

Reading

First Name

Last Name

School Name

Room Number / Class

Choose a circle to show how much each sentence is like you

| Very Unlike Me 1 | Unlike Me 2 | Like Me 3 | Very Like Me 4 |
|---------------------------|-------------------|--------------|----------------------|
|---------------------------|-------------------|--------------|----------------------|

01. I like reading at school.

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

02. I am good at reading.

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

03. My teacher thinks I am good at reading.

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

04. My family/whānau think I am good at reading.

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

05. I enjoy reading in my own time (not at school).

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

06. I like going to the library to get something to read.

| | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
|-----------------------|-----------------------|-----------------------|-----------------------|

Read the information and answer practice questions P01 to P08

BIRDS NESTS

Some birds build their nests on the ground; others build them in trees or bushes. Nests keep birds safe and provide them with shelter, a place to lay their eggs and a place to raise their young. Some nests are made from twigs and feathers, which are woven together with strands from a spider's web. Some are made from mud, grass or leaves.



P01. Why do birds build nests?

- To keep themselves safe.
- Because they like mud.
- To help them find food.
- Because they like to eat spiders.

P02. Correctly spell the underlined words in the space provided.

Baby birds are calld chicks. _____

Bird's nests are high in the trea. _____

P03. What materials would you **MOST LIKELY** find from the following sources?

| | Source Location | Materials |
|--------------------------|-----------------|-------------|
| <input type="checkbox"/> | 1. Ground | a. Feathers |
| <input type="checkbox"/> | 2. Birds | b. Grass |
| <input type="checkbox"/> | 3. Trees | c. Mud |
| | | d. Leaves |

P04. Choose the circle (radio button) beside the option you believe to be correct.

- | | TRUE | FALSE |
|---------------------------------------|-----------------------|-----------------------|
| Birds only build their nests in trees | <input type="radio"/> | <input type="radio"/> |
| Birds use feathers to build nests | <input type="radio"/> | <input type="radio"/> |

P05. What do birds use to build their nests?

- Mud
- Eggs
- Twigs
- Spiders

P06. Write the numbers 1, 2 and 3 in the boxes to show the correct order for building a nest.

- Weave the grass and twigs together
- Find a good place to build nest
- Collect grass and twigs

P07. Places where birds build their nests




- (i) On the Ground
- (ii) _____
- (iii) _____

P08. Shade the bubbles to show which words should have capital letters.

different types of birds build their nest in different ways.

Use the following information to answer questions 01 to 04

The Fox and The Crow

| | | |
|---|---|--|
|  <p>1</p> |  <p>2</p> | |
| <p>Once an old crow stole a lump of cheese. He carried it away to the nearest tree.</p> | <p>Just as he was about to eat the cheese, he heard a noise on the ground below him.</p> | <p>It was a fox. He saw the cheese and wanted it for himself. He smiled at the crow.</p> |
| | |  <p>3</p> |
| | | <p>"Oh lovely crow!" he said. "Your eyes are so bright and your feathers are so lovely"</p> |

4

5

6

7

“You are such a beautiful bird,” he went on, “I’m sure you must sing sweetly too.”

The crow was very pleased and ruffled up his feathers. He believed the fox.

The crow opened his beak to give a loud ‘caw’ and the cheese fell to the ground.

The fox quickly gobbled it up. He looked up at the crow with a wicked smile on his face.

“Thank you,” he said. “You may have a voice, but you certainly have no brains!”

Don’t always believe people who flatter you.

01. What does the word **flatter** mean?

- To calm someone down.
- To understand and help someone in trouble.
- To praise someone without really meaning it.
- To find fault with someone.

02. What does the fable teach us?

- Never trust foxes.
- It is good to make people feel happy.
- Your first instinct is often correct.
- You can't always trust praise.

03. The crow ruffled up his feathers because he was

- pleased by what the fox had said.
- about to fly away.
- scared of the fox.
- about to sing sweetly.

