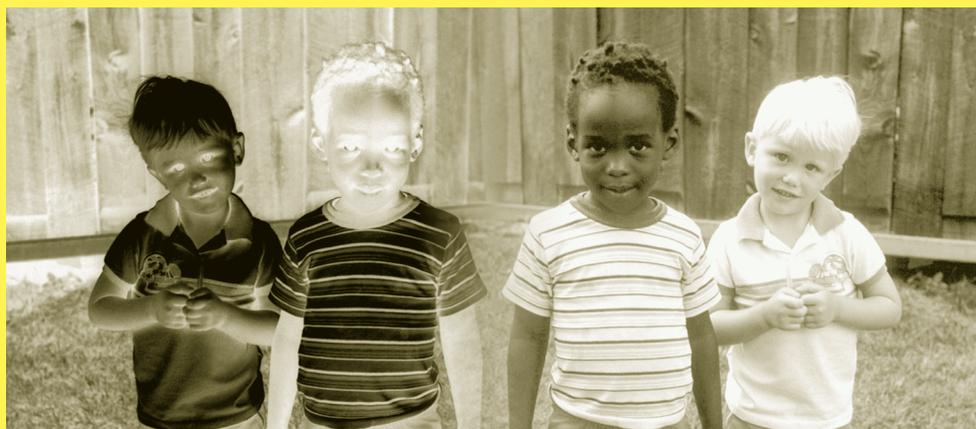


Book 1

Year 11



English

English

Year 11 Book One



GOVERNMENT OF SAMOA
DEPARTMENT OF EDUCATION

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Unit 1: IMPROMPTU SPEECHES

Introduction

Remember that in Year 10 you were required to make an impromptu speech. You learnt that an impromptu speech was one that is made with very little time for preparation. In this unit you will again make an impromptu speech, but this time you will speak in smaller groups and your speech must have the theme of a 'relationship'.

A relationship (noun) means 'the state of being related; an emotional connection or association between two people'. In other words, it refers to the way two people are linked by strong feelings. A relationship can be good or bad, depending on what kind of strong feelings the two people have for each other.

For example, a father and son who spend a lot of their time helping one another on the plantation and going to watch rugby matches together, have a good relationship. But a father and son who often quarrel about who is going to work on the plantation, then don't speak to each other for days because of that, have a poor relationship.

Activity 1**Impromptu Speeches**

In your group of five or six, elect a leader. The leader then writes the following names on separate pieces of paper. Grandfather, grandmother, uncle, auntie, cousin, brother, sister, friend and neighbour. Put the pieces of paper with these names on them into a basket. Then, one by one, each member of the group draws out one piece of paper. When they have drawn their piece of paper, they have five minutes to go outside the room and make brief notes on the relationship they have with the person whose name they have drawn.

As you learnt in Year 10, when you are preparing your impromptu speech you do not write down everything you are going to say. Just write down four to five headings which you will speak about. For example, if you drew the piece of paper with 'uncle' written on it, your headings might be:

- Your uncle's name, and whether he is related to you on your mother's or father's side of the family.
- How old your uncle is, what he looks like and the way he usually dresses.
- How often you see your uncle and where it is that you usually see him.
- The way your uncle behaves towards you and other members of your family.
- The things your uncle does that make you like him, or the things your uncle does that make you dislike him.

When the leader of your group calls you, come back and deliver your impromptu speech to the rest of the group. Remember the following important things about making an impromptu speech:

Begin with an interesting or amusing statement to get your group's attention right from the start.

e.g. *'My uncle Tama, my mother's older brother, is the funniest guy I know. He's definitely the clown of our family. In fact, if Samoa ever gets a circus, my uncle Tama'll be the chief clown right from the start. And why is this? Well, for a start . . .'*

As each member of your group gives their impromptu speech, award them a mark out of 10. Award a maximum of five marks for content — what they say — and five marks for delivery — the way they say it. Use the following criteria:

Content	Delivery
<p>5 out of 5 Very interesting information, made me listen keenly right throughout.</p>	<p>5 out of 5 Spoke very clearly and in a way that allowed me to hear every word.</p>
<p>4 out of 5 Interesting information, kept me interested almost all the time.</p>	<p>4 out of 5 Spoke quite clearly, so that I could hear nearly everything that was said.</p>
<p>3 out of 5 Quite interesting, but had some dull bits too.</p>	<p>3 out of 5 Spoke so that I heard most things, but mumbled at times.</p>
<p>2 out of 5 Not very interesting most of the time.</p>	<p>2 out of 5 Mumbled most of the time, so I couldn't hear much of the speech.</p>
<p>1 out of 5 Very uninteresting all the way through.</p>	<p>1 out of 5 So unclear that it was very hard to hear anything during the speech.</p>

When all the members of your group have given their speeches, hand your score sheets to the leader, who will use the scores to decide who is the winner in your group. Give your group winner's name to your teacher. Each winner will take part in the class grand final. Again, the names grandfather, grandmother, uncle, auntie, brother, sister and neighbour are written on a piece of paper and put in the basket.

This time the teacher will supervise the draw. One by one, the finalists draw out a piece of paper, go outside to plan their speech, then return and deliver it. Remember, the speech must concentrate on the speaker's relationship with whoever it is that they have drawn. As each finalist speaks, the rest of the class awards them marks according to the criteria used before. When the finalists have all given their speeches, each member of the class writes down the speaker they thought was the best, then hands it to the teacher. The teacher will then announce the overall winner of your impromptu speech contest.

Unit 2: THE LANGUAGE OF MAGAZINES AND BROCHURES

A magazine is defined in the dictionary as:

‘a paper-covered publication containing many illustrations (pictures), published at regular intervals and containing stories and articles by a number of writers’.

A brochure is defined as:

‘a booklet or pamphlet containing information’.

Magazines are a very popular form of reading, all over the world. Because they are so popular with readers, there are magazines which cover almost every subject imaginable. These subjects include: politics; music; religion; movies; sport; cooking; travel; gardening; books; building; fashion; health; body-building; wine; business and economics. Some magazines are published weekly, some monthly and others three or four times a year.

Magazines are written to both entertain and inform their readers. They entertain by providing amusing and pleasurable reading; they inform by providing information about people, places or activities. Some magazines have mainly serious stories, others have sensational or trivial (unimportant) stories.

Read the example of a magazine story on the next page, then answer the questions that follow. It is based on the relationship between the brothers, Prince William and Prince Harry, of the British royal family. The questions are all multi-choice — you are presented with four possible answers, only one of which is absolutely correct. When you are considering which answer is the correct one, go back to the story again and carefully re-read the section containing the reference which will tell you the correct answer.

The following is an example of a magazine story:

THE WORRY OF BEING HARRY

Prince Harry's despair at being constantly in Will's shadow is making him a cause for concern.

Royal rebel Prince Harry has suffered a crushing blow after the recent shame of his drugs and drink scandal. Fellow pupils at exclusive Eton College have voted against him becoming one of the school's 12 elite prefects — a powerful privilege enjoyed by his older brother, William.

Now insiders warn that the troubled and vulnerable 17-year-old could be plunged into another personal crisis as he tries to overcome the shattering snub.

'This is a big deal for Harry — it's not just some minor administration matter,' disclosed a royal insider.

He was desperate to follow in William's footsteps and become a prefect, which would give him enormous status in school. But the committee of outgoing prefects — who choose their successors — gave him the thumbs down.

It was like a knife through Harry's heart. He might be third in line to the throne, but the prefects made it clear they don't think he's up to the job of looking out for school kids!

It was all because he has admitted to smoking pot and under-age drinking. Harry is seen as a loose cannon due to his wild escapades. The prefects aren't goodie-goodies, but they just don't think he's the right calibre for the job.

'The boys who are chosen as prefects are the most popular, responsible and mature. Wills was a unanimous choice, not because of who he is, but what he's like and how he behaves — and that appears to be exactly the reason why Harry wasn't chosen.'

Another royal source added: 'Harry's struggled all his young life to measure up to Wills, and once again he's been found wanting. The message from his school friends is simple and devastating — you're not the guy your brother is. It will just reinforce Harry's inferiority complex and fuel his belief that life has dealt him a lousy hand.'

