

Book 2

Year 10

LANGUAGE

LEARN

CREATE

EXPLORE

ENJOY

L	E	A	R	N	E	E	X
A	C	X	X	X	X	N	D
N	R	X	E	X	P	G	E
G	E	X	N	X	R	L	V
U	A	V	J	X	E	E	E
A	T	X	O	X	S	S	L
G	E	X	Y	L	S	H	O
E	X	P	L	O	R	E	P

EXPRESS

ENGLISH

DEVELOP

LOVE

English

English

Year 10 Book Two



GOVERNMENT OF SĀMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

Acknowledgements

The Ministry of Education, Sports and Culture would like to thank the following writers for their vision, patience and hard work in putting together this valuable book.

Graeme Lay	Author
Olofa Iona	Sāmoa College
Tupulala Lene	Lepa Lotofega Secondary School
Fuāluga Taupi	Avoka Girls College
Karen Ioka	Maluafofou College
Rileta Laulala	Leifiifi College
Anne Leauga	NUS
Emma Vaai	Sāmoa Polytechnic
Fuifui S. Tamamasui	C.D.U.

Edited, designed and typeset by Egan-Reid Ltd, Auckland, as part of the Sāmoa Secondary Education Curriculum and Resources Project for:

© Government of Sāmoa Ministry of Education, Sports and Culture, 2002.

Reprinted 2004 with minor amendments.

Funded by the New Zealand Agency for International Development,
Nga Hoe Tuputupu-mai-tawhiti.

Printed through Egan-Reid Ltd.

Managing Contractor: Auckland UniServices Limited.

ISBN 982-517-019-0

TABLE OF CONTENTS

Unit 1: Impromptu Speeches	5
Unit 2: Short Stories	9
Unit 3: Research	20
Unit 4: Writing	26
Unit 5: Viewing A Film	41

Unit 1: IMPROMPTU SPEECHES

Introduction

Impromptu is an adjective meaning **without preparation or rehearsal**. An **impromptu speech**, therefore, is one that is made with little or no time to prepare or rehearse it. To be able to make an impromptu speech is a very useful skill.

Activity 1 Impromptu Speech Situations

Write down three occasions when you might have to make an impromptu speech: *e.g. At the end of a rugby tournament, when you are asked to speak on behalf of your team.*

Activity 2 Choosing A Subject

Write down **10 subjects** which would be suitable for impromptu speeches. Make sure they are subjects that all members of the class would be able to speak about for a maximum of three minutes, with just a few minutes' preparation. Some examples might include:

- White Sunday.
- My Dog.
- The Volleyball Tournament.
- My Best Holiday Ever.
- My Grandmother.
- The Wedding.
- Alone in the Forest.

Write each of your impromptu speech subjects on 10 separate pieces of paper and put them in a basket along with the other class members' subjects.

When your name is called, come up and take one piece of paper out of the basket. On the piece of paper is the topic of the impromptu speech you will make. You have five minutes to go outside the room and make brief notes to help you speak on the topic you have drawn.

Remember **not** to write out everything you will say. Just write **5–6 headings** for your subject, covering the main points you will speak about. The details you will have to think up and speak about as you go along. That is the hard part!

As an example, if you have chosen the subject *My Grandmother*, you might use these headings:

My grandmother's name, now and before she was married.

Where she grew up and what her family did.

When she met and married my grandfather.

A description of what she looks like today.

What she enjoys doing most.

What she doesn't like at all.

Remember the following important things, as you are giving your speech:

- Begin your speech with an interesting or amusing statement to 'catch' your audience's attention:

e.g. You'd like my grandmother. She's cool, even though she'll be 86 next birthday.

- Look at the audience nearly all of the time, only glance at your headings.
- Speak slowly and pronounce each word very carefully. Don't rush your speech.
- Try to include at least one amusing remark or line. Don't be too serious.

Activity 3 Judging The Speeches

The class's impromptu speeches will be judged by the class itself. Do this in the following way:

Head up a sheet of notepaper: **Impromptu Speeches**. Under the heading write two sub-headings: **Content** and **Delivery**. 'Content' means 'what the speaker talks about', and 'Delivery' means 'the way the speaker talks'. Make a list of each speaker's name as they give their impromptu speech, and award them marks out of 10 for their speech, a maximum of five for Content and five for Delivery. Judge the content and delivery according to the following criteria:

Content

5 out of 5

Very interesting information, made me listen intently right through.

4 out of 5

Interesting information, kept me interested almost all the time.

3 out of 5

Quite interesting, but had some dull bits too.

2 out of 5

Not very interesting most of the time.

1 out of 5

Very uninteresting all the way through.

Delivery

5 out of 5

Spoke very clearly and in a way that allowed me to hear every word.

4 out of 5

Spoke quite clearly. I could hear nearly everything that was said.

3 out of 5

Spoke so that I heard most things, but mumbled at times.

2 out of 5

Mumbled most of the time, so I couldn't hear much of the speech.

1 out of 5

So unclear that it was very hard to hear anything during the speech.

After each class member has finished giving his or her speech, award them their mark out of ten, using the above criteria and writing their mark beside their name.

At the end of all the speeches, circle in red the three speakers with the best marks. Hand your list of names and marks to the teacher, who will look at the top marked students overall, and declare the class's winner or winners.

Activity 4**Essay**

Write an essay of about one and a half to two pages long, on the subject of making an impromptu speech. Write one draft of your essay, and make your final version as interesting and amusing as possible.

Unit 2: SHORT STORIES

Introduction

A short story is a work of **fiction** — writing that comes from the writer’s imagination — which is much shorter than a novel. Like a novel, a short story has a **plot, characters, setting, climax** and **theme**, but is only a few pages long and so can be read quite quickly. Most short stories are 6–10 pages long (about 2000–3000 words), but they can be as short as one and a half pages, or just 500 words long.

Activity 1

Telesa

Read the following very short story by New Zealand-Sāmoan writer Cherie Barford, then answer the questions that follow.

Telesa

Telesa is a presence. She was a mortal who was taken by immortals and made eternal. She’s found in Sāmoa, especially along the road to Aleisa.

That’s where my grandfather saw her. He was inspecting a copra plantation when she appeared at the side of the road, sitting on a rock, combing her hair.

She has beautiful hair. It’s as black as the lava that shines razor-sharp along Savai’i’s coast.

Opa noticed that her body was oiled. It glistened in the heat. ‘What do you want?’ he asked.

Telesa smiled. Her mouth split open like a ripe mango, the skin peeling back from the flesh.

‘Leave me alone!’ he shouted as Telesa walked towards him.

Then his horse bolted, running through the plantation, jumping piles of copra drying in the sun.

I have also seen Telesa. It was when my cousin lay dying in my grandmother’s house. Siene was weak from fever. Her lips were cracked, her eyes closed.

It was Sunday and the family was together for the day. The men were outside preparing the umu. The women sat around Siene. Children ran in and out of the house.

‘What shall we do?’ I asked my grandmother. ‘We’ve prayed, fasted, chanted, sung hymns, massaged Siene and given her medicine from the hospital.’

‘What will be will be,’ Oma replied. She sat with Siene’s head on her lap, stroking the matted curls covering her knees. ‘She has such beautiful hair,’ said Oma.

Outside, the men laughed as they covered the umu. They’d wrapped the chickens, taro and bananas in tinfoil instead of taro leaves. We could hear them exclaiming at the silver parcels.

‘What a palagi umu!’ said Tavita.