04. Which word gives the **BEST** description of the fox?

- Cruel
- Cunning
- Stupid
- Vain

End of Section

Use the following information to answer questions 05 to 09

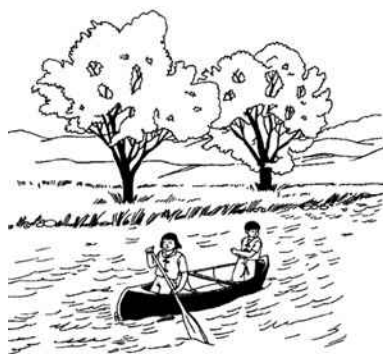


- 1 The sun is warming. MMMM.
- 2 The river's melting. CRACK!
- 3 Frogs are waking. CROAK!
- 4 The beaver's swimming. SMACK!

- 5 Fish are jumping. SPLASH!
- 6 Birds sing. CHICKADEE!
- 7 Buds are bursting. POP!
- 8 Days are longer. WHEE!

- 9 Kites are flying. WHOOSH!
- 10 Ice is breaking. CRUNCH!
- 11 Flies are hatching. BZZZZ!
- 12 Let's have a picnic lunch.

- 13 Geese are returning. HONK!
- 14 Baseball players. SWING!
- 15 Ice cream stands are open.
- 16 Kids are screaming. SPRING!



Canoe

- 1 April is almost through.
- 2 Let's take the red canoe
- 3 and paddle all the way
- 4 to the thirty-first of May
- 5 until the river bends
- 6 until the story ends
- 7 until the day is night
- 8 until the time is right.
- 9 Maybe we'll go so far
- 10 we'll tie up to a star,

11 and ask the sun and moon

12 to paddle us into June.

05. In the poem *Wintermelt*, words like *bursting* and *breaking* make spring seem like

- a party.
- an explosion.
- a quiet event.
- a sport.

06. We can tell that these poems are **NOT** free verse because they both have

- punctuation marks.
- titles.
- rhyming words.
- capital letters.

07. The poets wrote these poems **MOSTLY** to

- explain.
- persuade.
- inform.
- entertain.

08. If the poet who wrote *Canoe* had wanted to find another word to use in place of *story*, which of these sources would have been **MOST** helpful?

- Thesaurus
- Encyclopedia
- Dictionary
- Atlas

09. Lines 9-12 in the poem ***Canoe*** describe

- a flight of imagination.
- an invitation to the reader.
- an actual event.
- a plan for a summer vacation.

End of Section

Read It's Not Worth The Risk and answer questions 10 to 12

It's Not Worth the Risk

If you're skateboarding without wearing protective gear, you're taking big risks. A helmet, knee and elbow pads, wrist guards, and a pair of strong shoes not only protect you from injury, they can also help improve your performance.

Skaters who approach a jump or try to perform manoeuvres wearing full protection **demonstrate** much more confidence than those without.

The only injury a skater with protection might suffer is bruised pride!

If you think wearing all the right gear isn't cool, remember that a cracked skull, broken wrists and grazes don't look so great either.



10. What is the **MAIN** purpose of this information?

11. According to the text, protective equipment can prevent injuries and

- improve the performance of skateboarders.
- make skateboarders look cool.
- make skateboarders reluctant to try new manoeuvres.
- reduce the confidence of skateboarders.

12. The language used in *It's Not Worth the Risk* could **BEST** be described as

- technical.
- humorous.
- emotive.
- persuasive.

End of Section

Read Bat Poem and answer questions 13 to 16



A sharp-eared bat
On leather wings
Flies swiftly through
The dark and sings.

With clicking sounds
And high-pitched squeals,
He swoops to snatch
His insect meals.

Such desperate darting twisting races
Are fought out in the blackest places,
For these brief dramas of the night
Are acted out with sound, not sight.

By Rupert Alchin

13. The line, ***Such desperate darting twisting races***, describes

- the way bats play with each other.
- the way bats chase and catch insects.
- how upset the bats are.
- how bats compete with each other.