‘Wills has the looks, the charm, the brains — and he’ll get the throne. Harry just can’t compete. He knows he can never escape Wills’ shadow.

‘Harry’s always been envious of his brother. He loves Wills because he looked out for him when their mother died, but he resents feeling like an afterthought. Once he had a row with Wills, who was complaining about living in the royal fishbowl. Harry shouted: “Just abdicate then — let me be King! I won’t complain!”

‘Princess Diana had two sons because she knew she had to provide the heir and the spare, and Harry’s always known he’s just the spare. It’s cruel, but it’s a fact of royal life.’

Another Buckingham Palace insider added: ‘Harry has never really got over the death of his mother when he was just 12. He still weeps for her. Most of the attention centres around William, and Harry became a sort of royal “latchkey child” who nobody paid too much attention to. It’s sad, really.’

Prince Charles sent Harry to visit a drug rehabilitation unit as a warning against the path he was heading down.

‘Charles is desperate not to make the same mistake again and leave Harry to his own devices this year,’ the insider says. ‘He knows Harry could turn to booze and a riotous lifestyle again to numb the pain of his rejection at school. Harry’s police bodyguards have also been warned to keep him out of trouble.

‘They were always willing to turn a blind eye because they felt sorry for him,’ the source says. ‘Now all that’s changed. But most important of all, Charles has asked William to spend more time with Harry, hoping his common sense will rub off. Harry still looks up to Wills — if anyone can turn Harry around, he can.’

From the magazine: *New Zealand New Idea*.

Activity 1**Questions On 'The Worry Of Being Harry'**

1. What is the story mainly about?
 - a. The relationship between Prince Harry and Prince William.
 - b. The relationship between Prince Harry and Princess Diana.
 - c. Prince Harry's problems with drink and drugs.
 - d. Prince Harry's distress at being in Prince William's shadow.
2. Prince Harry's latest 'personal crisis' was caused by:
 - a. His failure to be elected a prefect at his school.
 - b. His drinking and pot-smoking.
 - c. His grief over his mother's death.
 - d. His lack of charm and good looks.
3. The words 'an heir and a spare' refer to:
 - a. Prince Charles and his partner.
 - b. Prince William and Prince Harry.
 - c. The Head Prefect and his Deputy.
 - d. Princess Diana and her partner.
4. The story claims that the main difference between Princes William and Harry is:
 - a. Harry is still grieving for his mother but William isn't.
 - b. William is the heir to the throne and Harry is jealous of him.
 - c. William has more charm and intelligence than his brother.
 - d. Harry was rejected by his school friends and William wasn't.
5. Eton College is described as an 'exclusive' school because:
 - a. Only members of the British royal family can go there.
 - b. Only the sons of very rich people can afford to go there.
 - c. Only boys who are voted by school friends can go there.
 - d. Only boys who know Prince William can go there.
6. The expression 'gave him the thumbs down' means:
 - a. Voted against Harry becoming a prefect at Eton.
 - b. Voted for William becoming a prefect at Eton.
 - c. Voted for Harry becoming a prefect at Eton.
 - d. Voted against William becoming a prefect at Eton.

7. 'Wills was a unanimous choice' means:
- Some of the outgoing prefects voted for him.
 - Half of the outgoing prefects voted for him.
 - Nearly all the outgoing prefects voted for him.
 - Every one of the outgoing prefects voted for him.
8. The words, 'a royal source' and 'Buckingham Palace insider' mean:
- Royal relatives of Princes William and Harry.
 - Close friends of Prince Charles.
 - People who are close to the British royal family and so know it well.
 - School friends of Princes William and Harry.
9. The expression "latchkey child" means:
- A child who is given the keys to Buckingham Palace.
 - A child who is neglected by his family.
 - A child who has a poor relationship with his family.
 - A child who is often locked in his bedroom.
10. Would you say that this magazine story is:
- Very serious?
 - Very trivial?
 - Quite interesting?
 - Very interesting?
11. Write a sentence explaining why you chose the answer you did for question 10.

