

Directions: Read the paragraph/passage. Then read the questions that follow it. Choose the letter that corresponds to your answer.

For questions 1 – 10:

The following passage is adapted from R. Smith’s “The Organic Way of Life.”

Compared to the atmosphere, soil is a place where temperature fluctuations are small and slow. Consequently, soil animals are generally intolerant to sudden temperature changes and may not function well over a very wide range. That’s why leaving bare earth exposed to the hot summer sun often slows plant growth and why many thoughtful composters either put down a thin mulch in summer or try to rapidly establish a cooling leaf canopy to shade raised beds. Except for a few microorganisms, soil animals breathe oxygen just like other living things and so are dependent on an adequate air supply. Where soil is airless due to compaction, poor drainage, or large proportions of very fine clay, soil animals are few in number.

The soil environment is generally quite moist, and even when the soil seems dry the relative humidity of soil air usually approaches 100 percent. Soil animals consequently have not developed the ability to conserve their body moisture and are speedily killed by dry conditions. When faced with desiccation they retreat deeper into the soil if there is oxygen and pore spaces large enough to move about. So we see another reason why a thin mulch that preserves surface moisture can greatly increase the beneficial population of soil animals. Some single-cell animals and roundworms are capable of surviving stress by encysting themselves, forming a little “seed” that preserves their genetic material and enough food to reactivate it, coming back to life when conditions improve. These cysts may endure long periods of severe freezing and sometimes temperatures of over 150 degree F.

Inhabitants of leaf litter reside close to the surface and so must be able to experience exposure to dryer air and light for short times without damage. These are called primary decomposers. They spend most of their time chewing on the thick reserve of moist leaves contacting the forest floor. Primary decomposers are unable to digest the entire leaf. They extract only the easily-assimilated substances from their food: proteins, sugars and other simple carbohydrates and fats. Cellulose and lignin are the two substances that make up the hard, permanent, and woody parts of plants; these materials cannot be digested by most soil animals. Interestingly, there are a few larvae

whose digestive tract contains cellulose-decomposing bacteria but these larvae have little overall effect.

By the time the primary decomposers are finished, the leaves have been mechanically disintegrated and thoroughly moistened, worked over, chewed to tiny pieces and converted into minuscule bits of moist excrement still containing active digestive enzymes. Many of the bacteria and fungi that were present on the leaf surfaces have passed through this initial digestion process alive or as spores waiting and ready to activate. Digestive wastes of primary decomposers are thoroughly inoculated with microorganisms that can consume cellulose and lignin. Even though it looks broken down, it has not yet fully decomposed. It does have a water-retentive, granular structure that facilitates the presence of air and moisture throughout the mass creating perfect conditions for microbial digestion to proceed. Both secondary and primary decomposers are necessary to complete the composting process.

1. According to the passage, which of the following is true about primary decomposers?

- A. Most of them are unable to digest cellulose and lignin.
- B. Most have a digestive tract that contains cellulose-decomposing bacteria.
- C. They can encyst themselves to protect against unfavorable weather conditions.
- D. They desiccate leaves, creating mulch.

2. Which choice provides the best evidence for the answer to the previous question?

- A. Paragraph 1, Sentences 1-3 (“Compared to the atmosphere...shade raised beds.”).
- B. Paragraph 2, Sentences 3-5 (“When faced with desiccation...when conditions improve.”).
- C. Paragraph 3, Sentences 4-6 (“Primary decomposers are...by most soil animals.”).
- D. Paragraph 4, Sentences 2-4 (“Many of the bacteria...yet fully decomposed.”).

3. What can be inferred about the atmosphere as it is described in paragraph 1?

- A. Its inhabitants do not require as much moisture as creatures that live in soil.
- B. Changes in temperature can be abrupt.

- C. It is not a habitat for primary decomposers.
D. Single-cell organisms cannot encyst in the atmosphere.
4. Which choice provides the best evidence for the answer to the previous question?
- A. Paragraph 1, Sentences 1–2 (“Compared to the atmosphere...a very wide range.”).
B. Paragraph 1, Sentence 3 (“That’s why leaving...shade raised beds.”).
C. Paragraph 1, Sentence 4 (“Except for a few...adequate air supply.”).
D. Paragraph 1, Sentence 5 (“Where soil is...are few in number.”).
5. As used in paragraph 2, the word “encysting” most nearly means
- A. encroaching.
B. embellishing.
C. encrusting.
D. enclosing.
6. Which of the following is the function of the fourth paragraph?
- A. To explain how soil animals thrive in certain temperatures and humidity levels.
B. To validate the importance of both primary and secondary decomposers in composting.
C. To provide a detailed summary of the composting process.
D. To explain how both primary and secondary decomposers aid decomposition.
7. Which of the following can be inferred from the passage?
- A. Primary decomposers can digest entire leaves, while secondary decomposers cannot.
B. Composting requires only secondary decomposers.
C. Secondary decomposers cannot decompose proteins, sugars, or fats.
D. Secondary decomposers come from the leaf surfaces.

