

## 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
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**01.** I like reading at school.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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**02.** I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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**03.** My teacher thinks I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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**04.** My family/whānau think I am good at reading.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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**05.** I enjoy reading in my own time (not at school).

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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**06.** I like going to the library to get something to read.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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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 following poem is by American poet Robert Frost. As you read the poem, pay attention to poetic structure and theme. When you have finished reading, answer the questions that follow.*

**Acquainted with the Night**

I have been one acquainted with the night.  
I have walked out in rain - and back in rain.  
I have outwalked the furthest city light.

I have looked down the saddest city lane.  
5 I have passed by the watchman on his beat  
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet  
When far away an interrupted cry  
Came over houses from another street,

10 But not to call me back or say good-bye;  
And further still at an unearthly height  
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.  
I have been one acquainted with the night.

*-Robert Frost*

**01.** With which of the following stanza patterns does the poem end?

- Quatrain
- Sester
- Octave
- Couplet

**02.** The last line of the first verse, *I have outwalked the furthest city light*, suggests that the

- speaker's vision is impaired by the rain.
- speaker walks only in total darkness.
- speaker sees the lights turned off.
- speaker walks great distances in the night.

**03.** In line 12, *luminary* means

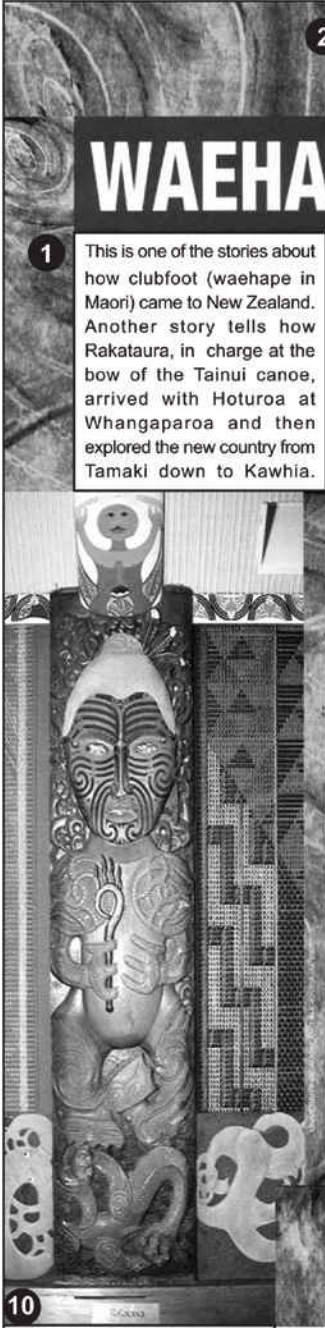
- solitary.
- towering.
- glowing.
- mysterious.

**04.** In line 6, the best reason the speaker is *unwilling to explain* is that he

- does not want to share his reasons for walking at nights.
- does not belong in the watchman's neighbourhood.
- is afraid the watchman may harm him if he speaks.
- is preoccupied with the sight of a sad city lane.

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End of Section



**1** This is one of the stories about how clubfoot (wae hape in Maori) came to New Zealand. Another story tells how Rakataura, in charge at the bow of the Tainui canoe, arrived with Hoturoa at Whangaparaoa and then explored the new country from Tamaki down to Kawhia.

**10** This poupou in Tane-nui-a-rangi, the meeting house at the University of Auckland, shows Rakataura. Although he had clubfoot, he was a tohunga of the highest order.

**2** The homeland was becoming overcrowded. So a meeting was called of the eldest of each family, and they decided to leave Hawaiki to search for a new land. Only those sound in mind and body would go.

## WAEHAPE

**3** Hape was a tuakana (elder child) of the whanau of Tainui, but he had clubfoot. Although he begged to go, he was left when the great Tainui waka (canoe) set out.

**4** In his disappointment he prayed to Tangaroa, god of the sea. After some time he saw the great stingray, Kawhare, sent to take him to the new land. He climbed on Kawhare's back and after many days and nights arrived at the Manukau harbour, just where the Tainui waka would land. As he stepped ashore he left the marks of his clubbed feet in the sand.

**5** Not long after, the Tainui waka, which had been carried overland from the Waitemata, arrived on the Manukau from the Otahuhu end of the harbour. The first thing the people saw when they came ashore were the imprints of Hape's feet in the sand, and they knew that Hape had arrived first.