‘A real Kiwi job,’ Sione agreed. ‘Next thing, we’ll be using newspaper instead of leaves to cover it!’

The women laughed. Some of them had seen the family in New Zealand make an umu without any leaves at all!

We were still laughing when Telesa appeared. It was frightening. She looked so angry. Everyone stood still. The children whimpered and clung to their mothers.

‘Well,’ said Oma, smiling at Telesa. ‘I know what you want.’

She leaned over Siene, reached into her handbag and drew out a cloth parcel. It unrolled to reveal her barber’s scissors. They were shiny and sharp. One of her prized possessions.

‘Telesa,’ she scolded, snipping Siene’s hair. Short, metallic snips around the fevered crown. ‘You have your own beauty. Don’t envy this poor girl.’

She held up an armful of black waves. ‘Take this. Leave the girl alone!’

Telesa nodded. Took the hair. Disappeared.

Then Siene opened her eyes and smiled.

1. Why were people frightened of Telesa?
2. What had happened to Siene?
3. What had her family done to try and help her?
4. What were the 'silver parcels' at the umu?
5. Why was Oma a stronger person than Opa?
6. Do you think Siene recovered? How do you know?
7. Think up another suitable title for the story. Say why you think your title is a suitable one.
8. Write down all the things that tell you this is a Sāmoan story, apart from the reference in line 2.

Activity 2

The Structure Of A Short Story

Copy and complete each of the statements below. The first one has been done for you.

Part A

The **plot** of a short story is what happens during the story.

Telesa tells the story of Siene, a village girl who fell ill and could not be cured. Telesa, a ghostly woman with beautiful hair who frightens the villagers, appears before Siene. She is jealous of Siene's hair. Her grandmother cuts off Siene's hair, gives it to Telesa and in so doing prevents Siene's death.

Part B

The **setting** of a short story is the place and time where the story happens.

Telesa is set in a country called _____. The time is (a) the past, or (b) the present?

Part C

The **characters** are the people in a story. There are usually not more than four or five characters in a short story.

The main characters in *Telesa* are: _____, _____, _____, _____ and the narrator (the person telling the story).

Part D

The **style** of the story is the way in which it is written. Stories can be told in the **first person narrative** (from the point of view of 'I' or 'we') or the **third person narrative** ('he', 'she' or 'they').

Telesa is told in the _____ ('I').

Part E

The **climax** of a short story is the most exciting part. It usually comes close to the end of the story.

The climax of *Telesa* occurs when Siene's grandmother _____.

Part F

The **theme** of a short story is the main idea or message it contains. Write down which of the following you think is the theme of *Telesa*. Begin your answer with the words: *The theme of Telesa is...*

You should not cook an umu using newspaper.

Scissors are very important to have in the house.

It is best to stand up to someone who is trying to frighten you.

Ghosts are the only people who can cure illness in the family.

Activity 3**Writing A Short Story**

Write a very short story of your own, from one and a half to two pages long (500–600 words). Make sure it has a plot, characters, setting and climax. It can be told in the first or the third person narrative. Try to make your story as interesting as you can, by including something exciting in the plot. Your story should end as close to the climax as possible, as *Telesa* does. Give your very short story an interesting and suitable title.

Activity 4**It's Not That Easy**

Read the following short story twice, then answer the questions that follow.

It's Not That Easy

by Penehuro Hauma

'Shoot! Shoot!' he shouted to the Red team's centre-forward, his voice ringing above the shouting of the match's near-to-capacity crowd. The ball was finally snatched away from the attackers with cat-like speed by the White team's defence.

The self-proclaimed soccer star was on the sideline, he had arrived from the city two days before. He was born in the village of Tautau but had lived most of the time in the city, attending school there. However, every holiday he came home to his family; and it was during one of these holidays that this match occurred.

Sau was the name of this youth. His favourite team was the one in red; he used to go round with the boys of that particular team and he knew the captain and most of the players well.

'Jesus! What a waste of ball!' he muttered when a shot from a Red player just missed the White's goal. Somewhere to his left there were some girls whom he fancied. Even though he was well known for his boasting about his skills, the presence of the girls had made him open up even further.

A player from the Red team, attempting to tackle a White player, over-stretched his ordinary shorts, busted them, and, to the spectators' delight, revealed that he was wearing nothing underneath. Despite his attempt to cover his precious organs quickly, their momentary but clear exposure was enough to make the spectators roar with laughter.

It was obvious that the player had to get another pair of shorts if he was to continue. A replacement had to be found quickly while he went looking for another pair. The only one available with shorts on was Sau. The Red captain waved for him to take the field. Everyone (spectators and players) clapped as Sau jumped about to warm himself up (one of the routines he had seen soccer players in the city going through).

Sau in fact had never played soccer before, not even at school. He was, however, a keen fan of the game. Every Saturday he went to the park to watch the matches there. From this, Sau thought that he had learned enough techniques.

He had often thought of himself as Bobby Charlton, one of the English stars of the '60s.

He had lied to his friends in the village that he was a regular secondary schools' representative. The young spectators were eager to see their self-proclaimed soccer star in action. The girls in the crowd giggled loudly to attract his attention.

'Come on Sau, put that red singlet on and choose any position!' the captain called.

Sau was so excited. 'I'll start off with the centre-forward position,' he told himself.

The ref signalled the kick-off. Sau positioned himself quickly at centre-forward between the insides, felt the ball with his left foot, turned around and passed it to the centre-half. The ref's whistle brought the ball back to the centre, and the ref told Sau to push the ball beyond the line before passing it back to any of his team mates.

'Come on Sau!' the girls shouted: they thought the ref did not know what he was doing. (Fancy penalising someone who was a regular player in the city!) Anyway, the ball was given to the White team. Before the ref blew his whistle again, Sau was in the circle charging the ball. He was penalised again.

A spectator said something funny about Sau and the spectators roared with laughter. Sau was breaking some of the simplest rules of the game. Realising what was happening, the Red captain moved Sau to the left wing, bringing the winger to the centre.

In a lightning movement, the Red goalie dived for a superb save. He threw the ball to the captain at fullback, who dribbled the ball at top speed, beating two players before unloading to the centre-half; the centre-half drew four backs and slipped the ball to the right winger who took it over to the far right; the left fullback chased him, leaving only the right fullback to mark the other four forwards; the winger zoomed around the left fullback and then lobbed the ball to the centre-forward who chested it down neatly and held it long enough to attract the right fullback. Sau found himself in front of the goal mouth. He shouted for the ball. It came rolling beautifully from the centre-forward.

'Go! Go! Sau, go!' the air was filled with girls shouting.

The spectators were on their feet now. The cheering suddenly stopped. Silence. Then followed by Booooooo! To his disappointment, Sau saw the ball going far and wide and he was standing only six yards from the goal mouth.

Time and time again he spoiled the beautiful moves of his team. He was moved from one position to another. At half time he was placed at left-half. The opposing team found it a good place for initiating their moves. Whenever Sau got the ball, he couldn't pass it away quickly enough before his opposite snatched it away from him. If he

did manage to pass, it was either too short or to a member of the White team. Whenever he was charged by a bigger player, he backed down.

To save himself from further humiliation, Sau pretended that he had sprained his ankle. The captain and the team were so relieved when another substitute came on.

On the sideline, Sau found all the people looking at him. He felt so small. When they stopped looking, he sneaked away to his home.

Thereafter, he never talked about soccer to anybody, though he still went to see it played.