14. What is this poem mainly about?

15. What are the two meanings for the word *sharp-eared*?

(i) _____

(ii) _____

16. List four words from the second verse which begin with the same sound.

(i) _____

(ii) _____

(iii) _____

(iv) _____

End of Section

Use the following information to answer questions 17 to 20

The Charro

- 1 "I have bad news," announced Mrs. Carrillo, the Spanish club's sponsor. "We're nearly \$1,000 short of the amount we need to take our trip to Mexico City next month."
- 2 The club members groaned. Since the idea of going to Mexico had been brought up back in September, it had been an incentive to raise as much money as possible. They had hoped that their last fund-raiser, a dinner featuring enchiladas and other traditional Mexican dishes, would provide the rest of the funds they needed. However, it had not brought in as much money as they had expected.
- 3 "How depressing," Adrian said gloomily. "All year we've practised our Spanish, and now there's no way we'll get to Mexico City."
- 4 Marisol refused to give up so easily. "Look at us! We're already thinking it's hopeless. Don't be so pessimistic! There has to be a way to raise the money!" she said. "Everybody go home and think. Ask your parents, friends, and neighbours. Let's meet again in two days to see whether anyone has a suggestion."
- 5 After school Marisol decided to visit Grandpa Delgado at his ranch. Talking with him always made her problems seem smaller. Just being at the ranch made her feel better, so she went whenever she was agitated about something. She knew she could rely on the land's unchanging beauty.
- 6 Marisol found her grandfather in his old barn. "I guess we'll need to pull this shabby old barn down pretty soon," he said when he saw her. "It's falling apart. It seems as if it deteriorated overnight. Now that we've built a new barn, it's just taking up space around here - like me, I suppose." He sighed and looked around. "I built it right after I came to this country. It looks as though we've both just about outlived our usefulness."
- 7 As Marisol watched him looking around the barn, she got an idea. "Grandpa, wasn't there a theatre group near here that used to perform in a barn?"
- 8 "Why, yes," Grandpa Delgado said. "The Red Barn Players. They're not around anymore. It was a good idea, performing in a barn. We don't have fancy theatres around here like those you would find in a big city."
- 9 "How many folding chairs do you think could fit in this barn?" Marisol asked.
- 10 He wrinkled his brow and thought a moment. "Probably a hundred or so. Why?"
- 11 Marisol's words came out in a rush. "I have an idea for how to earn money for my Spanish club. We could put on a play right here in your barn! If we gave two performances and if a hundred people came to each one and if tickets cost five dollars each . . ." She tapped her feet as she did the maths in her head. "That's \$1,000!" she said triumphantly.

- 12 At their next meeting, Marisol's fellow club members liked the idea. Mrs. Carrillo said, "Marisol, why don't you and Carlota find a play for us to perform. We need to decide on the play right away so we'll have time to rehearse, build sets, make costumes, and advertise. In the meantime we can work on turning the barn into a temporary theatre."
- 13 Marisol and Carlota spent hours at the library looking for a play, but nothing seemed right. "Here's one about a zookeeper who discovers his gorilla can talk," Carlota said.
- 14 Marisol shook her head. "None of these will work. They're too short, and none of them has more than three roles," she said.
- 15 "Besides," added Carlota, "we should do a play that has something to do with Mexican culture."
- 16 Marisol paused for a moment as an idea came to her. "I wrote a play for English class a few months ago about my grandpa when he was a young *charro*, a Mexican cowboy. Would you like to see it?"
- 17 Carlota went home with Marisol and read the play. When Carlota finished reading, she turned to Marisol and said, "It's perfect!"
- 18 The other club members liked it, too. Parts were assigned, and rehearsals began. Marisol didn't have a part, but she helped with sets and costumes. Her whole family got involved to make sure the play was a success because they were proud of her. Marisol's father put up posters on every telephone pole for miles around. Her older brother Ray, who attended college in a nearby town, promised to bring a group of friends on opening night.
- 19 Before the play Mrs. Carrillo explained the purpose of the event and thanked the audience for attending. Then the performance began. Marisol watched nervously from backstage. At one point Adrian, who was playing Marisol's grandfather, had to sing an old Mexican folk song. He had a good voice, but he must have forgotten the words. Marisol listened in horror as his voice faded away, and the barn went silent.
- 20 Then another voice, deep and rich, took up the song. Marisol peeked out at the audience and saw Grandpa Delgado. He had risen to his feet and was singing the song as she had heard him sing it many times. He turned to the rest of the crowd. "Sing along," he invited them. "You know the words." To Marisol's amazement many of the older men and women joined in. Their voices swelled, reaching into every corner of the dark, dusty barn and transforming it into a place of wonder.
- 21 After the play was over, Marisol helped count the profits. They had made more than \$500. She felt sure that they would be able to reach their goal after the next day's performance.
- 22 Grandpa Delgado came over to congratulate her. "I guess this old thing still has some life in it after all," he said with a wink.