Activity 2

Vocabulary

Copy out the 10 words on the next page in a list down a page in your book. Then go back to 'The Worry Of Being Harry' story and find where each word is used. Find the paragraph containing each word. Read that paragraph three times, then see if you can tell from each word's context (the words around it) what its meaning is. Choose the meanings from the second list.

Words

crisis (noun)
 devastating (adj.)
 envious (adj.)
 heir (noun)
 inferiority (noun)
 rebel (noun)
 rehabilitation (noun)
 scandal (noun)
 vulnerable (adj.)
 charm (noun)

Meanings

A person who inherits property or a title from the person who owned it before.
 Someone who refuses to obey authority.
 Easily hurt or wounded.
 Full of jealousy of someone else.
 Something shameful or disgraceful.
 A cure for a wrongdoing.
 A time of great difficulty or danger.
 A feeling of being far less important than somebody else.
 The power of being attractive to people.
 Deeply shocking.

Activity 3**The Language Of Magazines And Brochures**

Make a list of some of the magazines that are on sale in the shops near where you live. Check in the front to see where the magazines are published and, after the title of the magazine, say where it is published: *e.g. Apia, Auckland, Sydney or Honolulu.*

Activity 4**Magazine Contents**

Choose one magazine that interests you in particular, then do the following:

- Read the magazine closely from beginning to end.
- The 'Contents' page of a magazine is found near the front. Find the 'Contents' page in your magazine, cut it out and stick it into your exercise book.

It takes the efforts of many people to make a successful magazine, and they all have special roles to play in its production. A list of these people is published in the magazine, near the contents page.

- From your magazine, find and write down the list of people who work together to publish the magazine: *e.g. Editor, Deputy Editor, Designer, Business Manager, Advertising Manager and any others who are listed.*

Magazine Advertisements

Most magazines contain advertisements of products for sale. The people advertising their product pay the publishers of the magazine to put their advertisements into the magazine. The money the advertisers pay goes towards the cost of producing the magazine.

There are two main types of magazine advertisements, **display advertisements** and **classified advertisements**.

Display advertisements are ones which take up much of the page and have large coloured illustrations to go with the text (the words the advertisement contains).

Classified advertisements are much shorter, and they do not have illustrations. They are usually found near the back of the magazine.

Activity 5

Magazine Advertisements

Find and put into your exercise book one example of a magazine display advertisement and a magazine classified advertisement.

Magazine Content

There are some special words connected with magazines for which you need to know the meanings. These words and their meanings are:

- **Layout** — The way the words and pictures in the magazine are set out. The layout should be very interesting and attractive to the reader's eye.
- **Headline** — The heading at the top of a story. The headline should not only summarise what the story is about, it should be designed to catch the reader's attention.
- **Letters to the Editor** — Most magazines have a page near the front where letters from readers are published. These letters are usually responses from readers to stories that have been in previous issues of the magazine.
- **Subscription** — If people are very keen readers of a particular magazine they may take out a subscription to it. This means that they pay for the magazine six months, or a year, in advance of its publication and in return they are sent a copy of it every month or every week. Being a 'subscriber' like this means that you get the magazine a little cheaper than paying for it separately every week or every month at a shop.
- **Interview** — A writer from the magazine talks to a person that readers of the magazine will find interesting. They ask the person questions and write their answers down for a story in the magazine.

- **Celebrity story** — A story about the life of a famous person such as a Hollywood actor, a member of a royal family or a famous sportsperson.
- **Human interest story** — A story about a person who has had an unusual or very dramatic experience: *e.g. Someone who has survived an air crash or who has recovered from a terrible illness.*
- **Personality profile** — A story which gives details about a person's life and personality.
- **Sensationalism** — Some magazines publish mainly sensational stories. These are stories that at first appear to be shocking or amazing, but in fact contain very little truth. Their stories always have shocking headlines. *e.g.*

***ELVIS PRESLEY FOUND ALIVE ON SAVAII;
ALIENS INVADE APIA***

You should read these magazines with great care, because they do not provide the reader with any worthwhile information, their main aim is to shock, not to provide anything educational or truthful.

- **Horoscope** — A forecast of a person's future, based on the star sign that they were born under, showing the relative position of the planets and stars at the time of their birth.