■ Answer these questions in full sentences. Your first answer will begin: *The game being played in the story is _____.*

1. What kind of game was being played in the story?
2. What were the names of the two teams playing?
3. What was the name of the boy who had just returned from the city?
4. What had he been doing in the city?
5. Why had he come to the village?
6. What does the word 'boast' mean?
7. What sort of things did the boy boast about?
8. Who did he often think of himself as?
9. Why did the spectators laugh when the player split his shorts?
10. Why was Sau chosen to play?
11. What sort of player did he turn out to be?
12. What important lesson do you think Sau learned from this experience?

Activity 5**Travels With My Pig**

Read the following short story twice, then answer the questions that follow.

Travels With My Pig

by Emma Kruse Va'ai

'Go have a shower and put on a clean shirt and lavalava. You're going to town.'

Yippee! I thought.

'You're taking a pig for Aunty Mina.'

'What for?'

'Eseta is getting married on Saturday. Now just hurry up and don't ask questions.'

'Eseta. Isa! She's a snob!' I said under my breath. She called us her 'village cousins' and looked down on us just because she lived in town. I could just hear her whining when I arrived. 'Mama! Pito is here from the back.' I hated that.

The bus rolled up and I stuck out my arm. There was a clanging and a big puff of black smoke. The superkako jumped out.

'Hey boy, watcha got in the sack?'

The sack moved and the pig's snout jutted out of the corner.

'Oi! Big fa'alavelave, eh?'

'Yeah. My mother's sister's daughter is getting married on Saturday.'

'OK son, grab the other end of your sack.'

We staggered to the back of the bus and unbolted the small door which opened out like a drawbridge. 'Eeeeeeya — hep!' We swung the sack up on to the drawbridge, pushed the pig's bottom halfway under the back seat, then made sure its snout was poking out of the hole in the corner of the sack.

'Better sit on the back seat, otherwise your friend might go trotting off with someone else,' said the superkako.

The driver shifted into first gear. The bus rattled, the pig grunted, and away we went. I moved my foot back under the seat just to make sure my pig was there, then I folded my arms and waited for the superkako to turn on the tape recorder.

I felt good about catching this bus. It had nice music and they played it very loudly. The windscreen was framed with silver tinsel and on the dashboard was a little hula girl which danced about when the bus thumped into potholes.

As more people got on the bus, pretty soon my pig was well cushioned on all sides with sacks of taro and baskets of bananas. I was cushioned,

too, by two large ladies. One was carrying a fierce-looking rooster. Its legs were tied, but its beak was uncomfortably close to my arm. The other lady fell asleep almost as soon as she sat down, and even the loud music couldn't drown out her awful wheezy breathing.

Tooting horns, screeching tyres and noisy people met us at the market.

'The pancakes smell nice,' said an old man sitting in front of me.

'Yes. Let's go have a cup of cocoa and some pancakes before we do our shopping,' said his wife.

I wish I could join you, I said to myself.

'Hey boy! Wake up! Your pig!' Yelled the superkako from outside.

'Oi man!' I cried. 'That's a pig, not a sack of taro!'

Too late. The pig just came tumbling out like everything else. It squealed furiously in the sack.

'Pito!'

Oh please let it be me, I prayed.

'Pito! Over here!' It was my cousin Tala in his taxi on the other side of the road. 'Hurry up, it's busy!' he yelled. I grabbed the sack and hoisted it on to my left shoulder, but it was so heavy, it made me stand lopsided. The squealing was getting louder and louder. I felt so ashamed with everyone looking and laughing at me. I tried to look amused, too, but all I managed was a stupid smile on my face. I struggled across the road as the pig boxed my ears through the sack. Two arms against four legs was not an even match. I dropped him into the boot and slammed the lid down but it sprang up again.

'Easy, Pito! It doesn't close. Besides, that pig needs air, too.'

I slumped into the front seat. 'Oka! I hate bringing pigs to town.'

'I know,' said Tala, 'I used to do it when I was your age, too.'

We swerved into Auntie Mina's yard. The dogs started barking. Eseta was sweeping the front verandah. She looked at me, turned around, and called into the house, 'Mama! Pito is here from out the back. He's got a pig.'

Auntie Mina came out. 'Malo, Pito! How is your mother and the rest of your family?'

'Very well, thank you. She said to bring the pig and come back on the afternoon bus.'

'Well, you'd better go back with Tala to the market in case you miss it. Tell your mother thank you, and to try and come on Friday night.'

'OK.'

'And here. Take this for your bus fare and some pancakes to eat on the bus, since you can't stay for lunch.' She unfolded one corner of her lavalava from her side and untied a knot.

My heart leapt. A two tala note wrapped around a twenty sene coin! ‘Thanks very much! Bye Mina. Bye Eseta.’

But Eseta just raised her eyebrows and gave a weak wave. Snob, I thought. I hope your wedding taxi gets a flat tyre in front of the market when you come back from church. I took a last look at my pig as I slammed the car door. It lay there at Aunty Mina’s feet. The hole in the corner was bigger now, and its eyes peered sadly at me. I started to feel sad, too. I turned to Tala and whispered, ‘Drop me off at the picture theatre?’

Tala grinned. ‘No trouble, Mr Millionaire. Want to take your pig to the movies, too?’

‘Nah,’ I said. ‘He came to a wedding, not to the pictures.’

We chugged out of Aunty Mina’s yard, and when I looked back, I couldn’t see my pig because the lid of the boot was bobbing up and down.

- Now answer the following questions on the short story, in full sentences. Begin your answer to the first question like this: *Pito did not like his cousin because _____.*

1. Why did Pito not like his cousin?
2. What do the words, ‘Eeeeeeya — hep!’ represent?
3. What were two things that Pito liked about the bus?
4. Explain in your own words what the following sentence means, ‘Two arms against four legs was not an even match.’
5. Why did Pito ‘hate bringing pigs to town’?
6. Why was Tala sympathetic to Pito?
7. Which of the following do you think is the theme of the story?

Pigs can make good friends if you look after them.

The big differences between people in the town and the village.

How useful the bus is for carrying goods of all kinds.

The meanness of Aunty Mina towards Pito.

Activity 6 Your Own Experience

Write a short story of your own, based on a funny experience you have had while travelling on a bus in Sāmoa or elsewhere. Write a draft copy first, then, after correcting any mistakes in your spelling, sentences and punctuation, write a good copy. Give your story an interesting and suitable title.

Unit 3: RESEARCH

Introduction

Research (noun) means **a careful study and investigation of a set topic**, in order to find out new facts or information. Research is very important, as it enables us to keep up-to-date with everything that is happening in a rapidly-changing world. **Surveys of people's opinions** on important issues is part of research, and is done through the use of a questionnaire, a sheet of prepared questions which are given to people to fill in. The information gained from the filled-in **questionnaires** is used to write a report.

In this unit you will see an example of a research topic, which you will use as a guide for your own research. As you work through the questions on the *Flying Fox* research, think hard about a subject that you would like to research in a similar way.

The Endangered Flying Fox

There are three bat species in Sāmoa: pe'a vao, which feeds alone or in pairs on fruit; pe'a faitaulaga, which lives in colonies sharing a roost; and, tagiti, the smallest, which roosts in caves. All three species feed on tropical fruits and are commonly known as flying foxes. The flesh of the flying fox is considered a delicacy throughout the tropical islands of the Pacific region.

