



**Book 1**

**Year 10**

**Frigatebird**

*The frigatebird soars  
Dark and alone  
Master of the skies*

**English** ✓

# English

## Year 10 Book One



GOVERNMENT OF SĀMOA  
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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# Unit 1: ORAL AND AURAL SKILLS

**Speaking clearly** and **listening carefully** are two very important skills in the use of any language. This chapter will help you to develop your speaking and listening skills in English. The name for these two uses of English are **oral** and **aural** skills.

**‘Oral’** is an adjective meaning ‘spoken’. Oral English is spoken English. Making a speech, giving a lecture or delivering a sermon in church are all examples of oral English.

**‘Aural’** is an adjective meaning ‘of the ear, or hearing’. Aural skills in English means the ability to listen carefully and remember the most important parts of what someone is reading aloud.

Being able to speak clearly to others in English will enable you to make the best of your education and make you a valuable person to employ. Many good jobs are based on a person’s oral skills.

## Activity 1

### Oral Skills

#### Part A

Put the following three headings across your page:

**Work that Depends Mainly on Oral Skills,**  
**Work that Sometimes Depends on Oral Skills,**  
and **Work that Does Not Depend on Oral Skills.**

Then, choosing from the list of jobs below, put each job under what you think is the best heading, considering the oral skills which are needed or not needed for each job.

fisherman	hotel receptionist
lawyer	plantation worker
bus driver	pilot
church minister	doctor
plumber	actor
forestry worker	tour guide
builder	engineer

When you have finished, discuss your answers under each heading with the person sitting next to you. Say why you put each job under the heading that you did.

**Part B**

Write complete sentences describing why **three** of the jobs above depend on good **oral skills**: *e.g.*

---

Tour guides need good oral skills because they have to explain carefully to overseas visitors to their country all about the places they are showing them.

---

Now make up three sentences of your own about three of the other jobs which need good oral skills. When you have finished, read each of your sentences to the person sitting next to you, then listen to their sentences. Say whether or not you agree with what they wrote, and why.

## Activity 2

### Aural Skills

**Part A**

Put the following three headings across your page:

**Work that Usually Depends on Aural Skills,**  
**Work that Sometimes Depends on Aural Skills,**  
 and **Work that Does Not Depend on Aural Skills.**

Then, choosing from the list of jobs below, put each job under what you think is the best heading, thinking carefully about the aural skills which are needed or not needed for each job.

nurse	mechanic
air traffic controller	cleaner
secretary	lawyer
carpenter	waitress
writer	gardener
teacher	artist
electrician	seaman
accountant	doctor

When you have finished, discuss your answers under each heading with the person sitting next to you. Say why you put each job under the heading that you did.

**Part B**

Write complete sentences describing why **three** of the jobs above depend on good **aural skills**: *e.g.*

---

Nurses need good aural skills because they have to listen carefully to sick people in hospital telling them how they are feeling.

---

Now make up three sentences of your own about three of the other jobs which need good oral skills. When you have finished, read each of your sentences to the person sitting next to you, then listen to their sentences. Say whether or not you agree with what they wrote, and why.

### **Developing your oral skills**

The following activity will help you with your research skills (finding and recording information on a set topic), and your oral English. To do it you will have to carefully research a topic you are interested in, write notes on the topic, read your notes to the rest of the class and ask the class questions based on your research, to test how well they were listening to you.

Here is an example, to show you what is required for this activity. It consists of half a page of writing, and some questions underneath to test whether you have read the passage carefully. When you have finished your research topic you will read it and the questions aloud to the class, and they will write the answers down.

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#### **Research topic: Kilikiti**

Kilikiti is a South Pacific island version of the English game of cricket. It is very popular in Sāmoa, American Sāmoa, on Niue Island and among Sāmoan people in New Zealand. In Sāmoa kilikiti is played by both men and women on the village malae for fun, and more seriously between villages during the Teuila Festival every September. Kilikiti is a good example of how a European sporting tradition has been changed to suit Sāmoan needs and conditions.

Kilikiti differs from English cricket in a number of ways. Instead of having eleven players, in kilikiti there may be any number of players in a team. The ball is made from natural rubber, not leather, and the bat resembles a three-sided club. In England the bat is usually made from willow tree wood, but the kilikiti bat is made from the wood of the fau tree, which is light and strong. The kilikiti bat is also bound at the upper end with cord made from sennit.

In the Sāmoan game, bowlers bowl from alternate ends of the pitch, which is usually a strip of concrete in the middle of the village malae. The bowlers and fielders are encouraged by their leader, who shouts, claps and twirls about in order to put the batsmen off. The batsmen must swing at every ball, and when they connect with it well, can send it high over the malae, the palm trees and into the lagoon! When all the many batsmen are dismissed, the other team bats.

Kilikiti is played with great enthusiasm. It is fast and often hilarious, with big hitters and skilful fielding. Once begun, games can last for days until the winning team is found. One village at the eastern end of Upolu plays its kilikiti matches on an area of sand in the lagoon, increasing the chances of the fielding team running and falling into the sea. But no one minds, because one of the main objects of kilikiti is to have fun.

---

Now answer the following questions, in **full sentences**:

1. In which country did the game of cricket begin?
2. Name three countries where 'Island-style' cricket is played.
3. What is the bat made of in the country where cricket was invented?
4. What is the bat made of in Sāmoan cricket?
5. What is the ball made of in the country where cricket was invented?
6. What is the ball made of in Sāmoan cricket?
7. Write down two differences in the rules between the European game of cricket and kilikiti.
8. When is kilikiti played very seriously in Sāmoa? What is this time called?
9. Usually, kilikiti is played:
  - a) Very competitively?
  - b) For fun?
  - c) On the malae?
  - d) All of the above?

### Activity 3

### Oral Presentation

In this section you will compose an oral presentation and think of questions to test your listeners' aural skills.

- Think of a **factual** (i.e. true or real) subject that interests you and that you think would interest the others in your class: *e.g. a craft, a sport, a history topic, an important building, a Sāmoan custom, an interesting place, a famous person.*
- Find out as much useful information as you can about your topic, from the library, from books, encyclopaedias, magazines or newspapers.
- Using the information you have found, write about 350 words (about four paragraphs) on your topic, making it as interesting and informative as you can. Write at least three drafts (copies which are not yet perfect), until your final draft is in clear, accurate sentences and properly paragraphed.
- Make up 10 questions based on the information in your essay, which will test whether the other members of the class have listened to you carefully when you read it. One question must be multi-choice (see question 9 above). Make sure your questions are not too hard or too easy. Make a list of the answers to your questions and keep it to yourself.

- Practise reading your essay aloud, at home. Make sure you know the correct pronunciation of each word, and pronounce each word slowly and carefully.
- Read your essay to the rest of the class. Concentrate on speaking clearly, not too quickly, and loud enough for everyone to be able to hear and not ask you to repeat any words.
- Read your questions to the class, one at a time, giving the class enough time between each question to write down their answers.
- When you have finished, read the class the answers to your questions, explaining the answers if necessary by reading the parts of the essay they refer to.
- Ask the class who got 10 out of 10 right, nine out of 10 right, eight out of 10 and so on.
- Listen to the essays written by your classmates, and answer their questions.

# Unit 2: SHORT STORY STUDY — *GHOSTING* BY LITIA ALAELUA

## Introduction

Read the story *Ghosting* twice, concentrating on the characters the writer is describing and the way they live, and then answer the questions that follow.

## Ghosting

by Litia Alaelua

Red roses. Rampant at the bottom of the front stairs and through the borders on either side of the path. Profuse in summer and defiant even to the first frosts of winter. Heady in fragrance and, when spent, headier — a swan song. As a child, I could not wait for the petals to free themselves and fall. I would shake a loosened head to expose a thrusting, perfectly formed crown of spun gold.

On long, hot evenings, Mum cut them in bloody swathes for church while Dad cleaned and swept the paths. They sang Sāmoan hymns in two parts while dark fell, and my mother's voice soared, liquid air, while Dad's would rumble and boom away. Years later, I understood implicitly that music was physics, but at the time I hoped the neighbours did not hear. They took the flowers to church and I stayed home with the others, thought things about the glory of God and wondered why Mum never cut flowers for the house like I had seen in the *Woman's Weekly*. 'In Sāmoa,' she told me one day, 'these do not grow.' She was final on this point. Surprised that New Zealand could offer her something she didn't already have.

It is my grandfather I think of, though, when I recall those roses. I knew him briefly, but his image is placed firmly, permeated by their scent. After he had bathed and dressed for church — and this was a ritual of meticulous order that kept my aunts busy in a hallway suddenly misty with steam and the smell of Old Spice — he would pace the front path slowly. Austere and tall, he was oddly Victorian in his formal grey lavalava, tweed jacket and white shirt. My mother laboured over these shirts on Saturday night with a swiftly administered iron. I remember the almost scorched smell of steam and heat, and the gentle thud-thud of water drops she would scatter from long fingertips that flew like birds.

Through a film of nettled lace, I watched my grandfather as my hair or my sister's was being braided for church. Torture! The weight of our hair was lifted off our backs and necks, then patted, smoothed and combed by my mother's hands, made liquid and warm from oil kept in a Jucy bottle and stopped with a frayed wad of fibre. Our hair was then woven tightly onto our scalps, accompanied by my mother's words — warnings, and hidden messages of love and belonging, reinforced frequently by the sudden and strategic tugging of hair. From the temples down, the skin around our eyes and cheekbones was pulled taut as strands of hair were gathered so that we looked at each other when finished and grinned. 'You look chichi.' 'You do.' 'No, you do!' Ever resourceful, and in final insult, our mother would bind the ends of our hair with white sheeny-shiny bows. These sessions were a kind of mental agony, but when she had finished my sister's head and mine were perfectly sculptured.