23 "I always knew that it did, Grandpa," Marisol said, winking back. The trip to Mexico City would be great, but nothing could ever replace Marisol's happiness when she heard her grandfather's strong voice ringing throughout the barn.

17. Marisol's grandfather began singing during the play because

- he wants the play to be a success.
- the actor is singing a popular song.
- people in the audience have asked him to join in.
- he has a much better voice than the actor.

18. Paragraph 6 is important because it

- explains why Grandpa Delgado wants a new barn.
- describes Grandpa Delgado's life as a cowboy.
- relates how Grandpa Delgado feels about getting older.
- tells about Grandpa Delgado's journey from Mexico.

19. What can the reader conclude about Marisol's family?

- Grandpa Delgado was a member of the Red Barn players.
- Marisol's father was also a charro when he was young.
- Grandpa Delgado was originally from Mexico.
- Marisol's brother was also in the Spanish club.

20. In this selection, in what way does Grandpa Delgado feel connected to the old barn?

- He doesn't want to live on the ranch anymore.
- It is just like the barn his family had when he was a small boy.
- He doesn't think anyone needs either of them anymore.
- It is one of his favourite places on the ranch.

Read the newspaper article and answer questions 21 to 23

“Intolerable” behaviour caused Te Wiata’s exit

By BRONWYN SELL

Actor Rima Te Wiata walked off the stage in the middle of the play *Woman Far Walking* in frustration, after three cellphones rang and two pagers beeped in the audience.

Anna Robertshawe, business manager for the theatre company said, “The last straw was when Te Wiata was distracted by a man in the second row eating sweets.”

The response to her sudden departure was mixed.

Te Wiata was criticised by an audience member, Ron Wilson, who said she **demand**ed that the man leave and swore loudly before leaving the stage.

In support of the actress, the theatre company said the disruptions had become intolerable for Te Wiata and she was unable to proceed with the Witi Ihimaera play. Anna Robertshawe said the venue, Auckland’s Herald

Theatre, was intimate and disruptions were magnified by the audience being close to the stage. She apologised for “this unexpected and very unfortunate incident” and said tickets for that Monday’s performance would be refunded.

Another audience member, retired Maori Professor Ranginui Walker said Te Wiata’s actions were justified because she was being insulted spiritually and professionally. Professor Walker said Te Wiata had been performing an emotional scene about influenza deaths in the Maori community in 1918 and she was “quite right in doing what she did. The behaviour was crass. You’re not at a movie. When you’re at a play it’s a live performance. But worse still, it’s also wairua – spiritual. When Maori are performing a thing like that they are actually with their ancestors, performing on behalf of their ancestors, the past and the

present are one.”

“They’re giving it their all, the emotional output is just draining and to see some crass individual at the front, eating sweets, is just intolerable.”

He said audience members were stunned and some sitting near him were “**tut-tutting**” that the “spell was broken by this unseemly behaviour.”

