

COMPREHENSION NINJA

INFERENCE AND BEYOND
UPPER KS2 FOR AGES 9–11

ANDREW JENNINGS



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OTHER NINJA RESOURCES FOR TEACHERS



COMPREHENSION NINJA NON-FICTION

A set of six books for ages five to 11 that provide carefully curated resources to teach the key reading comprehension skills. With strong links to the National Curriculum, each book presents 24 high-quality non-fiction texts and photocopiable activities that help embed reading skills and improve comprehension, using strategies and question types such as true or false, labelling, matching, highlighting, filling in the gap, sequencing and multiple choice.



COMPREHENSION NINJA FICTION AND POETRY

Each book in this six-book set contains 24 immersive fiction extracts and poetry texts by acclaimed writers, including Roald Dahl, Michael Morpurgo, Patrice Lawrence, Katherine Rundell, David Almond, Zanib Mian, Joseph Coelho and Polly Ho-Yen. Every text is accompanied by photocopiable comprehension activities to boost reading retrieval skills in Key Stages 1 and 2.

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SARAH FARRELL WITH ANDREW JENNINGS

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INTRODUCTION

COMPREHENSION NINJA: INFERENCE AND BEYOND

Inference is a natural skill that we use every day without really thinking about it. As we see, hear, experience things and interact with others we form opinions and make assumptions to draw logical conclusions. We might make inferences about how people are feeling, or why they did something based on small clues and behavioural indications that we have observed.

Inference is very similar in reading comprehension. The only difference is that we make assumptions and draw conclusions based on the descriptive words and language that we read, rather than through real life experiences. This is why everyday inference practice is so important. Speaking to people, playing and being around others help us to hone our skills and become more effective at making accurate inferences without even realising it. The good news is, that we can use our real-world inference skills to help us with inference in reading!

First, we need to understand the different comprehension inference question types and exactly what the questions are asking us to do. Then we can learn strategies for how to answer the questions to get those all-important marks. Comprehension Ninja Inference and Beyond will help to build confidence as pupils practice reading between the lines and searching for clues in the text. It contains a wealth of brilliant text extracts and thousands of questions to guide your pupils and embed inference learning.

- Simple questions
- Sentence inference
- This suggests
- Evidence
- Summarise
- Sequence
- Prediction

HOW INFERENCE LINKS TO SATS EXAM PRACTICE

At the end of Key Stage Two, children in Year 6 will complete a reading comprehension paper. This paper is made up of around 38-40 questions with 50 marks available. It's important to understand the format of these questions and the vital role that inference skills play in completing the test successfully. On average 40% of the marks available in the reading test are retrieval-style questions, which involves finding and presenting information from the text. Very straightforward and nearly half the marks in the test. The next 30-35% of the available marks are dedicated to inference-style questions, which are slightly more complex as they refer to information that isn't explicitly stated, but instead implied. If we can master both retrieval and inference, on average we have 75% of the SATs test questions tackled! So how do we start the journey of inference mastery?

Comprehension Ninja: Inference and Beyond is carefully structured and designed to mimic the appearance of inference questions in the Key Stage 2 SATs reading paper. This provides teachers, parents and pupils with the most comprehensive and realistic library of inference style questions, that will enable pupils to experience and improve their inference skills like never before.

HOW TO USE THIS BOOK

This book is extremely versatile and can be used in many ways. Here's a few ideas on ways you could use the texts and questions across KS2 to master inference and beyond.

BOOK BREAKDOWN

The book is split into two halves. The first eight texts are for in depth inference practice. The extracts are followed by multiple pages of different question types, great for practicing specific skills. For example, you might wish to focus specifically on 3-mark impression questions over the course of a week or fortnight with the aim of improving that skill. You could look at a different text each day, alongside the corresponding 3-mark questions. Then the next week or fortnight you might focus on a different skill, such as 'summarising'. The children would encounter a familiar text, but the sets of questions would approach the text from different angles and strengthen different comprehension skills. This is a great way to embed inference into your daily, weekly or fortnightly reading routine.

The second half of the book has twelve texts, with shorter, double page sets of questions, that cover all the different question types. These texts and questions are better suited for interventions and ongoing assessments (both formative and summative). They are great for exposing children to all of the question types. You can set a time limit of 15-20 minutes to read and complete the questions to help pupils build the stamina and tempo needed for reading comprehension.