Grandpa kept his head shaved, and Mum did this with an electric razor. A Remington. This fact was stamped in tiny silver letters on its grainy black case. It was a Father's Day present to dad, who never used it, preferring the drama of a razor. I watched one day as Mum shaved Grandpa's head while directing a young aunt who sat in another part of the room, cross-legged and neat before the wide-open glory box. From this slid the quick scent of camphor as my aunt layered and sorted linen with smooth, sure movements, the quiet slope of her back intent on private inventories. They spoke evenly in Sāmoan, and Grandpa called to me, capped his hand over my head and smiled so that a myriad of wrinkles patterned his eyes and included me.

At ten I was made up of eyes and ears. At some signal each evening, family lotu would begin after the closing off of curtains and doors, and the deferential sound of feet on mats as bodies arranged themselves appropriately to Grandpa's seating place and to each other. Not having learnt to 'look without looking', I gazed carefully at and around Grandpa as he prayed, and having my thigh pinched surreptitiously between the thumb and forefinger by some all-seeing aunt did not stop me. I really felt that he was talking to someone. The bristles that covered his head in a silvery cap would glisten and nod under the yellow light, as his words fell like small polished stones into the still room. He would often call for me to sit near him and turn the pages of his Bible while he read, and I would do this with great care, listening for the papery rustle of something old and rare. I looked for the small pinked snapshots that had been placed carefully as markers. People who covered themselves from neck to wrist to ankle in strange textures looked back at me, unsmiling and sure. And on their backs, the feltish, blue-black smudge of some other person's memories. Firmly rounded copperplate script that I traced with my finger — 'My dearest brother in Christ. . . until it is God's will. . . That we see one another. . . 1953.' Quaint Victorianisms from a colonial missionary upbringing.

To Grandpa's way of thinking, everything that was important was within walking distance, so on Sunday we all walked to church. The Valiant, or what Mum called 'your father's pride and joy', remained inside the garage,

in all its glinting, blue-green entirety. Mum and Dad walked behind with my aunts, and Grandpa walked in front with us. In one hand he held his Bible — bound black, with gold-rimmed leaves edged in small, script-filled half moons. It was rare for Grandpa to look at or speak to us directly, but he sometimes cautioned us against ‘spoiling the hard work of our mother’, or smiled as we questioned him daringly in our shy child-jabber. Walking to church, the grown-ups were all gods and goddesses, and we, their offspring. I understood their presence of mind. They were all larger than anything around us, because in this land there was nothing that could contain them.

On Fridays, Grandpa fasted until midday. If Dad was on night shift, he stopped at the markets on the way home and bought taro, fish and green bananas. Mum worked the early morning shift, so he made our school lunches, heated the milk for our Weetbix, fixed our hair, then cooked an elaborate meal to break Grandpa’s fast. Before this, though, he showered and bathed himself scrupulously. One of us had to run to the washing line for the pulu when he shouted for it above the noise of crashing water. Without the shower, he always said, he never felt himself to be truly clean. Fresh and glistening, in a clean lavalava and work shirt, he began to cook. We ate breakfast and watched a rapidly spreading mound of brown peel on newspaper, as dad flick-knifed the taro deftly to expose the hard white-speckled flesh beneath. With the point of a knife held like a pen, he slit the emerald-green bananas open and discarded their skins, then sent tiny, opaque mirrors skidding damply over the sink as he cleaned and scraped the milky-eyed fish. Soon the kitchen would be filled with the clatter of steaming pots.

Grandpa always had his own food. My parents served him from different dishes which they arranged around his eating-place in a neat semi-circle of steam and pleasing odours. When lotu had finished, Grandpa would look over at us and call us to bring our plates, on which he would place a portion from each of his dishes — despite my parents’ efforts to scold us away. Grandpa ate fastidiously, savouring each mouthful as though it were his last. His fingers never got messy. This interested me. To my uncles, eating was a serious business too, but they ate hunched over their plates, looking neither left nor right, ending their meals quickly and with fingers shiny from grease.

As the oldest daughter, it was my chore to bring Grandpa a thick white china bowl of warm water and a small embroidered hand-towel when he had finished eating. This moment had to be chosen carefully, because if I got it wrong my parents would be unsparing in their rebuke. But it was hard to know when he would be finished. At some point, he would simply cease to eat, place his hands on either side of his plate with fingers curved carefully and look ahead. I liked to watch the way Grandpa would wash his hands with care, touch at his mouth briefly with wet fingers, then dry them with the towel I gave him. He would look ahead and smile, then thank me gravely in Sāmoan, ‘the daughter of Alaelua’. I listened for this same patterning of words when my own father died, many years later.

Grandpa went back to Sāmoa a few months later, and not long after this, he died. I remember feeling no sadness when I knew, only the need to comfort my parents in their grief.

The roses still come every summer. My mother's voice tends them alone now or sometimes mingled with the sound of my own daughter's in child-play. Sometimes I sit on the stairs, close my eyes against a long shimmering dusk, and listen to my mother's voice as it shifts the perfumed silence around us. I can recall my grandfather's image with clarity and sudden love. But the ghost of the ten-year-old girl is lost to me.

My grandfather left an understanding, and this came to me through my mother. People do not die, for this would be too hard. They are merely transposed, etched indelibly on the hearts and minds of those they choose to love.

### Understanding the text

1. What is the main thing that tells you the family lives in New Zealand?
2. Write down three things that tell you the characters are a very religious family.
3. What do 'Victorian' and 'Victorianisms' mean?
4. Try to work out the origin of the word 'breakfast' from what happens in paragraph 8.
5. How do you know the events in the story happened years ago?
6. The story is called *Ghosting* because:
  - a. The people live on in the writer's memory?
  - b. It is about people who lived many years ago?
  - c. It is about people who are all dead now?
  - d. The house the family lived in was haunted?
7. Think of another title for the story that you think would be just as suitable.

**Vocabulary**

Below are ten important words from the story. Using your dictionary to help you, match up the words with their meanings, choosing from the second list. Write out each word in your exercise book, and its meaning alongside it.

<b>Words</b>	<b>Meanings</b>
1. rampant	a. Showing respect towards another person.
2. fragrance	b. Stretched tightly.
3. meticulous	c. To tell someone sharply how to behave.
4. resourceful	d. Unable to be removed.
5. surreptitiously	e. Growing wildly.
6. scrupulously	f. A very pleasant smell.
7. opaque	g. Do something secretly.
8. rebuke	h. Unable to be seen through.
9. shimmering	i. Very careful and thorough.
10. indelibly	j. Shine with a soft light.
11. taut	k. Clever at finding ways of doing things.
12. Deferential.	l. Strictly honest and honourable.

**Characterisation**

Read again the writer's descriptions of her grandpa. Choose three sentences which seem to you to give the reader a very vivid (realistic) picture of her grandfather. Write down the sentences you choose, and for each one, say in your own words why you think it is an effective description of her grandpa.

## Unit 3: NOVEL STUDY — *TREASURE ISLAND* BY ROBERT LOUIS STEVENSON

As you have already learnt, a novel is a long work of fiction, written from the writer's imagination. Robert Louis Stevenson was from Scotland. He had written other books, but after *Treasure Island* was first published in 1883 it became very popular and made the author famous all over the world. Five years after *Treasure Island* was published, Robert Louis Stevenson sailed to the South Pacific with his family and settled in Sāmoa. He had a house built on the slopes of Mt. Vaea. The house was called Vailima. He died there in 1894.

Read *Treasure Island* closely, then answer the following questions on the novel.

### Activity 1

### Vocabulary

Find the meanings of the following words that are very important to the story:

cabin-boy

inn

mast

mutiny

mutineer

pirate

rum

squire

stockade

Then use each word in a sentence which is connected to the story of *Treasure Island*:

*e.g. Because Jim Hawkins was the cabin-boy on the Hispaniola he got to know all the members of the ship's crew and they trusted him.*

**Activity 2****Plot**

The **Plot** is what happens in the story.

Here are some important events from the plot of *Treasure Island*. They are not in the order in which they actually happen in the story. Rewrite the list, putting the events in the order in which they did happen.

- a. The *Hispaniola* arrives at Treasure Island.
- b. Long John Silver runs away with some of the treasure
- c. Jim shoots Israel Hands.
- d. Squire Trelawney finds the map among the captain's papers.
- e. Jim meets Ben Gunn on the island.
- f. Several of the mutineers are killed.
- g. Jim's father dies.
- h. The *Hispaniola* sails back to England with the treasure.
- i. The treasure is found in Ben Gunn's house.
- j. Captain Smollett and the others fight with the mutineers at the stockade.
- k. The *Hispaniola* sails from Bristol for Treasure Island.
- l. The sea captain comes to Jim's father's inn.
- m. Jim overhears the sailors plotting to mutiny.
- n. Long John Silver argues with the other mutineers and leaves them.

**Activity 3****Time Line Of Events**

Draw a **line graph** which has on it the most exciting events in the story. i.e. When something very exciting happens, such as when Jim kills Israel Hands, the line on your graph should go up to a peak, when something less exciting happens, such as when they find the treasure has gone from where it was buried, the peak will not be as high.