8. Which choice provides the best evidence for the answer to the previous question?

- A. Paragraph 4, Sentence 1 (“By the time the...active digestive enzymes.”).
- B. Paragraph 4, Sentence 2 (“Many of the bacteria and...and ready to activate.”).
- C. Paragraph 4, Sentences 3-5 (“Digestive wastes of primary...not yet fully decomposed.”).
- D. Paragraph 4, Sentence 6 (Both secondary and...the composting process.”).

9. Which of the following is NOT necessary for the composting process?

- A. Air
- B. Heat
- C. Primary decomposers
- D. Secondary decomposers

10. The author is primarily concerned with

- A. comparing the characteristics of two types of soil animals.
- B. describing the habits of a class of soil-dwelling microorganisms.
- C. reviewing the conditions required for an ecological process to occur.
- D. examining the environmental factors necessary for composting.

For questions 11 – 21:

Passage 1 is adapted from “The Snakes of Europe” by G.A. Boulenger. Originally published in 1913. Passage 2 is adapted from a recent guidebook for “How to Identify a Snake Species.”

Passage 1

When discussing coloration, we have first to distinguish between the color and the markings. The former is very often highly variable among snakes of the same species, to say nothing of the changes which may take place with age or with the condition of the individual snakes, whether before or after exuviation; it is not unusual to find among specimens from the same locality a great range of variation, from greyish-white to brown, or red, or black, as, for instance, in our Common Viper. The latter afford more important characters, and often furnish valuable indications for the distinction of species; but even the disposition of the markings is subject to great individual variations, more likely to mislead than to help the inexperienced student in the discrimination of species.

It is therefore always advisable to resort in the first instance to structural characters for the purpose of specific identification, and to fall back on coloration only as a means of confirmation. If we were to be guided by color and markings alone, how could we believe that an adult four-lined *Coluberquatuorlineatus* is of the same species as the handsomely spotted *Colubersauromates*. Yet, if we compare the young of these two snakes we find them to be absolutely identical in their markings, and, in the absence of any structural differences, we are forced to conclude that they only represent two forms of the same species, of which the latter is the more primitive.

It is nevertheless a fact that, with a few exceptions, the markings, however variable they may be, are reducible to certain fundamental patterns to which the innumerable variations may be traced back, and their derivation followed and scientifically explained. Let us consider, for instance, another species of *Coluber*, highly variable in its markings: *C. leopardinus*, of which the typical form, so called from having been the first described and named, is not by any means to be regarded as the most primitive.

Passage 2

Identifying snakes has little to do with the myths surrounding poisonous and non-poisonous characteristics and has more to do with body type classification. There are very few tricks that can be used when determining the venom factor, one of which is pupil shape. All snakes with slit-shaped pupils are poisonous. Not all poisonous snakes have slit-shaped pupils. This one certainty is often difficult to ascertain as it requires you to get extremely close to the snake to make your determination. In reality, snake experts use a methodical system to categorize and identify a snake once it has been found.

The first characteristic assessed is body length. Snakes are categorized into three classes: small, medium, and large. Once length is determined, the width of the snake is also examined. If possible, actual dimensions should be gathered. A snake's head shape can tell a lot about it, but does not necessarily mean anything in regards to venomous or non-venomous. Many vipers have triangular heads, but other snakes can resemble the same shape when they deliberately flatten their heads in aggression or anxiety. Knowing if the snake has a round, long, or oval head will help in identification but is not any proof of venom or lack thereof. Eye color, pupil shape, location on the face, and eye size should all be noted. These three identifiers: body length and width, head shape, and eye characteristics will narrow down the possibilities for species identification.