Whole Class Teaching: Use texts and specific question sets to model specific skills within your whole class or guided reading sessions.

Small Group Intervention: Use the front eight or back twelve texts to deliver small group interventions to dive into specific skills, or to assess how competent pupils are with specific question types.

Ongoing Assessment: The back twelve texts can be used to identify gaps in inference, as all inference style questions are covered, allowing for future follow-up lessons that focus on one particular inference skill.

Homework: Simple and easy to photocopy and provide pupils with regular homework activities.

Teacher or Teaching Assistant: The comprehensive nature of the books allows for all members of staff to dip in, access a high-quality text and thousands of questions. Perfect for saving time, while improving pupil performance outcomes.

THE TEXT EXTRACTS

Comprehension Ninja Inference and Beyond contains several different text types that children come across in Key Stage 2 literacy:

Non-Fiction: These informative texts focus on areas across the National Curriculum, but they also introduce historical figures or events that might not have been studied before. This is often the case in KS2 SATs, where non-fiction texts cover both curriculum topics and other more random subjects.

Historical Fiction: We have created some unique texts that blend curriculum subjects but are delivered from different perspectives. Using real world events such as World War II, we have presented fictional characters or perspectives to explore the subject area. These texts are highly engaging fiction and are good springboards for classroom discussion surrounding non-fiction subject areas!

Fiction: We have curated a number of texts with provoking characters, diverse environments and stimulating situations written by well-known children's authors. The aim is to provide texts that are similar in complexity and style to the types of fiction in the KS2 SATs papers.

Poetry: We have included a blend of light-hearted poetry as well as more serious, reflective poems to both entertain pupils and encourage them to 'read between the lines'. Our poets and their extracts are some of the most well-known and celebrated in the literary world.

THE QUESTION TYPES

SIMPLE QUESTIONS

Super straightforward 'how' and 'why' questions direct pupils to specific parts of the text and guide them to make inferences and explain the reasoning behind their answers. Pupils might be asked: 'How do you know?' or 'Why did this happen…?'. These questions offer one mark.

These questions relate to the actions or emotions of the characters in the text. Sometimes these questions only require one word or a short phrase to answer.

SENTENCE INFERENCE

Sentence inference questions provide an opportunity for pupils to zone in on a specific sentence or word in the text to draw a conclusion. These questions are presented in a variety of styles with pupils asked to either tick boxes or write down their inference in a short sentence. These questions offer one mark.

When it comes to 'tick the box' questions, ensure that pupils are not just guessing. It's important for pupils to read the questions and make a logical inference based on the information provided. Pupils should focus on the actions and emotions and try to draw on their own experiences to imagine how characters in the text might feel, act or think.

THIS SUGGESTS

This suggests questions are presented in a multiple-choice format. A sentence or short extract is provided, with an inference that needs to be drawn and a few suggested answers. Pupils need to decide on and tick the most logical option. These questions offer one mark.

These questions often refer to the imagery and language that authors use to create an atmosphere, such as simile, metaphor and personification describing the actions or emotions of a character. Check that pupils understand that 'this suggests' simply means 'this shows that' or 'this means'.

EVIDENCE: TWO MARKS – TWO INFERENCES

These questions direct pupils to specific parts of the text, where they will need to re-read sentences or even a paragraph. The pupil then needs to answer a question and give two ways that something is inferred or presumed. Pupils need to look for clues in the text and provide two pieces of evidence that show or support what the question is asking. Each piece of evidence is worth one mark, with two marks available in total.

These questions require pupils to look for evidence that supports an inference. The question might ask: 'How can you tell the child was upset? Give two ways'. Pupils need to reflect on their own understanding of what an upset child looks like and then look for clues that suggest this in the text. For example, there may be inferences such as 'they were crying' and 'they couldn't catch their breath'. Both these inferences are worth one mark each. Pupils don't need to write expansive answers that are complete sentences; they just need to provide the evidence.

EVIDENCE: THREE MARKS – THREE INFERENCES

Three-mark evidence questions are very common and straightforward too. Much like the two-mark questions, these questions require pupils to provide three pieces of evidence that support an inference, or to provide three inferences. These questions normally have two lines available for each piece of evidence to be written. These questions often refer to the whole text, meaning the answers can be drawn from anywhere across the whole text, not just a specific paragraph.