Your line graph should go across the page, and should have about 10 'peaks' on it. Make sure you decide which is the most exciting event of all in the story. That will be the very highest peak on your graph.

**Activity 4****Setting**

The **Setting** is the place or places where the story happens. *Treasure Island* is set in England and on Treasure Island itself.

**Research**

- Find a map of England in an atlas, and find the city of Bristol on the map. Bristol was a famous sea port in the eighteenth century. Draw a map of England and mark Bristol on the map with a red dot.
- Draw your own map of Treasure Island, marking in all the places that are important to the story: *e.g. The Stockade, Ben Gunn's house, South Harbour, the place where the treasure was buried*. Colour in your map.
- In the story two flags are mentioned, the British flag and the pirate flag. Find out what these two flags are called and what they look like. Draw both flags in your book. Also find and draw a picture of an eighteenth century sailing ship.
- Robert Louis Stevenson is buried on Mt. Vaea. Some words of his poetry are on his tomb. Find out what these words are and copy them into your book. Then say why the inscription tells you that the sea was important to the author.

**Activity 5****Characters**

The main characters in the novel are: Jim Hawkins (the narrator), Billy Bones, Blind Pew, Long John Silver, Squire Trelawney, Doctor Livesey, Captain Smollett, Israel Hands, Ben Gunn.

For each of these characters: write their name, a sentence saying why they are important to the story, three adjectives to describe them, and whether you liked or disliked them, and why. The answer for Ben Gunn has been done for you. Set your answers out as shown on the following page.

UNIT 3

<b>Character</b>	<b>Why they were important</b>	<b>Adjectives to describe</b>	<b>Like or dislike</b>
Ben Gunn	He had been left on the island so he knew where the treasure was.	Lonely, crazy, funny.	I liked him because it was funny the way the main thing he missed was cheese.
Jim Hawkins (the narrator)			
Billy Bones			
Blind Pew			
Long John Silver			
Squire Trelawney			
Doctor Livesey			
Captain Smollett			
Israel Hands			

## Activity 6 First Person Narrative

Imagine you are one of the characters in the novel, apart from Jim Hawkins: *e.g. Mrs. Hawkins, Long John Silver, Ben Gunn, Squire Trelawney.*

Choose an important episode from the story, and describe the incident from your character's point of view, explaining why you felt and acted the way you did: *e.g. If you are Mrs. Hawkins, describe how you felt when your husband became ill or when Jim left Bristol; or if you are Long John Silver, explain why you were angry about the Bible being cut and why you left the mutineers.*

Write about a page, and use the first person narrative 'I'.

Make sure you use strong verbs and interesting adjectives in your writing.

## Activity 7 Theme

The **Theme** is an important idea which can be learned from the story. Although *Treasure Island* is mainly an adventure story, it does have a theme, and that is **greed** — the strong desire to get more money than you need.

Think about what happens in the story, then write 3–4 sentences explaining why greed is the theme of *Treasure Island*. Begin your answer like this:

---

Greed is the theme of *Treasure Island* because nearly all the characters in the story want to get. . .

---

## Activity 8 Film Poster

*Treasure Island* has been made into a movie more than once. Imagine that there is to be a new film made of the story and you have been asked to design a poster which advertises the film. Design and draw a poster that includes the most important images from the story and that will attract people to the new film.

## Unit 4: NOVEL STUDY — *ACROSS THE BARRICADES* BY JOAN LINGARD

### Background to the novel

Ireland is an island to the west of England, and a divided country. For hundreds of years Ireland was ruled by England. *Across the Barricades* is set in the city of Belfast, in Northern Ireland. Northern Ireland, also called Ulster, is still part of Great Britain, along with England, Wales and Scotland. Eire, or the Republic of Ireland, is an independent country which occupies the southern two-thirds of the island that makes up Ireland as a whole. The religion of most people in Eire is Roman Catholic.

Northern Ireland, however, is made up of Roman Catholics and Protestants. For centuries the people who follow these two branches of Christianity have hated and fought each other. Each group is suspicious of the other, and prejudiced against the other's religious practices. The Protestants want to stay part of Britain, the Catholics want Northern Ireland to leave Britain and become part of the rest of Ireland. For the last 30 years there has been fighting between the two groups. The Irish call this fighting 'The Troubles'.

### Activity 1

#### Setting Map

Find a map of Ireland in an atlas. Copy the map into your book and mark in on it the following features:

- The border between Eire and Ulster
- Belfast and Dublin
- Lough (Lake) Neagh
- Bangor and Londonderry
- Colour Eire in green, Ulster in orange (the colours each identifies with)

**Activity 2****Plot**

Read the novel closely, then complete the following exercise.

Below are some important events from the plot. They are not in the order in which they actually happen in the story. Rewrite them so that they are in the order in which they did happen.

- a. Brian asks Kevin to hide the rifle and ammunition
- b. Mrs. McConkey's shop is set alight and she dies
- c. Mr. Kelly gives Kevin the sack from the scrapyard
- d. Linda tells the Jacksons that Sadie is out with Kevin
- e. The soldiers search the Rafferty's house for weapons
- f. Kevin and Sadie leave Belfast together for London
- g. Mr. Blake's house is fire-bombed
- h. Mrs. McCoy has another baby
- i. Kevin and Sadie go up Cave Hill together
- j. Kevin is attacked in the street and injured
- k. Sadie and Kevin go to Bangor for the day on the bus
- l. Someone loosens the wheel-nuts on Mr. Blake's car
- m. Kevin and Sadie meet each other again after three years
- n. Doyle's pub gets burnt down
- o. The soldiers find the rifle and ammunition in Kelly's scrapyard.

**Activity 3****Conflict**

**Conflict** is very important in a novel. Conflict means a struggle between two opposing forces. It can be physical: *e.g. a fight between two soldiers*; or interpersonal: *e.g. a struggle between two different sets of beliefs or ideas*.

**Part A**

In *Across the Barricades* there is both physical and interpersonal conflict. Write a sentence describing the interpersonal conflicts between each of the following:

- Brian Rafferty and Kevin McCoy
- Sadie Jackson and her parents
- Kevin McCoy and Kate Kelly
- Sadie Jackson and Linda Mullet

**Part B**

Give three examples of physical conflict in the novel.

**Activity 4**

**Religious Conflict**

**The conflict between Catholics and Protestants in Northern Ireland**

This religious conflict is at the centre of the story of Sadie and Kevin’s relationship.

Read chapter 7 again carefully, then use the information in this chapter to answer the two questions below, using your own words.

1. What sort of things did the Protestants dislike about the Catholics?
2. What sort of things did the Catholics dislike about the Protestants?

Read the endings of chapters 18 and 19 again carefully, then use the information at the end of these chapters to answer the question below, using your own words.

3. Why did Kevin and Sadie decide they would have to leave Northern Ireland?

**Activity 5**

**Characters**

Just as Ireland is a divided country, so the characters in the novel are divided into two groups, Catholics and Protestants.

Divide your page by ruling a column down the middle. Head the left-hand side ‘Catholic Characters’ and the right-hand side ‘Protestant Characters’. List all the characters in the novel under their correct heading. The columns below have been started for you:

<b>Catholic Characters</b>	<b>Protestant Characters</b>
Kevin McCoy	Sadie Jackson

## Activity 6 Character Descriptions

For each of these characters: write their name, a sentence saying why they are important to the story, three adjectives to describe them, and whether you liked or disliked them, and why.

Sadie Jackson, Kevin McCoy, Brian Rafferty, Uncle Albert, Mr Blake, Linda Mullet. The answer for Sadie Jackson has been done for you. Set out your answer like this:

Character	Why they were important	Adjectives to describe	Like or dislike
Sadie Jackson	Her relationship with Kevin is the most important part of the plot.	Determined, wilful, brave.	I like Sadie because she isn't afraid of what people think of her, she just does what she knows is right.
Kevin McCoy			
Brian Rafferty			
Uncle Albert			
Mr. Blake			
Linda Mullet			

**Activity 7****Vocabulary**

There are some special words and phrases used in *Across the Barricades* which you need to know the meanings of. Use a dictionary, or any other reference book you need, to find the meanings of the following words. Then write them down.

barricades	IRA
the Twelfth	'Micks'
informer	the 'six counties'
Orangeman	Orange March
King William or King Billy	mixed marriage
traitor	prejudice
'eejit'	

**Activity 8****Theme**

The theme of *Across the Barricades* is: **Love is stronger than prejudice.**

Why did Sadie and Kevin fall in love? Mention particular incidents from the novel that tell you why, then explain in your own words the meaning of the phrase, *Love is stronger than prejudice*.

**Activity 9****Amusing Incidents**

Although *Across the Barricades* is mainly a sad story, there are some funny incidents in the novel too. Find three incidents that you thought were funny and write them down.

Begin your answers like this:

\_\_\_\_\_

I thought it was funny when. . .

\_\_\_\_\_

**Activity 10****Newspaper Stories**

Although there have been many attempts over the years to bring peace, 'The Troubles' in Northern Ireland continue to bring tragedy to Catholics and Protestants. Find a story from a newspaper about the conflict in Northern Ireland and:

- Cut the story out and stick it into your book.
- Write 2–3 sentences in your own words, saying what the story is about.

**Activity 11****Imaginative Writing**

Imagine you are Kevin or Sadie. It is now four weeks after you left Belfast. Write a letter to your family, telling them where you are, how you are getting on and what has happened since you left Northern Ireland.