Color is usually very helpful in determining the type of snake you have located. Many snakes have distinctive patterns. Noting the patterns and the colors is very important. Sometimes the difference between a harmless snake and a deadly viper is one ring of coloration. Blotches usually refer to patterns with no symmetry. These markings are often rectangular with darker edges. If a diamond pattern is noted, color and color pattern should be noted as well. Are there speckles (flecks of color) or spots (large or small defined, solid color circles)? Ring patterns appear like bands around the width of the snake. Stripes are patterns lengthwise down the body. Some snakes are one color on the dorsal side and a different color on the belly. Distinctive markings on the head and neck may be present. Lastly, some snakes have no markings at all and are one, solid color.

Tail characteristics are another guide to identifying a snake. The tail is defined as the length of body stretching beyond the snake's anus. Tails can end with a rattle. They can be pointed or rounded. Some have specific patterns. Experts are able to use the number and arrangement of scales on a snake to further assist in the identification process. Some snakes are almost identical, and it is these snakes that need the assistance of habitat evaluation. If a snake cannot be identified by appearance alone, the habits of the species will come into play. Some snakes like rocky soil. Some snakes like sand. Some snakes eat only certain animals, or will only be found out at certain times of day. Not all snakes are found everywhere. Having a good, basic knowledge of the local area will help tremendously.

The important thing to remember is that most "quick" identification advice is based loosely on truth. You cannot always be certain of a snake's venom potential just by the shape of its head, the color of its body, the habitat it lives in, or the color and shape of its eyes.

11. According to Passage 1, what is true about *Coluberquatuorlineatus* and *Colubersauromates*?
- A. They have identical markings.
 - B. The *Coluberquatuorlineatus* is unrelated to the *Colubersauromates*.
 - C. The adult snakes do not resemble their young.
 - D. *Colubersauromates* evolved before *Coluberquatuorlineatus*.
12. Which choice provides the best evidence for the answer to the previous question?
- A. Paragraph 2, Sentence 1 (“It is ... confirmation”)
 - B. Paragraph 2, Sentence 3 (“Yet, if we...primitive.”)
 - C. Paragraph 3, Sentence 1 (“It is...explained.”)
 - D. Paragraph 3, Sentence 2 (“Let us consider...primitive.”)
13. In Passage 1, the author is primarily concerned with doing which of the following?
- A. Establishing a framework for additional discussion.
 - B. Pointing out features unique to a particular animal species.
 - C. Explaining evolutionary trends in snake color and markings.
 - D. Comparing the appearance of multiple species.
14. Which of the following inferences about snake coloring and markings is most supported by Passage 1?
- A. Coloring can be classified by a finite number of reducible patterns.
 - B. Coloring can be as reliable an indicator of species as markings.
 - C. Two different species of snake will not have the same coloring and markings.
 - D. Coloring sometimes helps distinguish snake species.

15. Which of the following best describes the relationship of the statement about *C. leopardinus* in Passage 1 to the passage as a whole?

- A. It presents a hypothesis that disproves an earlier statement.
- B. It offers an alternate interpretation of a previous idea.
- C. It distills the broader point of the passage into a specific example.
- D. It answers an anticipated question that the reader might have based on prior information.

16. Unlike Passage 1, Passage 2 emphasizes that which of the following can be used to identify a snake species?

- A. Color and tail characteristics.
- B. Body markings and head shape.
- C. Body length and markings.
- D. Pupil shape and body width.

17. How are the authors of the passages different in their beliefs regarding snake classification?

- A. The first believes one method of classification is less valuable than another form, while the second believes all forms of classification are helpful.
- B. The first does not believe that it is possible to identify two separate species without looking at the markings, while the second believes it is.
- C. The first believes it is possible to determine whether a snake is poisonous based on its physical characteristics, while the second does not.
- D. The first does not believe that variable markings can be scientifically explained, while the second posits that they can be if enough analysis is done on each specific snake.

18. As used in paragraph 3 of Passage 2, the word “dorsal” most nearly means

- A. anterior.
- B. ventral.
- C. back.

D. headmost.

19. According to Passage 2, how could it be determined that a snake is poisonous by examining it?

- A. If the snake's body has specific markings.
- B. If the snake's pupils are a specific shape.
- C. If the snake's tail has a specific shape.
- D. It cannot generally be determined.

20. Both the author of Passage 1 and the author of Passage 2 would agree with which of the following statements?

- A. It is relatively easy to categorize a snake if you can get close enough to it.
- B. Snakes can be easily categorized by the color of their skin and the markings on their bodies.
- C. Snake categorization may be more challenging than it first appears.
- D. Snake categorization should only be attempted by a scientific professional with experience working with reptiles.