The flying fox was once seen in large numbers early in the morning or at nightfall, flying to feeding areas, but in Sāmoa 80% of the forest cover has been removed in recent times, by cyclones and logging. Removal of the forest not only endangers the habitat of the bats, but the forest itself, as many plants depend on bats for pollination and seed dispersal.

Cyclone Ofa in 1990 and Cyclone Val in 1991 destroyed much of Sāmoa's forests, killing thousands of the trees which gave shelter to the three species of pe'a. It is thought that 50% of the flying fox population died as a result of the two cyclones. Many of the flying foxes were shot by people, or were killed by cats, dogs or pigs as the hungry bats came down to the ground to feed on fallen fruit.

Efforts are now being made in Sāmoa to save the remaining flying fox population.

All three species are now protected, and two bat reserves have been established on Savai'i. Public education campaigns now explain the importance of the flying foxes in the life cycle of the forests, and the danger the reduction in bat numbers represents to the environment.

A Questionnaire

When writing a questionnaire, it is important to **keep your questions simple and clear**, so the questionnaire will not take up too much of the person's time. Think up questions which will give you a maximum of information in a minimum of time. Tick-the-box type answers are a good way of doing this. A questionnaire may look something like this:

A questionnaire to survey people's knowledge of the flying fox problem, and people's attitudes towards the protection of flying foxes.

1. When did you last see a flying fox?

This year? Last year? More than two years ago?

2. When you last saw flying foxes, were there:

Only one or two? More than two? More than ten?

3. Where was/were the flying fox/es that you saw?

In the forest? Near a village? In the town?

4. Do you consider that there are fewer flying foxes around now than there used to be?

Yes No Don't know

5. If you answered 'Yes' to question 4, which of the following do you think is the reason?

- People have killed the flying foxes.
 Animals have killed the flying foxes.
 Many of the forests have been destroyed.
 All of these.
 Don't know the reason.

7. Do you know that flying foxes play an important part in keeping the forests growing through seed dispersal and pollination of the trees?

Yes No

8. Have you ever eaten flying fox?
 Yes No

9. Did you know that flying foxes are now a protected species?
 Yes No

10. If you knew that flying foxes were an endangered species (i.e. are in danger of dying out altogether), would you willingly eat flying fox?
 Yes No

11. Are you:
 Male? Female?

12. Which age group are you in?
 Under 20 20–30 30–40 40–50 50–60 60+

Summary

When you have given a copy of your questionnaire to at least 10 people, then you must **collate the results**. This means you put the questionnaires together, make a summary and compare the answers. A summary would appear something like this:

Question 7

Yes = 4

(3 males (2 aged 40–50, 1 aged 20–30); 1 female (aged 60+))

No = 6

(5 females (3 under 20, 1 aged 20–30, 1 aged 30–40); 1 male (under 20))

Example of questionnaire analysis

When you have finished correlating the answers, you can now write an analysis of your results, based on the overall results. This is a summary of your survey, which comes to important conclusions. It may look something like this:

Today far fewer flying foxes are now being seen in Sāmoa, especially in the villages and in towns. Of the 10 people surveyed, only _____.

Three people had not seen a flying fox for _____ years.

Most people (8 out of 10) thought the main reasons for this decline were _____.

However not many people (only 2 out of 10) knew that flying foxes play an important role in helping the forests regenerate (grow back again).

But not many people eat flying fox today. Only 4 out of the 10 surveyed said they had ever eaten flying fox. They were mostly men aged from _____ and _____.

Nearly all people questioned (9 out of 10) knew that flying foxes are now protected.

The one person who was not aware was a man over 60. He said that flying foxes are a traditional Sāmoan food and people should not stop eating them, even if it is against the law.

Conclusion

Always have a **concluding paragraph** for your analysis, summing up your findings in 3–4 sentences. It may look something like this:

Today most people in Sāmoa are aware that the flying fox population has seriously declined in recent years. Young people in particular know that all three species are endangered. However, many people are not aware of the main reason why the flying fox population has declined, the fact that much of the forest has been cut down or destroyed by cyclones in the 1990s, or that flying foxes help the forests grow. But very few people today eat flying fox, only the elderly people who still consider it a delicacy. The future is looking brighter for our three species of flying fox.

Interviewing

An important part of research is interviewing — asking prepared questions — of people who have a special knowledge of your topic and can therefore provide you with extra information about it. For the flying fox topic, for example, you could interview an officer from the Department of Conservation, a rainforest expert or a zoologist who has studied the creatures. Before the interview, however, you must carefully prepare a list of questions for your subject to answer. These questions will be more specialised than the ones in your questionnaire.

Examples of questions for a rainforest expert might include:

- What particular rainforest trees have been destroyed or milled (cut down) in recent years?
- Which of these trees are seeded by flying foxes?
- Do you agree that there is a link between the loss of forest and the decline in flying fox numbers in recent years?

Examples of questions for a zoologist might include:

- Which of the three flying fox species is most endangered?
- Since they have been protected, are flying foxes increasing in number?
- What else could be done to protect Sāmoa's flying foxes?

Activity 1 **Your Own Research**

Now you are to carry out some research of your own. Firstly, think of an interesting topic. It can be environmental: *e.g. Protecting Sāmoa's Rainforests, The Dangers of Over-Fishing Our Ocean, Global Warming*; or social: *e.g. The Crime Rate, Teenage Smoking, Helping Tourism in Sāmoa*.

It is very important that you choose a topic that you will be able to research readily. Talk to your teacher about your topic's suitability before finally deciding what it will be. Once you have agreed on your topic, carry out your research according to the model for the flying fox research: i.e. follow these four steps:

1. Design, give out and get back your questionnaires.
 2. Correlate the questionnaires.
 3. Analyse your findings.
 4. Interview someone knowledgeable about your subject.
- When these steps have been completed give a talk to the rest of your class, lasting about five minutes. Describe how you went about your research, what your main findings were and, whether you had any problems doing your research. Be prepared to answer any questions from the rest of the class about your research.

Unit 4: WRITING

Introduction

There are many different kinds of writing, each with a particular purpose. In this unit you will learn about and practise both **personal writing** and **formal writing**. The personal genre (type) will consist of journal and diary writing; the formal writing will be reporting and writing letters.

Formal writing

Sometimes called ‘transactional writing’, formal writing has a set purpose and follows particular rules. Formal writing includes: reports on important events, business letters, job applications, reviews of films or books, newspaper reports, editorials or newsletters. All formal writing needs to be properly paragraphed, carefully punctuated and set out according to a set pattern.

Personal writing

Sometimes called ‘imaginative writing’ or ‘expressive writing’, this type of writing allows the writer to show his or her thoughts and feelings about a subject. It is the writer’s expression of their personal responses to some event, person or place. Personal writing does not have to be set out in a particularly formal way.

Activity 1 Types Of Writing

Put two headings on your page: **Personal/Imaginative/Expressive Writing** and **Formal/Transactional Writing**. Put each of the following types of writing under the correct heading.

- | | | |
|--------------------|----------------------|------------------------------|
| a tourist brochure | a sonnet | a recipe |
| a diary extract | a journal extract | a film review |
| a short story | an airline timetable | a play |
| a speech extract | an advertisement | an essay on <i>fa'aSāmoa</i> |
| a novel | a film script | an accident report |
| a job application | a letter to a friend | a report |

Activity 2**The Process Of Writing**

Whatever the type of writing you are undertaking — formal or personal — it should go through several stages before it is considered finished: i.e. submitted (sent for consideration) to the person or organisation it is intended for. No writing is ever perfect in its first draft — the first version written down — it must go through several drafts, with each one being clearer and more effective than the previous draft. Some writers write up to ten drafts of a story or novel before they consider that their writing is perfect!