Note: Joan Lingard has written sequels (novels that continue a story) to *Across the Barricades*, carrying on the story of Sadie and Kevin. See if you can get one of these sequels and read it.

## Unit 5: POETRY

A **poem** is a literary composition in **verse**, which often expresses deep feelings in an imaginative way. A famous poet once wrote that poetry consists of, 'the best words in the best order'. Writing that is not in poetic form is called **prose**.

There are many different types of poems, such as:

**Haiku:** a 3–line poem. The Japanese invented the haiku poem.

**Cinquain:** a 5–line poem.

**Sonnet:** a 14–line poem. The lines can be arranged in different ways.

**Ballad:** a poem which tells a story.

**Epic:** a long poem telling of great events or heroic deeds.

Effective poetry can say very much in very few words. This is called compressed expression. The briefest type of poem, the haiku, expresses its ideas in just three lines: *e.g.*

### **Frigatebird**

The frigatebird soars

Dark and alone

Master of the skies

### **Activity 1**

#### **A Haiku**

Compose a haiku of your own, which contains very effective imagery. It can describe a person, a creature, or a place. It should be concise but descriptive.

**Activity 2****Two Word Poem**

Sometimes poems can make clever use of words, giving them two meanings. When a word is used in such a way that it can have one of two meanings, it is called a **pun**:

*e.g. The sole has no feet and therefore no sole, poor soul.*

(A sole is a type of fish)

Consider this poem, and then answer the questions below:

**Two Word Poem**

The toad sat on a red stool  
it was a toadstool

The rain tied a bow  
in the cloud's hair  
it was a rainbow.

Which witch put sand  
in my sandwich?

I stood under the bridge,  
then I understood.

I sat on the ledge and  
thought about what I know  
it was knowledge.

*Laura Ranger*

1. Why do you think Laura gave her poem the title, *Two Word Poem*?
2. Copy out the poem, then underline in red the words that make up puns.

**Activity 3****My Dog**

Here is another poem by Laura Ranger. Read it and consider the points that follow:

**My Dog**

My dog Ali  
is as gold  
as a dollar coin.  
He is as old  
as a dinosaur.  
He's half deaf.  
All of his knees  
are worn out.  
He smells like  
rotten cheese.

When we take Ali for a walk,  
he rolls in mud puddles  
and snorts like a horse.  
He scavenges for food,  
and finds fish and chips  
with tomato sauce.  
He eats the paper too  
of course.

This poem makes particularly effective use of **similes** to build up a picture of the dog. A simile compares one thing with another, always using the words 'like', or 'as', to create a vivid image in the reader's mind.

*e.g.* The water was *as clear as* glass.

The drunk man blundered about *like* a bull in a china shop.

The lines in *My Dog* are arranged into two separate groups. Groups of lines in a poem are called **stanzas**. Read the poem again, then answer the following questions:

1. Why did Laura divide her poem *My Dog* into two stanzas?  
i.e. What is the main difference between what happens in the first stanza and the second?
2. Find and write out three similes from the poem, *My Dog*.

## Activity 4 Composition

Write a poem of your own, about the same length as *My Dog*, describing a pet that you have known. Use some interesting and original similes in your poem, divide it into two stanzas and give it a suitable title.

## Activity 5 Rupert Brooke

**Rupert Brooke** (1887–1915) was a famous English poet who made a trip through the Pacific Islands in 1913. At the age of 26 he visited Hawaii, Sāmoa, Fiji, New Zealand and Tahiti before returning to England. He died very young, aged only 28, in World War I.

Rupert Brooke, like the Scottish writer Robert Louis Stevenson, loved the South Pacific Islands and their people. Rupert Brooke described his time in Sāmoa in these words of prose:

---

You lie on a mat in a cool Sāmoan hut, and look out on the white sand under the high palms, and a gentle sea, and the black line of the reef a mile out, and moonlight over everything. . . And then among it all are the loveliest people in the world, moving and dancing like gods and goddesses, very quietly and mysteriously, and utterly content. It is sheer beauty, so pure that it's difficult to breathe it in.

---

And in Tahiti, where he fell in love with a girl he called Mamua, Rupert Brooke wrote a poem called *Tiare Tahiti*. The following lines are from this poem:

Crown the hair and come away!  
 Hear the calling of the moon,  
 And the whispering scents that stray  
 About the idle warm lagoon.  
 Hasten, hand in human hand,  
 Down the dark, the flowered way,  
 Along the whiteness of the sand,  
 And in the water's soft caress,  
 Wash the mind of foolishness,  
 Mamua, until the day.

Write down **three differences** between the prose and poetry extracts by Rupert Brooke. Look at the way the words are arranged, the types of words used, and the person each piece of writing is intended for.

**Activity 6****Language Techniques**

Poets use many language techniques to make their writing more effective. Some of these techniques are listed below. Study them, then answer the question that follows:

<b>Alliteration</b>	The repetition of the same letter or sound at the beginning, middle or end of several words in succession, <i>e.g. Sing a song of sixpence.</i>
<b>Assonance</b>	Repetition of vowel sounds (a, e, i, o or u) in words placed close together, <i>e.g. White birds in the dark ravine.</i>
<b>Imagery</b>	The use of language to produce vivid ‘pictures’ in the minds of readers, <i>e.g.</i> <i>The wind licks its wounds in a dry creekbed. It snuffles in the shadows and mutters threats at the stones.</i> (this is also an example of personification)
<b>Metaphor</b>	A figure of speech that calls a thing something else, to help describe it in the reader’s mind, <i>e.g. The government bulldozed the bill through parliament, or, the lock forward was a leaping gazelle in the lineouts.</i>
<b>Personification</b>	Giving a non-human object human characteristics, <i>e.g. The moon’s round face smiled down on them kindly.</i>
<b>Rhyme</b>	Similarity of sound between words at the end of lines of poetry, <i>e.g.</i> <i>I once knew a girl with a heart like an icicle Who used to go riding around on a bicycle.</i>

Find one example of alliteration, assonance, imagery, personification and rhyme from Rupert Brooke’s lines from *Tiare Tahiti*. Write your answers in **full sentences**.

**Activity 7****Poems Set In Sāmoa**

Ruth Gilbert, a New Zealand poet, wrote a series of poems after visiting Sāmoa. She called her poems **Tusitala's Island**. Here are some extracts from her Sāmoa poem series. Read them and answer the questions.

**Arrival**

The swift descent through darkening air,  
 Lights, leaning palms, and reef-encircled there  
 Your Island, Tusitala — a rush of fragrant heat,  
 Warm laughter in our ears,  
 Warm earth beneath our feet,  
 And as we dreamed it, jewelled, high,  
 Your wide, your starry sky.

1. What time of day is it when the visitor is arriving? State how you know this.
2. What are three main things that the poet notices on her arrival in Sāmoa?
3. Who is the person referred to as 'your', in the poem? Give two quotations from the poem that support your answer.
4. Give two examples of rhyme used in the poem.

**The Market**

Sack-laden trucks, crammed buses, hungry dogs, and heat;  
 Baskets, bright umbrellas, children, jandaled feet,  
 and eager vendors squatting, cross-legged, their watchful eyes  
 Half hidden behind mounds of morning merchandise:  
 Taro, bread-fruit, green bananas, and gourmet ones they call  
 Lady-fingers, golden, plump, sugar-sweet and small.  
 Cocoa, like black putty, that willing house-boys brew  
 Foolhardy guests, or, gleeful, buy in sticky lumps and chew.  
 All colour, chaos, movement, until the noon sun stares  
 On empty streets and weary forms stretched, sleeping, by their wares.

**Activity 8****Synonyms**

A **synonym** is a word similar in meaning to another word. For example, synonyms for the word 'sleepy' would be: drowsy, tired, weary and worn-out. Use your dictionary to help you find synonyms for the following words, and then list them in your exercise book.

eager	vendor
gleeful	merchandise
stare	foolhardy
plump	chaos
small	chew

**Activity 9****Adjectives**

What is the important difference between *The Market* at the beginning and at the end of the poem? Use **adjectives** (words which describe) of your own to describe what the market is like at the beginning and end of the poem (three words for each).

**Activity 10****Poetic Language**

Give an example of alliteration, personification, rhyme and simile, from the poem *The Market*. Write each answer out as a **complete sentence**. *e.g.*

\_\_\_\_\_

An example of alliteration in the poem *The Market* is contained in the words . . .

\_\_\_\_\_

**Activity 11****Illustration**

Copy the poem, *The Market*, into your books, setting it out exactly as it is in the textbook, and alongside the poem draw and colour in a picture of some of the main features of the market that are described in the poem.

**Activity 12****The Graves****The Graves**

These graves about the fale say:  
 Even in death you are not far away.  
 By day the children bring to you  
 The wild hibiscus as they always do.  
 Each night  
 Your smaller fale shares our fale's light.  
 Our talk is yours; the laughter that you hear,  
 Your laughter; Death's not far, but near —  
 So near, that even when we weep  
 It is your tears we find upon our sleep;  
 And pondering all these island graves have said  
 I think again upon our Western dead:  
 The bleak hill-side, the broken cross,  
 The seeping moss. . .

1. Find words from the poem that mean: 'thinking very seriously', 'the European world', 'cold and gloomy', and 'to ooze slowly from'. Write the words and their meanings into your book.
2. What is the 'smaller fale' (line 6)?
3. Why is 'fale' a good metaphor for the poet to use here?
4. Who is the 'you' and 'your' referred to several times in the poem?
5. Which does the poet think is the better place for dead relatives to be kept, next to the family house or in a cemetery? Explain in your own words how you can tell.