21. Which of the following most likely describes "habitat evaluation" as mentioned in Passage 2?

- A. Recording the climate, windfall, temperature, and humidity of the area in which a snake has been found.
- B. Recording the length, width, and weight of each individual snake found in the habitat.
- C. Recording the types of soil found in the area in which snakes have been seen.
- D. Recording the regular behavior of the snake in relation to its environment.

For questions 22 – 25:

¹O that thou wert as my brother,
that sucked the breasts of my mother!
when I should find thee without,
I would kiss thee;
yea, I should not be despised.

²I would lead thee,
and bring thee into my mother's house,
who would instruct me:
I would cause thee to drink of spiced wine of the juice of my pomegranate.

⁶Set me as a seal upon thine heart,
as a seal upon thine arm:
for love is strong as death;
jealousy is cruel as the grave:
the coals thereof are coals of fire,
which hath a most vehement flame.

⁷Many waters cannot quench love,
neither can the floods drown it:

*if a man would give all the substance of his house for love,
it would utterly be contemned.*

67. Which of the following does not express the main characteristic of love being conveyed in the passage?

- A. Consuming
- B. Eternal
- C. Insatiable
- D. Impassioned

68. Which of the following is a synonym of the word *vehement* as used in the passage?

- A. Agonizing
- B. Violent
- C. Imperturbable
- D. Ardent

23. The word *contemned* in the last line is similar in meaning with the following EXCEPT:

- A. disdained
- B. despised
- C. condemned
- D. wiped out

24. Which of the following can the passage be a metaphor for?

- A. Love and its possibility of violence
- B. The negative tendencies of love
- C. The love between a brother and a sister
- D. The characteristic intensity of love

25. Who is the persona speaking in the passage?

- A. The female beloved
- B. The sister of the beloved
- C. God
- D. The male lover

For questions 26 – 30:



26. Ang paksa ng komiks ay ukol sa

- A. paglalaro ng online games
- B. paggamit ng mga social networking sites
- C. kaalwanan ng gawain gamit ang internet
- D. pamimili online

27. Ang mga karakter sa komiks ay mahihinuhang

- A. nagsusuri ukol sa tulong ng internet sa tao
- B. namamangha sa gamit ng internet
- C. nanghihinayang sa pisikal na interaksyon sa tao
- D. naiinis sa naibibigay ng internet sa lipunan

28. Masasabing ang pangyayari ay naganap sa

- A. pamilihan.
- B. isang bahay
- C. paaralan
- D. gitna ng kalsada.

29. Ayon sa komiks, ang lahat ng gawain ay

- A. napapahirap at nagiging komplikado
- B. naiiba at nawawalan ng katapatan
- C. nagpapalayo ng damdamin ng mga tao
- D. napapadali ngunit wala nang pisikal na interaksyon

30. Ang mga karakter sa komiks ay

- A. nagsasagutan.
- B. nanlilibak.
- C. nagtatalakayan.
- D. nagtatanungan.

For questions 31 – 35:

Isang Agila ang kasalukuyang lumilipad sa kalawakan, buong yabang niyang iniladlad at ibinuka ang kanyang malalapad na pakpak. Habang patuloy siya sa kanyang paglipad ay nakasalubong niya ang isang maliit na ibong Maya at hinamon niya ito.

"Hoy Maya, baka gusto mong subukan kung sino sa ating dalawa ang mabilis lumipad?" buong kayabangan ni Agila, kaya naipasya niyang tanggapin ang hamon nito para maturuan niya ng leksyon.

"Sige! Tinatanggap ko ang hamon mo. Kailan mo gustong magsimula tayo?"

Natuwa ang Agila, hindi niya akalain na tatanggapin nito ang hamon niya.

"Aba, nasa sa iyon 'yan. Kung kailan mo gusto," buong kayabangang sagot ni Agila.

Napatingin ang Maya sa kalawakan. Nakita niyang nagdidilim ang kalangitan, natitiyak niyang ang kasunod niyon ay malakas na pag-ulan.

"Sige Agila, gusto kong umpisahan na natin ang karera ngayon na. Pero, para lalong maging masaya ang paligsahan natin ay kailangang bawat isa sa atin ay magdadala ng kahit anong bagay. Halimbawa ang dadalhin ko ay asukal ikaw naman ay bulak."

Tumawa ang Agila sa narinig na sinabi ni Maya. Tuwang-tuwa talaga siya, bakit nga naman hindi, mas hamak na magaan ang bulak na dadalhin niya kumpara sa mabigat na asukal na dadalhin naman nito.

"O ano, Agila, payag ka ba?" untag ni Maya.