The earliest stage of writing is called **prewriting** (the prefix ‘pre’ means ‘before’). Prewriting involves thinking hard about what you are going to write, jotting down your ideas as they come to you if it is a story or poem that you are going to write, or if it is a formal piece of writing, finding out as much as you can about the topic by using library books, newspapers or magazines. (There is more detail on prewriting in a later section of this book.)

When you have made notes on what you will include, then begin to plan how you will **structure** your piece of writing. Begin by writing down the paragraph topics that you will use. Then write a draft of the **opening sentence** of your first paragraph. This opening sentence is very important because it should make your reader interested enough to keep reading the rest.

When you have your ideas and facts firmly in your mind, or on notepaper, write your **first draft**. Double space your writing and leave wide margins, so that when you correct your first draft you will have enough room to add notes between the lines and at the margins.

When your first draft is complete, read it through very carefully, to yourself, then aloud. The errors in the writing should become clearer to you now. Improve your writing as much as you can, taking care to watch out in particular for: **spelling** (if in doubt about the spelling of a word, check your dictionary); **punctuation** and **syntax** (sentences). Reading aloud will be particularly helpful for improving your punctuation (for example, remember to put a comma where there should be a pause).

If you want to find a word to replace one that you have already used, choose another one using a **thesaurus** (a dictionary of synonyms). This will make your writing more varied and interesting. Also, remember to divide your writing into paragraphs.

Exchange your draft with a class-mate to read and check each other’s work. It is always easier to see other people’s mistakes rather than one’s own!

Once the corrections have been made to your first draft, write the next one, again with double spacing. The beginning and the end of your writing are particularly important. Make sure your **opening paragraph** is as 'eye catching' as possible, and that your **concluding paragraph** brings all your ideas or facts to a conclusion that will satisfy your readers.

When your revised version has been written out, check it carefully again for any errors of paragraphing, spelling, punctuation and syntax. Again, show your writing to someone else and ask for their comments. After correcting any mistakes which are still there, write your **final draft, proof-reading** your writing carefully to detect any remaining errors. The copy that you hand in should be as good as you can possibly make it.

The process of writing

Below are some of the stages of the writing process. They are not in the right order. Rewrite them in your exercise book, putting them approximately into the order in which they should be done.

1. Second draft.
2. Proofreading.
3. Paragraphing.
4. Jotting down ideas.
5. Revising.
6. Final draft.
7. Checking spelling.
8. Checking punctuation.
9. Opening sentence.
10. Concluding paragraph.
11. First draft.

Journal Writing

A journal is a daily record of news or events. In the past, the captain of a ship always kept a journal — called a ‘log’ — which recorded everything that had happened on board: *e.g. The weather conditions, the ship’s course, how far it had travelled that day, which direction the wind was blowing from.* This ship’s journal became very important when the vessel returned to its home port.

Today people keep a journal to report on something special such as a trip overseas, a hike into the rainforest, a school camp or a trip to another island with a sports team. By recording each day’s events in the journal, the writer has a personal souvenir of the special event which they can read to others or keep and read themselves in the future.

Journal writing should be as vivid (realistic) and observant (noting all the interesting details) as possible. Written in the first person (‘I’), it should capture the atmosphere of the day’s events in a most interesting way. An example may look something like this:

Saturday, 2 October, Faleolo Airport, 2pm

Journal entry for an overseas trip

On the way out to Faleolo, I kept checking that I hadn’t left anything behind. Passport, tickets, money. And as soon as I found that they were all OK, I started checking again. Passport, tickets, money. Passport, tickets, money. I was so anxious that I hadn’t left any essential documents at home. By about the twentieth time I checked, I heard Luisa say, ‘Come on, we’re here!’ and I looked out the car window and sure enough, there was the big Polynesian Airlines plane parked outside the terminal building. A surge of excitement went through me then, because I knew that in only a little while I would be inside the plane, my seat belt ‘securely fastened’, as they always say, waiting for the engines to roar into life. And sure enough, after queuing for what seemed like hours, we were in there, strapped into our seats, listening to that roar and feeling the plane sweep us off the runway and into the sky. Off at last!

Activity 3

Journal Entry

Write the next two entries in this person’s journal. It can cover the rest of the plane trip or the arrival at the writer’s destination. Head your two entries with the date and the time they are being written.

Activity 4**Diary Writing**

Diary writing is the most personal kind of writing there is. In a diary a person records their thoughts, feelings and experiences day-by-day. Because it is meant to be read only by the writer, it is written with total honesty, and includes even bad things that the diary writer may have said or done. As far as the style goes, it is always in the first person, and can be written in a very informal way, because it is not meant for anyone else to see!

On the following page is an example of diary writing. It is taken from the book, *Leaving One Foot Island*, by Graeme Lay, in which Tuaine, a 15-year-old girl is sent by her family from her island home to go to school in Auckland, where she is very unhappy. The whole book is written in the diary form. Read the extract and answer the questions that follow.

July 25

I haven't written in my diary for a few days because I stayed in bed and I was too tired to write. My flu has been very bad, I've had a headache and my nose is very runny all the time. I used two whole rolls of toilet paper to blow my nose and it's very red and sore from all that wiping and blowing. Aunty gave me some pills for my headache and they helped, but they made me very sleepy too. It's still raining and cold outside and the winds sounds spooky around the house. Everyone else has gone out.

I've missed a lot of schoolwork because of the flu and I'm worried about how I'm going to catch up. Exams for my other subjects are next month, too, and I get very worried every time I think about that. Always at home I did well in exams and I know it's very important for me to do well here. All my family back on the island will expect me to do well, that's why they sent me to school in New Zealand, but how can I when I get sick? I can't even think properly about Maths or History or English, I just lie in bed and stare at the things on the chest of drawers by my bed, my photos and the trochus shell that Papa gave me. And I put on the ring that Metua gave me and I hold up my hand so that the light shines on the ring. I wish I could wear it to school.

When I pick up the trochus shell and put it against my ear I can hear the lagoon whispering to me, like a secret message coming all the way across the ocean from my island.

- Answer the following questions in full sentences. Begin the answer to the first question like this:

When Tuaine is writing it is _____ in New Zealand.

1. What season of the year is it in New Zealand when Tuaine is writing this diary entry?
2. Why did her family send her away from her home island?
3. What two symptoms (signs of sickness) is Tuaine suffering from on July 25?
4. What is her main worry as she writes this diary entry?
5. What two things has she been given by people on her island?
6. Why did she think the sound from the shell ‘was like a secret message’?
7. Why do you think Tuaine couldn’t wear her ring to school?
8. How would you know, if you hadn’t been told, that this is diary writing?

Activity 5

Diary Entry

- Write another entry for Tuaine’s diary, imagining some of the problems that she might have had while she was in Auckland, and why she was so homesick. Make your diary entry as realistic as you can.
- If you can, get a copy of *The Diary of Anne Frank*, and read it. Anne’s diary, describing how a young Jewish girl and her family hid from the Nazis in Holland during World War II, is one of the best-known diaries ever published.
- Begin a diary of your own, recording the most important things in your life. Try to make an entry in your diary every day.