**Activity 13****A Poem By Albert Wendt**

Albert Wendt was born and spent his boyhood in Sāmoa before leaving for New Zealand, where he received his secondary and university education. He is a Professor of Literature at Auckland University, a poet, novelist, playwright and short story writer. One of his books, *Photographs*, contains the following poem.

**Grandson**

Tonight Mele gave me a photo of my grandson  
for my desk at work

It was taken at his Aoga Fa'a-Sāmoa

Smileless he gazes back at me

With my father's penetrating eyes

Prominent Wendt forehead

under a curly tangle of black hair

On his blue sweatshirt in gold

*INTERNATIONAL COLLECTION*

He'll be three in January

My father's eighty-six and can't walk any more

I sent him a wheelchair a few months ago

Soon I must take his great grandson

to visit him in the Vaipe

E oso le ivi le ivi

For Tehaa to see his future reflection

For my father to meet the child that he was

1. How can you tell from the poem that the Wendt family still follow their Sāmoan culture, although they are living in New Zealand?
2. What has the little boy inherited from his grandfather?
3. Why are the last three lines of the first stanza amusing?
4. Why are the first two lines of the second stanza sad?
5. Explain in your words what the last two lines of the second stanza mean.

**Activity 14****A Poem By An English Poet**

**W. H. Auden** (1907–73) is one of the best-known English poets of the twentieth century. He was educated at Oxford University and published several collections of poems from 1930 until 1966. The following poem by W.H. Auden was published in 1932.

**O What Is That Sound**

O what is that sound which so thrills the ear  
 Down in the valley drumming, drumming?  
 Only the scarlet soldiers, dear,  
 The soldiers coming.

O what is that light I see flashing so clear  
 Over the distance, brightly, brightly?  
 Only the sun on their weapons, dear,  
 As they step lightly.

O what are they doing with all that gear,  
 What are they doing this morning, this morning?  
 Only their usual manoeuvres, dear,  
 Or perhaps a warning.

O why have they left the road down there,  
 Why are they suddenly wheeling, wheeling?  
 Perhaps a change in their orders, dear.  
 Why are you kneeling?

O haven't they stopped for the doctor's care,  
 Haven't they reined their horses, their horses?  
 Why they are none of them wounded, dear,  
 None of these forces.

O is it the parson they want, with white hair,  
 Is it the parson, is it, is it?  
 No, they are passing his gateway, dear,  
 Without a visit.

O it must be the farmer who lives so near.

It must be the farmer so cunning, so cunning?

They have passed the farmyard already, dear,

And now they are running.

O where are you going? Stay with me here!

Were the vows you swore deceiving, deceiving?

No, I promised to love you, dear,

But I must be leaving.

O it's broken the lock and splintered the door,

O it's the gate where they're turning, turning;

Their boots are heavy on the floor

And their eyes are burning.

1. How can you tell that the poem describes something that happened a long time ago?
2. Who is it who is asking all the questions, the wife or the husband?
3. How do you know that the person asking the questions is frightened?
4. The poem makes excellent use of repetition — the repeating of several words, over and over. This is to stress the importance of these words. Copy the poem into your books, setting it out exactly as it is in the textbook, then underline in red the words which are repeated.
5. Give synonyms for: manoeuvres, wheeling, reined, parson. Write out each word and at least one synonym for it.
6. What do you think happens after the poem ends? Explain why you think this.

**Activity 15****Research****Researching and reading the work of a poet of your choice**

- Find a book of poems by a poet whose work you enjoy reading. The poet can come from a Pacific Island country or from Britain, New Zealand, the United States or Australia. The poet can be living or dead. Read the book of poems carefully.
- Choose three of the poems that you enjoyed reading. Copy each poem out into your book, then practise reading them aloud at home. Make sure you understand what the poems are about and any special figures of speech they contain.
- Find out the most important things about your chosen poet's life: *e.g. when and where they were born, where they grew up and were educated, and what else they have done during their life apart from writing*. Write about 300 words which summarise your poet's life. This story of a person's life is called a biography. Try to get a photograph of the poet and add it to your notes.
- Read your biography to the rest of the class, then the three poems you have chosen. Say why you chose those particular poems. Be prepared to answer any questions about the life and work of your poet from the rest of the class.

**Activity 16****Writing A Poem Of Your Own**

Write a poem of your own, on any subject which appeals to you. Make it as interesting and well written as you can. As you write, make sure you follow the guidelines below.

- Your poem should be at least 10 lines long.
- It may or may not have rhyming lines.
- It should be arranged in more than one stanza.
- It should include at least three of the following figures of speech: alliteration, assonance, imagery, a metaphor, a pun, a simile, personification.

Write at least three drafts of your poem before you come to the finished version. When you are satisfied that it is as good as you can make it, copy the poem onto a poster and illustrate it in a suitable way. i.e. Make sure your illustration is related in a close way to what the poem is about.

Your poster will be put on the wall, along with the other poems from your class, to make a display which will conclude this study unit.

Read your poem aloud to the rest of the class.

## Unit 6: LIBRARY SKILLS

**Library** (noun) — A collection of books for reading or borrowing; a room or building where books are kept; a collection of CDs, videos, films, and computer programmes.

‘A library is not a luxury but one of the necessities of life’  
*Henry Ward Beecher (1813–87)*

Consider the above quotation carefully. At the end of this unit you will be asked to take part in a debate considering the rights and wrongs of this statement.

A **library** contains books to read for fun, books to read for information, reference books, hardback books, paperback books, poetry books, novels, biographies, career information, picture books, magazines, newspapers, comic books, puzzle books, joke books, card index, vertical file. Some libraries also have: CD Roms, videos, story cassettes, computers, photocopiers.

### Activity 1

### How Is Your Library Arranged?

Draw a ‘bird’s-eye view’ map (a view looking straight down from above) of your library, showing clearly where all its main features are. Make a draft copy first, then your final copy. Make sure you include the following features on your map:

fiction book shelves

non-fiction book shelves

reference book section

issues desk

librarian’s office

vertical file

magazine section

any other main features

## Activity 2 Parts Of A Book

All books have certain features in common. These features include:

<b>Author(s)</b>	Name of the person who wrote the book.
<b>Title</b>	Name of the book.
<b>Title Page</b>	Page near the front, containing the author's name and title of the book.
<b>Imprint Page</b>	Page near the front, normally after the title page, listing publishing information.
<b>Synopsis</b>	A summary of the plot. Usually found on the inside of the front cover.
<b>Blurb</b>	An enthusiastic recommendation for the book, usually on the back cover.
<b>Author's Notes</b>	Facts about the author's life, usually inside the back cover.
<b>ISBN</b>	A ten digit number and bar code on the back cover, which is used to find the book's name, author and publisher in any part of the world. ISBN stands for <i>International Standard Book Number</i> .

Choose any **book of fiction** from your library and list the details of these main features. Set your answers out as follows:

1. The title of this book is \_\_\_\_\_.
2. The author of \_\_\_\_\_ (book's title) is \_\_\_\_\_.
3. The book was published by \_\_\_\_\_ (publisher's name) in the year \_\_\_\_\_.
4. It was published in \_\_\_\_\_ (date and city in which it was published).
5. The blurb for the book is \_\_\_\_\_ (copy it from the back cover).
6. The synopsis for the book is \_\_\_\_\_ (copy it from the inside front cover).
7. The ISBN is \_\_\_\_\_.

**Activity 3****Book Cover**

Make up a title for an imaginary novel (a book of fiction) that you have written. Make it as eye-catching and original as you can, to make sure lots of people will want to pick up your book and read it: *e.g. Night Flight to Savai'i*.

Draw the front cover of your book, including the title, your name and a suitable illustration. Make sure you colour the cover to make it as interesting and attractive as possible.

Draw the back cover, including the blurb, a second illustration and ISBN number. Again, make it as interesting and attractive as possible.

**Activity 4****Fiction Books**

All books can be divided into two main groups, **fiction** and **non-fiction**.

A book of **fiction** is one which is the result of the author's imagination. It contains a story which has been invented or 'made up' by its author. Books of fiction are mainly novels, short stories and plays.

Books of fiction in a library are arranged in sections, in alphabetical order, according to the first letter of the authors' surnames. i.e. Authors' surnames from A to Z.

The following fiction titles are not in alphabetical order. Rearrange them into the order that they would be placed on the library shelves, based on the first letter of the author's surname.

- a. Wendt, Albert, *Sons for the Return Home*
- b. Figiel, Sia, *Where We Once Belonged*
- c. Stevenson, Robert Louis, *Treasure Island*
- d. Ihimaera, Witi, *Pounamu Pounamu*
- e. Lingard, Joan, *Across the Barricades*
- f. Frank, Anne, *The Diary of Anne Frank*
- g. Lay, Graeme, *Leaving One Foot Island*
- h. Grace, Patricia, *Potiki*
- i. Steinbeck, John, *The Pearl*
- j. Cowley, Joy, *The Silent One*

**Activity 5****Non-Fiction Books**

A non-fiction book is one which contains factual information, i.e. material that is true. Non-fiction books include many different categories (types), including history books, biographies, science.

In a library, non-fiction books are usually shelved according to the Dewey Decimal System. This works by numbers, divided into decimals — groups of ten — and enables you to quickly locate a book on a subject you are interested in.