"Aba oo, payag na payag ako."

"Sige doon tayo mag-uumpisa sa ilog na 'yon at doon tayo hihinto sa tuktok ng mataas na bundok na iyon," wika pa ni Maya.

Gusto nang matawa ni Agila sa katuwaan dahil tiyak na ang panalo niya, subalit hindi siya nagpahalata.

At sisimulan nga nila ang paligsahan.

Habang nasa kalagitnaan na sila ng kalawakan ay siya namang pagbuhos ng malakas na ulan. Nabasa ang bulak na dala-dala ni Agila kaya bumigat ito nang husto. Nahirapan si Agila , kaya bumagal ang lipad niya.

Samantalang ang mabigat sa asukal na dala-dala naman ni Maya ay nabasa din ng ulan kaya natunaw ito. Napabilis ang lipad ni Maya. Dahil sa pangyayari, unang nakarating si Maya sa tuktok ng mataas na bundok at tinalo niya ang mayabang na Agila.

31. Hinamon ng agila ang maya

- A. dahil ito ay nababagot
- B. dahil gusto niyang ipakita na mas mabilis siyang lumipad
- C. dahil nais niyang may makasamang lumipad
- D. dahil nais niyang patunayan na siya ay malaki

32. Ang maya ay masasabing

- A. matino
- B. mabikas
- C. lubos na mapagtiwala
- D. matalino

33. Samantala, masasabing ang agila ay

- A. mapagmataas
- B. mapagbalatkayo
- C. malikahain
- D. matalas mag-isip

34. Ang basahing ito ay isang uri ng

- A. nobela.
- B. tula.
- C. pabula.
- D. maikling kwento.

35. Ang aral na makukuha sa kwento ay

- A. ang lahat ng binhi, gaano man kaliit, magbubunga din.
- B. daig ng matulin ang masipag.
- C. huwag tahakin ang bagong daan ng walang sapat na kagamitan.
- D. huwag maging mayabang at huwag ding maliitin ang kakayahan ng ating kapwa.

For questions 36 – 40:

While narrativity is a type of meaning, interactivity, when put in the service of entertainment, is a type of play. The combination of narrativity and interactivity oscillates between two forms: the *narrative game*, in which narrative meaning is subordinated to the player's actions, and the *playable story*, in which the player's actions are subordinated to narrative meaning. Or, to put it differently, in a narrative game, story is meant to enhance gameplay, while in a playable story, gameplay is meant to produce story.

The concepts of narrative game and playable story reflect, in their opposition, the distinction made by the French sociologist Roger Caillois between two types of game: *ludus* and *paidia*. The best example of *paidia* games is building imaginary scenarios with toys, using them, in the words of Kendall Walton, as “props in a game of make-believe.” These games do not aim at a specific goal, and they do not lead to losing or winning. The pleasures of *paidia* reside in the free play of the imagination, in adopting foreign identities, in forming social relations, in building objects, in exploring an environment, and above all in creating representation: *paidia* games are fundamentally mimetic activities. If there are rules, they are spontaneously created by the participants, as when a group of children decides that a certain tree will be the house of the wolf, and they can be renegotiated on the fly. *Ludus* games, by contrast, are strictly controlled by pre-existing rules accepted by the participants as part of a basic game contract, they lead to clearly define states of winning or losing, and their pleasure resides in the thrill of competition and in the satisfaction of solving problems.

What I call a narrative game is a *ludus* activity. If there is one contribution that digital technology has made to the design of games, it is their narrativization. By this term I mean the transformation of what used to be abstract playfields (such as chess boards and football fields) into concrete fictional worlds populated by recognizable objects and individuated characters. The main difference between an abstract game like soccer or chess and a narrativized video game like *Half-Life*, *Max Payne*, or *Grand Theft Auto* is that in an abstract game the goals of players are only made desirable by the rules of the game (Who would, in real life, be interested in kicking a ball into a net, or in moving tokens on a board?), while in a narrativized game the player pursues the kind of goals that people may form in everyday life or in their fantasies. But in the intensity of the action, players may forget whether they are terrorists or counter-terrorists, space aliens or defenders of the earth: in a narrative game, the player plays to win, to beat the game, and story is mostly a lure into the game world.