Veteran actor Raymond Hawthorne said last night it was very hard for an actor when disruptions occurred but walking out was a last resort. “My natural inclination is just to plough on regardless, but this problem of cellphones ringing and pagers going in theatres is a dreadful thing.”

New Zealand Herald,
22 June 2000

21. What is the **BEST** word to describe how Te Wiata felt when she left the stage?

- Insulted
- Spiritual
- Distracted
- Insecure

22. Which of the following is an opinion?

- Professor Walker said Te Wiata had been performing an emotional scene...
- Actor Rima Te Wiata walked off stage in the middle of the play...
- The response to her sudden departure was mixed.
- This problem of cellphones ringing... in theatres is just dreadful.

23. The **MAIN** purpose of this article is to

- criticise the performance of Te Wiata in the play *Woman Far Walking*.
- report the events surrounding a performance by Te Wiata.
- give the author's opinion of the behaviour of the audience.
- draw attention to the problem of influenza deaths in the Māori community.

End of Section

Use the following information to answer questions 24 to 28.

Read the excerpt and answer the questions that follow.

from *The Glass Menagerie*, Scene Six

Tennessee Williams

CHARACTERS

Amanda Wingfield (*the mother*)

Laura Wingfield (*her daughter*)

Tom Wingfield (*her son*)

Jim O'Connor (*the gentleman caller*)

SCENE: *The Wingfield apartment*

- 1 AMANDA: I hope they get here before it starts to rain. (*She crosses upstage and places the jonquils in bowl on table.*) I gave your brother a little extra change so he and Mr. O'Connor could take the service car home.
- 2 LAURA (*with altered look*): What did you say his name was?
- 3 AMANDA: O'Connor.
- 4 LAURA: What is his first name?
- 5 AMANDA: I don't remember. Oh, yes, I do. It was - Jim! (*LAURA sways slightly and catches hold of a chair.*)
- 6 LAURA (*faintly*): Not - Jim!
- 7 AMANDA: Yes, that was it, it was Jim! I've never known a Jim that wasn't nice! (*The music becomes ominous.*)
- 8 LAURA: Are you sure his name is Jim O'Connor?
- 9 AMANDA: Yes. Why?
- 10 LAURA: Is he the one that Tom used to know in high school?
- 11 AMANDA: He didn't say so. I think he just got to know him at the warehouse.
- 12 LAURA: There was a Jim O'Connor we both knew in high school - (*Then, with effort*) If that is the one that Tom is bringing to dinner - you'll have to excuse me, I won't come to the table.
- 13 AMANDA: What sort of nonsense is this?
- 14 LAURA: You asked me once if I'd ever liked a boy. Don't you remember I showed you this boy's picture?

- 15 AMANDA: You mean the boy you showed me in the year book?
- 16 LAURA: Yes, that boy.
- 17 AMANDA: Laura, Laura, were you in love with that boy?
- 18 LAURA: I don't know, Mother. All I know is I couldn't sit at the table if it was him!
- 19 AMANDA: It won't be him! It isn't the least bit likely. But whether it is or not, you will come to the table. You will not be excused.
- 20 LAURA: I'll have to be, Mother.
- 21 AMANDA: I don't intend to humour your silliness, Laura. I've had too much from you and your brother, both! So just sit down and compose yourself till they come. Tom has forgotten his key so you'll have to let them in, when they arrive.
- 22 LAURA (*panicky*): Oh, Mother - *you* answer the door!
- 23 AMANDA (*lightly*): I'll be in the kitchen - busy!
- 24 LAURA: Oh, Mother, please answer the door, don't make me do it!
- 25 AMANDA (*crossing into kitchenette*): I've got to fix the dressing for the salmon. Fuss, fuss - silliness! - over a gentleman caller! (*Door swings shut. LAURA is left alone. She utters a low moan and turns off the lamp - sits stiffly on the edge of the sofa, knotting her fingers together. TOM and JIM appear on the fire-escape steps and climb to landing. Hearing their approach, LAURA rises with a panicky gesture. She retreats to the portieres. The doorbell rings. LAURA catches her breath and touches her throat. Low drums sound. AMANDA calls.*) Laura, sweetheart! The door! (*LAURA stares at it without moving.*)
- 26 JIM: I think we just beat the rain.
- 27 TOM: Uh-huh. (*He rings again, nervously. Jim whistles and fishes for a cigarette.*)
- 28 AMANDA (*very, very gaily*): Laura, that is your brother and Mr. O'Connor! Will you let them in, darling? (*LAURA crosses toward kitchenette door.*)
- 29 LAURA (*breathlessly*): Mother - you go to the door! (*AMANDA steps out of the kitchenette and stares furiously at LAURA. She points imperiously at the door.*) Please, please!
- 30 AMANDA (*in a fierce whisper*): What is the matter with you, you silly thing?
- 31 LAURA (*desperately*): Please, you answer it, *please*!
- 32 AMANDA: I told you I wasn't going to humour you, Laura. Why have you chosen this moment to lose your mind?

