliorative power of the dynamo, so central to the early thirties. Boulder City, built in 1931 as the construction town for the dam, retains the ambience of a model city, a new town, a toy triangular grid of green lawns and trim bungalows, all fanning out from the Reclamation building. The bronze sculptures at the dam itself evoke muscular citizens of a tomorrow that never came, sheaves of wheat clutched heavenward, thunderbolts defied. Winged Victories guard the flagpole. 20
- 5 The flag whips in the canyon wind. An empty Pepsi-Cola can clatters across the terrazzo. The place is perfectly frozen in time. But history does not explain it all, does not entirely suggest what makes that dam so affecting. Nor, even, does energy, the massive involvement with power and pressure and the transparent sexual overtones to that involvement. Once when I revisited the dam, I walked through it with a man from the Bureau of Reclamation. For a while we trailed behind a guided tour, and then we went on, went into parts of the dam where visitors do not generally go. 25
- 30
- 35

6 We saw almost no one. Cranes moved above us as if of their own volition. Generators roared. Transformers hummed. The gratings on which we stood vibrated. We watched a hundred-ton steel shaft plunging down to that place where the water was. And finally we got down to that place where the water was, where the water captures from Lake Mead roared through 30-foot penstocks and then into 13-foot penstocks and finally into the turbines themselves. "Touch it," the Reclamation man said, and I did, and for a long time I just stood there with my hands on the turbine. It was a peculiar moment, but so explicit as to suggest nothing beyond itself. 40  
45

7 There was something beyond all that, something beyond energy, beyond history, something I could not fix in my mind. When I came up from the dam that day, the wind was blowing harder, through the canyon and all across the Mojave. Later, toward Henderson and Las Vegas, there would be dust blowing, blowing past the casino and blowing past the church, but out at the dam there was no dust, only the rock and the dam and a little greasewood and a few garbage cans, their tops chained, banging against a fence. 50

8 I walked across the marble star map that traces a sidereal revolution of the equinox and fixes forever, the Reclamation man had told me, for all time and for all people who can read the stars, the date the dam was dedicated. The star map was, he had said, for when we were all gone and the dam was left. I had not thought much of it when he said it, but I thought of it then, with the wind whining and the sun dropping behind a mesa with the finality of a sunset in space. 55

9 Of course that was the image I had seen always, seen it without quite realising what I saw, a dynamo finally free of man, splendid at last in its absolute isolation, transmitting power and releasing water to a world where no one is. 60

(Adapted from Joan Didion's *At the Dam*, 1970)

34 In paragraph 1, the writer is making the point that

- A she is planning to paint Hoover Dam
- B she is making her way to Hoover Dam
- C she misses driving around Hoover Dam
- D she keeps on thinking about Hoover Dam

35 In paragraph 2, the writer uses words such as *sometimes* (lines 8 and 9), *often* (line 10), and *frequently* (line 11) to

- A indicate her alternative views about Hoover Dam
- B make her point of view about Hoover Dam clearer
- C reveal her discovery of the features of Hoover Dam
- D describe her continuous uncertainties about Hoover Dam

36 The ideas in paragraph 3 contain

- A causation
- B description
- C comparison
- D enumeration

37 What is the main idea of paragraphs 3 and 4?

- A Hoover Dam is the reason for Boulder's City existence.
- B The construction of Hoover Dam is a history worth celebrating.
- C A large amount of building materials was used to make Hoover Dam.
- D Hoover Dam was the catalyst in the modernisation of American engineering.

38 The ideas in paragraph 5 suggest that Hoover Dam is

- A dirty
- B timeless
- C abandoned
- D entertaining

39 *a peculiar moment* (line 46) refers to the time when the writer

- A made physical contact with the engine
- B felt the sudden movement of the crane
- C heard the splashing sound of the water
- D witnessed the dramatic drop of the metal block

40 The intention of the writer is to make readers

- A realise the beauty of Hoover Dam in solitude
- B aware of the main reasons for the Hoover Dam abandonment
- C knowledgeable about the history of the Hoover Dam construction
- D share the same concern about the current condition of Hoover Dam