Under the Dewey Decimal System all knowledge is divided into ten categories, numbered from 0 to 999. The hundreds are subdivided into different subjects within the ten main ones. The ten main categories are:

**000s Generalities**

*e.g. 004 Computer science, 030 Encyclopaedias*

**100s Philosophy & Psychology**

*e.g. 135 Dreams 150 Psychology*

**200s Religion**

*e.g. 220 Bible 230 Christianity 297 Islam*

**300s Social Sciences**

*e.g. 320 Politics 340 Law 370 Education*

**400s Languages**

*e.g. 420 English 450 Italian*

**500s Science**

*e.g. 510 Mathematics 550 The Earth 590 Zoology*

**600s Technology**

*e.g. 610 Medicine 620 Engineering 690 Building*

**700s The Arts**

*e.g. 720 Architecture 750 Painting 790 Recreation & Sport*

**800s Literature**

*e.g. 821 Poetry 822 Plays 827 Humour*

**900s Travel & History**

*e.g. 910 Travel 920 Biography*

Some libraries have a computer database that is available to any user of the library, and enables users to locate a book's place in the library in seconds. 'Key words' are entered into the computer: *e.g. The title or author's name*. The computer then searches its records and shows on the screen whether the library has a copy of the book, and if so, exactly where it can be found under the Dewey classification. Some library computers can even tell you how often a book has been borrowed recently.

For each of the books listed below, say under which general heading you would find them in the library, according to the Dewey Decimal System. Write the type of book, and next to it the general heading under which it will be shelved, *e.g. a book on rugby — 790*

a play	a book on aliens
a book on Buddhism	a book on netball
a book on wood carving	a book on tropical diseases
a book of Sāmoan poetry	a book on stamp-collecting
a book on aviation	a book on American politics
a book on the history of Sāmoa	a biography of Rupert Brooke

## Activity 6

## A Book Review

A **book review** is a piece of writing in which a person records what a book is about (the content), then gives his or her opinions about the book. Recently published fiction and non-fiction books are reviewed in newspapers and magazines, and give guidance to people who may be interested in buying the book.

- Choose a book from the library that interests you. It can be a fiction or non-fiction book.
- Read the book carefully, making brief notes about the content of the book and what you think of it.
- Head your review with the book's title, author, publisher and year of publication.
- Write a review of the book. It should be 5–6 paragraphs long. The first paragraphs should summarise the content of the book (don't just retell the whole story!), the second set of paragraphs should say whether or not you liked the book, and why.

**Activity 7****Luxury Or Necessity?**

Look again at the quotation at the beginning of this unit: *a library is not a luxury but one of the necessities of life.*

Write down your ideas about this statement, under two headings, **For the Statement** and **Against the Statement**. Write at least three ideas under each heading.

Select two teams of three, one to argue **For** the statement, the other team to argue **Against** it.

Debate the motion that: *a library is not a luxury but one of the necessities of life*, using the proper rules of debating and allowing comments 'from the floor' (from the rest of the class), after both teams have spoken in turn.

Have a **show of hands** at the end of the debate, to see which team was the more convincing.

**A GLOSSARY OF LIBRARY TERMS**

List the meanings of the following words — which are very important to this unit. Copy these into your book.

<b>Word(s)</b>	<b>Meanings</b>
----------------	-----------------

author	
--------	--

autobiography	
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biography	
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blurb	
-------	--

catalogue	
-----------	--

Dewey Decimal System	
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fiction	
---------	--

issues desk	
-------------	--

librarian	
-----------	--

non-fiction	
-------------	--

novel	
-------	--

publisher	
-----------	--

reference book	
----------------	--

synopsis	
----------	--

vertical file	
---------------	--

## Unit 7: GRAMMAR AND SYNTAX IN WRITTEN ENGLISH

Although English is the most useful language to speak and write — there are more people who speak English than any other language in the whole world — it is a difficult language to write and speak accurately. This is mainly because its grammar — its rules for the formation of words and the arrangement of them into proper sentences — is quite complicated. It is also hard to find rules for using English that are not broken often. This unit will help you with your **grammar**, **vocabulary** (word meanings) and **syntax** (the way words are arranged to form phrases and sentences).

If you increase your English vocabulary, learn to write sentences in English accurately and speak English correctly, you will be able to communicate with people all over the world, from Sāmoa to Scotland and most countries in between!

As you work through this unit, make a list of all the words in bold type: *e.g.* **syntax**. List each of these words in a **glossary** (a list of special words with their definitions) at the end of the unit, so you will be able to remember what each word means from then on.

We will start the unit by revising the English **parts of speech**, the classes into which words are divided. These classes are: **noun**, **adjective**, **verb**, **pronoun**, **adverb**, **conjunction** and **preposition**. All words in English can be put into one of these groups. There are also two other groups, called **definite articles** and **indefinite articles**.

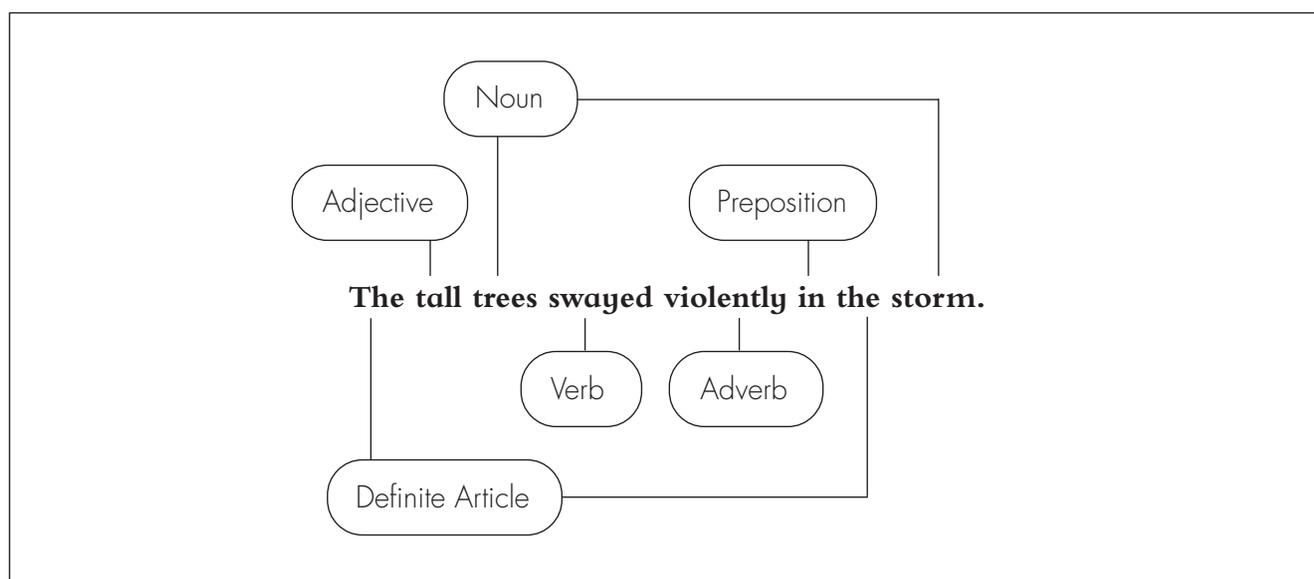
**Activity 1****Nouns**

**Nouns** are the names of people, places or things. There are four types of nouns:

<b>Common nouns</b>	Words that name objects or things: <i>e.g. turtle, flying-fox, tuna, horse, jandal, house.</i>
<b>Proper nouns</b>	Words for people and places. Proper nouns always begin with a capital letter: <i>e.g. Savai'i, Manono, Mele, Tavita, Palolo Deep.</i>
<b>Abstract nouns</b>	Words for things that seem real but we can't touch or see: <i>e.g. warmth, love, grief, courage, truth.</i>
<b>Collective nouns</b>	Words for groups of things: <i>e.g. team, congregation, committee, herd, swarm.</i>

Put four headings across your page: **Common Nouns**, **Proper Nouns**, **Abstract Nouns**, **Collective Nouns**. Study the list of nouns below, then put each word under its correct heading.

forest	Manu Sāmoa
house	shame
Manono	flock
paw paw	Prime Minister
herd	mountain
shoal	bravery
hatred	squad
tree	experience
Pago Pago	swarm
ball	sky



**Activity 2****Adjectives**

An **adjective** is a word which describes a noun or pronoun. They are usually placed just before the noun they describe: *e.g.* An *original* painting, a *Sāmoan* dance, a *destructive* cyclone, a *gorgeous* sunset, a *shocking* result.

Complete each of the sentences below with a suitable adjective, choosing from the list underneath the sentences.

1. That night there was a \_\_\_\_\_ storm.
2. The fishing boat came back with an \_\_\_\_\_ catch.
3. The climb up Mt.Vaea was very \_\_\_\_\_.
4. The puppy was \_\_\_\_\_ after it was hit by the car.
5. Fish from the market are usually \_\_\_\_\_.

enormous	exhausting
fresh	tiny
spectacular	delighted
terrified	easy
violent	nasty

**Activity 3****Verbs**

A **verb** says what a person or thing does. It is a 'doing' word. It can describe things such as:

An action	<i>e.g. jump, run, fight, swim.</i>
An event	<i>e.g. rain, flood, blow.</i>
A state or condition	<i>e.g. be, have, look.</i>
A change	<i>e.g. shrink, grow, lengthen.</i>

Verbs occur in different forms according to whether the action is in the past, present or future: *e.g. in the sentences below all the verbs are shown in their different forms in italic type.*

The <b>simple present tense</b> :	The girl <i>walks</i> to the market.
The <b>continuous present tense</b> :	The girl <i>is walking</i> to the market.
The <b>simple past tense</b> :	The girl <i>walked</i> to the market.
The <b>continuous past tense</b> :	The girl <i>was walking</i> to the market.
The <b>perfect tense</b> :	The girl <i>has walked</i> to the market.
The <b>past perfect tense</b> :	The girl <i>had walked</i> to the market.
The <b>future tense</b> :	The girl <i>will walk</i> to the market.