- 33 LAURA: Please, please, please, you go!
- 34 AMANDA: You'll have to go to the door because I can't!
- 35 LAURA (*despairingly*): I can't either!
- 36 AMANDA: *Why?*
- 37 LAURA: I'm *sick!*
- 38 AMANDA: I'm sick too - of your nonsense! Why can't you and your brother be normal people? Fantastic whims and behaviour. (TOM *gives a long ring.*) Preposterous goings on! Can you give me one reason - (*She calls out lyrically.*) COMING! JUST ONE SECOND! - why you should be afraid to open a door? Now you answer it, Laura!
- 39 LAURA: Oh, oh, oh . . . (*She returns through the portieres, darts to the victrola, winds it frantically and turns it on.*)
- 40 AMANDA: Laura Wingfield, you march right to that door!
- 41 LAURA: Yes - yes, Mother! (*A faraway, scratchy rendition of "Dardanella" softens the air and gives her strength to move through it. She slips to the door and draws it cautiously open. TOM enters with the caller, JIM O'CONNOR.*)
- 42 TOM: Laura, this is Jim. Jim, this is my sister, Laura.
- 43 JIM (*stepping inside*): I didn't know that Shakespeare had a sister!
- 44 LAURA (*retreating stiff and trembling from the door*): How - how do you do?
- 45 JIM (*heartily extending his hand*): Okay! (LAURA *touches it hesitantly with hers.*) Your hand's *cold*, Laura!
- 46 LAURA: Yes, well - I've been playing the victrola . . .
- 47 JIM: Must have been playing classical music on it! You ought to play a little hot swing music to warm you up!
- 48 LAURA: Excuse me - I haven't finished playing the victrola . . . (*She turns awkwardly and hurries into the front room. She pauses a second by the victrola. Then she catches her breath and darts through the portieres like a frightened deer.*)
- 49 JIM (*grinning*): What was the matter?
- 50 TOM: Oh - with Laura? Laura is - terribly shy.
- 51 JIM: Shy, huh? It's unusual to meet a shy girl nowadays. I don't believe you ever mentioned you had a sister.

52 TOM: Well, now you know. I have one.

portieres - a heavy curtain hung across a doorway

From THE GLASS MENAGERIE by Tennessee Williams. Copyright (c) 1945 by Tennessee Williams and Edwina D. Williams and renewed 1973 by Tennessee Williams.

24. The stage directions for the play help produce a tone of

- tension.
- elation.
- depression.
- exhaustion.

25. Amanda is **BEST** described as

- an extraordinary chef.
- a supreme entertainer.
- an assertive mother.
- a strict disciplinarian.

26. Amanda's attitude toward Laura is one of

- respect and love.
- discontent and amusement.
- frustration and caring.
- happiness and silliness.

27. Laura's stage directions in line 25 suggest that her character is

- self-assured and can't wait for Jim to arrive for dinner.
- scared to have anyone try the salmon her mother made for dinner.
- nervous about preparing dinner for her family and a guest.
- unsure about what she should do to prepare herself for the guest.