Teach pupils to read the question carefully and the instructions that are provided. If the question references the 'whole text' then pupils must know that the inferences or the evidence could be found anywhere across the text. Alternatively, if they are directed to a specific part of the text, they will need to focus in on that area of the text.

EVIDENCE: THREE MARKS – IMPRESSION AND EVIDENCE

Impression and evidence questions require pupils to do multiple tasks for three marks. The question is laid out so that pupils need to provide inferences or impressions and look for supporting evidence. Pupils might be directed to specific areas of the text or to the whole text. An 'impression' is essentially the reader's opinion or what they think, so the answers should be written in the pupil's own words.

Expose pupils to these questions early on. They are actually fairly simple and should not be feared. Teach pupils to provide a simple impression or opinion. Quite often, the impression box will be a one-word description, such as happy, anxious, excited, old, etc. In the evidence box, pupils just need to provide evidence from the text to support their impression. For example, if their impression was 'it's old' the evidence in the text might be, 'the walls were crumbling.' That's it. No need for complete, explanatory sentences. What impression is really asking is, what do you think or how does this make you feel?

SUMMARISE QUESTIONS

Summarise questions are multiple choice and give an opportunity for pupils to demonstrate that they understand the main idea of the text. Pupils are presented with a selection of statements and are required to select the one that best matches or reflects the events, feelings and atmosphere presented in the text. These questions offer one mark.

Summarise questions not only focus on the events that happened in the text, but they also summarise character and narrator attitudes, feelings, emotions and thoughts. This involves reflecting carefully on the general emotions, thoughts, actions or tone of the characters or narrators and selecting the statement that matches. In lessons, prompt pupils to explain and discuss why they chose a particular option, to avoid pupils just randomly choosing an answer.

SEQUENCE QUESTIONS

These questions require pupils to sequence information in the order it occurs in the text, from first to last.

PREDICTION QUESTIONS

Prediction questions ask the pupil to think beyond the text and choose the statement that best matches what could happen next. These require pupils to think about what has been implied in the text already to then make a logical prediction or guess about the future. These are multiple choice style questions, offering one mark.

Prediction questions encourage pupils to reflect on details stated in the text, but they also rely on our understanding of the world and our previous experiences to help us make logical or sensible predictions.



Lost Tidings of Ballyryan by Oliver Malone © Oliver Malone, 2024.

LOST TIDINGS OF BALLYRYAN

OLIVER MALONE

The Middle of the World

The moss felt spongy on the bottom of Senan's boots as he ambled across the outlook.

'Wait there, Madra!' he called ahead. Madra wasn't listening, as usual. Ears down, tail wagging frantically, like an orchestra conductor's baton.

The evening sky was turning pink over the cliff's edges, where the damp, green, bouncy turf fell to a sudden rocky drop, down towards the crashing waves below.

A biting wind whistled past. Senan pulled his collar up around his ears.

'We should turn back now, Madra - it'll be dark sooner than you think.'

Senan's voice seemed to be blown back at him by the wind, and Madra carried on scampering ahead.

Senan knew that dusk could creep up quickly at this time of year. Madra had never been good at paying attention to much other than the scent he'd just picked up. But even if he wasn't listening, Senan quietly enjoyed talking to the clumsy dog all the same. It was a bit like thinking out loud; a way of reassuring himself, and keeping steady footing out on wild walks.

After all, when the wind was up, and the light fading, it could be frightening out on the cliffs. Senan knew that his mam was only a mile or so inland, listening to the radio and cooking stew for his tea. Even so, looking out at the vast sky and the thrashing waves made it feel like he was thousands of miles from anywhere.

A corncrake bird skittered past with tattered wings, its crooning cry made Senan jump.

'Watch where you're going!' he called, but it was off towards the horizon too quickly for his scolding to have much effect. As he glanced back towards the cliff's edge, he realised he'd lost sight of Madra. Silly dog, where had he got to now?

'Madra! Where are you?'

The wind howled again and Senan had to strain his voice. He picked up his pace, the moss underneath now feeling like it was slowing him down. He approached the cliff's edge. Keeping close to the ground, he peered down cautiously. Jagged rocks like shark's teeth jutted upwards from the turbulent green and white foam swish of the water. It made his stomach feel funny. He knew he wasn't supposed to get that close. He'd been told that all his life.