A report is a piece of formal writing which describes an event or incident. It is meant to inform a large audience about the event or incident, giving them all the information the audience would be interested in: *e.g. the time, the place, the people involved, what happened.*

**AUCKLAND SECONDARY SCHOOLS
MAORI & PACIFIC ISLANDS CULTURAL FESTIVAL**

The practices begin almost as soon as the new school year does. By February, at lunchtimes and in the evenings, the school grounds echo with the sound of drums and song. By early March the pressure has intensified: costumes have been chosen and fitted, dance routines and accompaniment have been perfected. All in time for the climax in late March, the three-day Auckland Secondary Schools' Maori & Pacific Islands' Cultural Festival at the Manukau Sports Bowl, in Manukau City.

In its 26 years of existence the festival has grown to be the largest such event in the country, a celebration by Polynesian and Asian youth of their various cultures and one of the most colourful and exuberant events on Auckland city's calendar. From small beginnings since it started at Hillary College in 1976, the festival now involves over 162 cultural groups and a total of 13,000 students, from 52 schools across the whole Auckland region.

Performances take place on five well-spaced stages — Maori, Cook Islands, Niuean, Sāmoan and Tongan — and are continuous throughout the three days. There is a dazzling array of trophies competed for, and standards of song, dance and accompaniment, particularly in the competitive sections, are high. The winning groups bring great mana to their schools. Most importantly, the festival helps maintain the different cultures for the generations of young Pacific Island people born in New Zealand, as well as providing a visual and musical delight for the 100,000 people who come to watch.

- Answer the following questions on the report, in full sentences. The answer to the first question should begin like this:

The festival is held every year at _____.

1. Where is the festival held every year?
2. How many schools take part in the festival?
3. Which cultures do the five stages represent?
4. Quote a sentence which tells you how important the festival is for Auckland schools.
5. Quote a sentence which tells you how important the festival is for the people of Auckland generally.

Activity 7

Your Own Report

Write a factual report of one to one and a half pages long (3–4 paragraphs), describing an important event you have been to or been part of recently. Your report can describe a cultural event (*e.g. a fiafia*), a sporting occasion (*e.g. a canoe race*), a church function (*e.g. White Sunday*), or a school event (*e.g. prize-giving*).

Remember to include in your report: the time, the place, who took part and something about the ‘atmosphere’ surrounding the event you are describing.

Writing In Different Styles

As you have learnt already in this unit, there are different writing types to suit different purposes. There are also different writing styles, according to what the writing is intended to do. Writing styles will change, depending on who your audience is and what you are writing about. The name for choosing language for the right purpose and on the right occasion is called using the proper writing **register** ('register' as a noun means 'a particular style of language, used in appropriate circumstances').

To decide which is the correct register for a piece of writing, first ask yourself the following questions:

- **Who is the writing intended for?** (The audience it is aimed at.)
- **What is it that I want to say?** (The purpose of writing.)
- **What format should I use?** (The way the writing is set out.)
- **What type of words should I use?** (Formal or informal.)
- **How will I write it?** (The style of language.)

A letter to the principal, asking for a day's leave from school to attend a family function, would be a formal piece of writing, worded something like this:

Dear Mr Purcell,

On Sunday, 21 September, my grandparents in Pago Pago will be celebrating their fiftieth wedding anniversary. Our family will be travelling there for the weekend of 20 September and returning on the late afternoon flight on Monday, 22 September.

I would like to have your permission to take leave from school on Monday the 22nd, so that I can be with the rest of my family for this very important anniversary.

I will make sure that I catch up on any schoolwork missed while I am away.

Yours sincerely,

Luisa Brown

But a letter from Luisa to a friend, telling her about the weekend away, will be in quite a different register. It would be less formal, and may look something like this:

Hey Mel,

Guess what? All our family's going to Pago next weekend, it's mum's parents' wedding anniversary. Fifty years together, think about that! It's going to be a big party, heaps of food, cuddies everywhere, and the best part is — I miss school on Monday. Yay! Mum's made me write to old Percy, asking for Monday off, but even if he says no, I'm still going. I haven't been to Pago since I was six! I'm writing this to ask you to save the notes for the history assignment for me, I'll need them for the test on Friday. Just a rough copy will do, OK?

See you Tuesday.

Stay cool,

Lu.

Activity 8

Styles

Write down three differences of style between the two letters. Look particularly at the greeting and signing-off (ending), paragraphing, punctuation and the way the verbs are written. What is the main reason why the two letters are so different?

Job Application

Applying for a job by letter. When people advertise a job in the newspaper, they usually ask people who are interested to reply by letter. This letter will tell the person advertising the job lots about the person's ability to write, as well as their other qualities. Therefore it is very important to write an accurate and well-set-out formal letter such as this one:

The Manager
The Harbourside Inn
Harbour Road
APIA

27 November 2003

Dear Sir,

I wish to apply for the position of part-time receptionist at the Harbourside Inn, advertised in the Sāmoa News on 23 November 2003.

I am 15 years old and in Year 10 at Sāmoa College. As the school year ends early in December, I am keen to obtain work from this time onwards and the position of part-time receptionist at the Harbourside Inn would be very suitable for me.

My grades at school this year have been good overall, and I averaged B+ in the mid-year examinations. My best subjects were English and Office Skills, for which I received an A in the exams. As both these subjects are very useful for receptionist work, I feel that I have the skills to carry out the job you are advertising. I also take pride in my appearance and enjoy working with people.

If you require a personal and academic reference for me, my form teacher Mr A. Williams of Sāmoa College has agreed to supply one. He can be contacted through the college. I am available for an interview any week day after 3.30 pm.

Hoping that you will give my application due consideration,

Yours sincerely,

Maria Manu

Note carefully how the letter for the job application is set out, and the function of each paragraph. The letter is headed with the recipient's address and the date. The greeting follows (Dear Sir or Madam).

Paragraph 1 — Introduces the applicant.

Paragraph 2 — States why she is interested in the job.

Paragraph 3 — States why she should be considered for the job, modestly but honestly.

Activity 9 Bakery Worker Required

Write a formal letter applying for the job below, which has been advertised in the newspaper. Make a draft of your letter, and then a final copy.

Bakery Worker Required

Part-time worker required for busy bakery

Hours: 6–8 am, Monday to Saturday

Would suit hard-working, honest secondary school student.

Apply in writing to:

Frank Swalger, Manager, PO Box 54, APIA

Activity 10 Invitation

Write an invitation to your friends to attend your birthday party, to be held at your place. Make sure you set it out in an interesting way, write clearly and include all the information that your friends will want to know.

Then write a letter to your friends' parents, telling them about the party and assuring them that it will be well organised and that all the guests will be safe while they are there.

Prewriting

‘Prewriting’ is a word used to describe the very first stage of your writing, whether it is expressive (fiction or poetry) or transactional (non-fiction) writing. Prewriting is the **planning stage**, in which your main ideas, thoughts and expressions are jotted down, in no particular order. In some ways prewriting is the most important stage of writing, because that is what gets the project started.

Prewriting can be done on just a scrap of paper or a notebook. On it you record some of the things which will go into the next stage, your first draft. Some writers do most of their prewriting in their heads: i.e. they are thinking about what they write, even when they are doing other things. Then, when their thoughts start to take a more definite shape, they put them down on the notepaper. Sometimes, too, they will write an opening sentence.

If what you are prewriting is non-fiction, this is the stage to research as much information as you can about your subject. Go to the library, read newspapers and magazines, watch relevant television programmes or listen to the radio — use all the sources you can, to find out about your subject. Then select the most important information and write it down.