**6** They saw him standing on a hill with a flat top. Hape called out to them. This was known as Te Karangatanga-a-Hape, and from this, some people say, Karangahape Road in Auckland is named.

**What is it?**

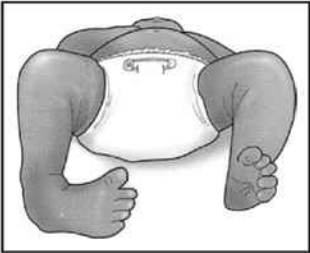
**7** The word "**clubfoot**" is used to describe many types of deformity of the foot. One of these, known medically as *talipes equinovarus*, is called wae hape in Maori.


**8** The condition is caused by the contraction (shortening) of certain muscles. This makes the front part of the foot bend inward. Sometimes both feet are affected, and the toes of the two feet point to each other instead of straight forward. The Achilles tendon is often very short and tight, making it almost impossible to bring the foot into the normal position.

**What causes it?**

**9** Among Europeans **Clubfoot** is seen in about 1 baby in every 1000 born. Among Maori and other Polynesian groups it is six times more common, and seems to run in families. Doctors believe that the cause is a single gene. They don't yet know on what chromosome the gene is found.

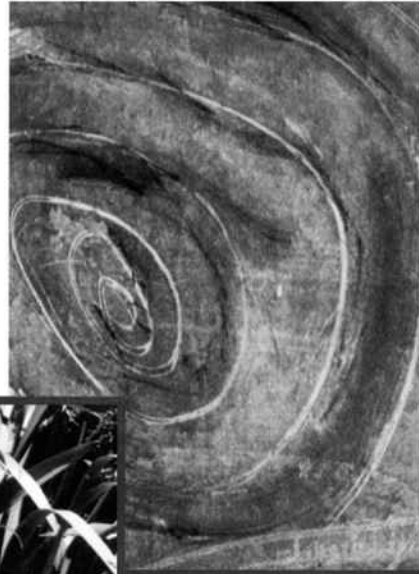
*(text continues)*





### How clubfoot is treated today

- 11 **The preferred treatment** is foot manipulation and taping up. This is done soon after the child is born. Each week (sometimes more often), the child's foot is bent as far as it will go, and then tape or plaster is put on to keep it there. It is quite painful, but is often successful.
- 12 If the treatment does *not* work, then the tissues of the foot are operated on to loosen the tight muscles and tendons. The child may be in plaster for 3



months. Sometimes the first operation doesn't work either. Then repeat operations are done between four and seven years - and if necessary between twelve and sixteen years old.

### Traditional Maori treatments

- 13 **Wae hape was found** among ancient Maori, but it is not certain that they regarded the condition as a *disability*. In fact there is no word for *disability* in Maori. People with wae hape (often named Hape because of their condition) could become rangatira (chiefs), tohunga (priests) or toa (warriors).
- 14 Little is known about pre-European Maori healing arts. Chewing the young leaf tips of the koromiko (hebe) relieved torohi (diarrhoea), and harakeke (flax) juice was used for korohe (constipation). Other herbal remedies were used to treat wounds received in battle, and so was cauterisation (touching the wound with a firestick of manuka). If a child was born with wae hape, the midwife would break bones in the foot immediately after birth. This was followed by massage, an important part of the treatment.

05. What is the **MOST** likely reason the word **poupou** is not given an English translation?

- Everyone knows what the word means.
- The picture shows what the word means.
- They ran out of space to include the translation.
- They didn't know how to translate it easily.



**06.** What is the **MOST** likely reason the text has pictures of plants?

- To decorate and fill up the page
- To emphasise the New Zealand content
- To illustrate material mentioned in the text
- To show plants that should be used to treat wae hape

**07.** What role does the Achilles tendon play in clubfoot?

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**08.** Why might Rakataura have been carved on a poupou at the University of Auckland?

- He comes from the Auckland Ngati Whatua people.
- He overcame his difficulties.
- He was an early explorer of the Auckland region.
- He was a high-ranking spiritual leader (tohunga).