'Madra!' he called again. Suddenly he felt something behind him. He froze. The back of his hand, something cold and wet and soft and…

Lost Tidings of Ballyryan by Oliver Malone © Oliver Malone, 2024.



1

FICTION

'Madra! You silly boy, what are you doing?'

He turned and looked down at the chocolate brown dog, pressing a damp, rubbery nose against the back of his hand.

But then his eyes narrowed and he crouched down to look a little closer. There was something in the dog's mouth. Not the usual stick or clump of turf. Something strange.

'What have you got there, Mads? What is it? Drop it, boy.'

Brown eyes looked up at him, puzzled. It seemed that Madra had found something quite extraordinary. In his mouth was something glittering, silver, misshapen. Something that didn't quite look like it belonged along this ragged stretch of coast. Something, for that matter, which didn't look as though it belonged anywhere on Earth, as far as Senan could tell. A delicate, strange thing. Like a piece of soft, thick fabric. Almost liquid and solid at the same time. Senan had never seen anything like it.

'Drop it.'

Madra obeyed, and he let his new find fall onto the dark green moss, with the weight of a feather, and the texture of liquid metal. Though the light was fading fast, its shimmering form seemed almost to glow. Madra looked up. Senan looked back at him. They both looked down at the mysterious object.

'Madra… What… what have you… found?'



SIMPLE QUESTIONS

Look at the paragraph beginning...

1 'Wait there, Madra!'
How can you tell that Madra is excited?

_____

2 'The evening sky was turning pink...'
Why do you think Senan pulled his collar up around his ears?

_____

3 'Senan knew that dusk could creep up...'
Why does Senan talk to Madra even though the dog doesn't listen?

_____

4 'A corncrake bird skittered past...'
How can you tell that Senan is surprised by the Corncrake bird?

_____

5 'The wind howled again and Senan had to strain...'
How do you know Senan is nervous about being close to the cliff?

_____

Comprehension Ninja: Inference and Beyond Upper KS2 for Ages 9-11 © Andrew Jennings, 2025



6 "Madra!" He called again.'
How can you tell that Senan is scared of what is behind him?

_____

7 'But then his eyes narrowed...'
How do you know that Senan thinks what Madra found is strange?

_____

8 'Madra obeyed, and he let his new find fall...'
Why do you think Senan is fascinated by the object?

_____

9 'Madra obeyed, and he let his new find fall...'
How can you tell that it is nearly night-time?

_____

10 'Madra... What... what have you... found?'
Why do you think Senan is struggling to speak at the end?

_____

SENTENCE INFERENCE



1 'Ears down, tail wagging frantically, like an orchestra conductor's baton.'

What animal is Madra?

_____

2 'After all, when the wind was up, and the light fading, it could be frightening out on the cliffs.'

What sense does this sentence give about the location? A sense of… Tick **one**.

- beauty ☐
- adventure ☐
- danger ☐
- humour ☐

3 'He knew he wasn't supposed to get that close. He'd been told that all his life.'

Why might have Senan have been told all his life about the cliff's edge?

_____

4 'But then his eyes narrowed and he crouched down to look a little closer.'
What is Senan's state of mind in this passage? Tick **one**.

- excited ☐
- worried ☐
- exhausted ☐
- curious ☐

5 'Madra obeyed, and he let his new find fall onto the dark green moss, with the weight of a feather, and the texture of liquid metal.'

What does the word 'obey' tell you about Madra?

_____

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THIS SUGGESTS...



1 "'Wait there, Madra!" he called ahead. Madra wasn't listening, as usual.'

What does this suggest about Madra's behaviour? Tick **one**.

- He is always obedient. ☐
- He is always distracted. ☐
- He is scared of Senan. ☐
- He doesn't like walks. ☐

2 'Senan pulled his collar up around his ears.'

What does this suggest about the weather? Tick **one**.

- It is warm and sunny. ☐
- It is windy and cold. ☐
- It is calm and quiet. ☐
- It is cloudy and cold. ☐

3 'Senan quietly enjoyed talking to the clumsy dog all the same.'

What does this suggest about Senan's feelings? Tick **one**.

- He feels lonely and likes to talk to Madra. ☐
- He doesn't care if Madra hears him. ☐
- He is annoyed at Madra for not listening. ☐
- He doesn't enjoy the walks. ☐

4 'The moss underneath now feeling like it was slowing him down.'