While *ludus* inspires narrative games, the spirit of *paidia* infuses playable stories. In a playable story there is no winning or losing: the purpose of the player is not to beat the game, but to observe the evolution of the story world. Playable stories induce a much more aesthetic pleasure than narrative games because the player is not narrowly focused on goals. For me the essence of the playable story is captured by what I once heard a little girl say about the game *The Sims*: “Guess what I managed to do with my *Sims*? I made the father and the mother drown in the pool, and now the kids are alone in the house and they can do whatever they want.”

36. Which of the following statements would the author be likely to agree?
- A. In a playable story, the pleasure of the game did not come from reaching a state defined by rules, but in coaxing a good story out of the system.
 - B. The pleasure of narrative game resides in the vast imagination of the participants.
 - C. The users in both playable story and narrative game aim to manipulate one or more characters in the fictional world.
 - D. Both playable story and narrative game aim to manipulate.
37. Which of the following ideas is NOT included in this passage?
- A. Paidia games are primarily imitative activities.
 - B. Ludus games are strictly manipulated by a narrative created by the participants.
 - C. In a playable story, the purpose of the player is to observe the development of the storyworld.
 - D. In a narrativized game, the goals of the player are based from his/her reality and fantasy.
38. Which of the following is not a situation in a narrativized game?
- A. A police rescued people in danger.
 - B. A girl decided that the forest will be her home.
 - C. A group of students saved the world from space aliens.
 - D. A pedestrian stole cars and killed people.
39. According to the passage, which of the following is not a characteristic of paidia?
- A. The games have no specific rules, and do not aim at specific goal.
 - B. The rules are instinctively created by the participants.
 - C. The games are confined with pre-existing rules established by the participants. The games do not lead to winning or losing.
40. Which two main organizational schemes can be identified in this passage?

- A. Chronological order and compare and contrast
- B. Order by topic and compare and contrast
- C. Hierarchical order and order by topic
- D. Hierarchical order and chronological order

For questions 41 – 47:

SA PAMILIHAN NG PUSO

*Huwag kang iibig nang dahil sa pilak
pilak ay may pakpak
dagling lumilipad
pag iniwan ka na, ikaw'y maghihirap.*

*Huwag kang iibig nang dahil sa ganda
ganda'y nagbabawa
kapag tumanda na
ang lahat sa mundo'y sadyang nag-iiba.*

*Huwag kang iibig sa dangal ng irog
kung ano ang tayog
siya ring kalabog
walang taong hindi sa hukay nahulog.*

*Huwag kang iibig dahil sa nasang
maging masagana
sa aliw at tuwa
pagkat ang pag-ibig ay di nadadaya...*

*Kung ikaw'y iibig ay yaong gusto mo
at mahal sa iyo
kahit siya'y ano,
pusong-puso lainang ang gawin mong dulo.*

*Kung ikaw'y masawi'y sawi kang talaga
ikaw na suminta*

*ang siyang magbata;
kung maging mapalad, higit ka sa iba.*

*Sa itong pag-ibig ay lako ng puso
di upang magtubo
kaya sumusuyo
pag-ibig ay hukay ng pagkasiphayo.*

41. Sino ang persona sa loob ng tula?

- A. Isang baguhang mangingibig
- B. Isang mangingibig na nagdaan na sa maraming kasawian
- C. Isang maalam na mangingibig
- D. Isang mangingibig na puno ng hinanakit

42. Para sa persona, ang pag-ibig ay

- A. nagdudulot ng pighati.
- B. pinagmumulan ng opresyon.
- C. susi sa maluwalhating pagsasama.
- D. nagbibigay sigla sa lahat.

43. Ano ang layunin ng persona sa loob ng tula?

- A. magbigay-babala
- B. magturo
- C. magpayo
- D. maglabas ng hinanakit

44. Alin sa mga sumusunod ang hindi ipinahihiwatig ng persona?

- A. Huwag iibig nang dahil sa pera.
- B. Huwag iibig nang dahil sa itsura.

- C. Huwag iibig nang dahil lamang sa sarling kagustuhan.
- D. Huwag iibig nang dahil sa katayuan ng mangingibig.

45. Ano ang implikasyon ng “pilak ay may pakpak” sa mensahe ng tula?

- A. walang mararating ang pera
- B. madaling nauubos ang pera
- C. hindi nawawala ang pera
- D. higit na mahalaga ang pera

46. Sino ang kinakausap ng persona sa loob ng tula?

- A. ang kanyang mangingibig
- B. ang kanyang inibig
- C. isang mangingibig
- D. isang iniibig

47. Anong uri ng tula ang binasa?

- A. tulang may sukat
- B. tulang may tugma
- C. tulang may sukat at tugma
- D. malayang taludturan