**09.** Which of the following would make the **BEST** title for this text?

- Terrible Ancient Disease: Wae hape
- Modern Cures for Ancient Illness
- Wae hape: Yesterday and Today
- Wae hape: An Illness Overcome

10. What three terms are used in English, Latin and Māori to describe many types of deformity of the foot?

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

11. Name two famous Māori characters that suffered from wae hape.

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

12. Why might the authors **NOT** show on the map the location of Karangahape Road which is closer to the Waitemata Harbour than the Manukau Harbour?

- The map would have been too difficult to read.
- The road is too small to show on a map of this scale.
- The location would have called into question the legend.
- They thought the readers would know where the road was.

13. What is the overall intention of this text?

- To show that clubfoot is only a Māori problem
- To show that clubfoot is not shameful
- To give instructions on how to treat clubfoot
- To explain how clubfoot came to New Zealand

**14.** What is the overall effect of the text providing so many explanations of Māori and difficult words?

- The text is more suitable for weak readers.
- The text is more confusing to readers because of the interruptions.
- The text is a good dictionary of Māori words.
- The text is more entertaining and amusing.

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End of Section

Use the following information to answer questions 15 to 18

### New Girl

The New Girl,  
Clothes a calamity  
Dress a fashion don't  
Shoes just short of style.

5 Hair is a nightmare,  
Too long, too short  
Frizzy, flaky, spaghetti stringy  
Mousy, ratty, porcupine spiky.

10 Can't walk or talk,  
Gawky, graceless  
Conversationally clueless,  
Spastically sputters.

15 Looks all wrong,  
Blemished complexion imperfection,  
Metal-mouthed grimace,  
Stocky, bulky, hulk.

Oh, how I wish I wasn't

The New Girl.

### A Simple Lesson

"Another bad day at school, m'ijo ?" my father asked as I came into the room.

"How could you tell? I didn't slam the door or anything," I replied. Over the past two months I had either slammed the door or thrown my backpack across the room every time I came home from school. Papa thinks it has something to do with moving to a new house.

"I know this move has been hard on you. Leaving your friends and cousins behind is tough," Papa said, as he put his arm around my shoulder. "What you must remember is that, with a lot of hard work and some time, you will make new friends."

"You don't know how hard it is. This year my baseball team would have won the championship. They won't even give me a chance to pitch here. All I get to play is right field, and that's the worst!"

Papa turned toward me, "Things will get better, I promise you. Let me ask you, do you know why you were named David Lorenzo?"

"Yes, your name is David and grandfather's name is Lorenzo."

"Very good, and what makes your grandfather so important, m'ijo?"

"He was the first in the family to come to this country and all that," I answered.

"That is only partly correct. Your grandfather was a very great man. In Mexico he had been a teacher. When he came to America he could only get manual labour jobs because he didn't speak the language. It took him two years before he spoke English well enough to be allowed to teach here, but he did it. He never complained because he knew change could be difficult. Did he ever tell you that?" my father asked.

I looked down at my feet, ashamed at my behaviour. "No. That must have been hard," I said sheepishly.

"Your grandfather taught your uncles, aunt, and me that if you let people see your talent they will accept you for who you are. I remembered that lesson when I went off to college. When you were born I wanted my son to never forget that great man. I want you to always remember what my father taught me, even if it takes a few years for people to see who you are," said Papa.

All I could say was, "Okay." Then I asked, "What should I do now?"

Laughing, Papa said, "How about you pitch a few to me? Your curveball needs some work."

### **Note**

In Spanish, *m'ijo* (mē' hō) is the colloquial form of *mi hijo*, meaning "my son"

**15.** Based on the passage in *A Simple Lesson*, what does the word *sheepishly* mean?

- slyly
- clumsily
- shyly
- slowly

**16.** In *A Simple Lesson* what does David **NOT** learn about his grandfather?

- He spoke both English and Spanish.
- He taught in both Mexico and America.
- He played baseball when he lived in Mexico.
- He did manual labour to support his family in America.

17. In the passages *New Girl* and *A Simple Lesson*, which of the following is the common conflict?

- Person vs. person
- Person vs. self
- Person vs. nature
- Person vs. society

18. Which of the following is **NOT** true of both *New Girl* and *A Simple lesson*?

- Both deal with the same situation.
- Both have minor characters.
- Both deal with personal conflict.
- Both have the same setting.