28. In line 32, Amanda says: ***"I told you I wasn't going to humour you, Laura. Why have you chosen this moment to lose your mind?"*** Which **BEST** describes the effect of this statement?

- The audience would feel pity for Tom since he made Laura uncomfortable.
- The audience would turn against Tom for upsetting his sister Laura.
- The audience would consider Amanda too critical for reprimanding Laura.
- The audience would be angry at Laura for upsetting her mother Amanda.

BOOK REVIEWS ON THE WEB

Internet zone Adapted from <http://www.nzbooks.com>

Book Title: **The House That Jack Built** Author: **Gavin Bishop** Publisher: **Scholastic, NZ**

1. Would you recommend this book? 2. How many stars do you give this title?

Yes No

3. Please enter a one-line summary of your review:

4. Type your review in the space below: Maximum of 1,000 words.

I liked this book. It is based on the retelling of a traditional rhyme, set in New Zealand at the turn of the 19th century. But it's different because it seems both new and old at the same time. The pictures in the book are fascinating and the use of imagery is amazing. I read in another review that the pictures included in the book are a **metaphor** for what happened when European traders, sealers, whalers and settlers arrived in Aotearoa/New Zealand during the early 19th century. The illustrations are certainly full of meaning. The story begins when Jack Bull arrives in Aotearoa in 1798 to find a land strong in spirit and tradition. The Maori, the people of the land, want his iron pots, nails and blankets to enhance their daily lives. They trade and Jack builds a house but problems arise as a steady flood of European settlers follow him and things start to change in the Maori world.

To the Maori, the land is their Earth Mother, Papatuanuku, who gives life to all things. But, the settlers pressure the Maori to give up their land to build farms and towns. The loss of tribal land and the failure of the Treaty of Waitangi in 1840 to bind the two peoples together, leads to conflict. Tumatauenga, the Maori god of war, calls the Maori people to fight for Papatuanuku. As he grows strong on the land, the Earth Mother's presence fills the page and the remains of the house that Jack built smoulder in the foreground as a **symbol of the conflict**.

The illustrations on each page seem to tell as much of the story as the words. At the beginning, we see the land, sea and sky dominated by the Earth Mother, Papatuanuku, the Sky Father, Rangiui, and the eyes of their children. They are drawn in a style that reflects traditional Maori art forms. As the story unfolds, the spirit of the Earth Mother **diminishes** and fades. In contrast, the pictures showing events through the eyes of the Europeans are naturalistic in style. On the last pages the conflict is recorded for future generations on the wall of a meeting house in a folk art style blending traditional Maori and European art forms. This final blending seems to me to be like the intertwining of cultures in the rich history of Aotearoa.

I enjoyed this book enormously. I liked the multilayered illustrations because they are integral to the telling of this story.

5. Include some related titles you also enjoyed and say why.

Taniwha, a great picture book by Robyn Kahukiwa. I liked it for its use of Maori images in the illustrations.

Dead Man's Head by Jack Lazenby is another great New Zealand book full of descriptive language and rich in imagery, some spectacular characterisations are present. A New Zealand prize winner by Maurice Gee, The Fat Man, is a fantastic read. Watch out for a twisting plot. It is scary at times and very descriptive. You can almost "see" the story unfold as you read the words.

6. Enter your email address

29. What is the **MAIN** purpose of this review?

- To give detailed information about European settlement
- To retell a traditional rhyme
- To describe the illustrations in the book
- To express an opinion about a book the writer has read

30. What do the books that have been chosen as related titles have in common?

- They have all been written by the same author.
- They rely heavily on imagery.
- They have strong characterisations.
- They have a sharp twist in the plot.

31. Why did Katy write the last paragraph of the review?

- To repeat and summarise the reviewer's opinion
- To inform readers about the hardships of life in New Zealand at that time
- To provide background information on the Land Wars
- To describe the styles of art used in the book