Activity 6

Magazine Content

From a magazine, find, cut out and stick into your exercise book an example of each of these:

- Letters to the editor.
- An interesting headline.
- A story about a relationship.
- A celebrity story.
- A personality profile.
- A sensational story.
- A horoscope.

Using the first four on the list above, write a paragraph alongside each word in your workbook, stating in your own words what each of the features is about.

Activity 7

Horoscopes

ARIES (March 21–April 19): It may be tough to avoid the havoc of your personal life today. Proceed with caution and don't show signs that you might be weak at an emotional level. Keep busy and pamper yourself a little.

TAURUS (April 20–May 20): Get together with friends. Your ability to help others will put you into the limelight. You are so efficient at handling others that you will have no trouble getting what you want today.

GEMINI (May 21–June 20): You need to keep on top of matters that will affect your financial position — don't let them slide. You may be busy but these issues will come back to haunt you.

CANCER (June 21–July 22): Exercise will be the answer. Put extra work into your appearance today and you won't be sorry. The compliments you get will make it all worthwhile.

LEO (July 23–August 22): Secret activities will be tempting. Think twice before you get involved in something that, while intriguing, may lead to something questionable. Get promises in writing or disregard them.

VIRGO (August 23–September 22): You have everything to fight for and nothing to lose. Speak your mind and stick up for the underdog today. Someone you know will stretch the truth in order to save face.

LIBRA (September 23–October 22): Don't react emotionally if you are involved in a professional debate. Bide your time and gather information until you know that you can offer a good defence. Problems with your house must be taken care of immediately.

SCORPIO (October 23–November 21): Don't hesitate to present your ideas and put them into action. Nothing will stand in your way if you are forceful, accommodating and true to yourself. Take action.

SAGITTARIUS (November 22–December 21): You may be under pressure today if someone is trying to collect something you aren't ready to give up. Face issues head-on and you can probably work out an arrangement.

CAPRICORN (December 22–January 19): You will find that most people you deal with will be emotional and sensitive to criticism today. Be complimentary if you want to get your way. Set time aside for pleasure.

AQUARIUS (January 20–February 18): You'll get a lot accomplished today. Your ability to work alongside others will be the key to finishing what you start. The support you get will be more than you ever imagined.

PISCES (February 19–March 20): Get involved in projects that you find interesting and enjoyable. Your imagination will help you create new concepts. This is your time to prove to yourself how capable you really are.