Write out the following sentence in the other six tenses, as set out in the different verb forms in the example above:

Simple present tense: The village band plays on the malae.

**Activity 4****Pronouns**

**Pronouns** are words that are used instead of nouns, to avoid repeating the noun over and over again. The main pronouns are:

I	you	we	us
they	he	him	her
she	it	us	them

Pronouns like: my, mine, yours, and theirs, are called **possessive pronouns**.

Instead of writing:

---

I went to look for Mose but Mose was nowhere to be seen. Mose had already gone home because Mose was playing volleyball the next day.

---

The use of pronouns makes the sentence much better.

---

I went to look for Mose, but *he* was nowhere to be seen. *He* had already gone home because *he* was playing volleyball the next day.

---

And, instead of writing:

---

Where are your tapes?  
I've got my tapes here.

---

Use the pronoun *them*, and write:

---

Where are your tapes?  
I've got *them* here.

---

Rewrite the sentences below, replacing the nouns with pronouns where necessary. Underline the pronouns you use, in red.

The overseas visitors were sitting around the pool at Aggie Greys. The men and women were mostly from California and the men and women were waiting for the men and women's lunch to be served by the waiters who were working in the restaurant next to the pool. The waiters knew that when lunch was served the waiters would be very busy because there were many visitors at the hotel and the visitors were very hungry and thirsty after the visitors had been touring the island.

**Activity 5****Adverbs**

An **adverb** adds meaning to a verb (remember ‘ad-verb’). It shows how, when, where or how often something happens, and so is important when you are writing a description of an event or incident. Many adverbs end in the letters ‘ly’.

*e.g.* He swims *quickly*.

We *usually* go swimming in the afternoon.

She *sometimes* falls asleep in class.

Make sure you do the washing *properly*.

She ran *swiftly* for the doctor.

Add adverbs to complete the following sentences, choosing from the list below, then underline the adverbs in red and the verbs in blue. Some adverbs will be left over.

1. The netball team practised \_\_\_\_\_ before the tournament.
2. The writer researched the life of Robert Louis Stevenson \_\_\_\_\_.
3. The boy’s marks went up by five percent, a \_\_\_\_\_ better result.
4. The tattooist worked \_\_\_\_\_ on his new design.
5. The dog barked \_\_\_\_\_ when the stranger appeared in the village.

slightly

definitely

thoroughly

frantically

quietly

energetically

patiently

swiftly

noisily

nervously

## Activity 6 Conjunctions

A **conjunction** is a joining word, used to join short sentences to make a longer one. The main conjunctions are:

and	after	although
as	because	before
but	for	if
like	now	once
or	since	so
than	that	although
till	unless	until
when	where	while

Use one of the conjunctions above to join the pairs of sentences below into one longer sentence which makes complete sense and reads well.

1. There used to be many flying foxes in Sāmoa. Now they are an endangered species.
2. Rainfall is higher in the mountains of Sāmoa. The southern coasts of both main islands are wetter than the northern areas.
3. The rainfall is higher on the mountains. The highlands force the rain-bearing trade winds to rise up and they then release their moisture.
4. Most Sāmoans know their family history. Many family members now live in other countries.
5. The coastal areas of Sāmoa will suffer from rising sea levels. The warming of the Earth's climate is stopped.

**Activity 7****Prepositions**

A **preposition** is used in front of a noun or pronoun to form a phrase, a group of words forming a unit. Prepositions often describe the position of something in relation to something else. The main prepositions are:

about	above	across
after	against	along
among	around	as
at	before	behind
beside	between	by
down	during	except
for	from	in
inside	into	like
near	of	off
on (upon)	outside	over
past	round	since
through	till	to
towards	under	underneath
until	up	with (without)

Use good prepositions to complete the sentences below, choosing from the list above.

1. The shark moved steadily \_\_\_\_\_ the pig that was standing in the lagoon.
2. When it began to rain, the wedding guests hurried to get \_\_\_\_\_ the big tent.
3. The girl stood \_\_\_\_\_ the minister, waiting for her turn to come forward and read.
4. The boy chopped the tree \_\_\_\_\_, then cut it \_\_\_\_\_ for firewood.
5. \_\_\_\_\_ the evening the stars come out, looking \_\_\_\_\_ diamonds in the sky.

**Activity 8****Definite And Indefinite Articles**

Two of the most common words in English are ‘the’ and ‘a’. They are called the **definite** (the clearly known) **article** and the **indefinite** (not clearly known) **article**. The definite article, ‘the’, denotes a known object or group. The indefinite article, ‘a’, points to a general object or group, and not a specific item.

*e.g.* During my visit to Upolu, I went to *the* souvenir shop to buy *a* kava bowl. *The* bowl I chose had been carved by hand and was *an* excellent souvenir of my visit to *the* island.

**Activity 9****Parts Of Speech**

Now that you know the main parts of speech in English, you should be able to identify each of them in any passage of writing, and use them correctly in your own writing.

Copy out the passage of writing below, then use a colour code to identify each part of speech in the passage. *e.g.* Underline all the nouns in red, all the verbs in blue, all the pronouns in green, and so on. Include a key underneath, showing which colours represent each part of speech.

**‘Ie Toga**

Sāmoan women spend long hours creating ‘ie toga, fine mats made from the tightly plaited leaves of the pandanus plant. The work is very hard. The long leaves are first cut, then stripped, soaked in sea water, washed and laid on the ground to dry in the sun. After this process is completed the curling leaves are sliced into thin strips and woven into the mats, which are used for a range of purposes. They may be presented as gifts on special occasions such as weddings, funerals or when a family member is made a matai. The fine mats will last for many years.

**Activity 10****Spelling**

Spelling English correctly is a very important skill. Spelling mistakes will mar your writing and lower your marks and if you spell words incorrectly in official documents (*e.g. job applications*) the people for whom your writing is intended will not be at all impressed.

Spelling English words correctly is difficult, however. There are many inconsistencies (different patterns) of spelling in English and many exceptions to the few rules. The only way to learn spelling really well is by identifying the words that are difficult to spell, then learning them thoroughly!

Another way that helps is to practise **syllablisng** longer words.

*i.e.* Dividing the word into **syllables**, or units of sound, then saying the word to yourself. Then when you **transcribe** (write down) the word, you are more likely to spell it properly.

A word with several syllables is said to be **polysyllabic**: e.g. *Trans-cen-den-tal*; a word with one syllable is said to be **monosyllabic**: e.g. *Pig*.

e.g. The word ‘punctuation’ is syllabilised as ‘punc-tu-*A*-shun’.

The capital, italicised ‘*A*’ shows that the third syllable is stressed, or given emphasis. By sounding out the word in syllables to yourself first, it should make it more straightforward to spell.

Divide the following polysyllabic words into syllables, putting a hyphen between each syllable they contain and in capitals the syllable which is stressed in each word. Then, using your dictionary, write down the meaning of each word.

alphabetical	insignificant
navigable	preferential
repetitious	sarcastic
untrustworthy	

**Commonly Misspelt Words**

Below is a list of words that people frequently mis-spell. Copy the words into your books, in columns, in strict **alphabetical order**. Then learn the spelling of the words, in groups of five at a time, writing them out correctly until you are confident that you will never spell them wrong again!

See how many words on the list below you can remember, writing them down without looking and testing your spelling of them at the same time. Working in pairs, test your partner’s knowledge of the spelling of the words on the list. As you say the words, make sure that you pronounce each one correctly.

truly	bicycle	excellent
address	embarrass	language
laboratory	humorous	leisure
nervous	lengthen	medicine
neither	skeleton	patient
poison	skilful	possess
rhythm	silhouette	rehearsal
sergeant	simile	spaghetti
graffiti	pigeon	solar
soccer	Maori	tobacco
sugar	accommodation	yacht
deceitful	adjective	prejudice
pronunciation	abscess	jandals
punctuation	beautiful	appalling
character	homonyms	doctor
balloon	autumn	calendar
honour	soldier	benefit

### Homonyms

A **homonym** is a word with the same spelling or sound as another, but with a different meaning.

*e.g.* *Grate/great* — a *grate* (noun) is the bottom of a fireplace; *great* (adjective) means large, or wonderful.

Homonyms often cause confusion because of their similar sounds but different meanings. It is essential to always use the correct word in its proper place. For each of the following pairs of homonyms:

- Look up each word in the dictionary.
- Write down its part of speech and meaning.
- Write two sentences containing each word which show you know the difference between their meanings.

*e.g.* *Bore/boar* — *bore* (noun), is a very dull person; *bore* (verb), to drill a hole or well; *boar* (noun), is a male pig.

The villagers decided to *bore* a new well for their water supply, as there had been no rain for weeks.

A *boar* with very large tusks charged out of the forest and ran towards the children.

Now do the same for the following pairs of homonyms.

deer/dear

hear/here

oar/awe

cheque/check

boy/buoy

sea/see

bale/bail

way/weigh

## Activity 11

### Homonym Selection

Write out each of the following sentences, choosing the correct word from the homonyms in brackets. Use a **dictionary** to help you decide which word is the right one to write the sentence correctly.