The planning of your writing can start now, too. Select the style of writing that you think will suit the subject. Should it be serious or light-hearted? Formal or informal? After considering this, decide on the most suitable style for your subject.

When you have got your information together, and decided on the style you will use, write a draft of your first paragraph. Make it as interesting as possible, so that it will catch the attention of your readers. Starting with a question is quite a good device for doing this. When you have done a draft of your opening paragraph, and have all the information you need, then you can begin to write your first draft.

Most writers’ work goes through the following stages:

- Prewriting.
- First draft.
- Second draft (rewriting).
- Proofreading.
- Final draft.

An example of the use of prewriting follows. Mele has been asked to write an essay on the subject of eco-tourism in Sāmoa. Her prewriting for this topic looked like this:

What is eco-tourism? Definition — ‘tourism based on overseas visitors coming to Sāmoa and spending their time learning about the country’s natural attractions’. ‘Eco’ comes from the word ‘ecology’ — dictionary meaning, ‘the scientific study of living things in relation to each other and to their environment’; ‘this relationship’. Tourism — the industry based on people visiting Sāmoa for a holiday and spending money doing different and enjoyable things. Natural attractions of Sāmoa: rainforests, extinct volcanoes, lakes, mountains, lava flows on Savai’i, lagoons, coral reefs. Most eco-tourists come from countries like the United States, Britain and Germany. How many eco-tourists can Sāmoa get without them causing damage to the environment? Where do eco-tourists stay while they are here? Do village people welcome eco-tourists or not? (Do a short survey). Eco-tourists travel by foot and in 4WD vehicles (do these cause any damage to our environment?) Eco-tourism creates jobs for Sāmoans — tour guides, drivers, people who accommodate the tourists — so it should be encouraged because it brings money to people who wouldn’t otherwise get any paid work (interview someone who works in eco-tourism, to get their opinions). Future of eco-tourism, other developments leading from it.

From this prewriting, Mele drafted the following opening sentences:

Eco-tourism is a word that is heard more and more these days in Sāmoa, but what exactly does this word mean? It comes from two words: **eco** — which is short for ‘ecology’; and **tourism**. ‘Ecology’ is the scientific study of. . .’

Writing In Different Styles

The essay Mele researched and wrote about eco-tourism in Sāmoa is an example of a formal essay, writing which contains factual information, sometimes called transactional writing. It is possible to write about the same topic in other ways. The activities that follow will give you practice at writing in different registers on the same topic.

Activity 11 Expressive Writing

Imagine you are a 19-year-old backpacking male or female tourist from New York. You have just completed a 5-day trip through the mountains of Upolu with a group of other eco-tourists. Now, back in Apia, you write a postcard back home, describing your thoughts and feelings about your experiences in the mountains. Remember it is a postcard, so you will only be able to write 2–3 paragraphs.

Activity 12 Journal Writing

The same eco-tourist is keeping a journal of his or her experiences. Imagine that you are in Savai'i, tramping across the lava flows there and spending the nights with village people. Write a journal entry at the end of your second day in Savai'i.

Activity 13 Persuasive Language

Imagine you are employed by the Sāmoan Tourism Board, to write a brochure advertising eco-tourism in Sāmoa to people in overseas countries. Design the first page of the brochure, using words, phrases and illustrations which will persuade people to spend some time in Sāmoa taking an eco-tour.

Unit 5: VIEWING A FILM

Introduction

Movies are an extremely popular form of entertainment all over the world, whether they are watched in a cinema or on video at home. Because there are so many movies produced from all parts of the world and these are so widely available on video, it is important that you learn to view a film in a discerning (meaning — to judge carefully) way, so you can decide whether the film is worthwhile or not. If you are not discerning in your viewing, you will waste a large amount of your life watching rubbish! This unit will show you how to view a film in a knowledgeable way.

We analyse and review film in much the same way as we analyse and review a book. In other words, the film's plot, characters, setting and theme are considered carefully, then we make a judgement as to how good or bad the film is. Of course, such judgements are very personal. Just as some people like a book and other people find the same book dull, opinions about films will differ. This doesn't matter; what does matter is that you learn to make your assessments about a film knowledgeably.

Activity 1

Video Store

If you have one, visit your local video store. Otherwise your teacher will try to get a floor plan of a video store for you. Have a look at the way the videos are organised on the shelves. Are they all lumped in together, or are they separated into groups? If they are in separate groups, make a list of the different headings used to classify the videos: *e.g. Action* or *Comedy*. Then look at the titles in each group, and write down the way you think the shop owner has decided which films go into which section.

The Structure Of Films

The following are the main features of a film:

Plot — What happens in the story.

Characters — The people who take part in the plot.

Setting — The time and the place that the story is set in.

Theme — The main idea that the film tries to get across to those who watch it.

Conflict

Also very important to a film is **conflict**. Conflict means ‘disagreement between people with different ideas or beliefs’. Conflict can be **physical**: i.e. wars or fighting; or it can be **mental** or **emotional** such as differences of opinion between people, which do not necessarily lead to violence.

Activity 2

Video Viewing

Your teacher will try to get hold of a video for the classroom and choose a video that looks as if it will interest you. Watch the video closely, and as you watch it, make notes on the following points:

1. Write one paragraph which summarises the plot of the film.
2. Write down where the film is set (the place) and the time (past, present or future).
3. List the main characters, their names and a sentence saying briefly what each character is like.
4. Say what the main type of conflict in the film is: *e.g. is it physical or mental conflict?* Give three examples of conflict in the film.
5. Write a sentence saying what you think the main theme of the film is: *e.g. good versus evil, or the dangers of drug-taking.*

How A Film Is Made

Film-making is a very time-consuming and expensive process. The time between when a company decides to make a film, until the time when the film is ready to be released to the public for viewing, may take 2–3 years. The following is a summary of the main steps in creating a film.

- A film production company decides to make the film, from an original idea, or an adaptation of an existing book.
- The film company raises the money to begin making the film.
- A script-writer is employed to write the script for the film.
- A director is employed to direct the film's scenes.
- A casting agent is employed to find suitable actors to take the characters' roles.
- Locations for the scenes in the film are researched and decided upon.
- A 'storyboard' is drawn, a board with cartoon-like drawings of each scene, with descriptions underneath of what they show.
- The shooting of the many scenes in the film is carried out, by the cinematographer.
- All the shot film is edited carefully, so that only the best bits are selected.
- Copies of the finished film are distributed to all parts of the world.
- The film is advertised and released to the movie-going public.

Activity 3

Shooting A Movie

When a movie is being made, much more film is 'shot' than will ever be seen in the final version. Only the best scenes are selected, then put together skilfully by the film's editor, to make the finished version. Most scenes will be shot over and over again, until the director is happy with the result.

The final version of the film will consist of many 'sequences' of action. A film sequence is the following of one thing after another in a particular order, to create the effect that is required to carry the story forward another stage. Just one sequence in a film will contain many different camera shots, to take the action along. Each time the camera shot changes, it can be called an edit point. This means that the film's editor has selected another shot and combined it with the one that went before and the one that comes after, to make a smooth-running sequence.

View a film or video carefully and choose an important sequence from it: i.e. A short episode that carries the film's story forward another stage. A typical sequence will be 2–3 minutes long. Then answer the following questions in your exercise book:

1. Write a sentence summarising what happens in the sequence you have chosen.
2. View the sequence carefully several times over, watching it carefully for edit points: i.e. every time the camera shot changes. Write down the total number of edit points you counted in the sequence.