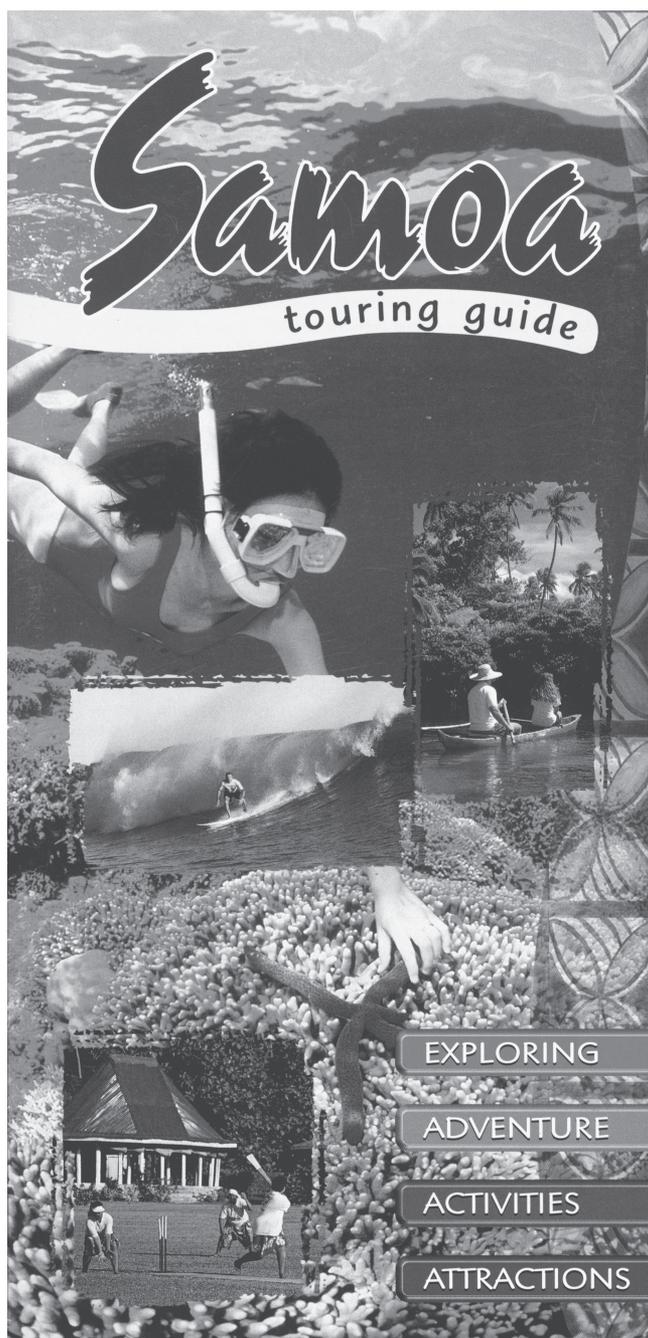
1. Study the horoscope, copy out the prediction for your star sign, imagining that it applied to yesterday in your life, then write a sentence saying whether the prediction came true or not.
2. Working in a small group, discuss the horoscope's 'predictions' for each of you. Then use your findings to discuss whether or not horoscopes are worth reading.
3. In the same group, discuss examples of the language used by the horoscope writer. Why, for example, is the word 'may' used so often?
 - 'It may be tough to avoid ...'
 - 'You may be busy ...'
 - 'You may be under pressure ...'
4. Are the 'predictions' really true for people born at that particular time, or could they apply to anybody, at any time?

Activity 8**Magazine Story**

Imagine you are a magazine writer. Make up a story set in your area, suitable for publication in your magazine. The story can be a human interest story, a personal profile or a story about a celebrity. Write the story in columns, give it a 'catchy' headline and put suitable illustrations for the story into your exercise book.

The Language Of Brochures

Remember, a brochure is 'a booklet or pamphlet containing information'. Brochures are used by companies to describe in detail what they are offering to potential customers. They try to persuade the people who read their brochure to use their services.



Along with a description of what is on offer, brochures also contain contact details so that customers can phone, fax or email the company about using their services. Brochures are displayed in racks in places such as airports, hotel foyers, airline offices and tourist offices. Brochures contain a mixture of persuasive and informative language.

Brochures are used by companies such as airlines, rental car companies, holiday resorts and so on. To attract the customer's attention, they usually have an interesting photograph on the cover, then when they are unfolded they reveal the information the customer will need. Brochures should be bright, attractive, accurate and contain up-to-date information.

Activity 9**Brochure Example**

Read the following example, then complete the tasks below.

Palolo Deep

Only a few minutes walk from central Apia is one of Samoa's most enticing natural attractions, Palolo Deep. This is a marine reserve, a special area within the lagoon where all the fish are protected. At Palolo Deep visitors can don snorkel, flippers and mask, and only a short wade from the shore, slip under water, then float or swim among the many species of tropical fish who inhabit a deep crater in the floor of the lagoon.

At Palolo Deep the fish are unafraid of human company. They and the coral formations are brilliantly coloured: fluorescent yellows, electric blues, flaring pinks, forming a beautiful palette of all colours of the rainbow. The water is clear and unpolluted, allowing wide views of the coral, the crater and all the lovely and varied marine species it holds.

Don't leave Samoa without at least one visit to beautiful and enchanting Palolo Deep.

Location: just off Beach Road, Apia, opposite the church at Matautu, just before Vaiala Beach.

Opening hours: 7 days a week, 9 a.m. to 4 p.m.

Facilities: toilets, changing rooms, fresh-water shower, picnic areas. Snorkels, masks and flippers available for hire.

Entrance fee: 2 tala.

Brochures are always very descriptive. This means that they have to describe vividly the service or subject they contain. To achieve this, brochures use many adjectives, which are words that describe something.