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End of Section

19. Correct the sentence on the line provided using the right punctuation (capital letters and punctuation marks).

can I please have a look asked sarah

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## Use the following information to answer questions 20 to 26

*This essay is a short memoir by Jesús Colón and details the difficulties endured by a young Hispanic man working in New York City in the early part of the 20th century. Read the memoir and answer the questions that follow.*

### **Kipling and I** by Jesús Colón

- 1 Sometimes I pass Debevoise Place at the corner of Willoughby Street . . . I look at the old wooden house, grey and ancient, the house where I used to live some forty years ago . . .
- 2 My room was on the second floor at the corner. On hot summer nights I would sit at the window reading by the electric light from the street lamp which was almost at a level with the windowsill.
- 3 It was nice to come home late during the winter, look for some scrap of old newspaper, some bits of wood and a few chunks of coal, and start a sparkling fire in the chunky four legged coal stove. I would be rewarded with an intimate warmth as little by little the pigmy stove became alive puffing out its sides, hot and red, like the crimson cheeks of a Santa Claus.
- 4 My few books were in a soap box nailed to the wall. But my most prized possession in those days was a poem I had bought in a five-and-ten-cent store on Fulton Street. (I wonder what has become of these poems, maxims and sayings of wise men that they used to sell at the five-and-ten-cent stores?) The poem was printed on gold paper and mounted in a gilded frame ready to be hung in a conspicuous place in the house. I bought one of those fancy silken picture cords finishing in a rosette to match the colour of the frame.
- 5 I was seventeen. The poem to me then seemed to summarise, in one poetical nutshell, the wisdom of all the sages that ever lived. It was what I was looking for, something to guide myself by, a way of life, a compendium of the wise, the true and the beautiful. All I had to do was live according to the counsel of the poem and follow its instructions and I would be a perfect man - the useful, the good, the true human being. I was very happy that day, forty years ago.
- 6 The poem had to have the most prominent place in the room. Where could I hang it? I decided that the best place for the poem was on the wall right by the entrance to the room. No one coming in and out would miss it. Perhaps someone would be interested enough to read it and drink the profound waters of its message . . .
- 7 Every morning as I prepared to leave, I stood in front of the poem and read it over and over again, sometimes half a dozen times. I let the sonorous music of the verse carry me away. I brought with me a handwritten copy as I stepped out every morning looking for work, repeating verses and stanzas from memory until the whole poem came to be part of me. Other days my lips kept repeating a single verse of the poem at intervals throughout the day.

8 In the subways I loved to compete with the shrill noises of the many wheels below by chanting the lines of the poem. People stared at me moving my lips as though I were in a trance. I looked back with pity. They were not so fortunate as I who had as a guide to direct my life a great poem to make me wise, useful and happy.

And I chanted:

9 *If you can keep your head when all about you  
Are losing theirs and blaming it on you . . .  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated don't give way to hating . . .  
If you can make one heap of all your winnings;  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings . . .*

10 "If-," by Kipling, was the poem. At seventeen, my evening prayer and my first morning thought. I repeated it every day with the resolution to live up to the very last line of that poem.

11 I would visit the government employment office on Jay Street. The conversations among the Puerto Ricans on the large wooden benches in the employment office were always on the same subject. How to find a decent place to live. How they would not rent to Negroes or Puerto Ricans. How Negroes and Puerto Ricans were given the pink slips first at work.

12 From the employment office I would call door to door at the piers, factories and storage houses in the streets under the Brooklyn and Manhattan bridges. "Sorry, nothing today." It seemed to me that that "today" was a continuation and combination of all the yesterdays, todays and tomorrows.

13 From the factories I would go to the restaurants, looking for a job as a porter or dishwasher. At least I would eat and be warm in a kitchen.

14 "Sorry" . . . "Sorry" . . .

15 Sometimes I was hired at ten dollars a week, ten hours a day including Sundays and holidays. One day off during the week. My work was that of three men: dishwasher, porter, busboy. And to clear the sidewalk of snow and slush "when you have nothing else to do." I was to be appropriately humble and grateful not only to the owner but to everybody else in the place.

16 If I rebelled at insults or at a pointed innuendo or just the inhuman amount of work, I was unceremoniously thrown out and told to come "next week for your pay." "Next week" meant weeks of calling for the paltry dollars owed me. The owners relished this "next week."