What does this suggest about how Senan feels? Tick **one**.

- He feels excited and energised. ☐
- He feels scared of the cliff. ☐
- He feels confident on the walk. ☐
- He feels tired and heavy. ☐

EVIDENCE – TWO MARKS



Look at the paragraph beginning...

1 'Senan knew that dusk could creep up quickly.' How can you tell that Senan enjoys walking with Madra? Give **two** ways.

1 _____

_____

2 _____

_____

2 'The wind howled again...'
How can you tell that Senan feels uneasy on the cliffs? Give **two** ways.

1 _____

_____

2 _____

_____

3 'Brown eyes looked up at him, puzzled.'
How can you tell that the object Madra found is unusual? Give **two** ways.

1 _____

_____

2 _____

_____

4 Look at the whole text. How can you tell that Senan has a strong connection to Madra? Give **two** ways.

1 _____

_____

2 _____

_____

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EVIDENCE – THREE MARKS



1 How can you tell that Senan feels curious about the object Madra found? Give **three** ways.

1 _____

_____

_____

2 _____

_____

_____

3 _____

_____

_____



EVIDENCE – THREE MARKS



2 What impression do you get of the cliff setting in the story?
Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

3 What impression do you get of Madra in the story?
Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

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SUMMARY AND PREDICTION



SUMMARISE

1 What best describes how Senan feels during his walk on the cliffs? Tick **one**.

- He starts happy but becomes scared when he loses Madra. ☐
- He is excited the whole time. ☐
- He feels angry because Madra won't listen. ☐
- He is tired and wants to go home. ☐

SEQUENCE

2 Number the following sentences from 1-5 to show the order they happen in the text. The first one has been done for you.

- Senan realises he has lost sight of Madra and begins searching. ☐
- Madra runs ahead, ignoring Senan's calls. 1
- Senan crouches down to examine the mysterious object. ☐
- Senan looks out at the sea and thinks about how far he feels from home. ☐
- Madra returns with something strange in his mouth. ☐

PREDICTION

3 Having read the whole text, what is the most likely outcome for Senan and Madra's discovery? Tick **one**.

- Senan leaves the object behind and forgets about it. ☐
- Senan brings the object home to show his mam. ☐
- Madra hides the object somewhere, and they can't find it again. ☐
- The object turns out to be a normal piece of rock. ☐

THE UNSEEN WITNESS: DIARY OF A RAT

ANDREW JENNINGS

The Unseen Witness: diary of a rat

I woke to the sound of distant explosions, a familiar rumble that rolled through the damp earth like thunder. The air was thick with a metallic scent, a reminder of the chaos that lay beyond the makeshift walls of my home. It was another day in this cold, muddy trench.

As I peeked out from my cosy corner, I noticed the figures moving in the dim light. They wore heavy coats and hats too large for their heads, their faces smeared with dirt. They bustled around, sometimes shouting at one another, other times huddled close, whispering secrets that I could only guess. Their eyes held a weariness, a depth of feeling I had learned to recognise – a mixture of hope and despair, determination and fear.

'Did you hear the last shell? I thought it was right above us!' one soldier exclaimed, his voice trembling.

'Keep your head down, Jim! They'll take us out if we're not careful,' another replied, gripping his rifle tightly. I could see the sweat glistening on his brow, even in the cold.

I scurried across the narrow wooden beam, my tiny heart racing. A flash of movement caught my eye and I paused to watch as one of the figures dropped something shiny. It rolled to a stop near to where I was lurking in the shadows. It was a silver coin, glinting like a star in this gloomy place. I couldn't resist the temptation. I darted forward, my nose twitching with excitement.

Just then, a loud bang echoed nearby and I froze in place. The ground shook violently, sending vibrations through my paws. I snatched the coin and darted back to safety. I heard them shouting again, their voices rising above the chaos.

'Get ready! We have to push forward!' a commanding voice called, filled with urgency.

'Are we really going over the top? I can't – what if we don't make it back?' a younger soldier stammered, fear lacing his words.

'Listen to me, we have to do this. For the ones we lost!' another replied, a fire in his voice that both inspired and terrified.