1. Make a list of all the adjectives contained in the Palolo Deep brochure: *e.g. 'natural', 'coloured'*.
2. Brochures must always also contain information: i.e. Facts which are going to be helpful to the reader. List three facts that the Palolo Deep brochure contains.

Accommodation Brochure

Read the brochure language below, then answer the questions that follow.

Pepe's Lagoonside Guesthouse

Want to get away from it all? Want to find a place where tranquillity and peace are guaranteed? Where the only other visitors you'll see are frigate birds, reef fish and turtles?

If you answered 'Yes!' to all these questions, Pepe's Guesthouse is the place for you. Only ten minutes' drive from Apia, on Upolu's northern coast, Pepe's Guesthouse is only a snorkel's toss from the lagoon and an idyllic, sandy beach overlooked by coconut palms whose necks crane out over the turquoise water and whose fronds wave gently in time to the trade wind. It's perfect!

All the guest rooms at Pepe's are fully furnished, with French doors opening out onto tropical gardens which glow with a riot of brilliant colours: hibiscus, frangipani and torch ginger. And when the sun goes down you can lie on the beach and watch the sky turn flaming red and orange as it sinks over the nearby reef, turning the lagoon water to a golden, shimmering glow.

We can guarantee that a stay at Pepe's Guesthouse will be an unforgettable experience!

A tropical breakfast is included in the tariff, and packed lunches are available on request. Visits to the nearby village and performances of traditional Samoan dances can also be arranged on Friday nights. Shuttle bus service to and from Apia four times a day.

Activity 10

Questions

1. The brochure opens with a series of questions because:
 - a. The writer is uncertain about the facts.
 - b. The writer wants to get the reader interested immediately.
 - c. The writer is wondering what the reader will want.
 - d. The writer is questioning himself about Pepe's attractions.
2. 'Brilliant', 'perfect', 'turquoise', 'golden' and 'shimmering' are all examples of:
 - a. Nouns.
 - b. Adverbs.
 - c. Adjectives.
 - d. Pronouns.

3. The writer uses many adjectives in the brochure because:
 - a. He wants to show how well he knows the guesthouse.
 - b. He wants to write as accurately as possible about the guesthouse.
 - c. He wants everyone who stays there to have a good time.
 - d. He wants to describe the guesthouse as positively as possible.
4. The expression 'just a snorkel's toss' means:
 - a. Snorkelling is particularly good in the area.
 - b. Snorkels are available for all the guests.
 - c. The lagoon is very close to the guesthouse.
 - d. The village people throw snorkels at one another.
5. The word 'tariff' means:
 - a. The cost of the bus to Apia.
 - b. The cost of hiring a snorkel.
 - c. The cost of the daily breakfast.
 - d. The daily cost of a guesthouse room.
6. The expression 'on request' means:
 - a. If the guests ask for it.
 - b. The importance of being polite.
 - c. If the service is not wanted.
 - d. The service will be provided without asking.
7. The last paragraph contains:
 - a. All facts.
 - b. All opinions.
 - c. All misleading information.
 - d. A mixture of facts and opinions.
8. The main aim of this brochure is:
 - a. To persuade people to stay at Pepe's.
 - b. To persuade people that Samoa is beautiful.
 - c. To persuade people that the surroundings at Pepe's are beautiful.
 - d. To persuade people to go on holiday on Upolu.

9. Exclamation marks are included because:
- The writer wants to emphasise the appeal of Pepe's.
 - The writer is making the point strongly.
 - The writer wants to show enthusiasm.
 - All of these reasons.
10. Using the language provided, design and draw a brochure for Pepe's Guesthouse, including suitable illustrations which will make it attractive to the reader.

Activity 11

Collecting Brochures

Collect three brochures from a local hotel or tourist office.

- Read the brochures carefully.
- Underline all the adjectives contained in the text.
- Underline three facts in each one.
- Put the brochures into your exercise book.