- 17 I clung to my poem as to a faith. Like a potent amulet, my precious poem was clenched in the fist of my right hand inside my second hand overcoat. Again and again I declaimed aloud a few precious lines when discouragement and disillusionment threatened to overwhelm me.
- 18 *If you can force your heart and nerve and sinew  
To serve your turn long after they are gone . . .*
- 19 The weeks of unemployment and hard knocks turned into months. I continued to find two or three days of work here and there. And I continued to be thrown out when I rebelled at the ill treatment, overwork and insults. I kept pounding the streets looking for a place where they would treat me half decently, where my devotion to work and faith in Kipling's poem would be appreciated. I remember the worn-out shoes I bought in a second hand store on Myrtle Avenue at the corner of Adams Street. The round holes in the soles that I tried to cover with pieces of carton were no match for the frigid knives of the unrelenting snow.
- 20 One night I returned late after a long day of looking for work. I was hungry. My room was dark and cold. I wanted to warm my numb body. I lit a match and began looking for some scraps of wood and a piece of paper to start a fire. I searched all over the floor. No wood, no paper. As I stood up, the glimmering flicker of the dying match was reflected in the glass surface of the framed poem. I unhooked the poem from the wall. I reflected for a minute, a minute that felt like an eternity. I took the frame apart, placing the square glass upon the small table. I tore the gold paper on which the poem was printed, threw its pieces inside the stove and, placing the small bits of wood from the frame on top of the paper, I lit it, adding soft and hard coal as the fire began to gain strength and brightness.
- 21 I watched how the lines of the poem withered into ashes inside the small stove.

20. In this sentence from paragraph 3, "***would be rewarded with an intimate warmth as little by little the pigmy stove became alive puffing out its sides, hot and red, like the crimson cheeks of a Santa Claus,***" a comparison is made between

- intimate warmth and the hot pigmy stove.
- a little stove and its hot, red sides.
- a red-hot stove and Santa Claus' red outfit.
- the stove's red sides and Santa Claus' cheeks.

21. The poem *If* - originally meant a great deal to the author because it gave him

- something to read on long, lonely nights.
- a way to become familiar with literature.
- hope and optimism to endure his harsh reality.
- pleasant memories of his school days.

22. What form of language is used in this essay?

- Jargon
- Standard English
- Slang
- Middle English

23. The author implies that his lack of success in finding a decent job is influenced by

- a bad economy.
- competition from other workers.
- employers' prejudice.
- his lack of skills.

24. Which is a synonym for *maxims* as it is used in paragraph 4?

- autobiographies
- proverbs
- novels
- epitaphs

**25.** In this memoir, the author mentions twice that he was seventeen in order to emphasise to the reader his

- relative innocence.
- solid work history.
- streetwise knowledge.
- impoverished past.

**26.** Describe how the author's attitude changes in this essay toward the poem *If -*. Use specific evidence from the essay to support your answer.

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End of Section

## Use the following information to answer questions 27 to 33

*The following excerpt is from the first chapter of **In Cold Blood** by Truman Capote. As you read the excerpt, pay attention to how the author creates the setting for his story. When you have finished reading, answer the questions that follow.*

### **In Cold Blood** by Truman Capote

- 1 The village of Holcomb stands on the high wheat plains of western Kansas, a lonesome area that other Kansans call "out there." Some seventy miles east of the Colorado border, the countryside, with its hard blue skies and desert-clean air, has an atmosphere that is rather more Far West than Middle West. The local accent is barbed with a prairie twang, a ranch-hand nasalness, and the men, many of them, wear narrow frontier trousers, Stetsons, and high-heeled boots with pointed toes. The land is flat, and the views are awesomely extensive; horses, herds of cattle, a white cluster of grain elevators rising as gracefully as Greek temples are visible long before a traveller reaches them.
- 2 Holcomb, too, can be seen from great distances. Not that there is much to see - simply an aimless congregation of buildings divided in the centre by the mainline tracks of the Santa Fe Railroad, a haphazard hamlet bounded on the south by a brown stretch of the Arkansas (pronounced "Ar-kan-sas") River, on the north by a highway, Route 50, and on the east and west by prairie lands and wheat fields. After rain, or when snowfalls thaw, the streets unnamed, unshaded, unpaved, turn from the thickest dust into the direst mud. At one end of the town stands a stark old stucco structure, the roof of which supports an electric sign - Dance - but the dancing has ceased and the advertisement has been dark for several years. Nearby is another building with an irrelevant sign, this one in flaking gold on a dirty window - HOLCOMB BANK. The bank closed in 1933, and its former counting rooms have been converted into apartments. It is one of the town's two "apartment houses," the second being a ramshackle mansion known, because a good part of the local school's faculty lives there, as the Teacherage. But the majority of Holcomb's homes are one-storey frame affairs, with front porches.
- 3 Down by the depot, the postmistress, a gaunt woman who wears a rawhide jacket and denims and cowboy boots, presides over a falling-apart post office. The depot itself, with its peeling sulphur-coloured paint, is equally melancholy; the Chief, the Super Chief, the El Capitan go by every day, but these celebrated expresses never pause there. No passenger trains do - only an occasional freight. Up on the highway, there are two filling stations, one of which doubles as a meagerly supplied grocery store, while the other does extra duty as a café - Hartman's Café, where Mrs. Hartman, the proprietress, dispenses sandwiches, coffee, soft drinks, and 3.2 beers. (Holcomb, like all the rest of Kansas, is "dry.")