- The sea outside the reef was a brilliant shade of (blew/blue).
- The village (counsel/council) met to decide on the new matai title.
- After the new wharf was finished, the machinery which built it stood (idol/idle).
- After the queen died, the prince became king and a new (reign/rain) began.
- The (flee/flea) market in Otara is very popular on Saturdays.
- When the wet season began the river on Savai'i flooded and changed its (course/coarse)
- You should not swim near the pass through the reef, because the (current/currant) is so strong.

8. In the middle of the forest they discovered the remains of an ancient (fought/fort).
9. When the tide was out it was possible to have (hoarse/horse) races on the sand.
10. The (mayor/mare) of the city declared a public holiday for the prince's coronation.

## Activity 12

## Too, Two And To

These three homonyms often cause confusion. But they need not do so if you always remember their separate parts of speech and meanings.

**Two** is a noun, the number that comes after one and before three: *e.g.* The little girl was given a special birthday cake when she was *two* years old.

**To** is a preposition, indicating the relationship of one thing with another: *e.g.* The boy gave his new CD *to* his friend.

**Too** is an adverb, and means 'more than is required': i.e. too much or too many. *e.g.* It was far *too* hot to walk to town, so they caught the bus instead.

**Too** can also mean 'as well': *e.g.* All the adults came to dinner, and the young children *too*.

Rewrite the paragraph below, filling in the gaps indicated, with the words *two*, *to* or *too*:

Sione decided \_\_\_\_\_ take his boat outside the reef and go fishing. Tana said he would come \_\_\_\_\_. They left the harbour at \_\_\_\_\_ in the afternoon and headed out \_\_\_\_\_ the open sea. They had caught only \_\_\_\_\_ fish when the wind became \_\_\_\_\_ strong and the waves \_\_\_\_\_ big for their boat to handle. Tana started the motor and turned the boat back \_\_\_\_\_ the passage and the lagoon. They had been away exactly \_\_\_\_\_ hours when they got back \_\_\_\_\_ shore, with just the \_\_\_\_\_ fish \_\_\_\_\_ show for their time away.

## Activity 13

## Punctuation

? ! ‘ ’ ; : , “ ”

**Punctuation** is very important to your writing. Poorly punctuated writing is difficult to read and often hard to understand. Properly punctuated writing is like good manners, it makes things more civilised and helps everyone to get along better! The main punctuation points in English are:

the comma	the full stop
the capital letter	the question mark
the exclamation mark	the apostrophe
the semi-colon	the colon
speech marks	

### The Comma (,)

A **comma** marks a slight pause between words or phrases.

- A comma is used to separate items in a list: *e.g. We bought some taro, bananas, eggs, tomatoes and tuna at the market.* (Note that no comma is necessary after the second-to-last item — before the ‘and’.)
- To separate adjectives that describe something: *e.g. The forest was dark, damp, dense, dripping and dangerous.*
- To separate main clauses or phrases in a sentence: *e.g. Buses will park on the field, and cars will be left out on the street; or, having finished lunch, we returned to work.*
- To separate a name or word when addressing someone: *e.g. ‘Well Sione, we meet again.’*

It is important not to add too many commas to your writing. Too many commas can have an irritating effect on the reader. If in doubt, read it carefully to yourself. Only add a comma if there is definitely a pause, and if still in doubt, leave it out! Write out the following sentence, adding four commas where they are needed:

The traditional Sāmoan fale is oval-shaped and built on a foundation of concrete or coral rock its roof thatched with woven palm fronds and walls that are open-sided to allow the breezes to pass through with coconut frond blinds that can be lowered to keep out the rain.

### The Full Stop (.)

The **full stop** is used:

- To indicate (show) the end of a sentence: *e.g. I am going to McDonalds tonight.*
- After abbreviations: *e.g. D.W. Jones, p.23* (page 23), *Sat.* (Saturday).

### The Capital Letter

A **capital letter** is always used at the beginning of a sentence, and also for names of people and places: *e.g. Apia is the main town on the island of Upolu, in Sāmoa.*

### The Question Mark (?)

A **question mark** is used instead of a full stop at the end of a sentence, to show that it is a question: *e.g. Have you been to the new shopping centre yet?*

### The Exclamation Mark (!)

An **exclamation mark** is used instead of a full stop at the end of a sentence, to show that the speaker or writer is very angry, enthusiastic, disappointed, hurt or surprised: *e.g. 'You've got no right to be here!'; or, 'She didn't even say goodbye!'*

Don't use exclamation marks in writing apart from the above cases. Too many exclamation marks will weaken your writing.

### The Apostrophe (')

Of all punctuation marks, the **apostrophe** is misused the most. Yet the rules for its use are quite simple, and constant. The apostrophe is used:

- To show possession, i.e. that something belongs to someone. With a singular noun the apostrophe goes before the 's': *e.g. The girl's uniform* (one girl). *The boy's lavava* (one boy). With a plural noun already ending in 's', the apostrophe goes after the 's': *e.g. A girls' school* (a school for many girls). *The bosses' salaries* (several bosses). With a plural noun not already ending in 's', the apostrophe goes before the 's': *e.g. The women's fine mats* (several women). *The children's books* (many children).
- To show that one or more letters have been left out of a word, when a verb is contracted (shortened): *e.g. I'll* (short for 'I will'), *can't* (short for 'cannot'), *I'm* (short for 'I am'), *we'll* (short for 'we will'), and so on.
- It is **not** necessary to use an apostrophe when the word 'its' shows possession: *e.g. The car screeched its tyres as it sped around the corner; or, the dog bared its teeth.*
- It is **not** necessary to use an apostrophe when writing words like: 1960s, or MPs.

Write out the following paragraph, putting 11 apostrophes in their proper places:

The girls school was located on the road that led over the island. Its grounds were very tidy and its buildings had been freshly painted. 'Itll be years before its necessary to paint the school again,' the principal told the girls assembly, 'as long as you dont make a mess of the buildings. Its the best school on the island and youll be proud of it when your families visit on parents day. Ill bet theyre surprised at the improvement when they come. Its not looked this good before. Ever.'

**The Semi-colon (;)**

A **semi-colon** is used between clauses (groups of words which include a main verb) that are too short to be made into separate sentences and cannot be joined with a conjunction: *e.g. East of the town is the sports stadium, Apia Park; the town's main industrial zone lies in the other direction.*

**The Colon (:)**

A **colon** is used:

- Between two main clauses when the second clause explains, gives details, or follows on from the first: *e.g. It was not an easy task: first of all I had to find the right street.*
- To introduce a list of items: *e.g. For the camp you will need: a back-pack, sneakers, insect repellent, togs, towel and a torch.*

**Speech Marks (“\_\_\_\_\_” ‘\_\_\_\_\_’)**

**Speech marks**, also called **quotation marks** or **inverted commas**, are used in writing at the beginning and end of any words that are spoken directly by one person to another. The marks can be double (“”) or single (‘’), it doesn't matter which.

In normal prose (fictional writing), start a new **paragraph** (indented from the left-hand **margin**) every time a different person speaks, as shown in the example below:

---

The man looked about twenty-five. Wiping his mouth with the back of his hand, he looked curiously at the label on the beer bottle.

“Vailima. I haven't seen this brand before.” He passed the bottle back.

“You've just arrived in Sāmoa, then,” I said.

“I've been here about two weeks. But I've only drunk German beer before.”

“How long are you staying on Upolu?” I asked.

“About another week. Then I take a boat to Fiji, and New Zealand.”

“Do you like it here?”

“Oh yes! Don't you?”

“Yes,” I replied. “But I've only been here two days.”

---

**Activity 14****Correcting Grammar**

Now that you know the parts of speech in English, words that are difficult to spell and the main rules of punctuation, you should be able to correct a passage of writing which contains grammatical mistakes.

Study the description below. It is very poorly written, with punctuation, spelling and syntax mistakes. Rewrite it, correcting every mistake you find. For example, the first line should read: The track began by crossing the bed of a stream. The stream bed had many . . . Also divide the passage into paragraphs. Write a draft copy of your corrected version on a piece of notepaper first, then write your good copy into your book.

**Climbing Mt Vaea**

The trak begin by crosing the bed of a streem. The streem bed had many bolders. The streem bed was now dry becus their had not been eny reign for three weeks. Then the trak zig zagged steaply upwards thru the forrest the buoy followed the track as it climbed, looking arond himself at the dennse forrest the trees where very tall strait and covered in mos there were also vines everywhere hanging from the trees as he walked the buoy noticed little lizzards runing away in front of him but he didn't take much notice of them becus he was breething heavily the trak was so steep half way up the mounition he saw a palagi man coming the other weigh. The man was about 25. He had blond wavy hare and a khaki shirt and trosers he was carrying an old fashioned army ruck sack noticing the buoy the blond hared man said gud morning he had a english accent talofa the buoy replied they both stoped to rest and talk ive ben to sea robert louis stephensons grave sed the blond englishman have you seen it yes heaps of times sed the buoy i live near vailima but i still like climbing a mountain wonce in a wile did you enjoy seeing the grave he asked the englishman indeed the man replied I always wanted two see it becus im a writer to are you asked the buoy what do you right poetry the man replied you might have red some of my work my name is ruprt brooke but ruprt brookes ded said the buoy laffing the man laffed hard two do I look ded he sed they both laffed then and carried on in there seperet directions only later did the buoy wunder about the man and weather he had seen the ghost of ruprt brooke there on mt vaea.