Different Camera Shots

You will have seen that in the sequence you chose there was a large number of edit points, showing that there were many different types of camera shots used to make up the sequence. You need to know something about the different shots that a film cameraman makes and film editor selects for inclusion in the finished film. The words used to describe the main types of camera shots are:

Camera angle

The angle from which a camera is pointing when it shoots action. This can be neutral (from eye level), high-angle (when the camera looks down from a higher position) or low-angle (when the camera looks up from a lower position).

Close-up

A shot in which the object shown on the screen is fairly large: *e.g. Most often, a person's head is shown from the neck up, or something of a similar size fills most of the scene.*

Crane shot

A shot taken from a moveable crane, which carries the camera and the cinematographer, and can move in any direction.

Cut

The movement from one camera shot to the next. This can be done in several ways, from a 'dissolve' to a 'jump-cut'.

Dissolve

Moving between one shot and the next, during which the first image slowly disappears while the second image slowly appears. For a moment the two images will be mixed together.

Fade

A **fade-in** occurs when a screen that was dark gradually brightens. A **fade-out** occurs when a screen that was light gradually goes dark.

Jump-cut

A sudden jump between camera shots, done for deliberate effect, to show an abrupt change of circumstances in the story.

Long shot

A shot in which the scale of the object shown is small: *e.g. a standing human figure in a long shot appears to be a long way off.*

Mid-shot

A shot in which the scale of the object shown is close to its real size: *e.g. in a mid-shot a person's whole body is shown, fairly close to the camera.*

Panning

A movement in which the camera scans right across a scene, usually from right to left.

Tracking shot

A shot in which the camera moves, following the action to film it. Often the camera will be supported by a set of wheels, called a dolly, to make a tracking shot.

Zoom shot

A shot made with a special camera lens that can change the shot from wide angle to close-up, in just a few seconds, so that the camera 'zooms in' rapidly on the most important object in the scene.

Activity 4**Viewing Exercise**

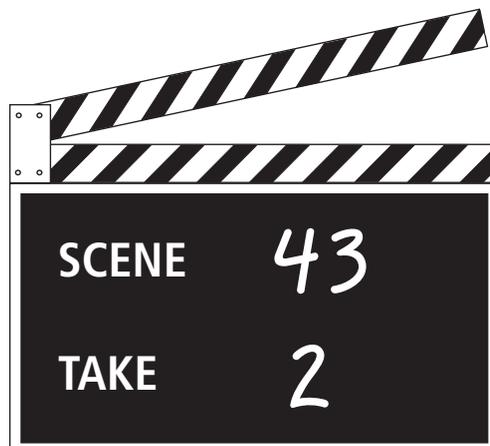
View again the sequence you used to answer the questions in Activity 3, then write the answers to the following questions in your exercise book:

1. Try to identify each camera shot used in the sequence, as you view it.
2. Count the total number of shots used in the sequence.
3. View the sequence again and this time, write down each type of shot used: *e.g. close-up, long-shot, tracking shot*.
4. Is there any music used in the sequence? If so, describe the music and say why you think that particular type of music has been used.

Activity 5**Writing A Short Film**

Working in pairs, write a story-line for a very short film: i.e. one which would last about five minutes. Make sure that your film story-line has a definite plot (a beginning, a middle and an end), a suitable setting, 2–4 characters and some form of conflict between the characters.

- Divide your story into several scenes, bearing in mind the best camera shots that could be used to tell the story in the most interesting way.
- Write a script for your short film, describing what happens in each scene and adding dialogue for the characters.
- Draw a storyboard for your film, which a director would find useful for its shooting: i.e. sketch each scene, and underneath each sketch, describe in words what it shows.



Activity 6**Film Reviews**

A film review is a **written report on a film**, published in a newspaper or magazine, giving some information about the film's content, then the opinions of the person – the reviewer – about the film. Film reviews should mention things like the acting in the film, the plot and so on. Film reviews are a guide for people who are considering whether or not to spend money to see a new film.

Here is the concluding paragraph of a review of the first Harry Potter movie:

Harry Potter and the Philosopher's Stone ****

Yes, Harry Potter's younger followers will love this film, even if some will find it too long. But older fans of the boy wizard might be a little disappointed by how ordinary and harmless this adaptation of J.K. Rowling's first book in the best-selling Harry Potter series is. The film abounds with visually startling scenes and amusing characters, but, in its efforts to be faithful to the original book, it seems to have forgotten the possibility of the movie having any of its own magic apart from the special effects.

Many film reviewers award 'stars' to a film, according to how good or bad they judge it to be. Five stars is the highest rating, one star the lowest.

1. What are two positive things the reviewer says about the Harry Potter film?
2. What are two negative things the reviewer says about the Harry Potter film?
3. What is an 'adaptation'?
4. What are 'special effects' in a film?

Activity 7**Research**

Find a recent film review in a magazine or newspaper. Read the review carefully, then cut it out and stick it into your book. Alongside the review, write a sentence in your own words, saying whether the reviewer liked or disliked the film, and why.

Activity 8**Your Own Review**

If you are able, organise a trip to view a recently released film of your own choice. Consider things like whether the story is believable or unbelievable, whether the acting is good or poor, whether it had an important theme or was just for entertainment, and so on. Then write a one page review of the film, summarising what it is about (without giving away any surprises in the plot!) then giving your opinions of the film. Write your review up in your exercise book. Give it a 'star rating' out of five.

Activity 9**The People Who Make A Film**

Film-making is a team effort. A huge number of skilled people have to work together for a long time to make a film, each person having a particular skill. Film-making is also very expensive, so the people who make films have to ensure that thousands of people will pay money to see the finished film when it is released to the movie-houses or video shops. For example, the three films in the Lord of the Rings trilogy, which were made in New Zealand, cost nearly \$100 000 000 to make. Fortunately, the trilogy has been a financial success. However, other films which are very costly to make sometimes lose money because they are poorly reviewed or not many people bother to go and see them.

Below is a list of people who work together to make a film. Next to it is a list of the things they do. Write down the list of people, under the heading: **The People Who Help Make A Film**, then match the people up with the work they do. Use a dictionary to help you match them up correctly.

Job title	Job
1. Producer.	a. Person in charge of the cameras which film the scenes.
2. Director.	b. Person who distributes copies of the film to the cinemas.
3. Actor.	c. Person who chooses the actors for each part in the film.
4. Scriptwriter.	d. Person who shows the actors what to do in each scene.
5. Sound technician.	e. Person who records the sound track of the film.
6. Cinematographer.	f. Person who writes the words for the actors and describes what happens in each scene.
7. Casting agent.	g. Person who writes the music which plays in the background to the film.
8. Film editor.	h. Person who selects the best shots to include in the final version of the film.
9. Score writer.	i. Person who organises the finance which pays for the film.
10. Distributor.	j. Person who plays the part of a character in a film.

All the people who make the film have their names listed at the end of a film. This is called the film **credits**.

Activity 10**The Credits**

Study the credits of a film you have seen on video. You will have to 'freeze' the credits several times, as they often roll past very quickly! From the credits, write down the names of the film's:

- Producer.
- Director.
- Main actors.
- Casting person.
- Cinematographer.
- Scriptwriter.
- Score writer.

Activity 11**Conclusion**

Here is a very debatable statement:

Films are more important than books in showing us what the world is like.

- 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 films are more important than books in showing us what the world is like, 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.