- 4 And that, really, is all. Unless you include, as one must, the Holcomb School, a good looking establishment, which reveals a circumstance that the appearance of the community otherwise camouflages: that the parents who send their children to this modern and ably staffed "consolidated" school - the grades go from kindergarten through senior high, and a fleet of buses transport the students, of which there are usually around three hundred and sixty, from as far as sixteen miles away - are, in general, a prosperous people. Farm ranchers, most of them, they are outdoor folk of very varied stock - German, Irish, Norwegian, Mexican, Japanese. They raise cattle and sheep, grow wheat, Milo, grass seed, and sugar beets. Farming is always a chancy business, but in western Kansas its practitioners consider themselves "born gamblers," for they must contend with an extremely shallow precipitation (the annual average is eighteen inches) and anguishing irrigation problems. However, the last seven years have been years of droughtless beneficence. The farm ranchers in Finney County, of which Holcomb is a part, have done well; money has been made not from farming alone but also from exploitation of plentiful natural-gas resources, and its acquisition is reflected in the new school, the comfortable interiors of the farmhouses, the steep and swollen grain elevators.
- 5 Until one morning in mid-November of 1959, few Americans - in fact, few Kansans - had ever heard of Holcomb. Like the waters of the river, like the motorists on the highway, and like the yellow trains streaking down the Santa Fe tracks, drama, in the shape of exceptional happenings, had never stopped there. The inhabitants of the village, numbering two hundred and seventy, were satisfied that this should be so, quite content to exist inside ordinary life - to work, to hunt, to watch television, to attend school socials, choir practice, meetings of the 4-H club.

27. The author creates a rich setting for his story through the repeated use of

- detailed description.
- conflict.
- analogies.
- classical allusions.

28. Why do western Kansas farmers call themselves *born gamblers*?

- Gambling money helped to build Holcomb.
- They were "betting" on the success of their children.
- The town was a gambling centre for Kansas.
- Farmers "take chances" on the weather every year.

**29.** According to the excerpt, the Holcomb bank

- is located in a small building.
- has moved into a new building.
- is the centre of commerce in town.
- has been turned into apartments.

**30.** What is the statement of fact?

- The village of Holcomb is located seventy miles east of the Colorado border.
- The atmosphere of Holcomb is different from that of other Midwest towns.
- The people of Holcomb are usually very lonely.
- The views from Holcomb are the best in the Midwest.

**31.** According to information in paragraph 4, what does the Holcomb School reveal about the community?

- A melancholy feeling hangs over the town.
- Holcomb is a prosperous community.
- Most businesses left town long ago.
- There is a very large school-age population.

**32.** According to the author, there is a difference between the appearance of Holcomb and its inhabitants, and the reality of Holcomb and its inhabitants. Using specific evidence from this excerpt, contrast how Holcomb and its inhabitants appear with how Holcomb and its inhabitants really are.

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**33.** The phrase, "*a white cluster of grain elevators rising as gracefully as Greek temples,*" contains an example of

- irony.
- allegory.
- simile.
- hyperbole.

**34.** Correct the sentence on the line provided using the right punctuation (capital letters and punctuation marks).

will you please buy some bread milk eggs and cheese asked jim

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