I ventured deeper into the trench, past the stacks of supplies and scattered remnants of meals long gone. The scent of stale bread mixed with something else – something rotten. I wrinkled my nose, but I was no stranger to foul smells. They were just part of life down here. I squeezed through a gap in the wood, careful not to make a sound.

As I continued my exploration, I came across a group of figures huddled together, their faces tense and serious. They were reading a tattered piece of paper, their brows furrowed in concentration. I felt a strange sense of connection as I watched them. They were just like me – trying to make sense of this chaotic world, looking for any scraps of hope they could find.

'It's going to rain soon,' one muttered, glancing up at the darkening sky. 'We need to be ready for anything.'

'First, we need to survive this next push,' replied another, his voice low but steady. 'If we don't move, we'll be sitting ducks.'

In another corner of the trench, I noticed a small flicker of light. Curiosity pulled me closer. I peeked around the edge of a crate and saw a figure leaning over a makeshift stove. The warmth of the fire danced against the cold metal, casting flickering shadows that danced along the trench walls. The figure stirred a pot and I caught a whiff of something that made my stomach rumble. A rich broth, perhaps? I longed to taste it.





2

FICTION



Suddenly, a shout echoed through the trench, pulling me back to reality. The figures sprang to action, grabbing their rifles and taking positions. I felt a surge of adrenaline, sensing the tension in the air. I ducked low and sought refuge in a small crack in the wall. From my hiding spot, I watched as they prepared for whatever was coming.

'On my count! One… two… three!' shouted a sergeant, his voice sharp and commanding.

'God help us…' a soldier whispered, his eyes wide with fear.

Then, it came – a deafening roar of gunfire and the sharp crack of explosions. The trench shook violently and I could feel the fear radiating from the figures. Their faces, once filled with determination, were now painted with horror. I pressed myself against the cool earth, heart racing, feeling the weight of the moment.

Through the chaos, I glimpsed the battlefield beyond – a stark, muddy expanse filled with destruction. Figures in dark uniforms moved like shadows, their eyes wide with fear. I wondered what thoughts raced through their minds. Do they feel as small and insignificant as I do, caught in this terrible storm?

As the noise died down, a heavy silence settled over the trench. I ventured out from my hiding spot. The air was thick with smoke and the scent of gunpowder filled my nostrils. I saw a few of the figures tending to their wounded comrades, their hands shaking as they worked.

'They're not coming back… we're going to lose more men,' one whispered, voice cracking.

'Shut up! We'll make it through this. We have to keep fighting!' another retorted, anger and desperation mingling in his tone.

In that moment, I felt a surge of empathy. We were all struggling to survive in this hellish place, each of us doing our best to hold on. I moved closer, drawn by a strange kinship with these weary souls. They were fighting battles I could hardly comprehend, yet somehow, I felt a part of their world.

I noticed something glimmering near the foot of one of the figures – a scrap of food, barely touched. My stomach growled, reminding me of my own needs. I waited patiently, watching as the figure turned away, momentarily distracted. With a quick dash, I seized the morsel and scurried back to my safe spot.

As I munched on the food, I reflected on the strange life I led. I had come to understand the nuances of this trench – the sounds, the smells, the emotions that ebbed and flowed like the tides. I was not merely a witness; I was part of this story, part of a struggle that spanned far beyond my understanding.

With each passing day, I continued to watch, to learn and survive. I saw camaraderie among the figures, the way they supported one another in their darkest moments. I witnessed their laughter amid the tears, their hope flickering like the light of that stove.

And then, in the quiet of the evening, a thought crept into my mind. I was not just a survivor; I was a witness to resilience, a keeper of their stories. In this trench of war, amid the chaos, I was a small, scurrying being – an uninvited guest in a grand tale.

But as I curled up for the night, it struck me: I was simply a rat in a world torn by conflict. A rat in the trenches of war, forever observing, forever learning.

SIMPLE QUESTIONS

Look at the paragraph beginning...

1 'As I peeked out from my cosy corner…'
How can you tell it was cold?

_____

2 'I scurried across the narrow wooden beam…'
How can you tell the character was hiding or did not want to be seen?

_____

3 'Are we really going over the top?'
How do you know that one of the soldiers was worried about dying?

_____

4 'In another corner of the trench…'
How can you tell that the character was extremely hungry?

_____

5 'As I munched on the food…'
How do can you tell that the character is thoughtful?

_____

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