Activity 12

Design A Brochure

Think of another popular natural attraction near where you live: *e.g. A forest, a lava field, a waterfall, a natural swimming pool, blowholes.*

- Design and write a fold-out brochure which will attract visitors to Samoa to see the natural attraction.
- Make sure the text (the words you use) is very descriptive, uses suitable adjectives, and also contains the important information that the visitor will need: *e.g. A sketch map showing its location, the admission fee, opening hours, and so on.*
- Include suitable illustrations for your brochure, either your own drawings or ones taken from real brochures.

Unit 3: POEMS AND SHORT STORIES

Introduction

In this unit you will study the lyrics of a song, then several short stories and poems before writing a short story and a poem of your own. Remember that the theme of this part of the book is **relationships**, the different ways people connect or associate with other people. Relationships can be good or bad, strong or weak, but whatever they are like, relationships form the basis of most human behaviour.

A Song About Differences

‘Ebony’ is a very black wood which comes from a tree that grows in the tropics. Ebony wood is used to make the black keys on piano keyboards.

‘Ivory’ is a hard, creamy-white substance which forms the tusk of elephants. Ivory used to be used to make the white keys on the keyboard of pianos.

The following are the lyrics that ex-Beatle Paul McCartney wrote for his song:

Ebony and Ivory

Written by Paul McCartney

Ebony and ivory, live together in perfect harmony
 Side by side on my piano keyboard, oh Lord, why don't we?
 We all know that people are the same wherever we go
 There is good and bad in everyone,
 We learn to live, we learn to give
 Each other what we need to survive, together alive.
 Ebony and ivory, live together in perfect harmony
 Side by side on my piano keyboard, oh Lord, why don't we?
 Ebony, ivory, living in perfect harmony
 Ebony, ivory, ooh . . .
 We all know . . . that people are the same wherever we go
 There is good and bad in everyone,
 We learn to live, we learn to give
 Each other, what we need to survive, together alive.
 Ebony and ivory, live together in perfect harmony
 Side by side on my piano keyboard, oh Lord, why don't we?
 Ebony, ivory, living in perfect harmony (repeat and fade)

Activity 1

Ebony And Ivory

See if you can get a tape of the song. If you can, play it twice, listening carefully to the lyrics. Then read the lyrics of *Ebony and Ivory* closely, and use them to answer the following questions:

1. 'Harmony' means 'the combination of musical notes to produce a sweet or melodious sound'. Explain in your own words what the first two lines of the song, 'Ebony and ivory live together in perfect harmony side by side on my piano keyboard' mean.
2. The repeated words, 'oh Lord, why don't we?' mean:
 - a. Why don't black and white people learn to play the piano together?
 - b. Why don't black and white people live together peacefully?
 - c. Why don't black and white people learn to sing harmoniously?
 - d. Why don't black and white people learn to pray together?
3. In what way does the song claim that people are, 'the same wherever we go'?

4. This hit song was sung together by Paul McCartney and Stevie Wonder. Say why you think this was a good choice of singers for this song.
5. The theme — the main idea — contained in the lyrics of the song is:
 - a. People of different races have different beliefs.
 - b. People of different races have the same beliefs.
 - c. People of different races should learn to live in peace.
 - d. People of different races should learn to live apart.
6. The relationship which forms the basis of this song's lyrics is:
 - a. The one between Paul McCartney and Stevie Wonder.
 - b. The one between good people and bad people.
 - c. The one between black and white piano keys.
 - d. The one between people of different races.

Activity 2**Discuss 'Ebony And Ivory'**

Working in small groups, discuss each other's answers to the questions on the lyrics of *Ebony and Ivory*.

A Short Story About Differences



Diagram 3.1
The hat.

The Hat

by Judy Parker

The priest looked up from the psalms on the lecturn, cast his eyes over the hats bowed before him. Feathered, frilled, felt hats in rows like faces. One at the end of the row different. A head without hat. A cat without fur. A bird without wings. Won't fly far. Voices dance in song with the colours of the windows. Red light played along the aisle, blue over the white corsage of Mme Dewsbury, green on the pages of the Bible. Reflecting on the face of the priest.

He spoke to the young lady afterwards.

'You must wear a hat and gloves in the House of God. It is not seemly otherwise.'

The lady flushed, raised her chin, strode out.

'That's the last we'll see of her,' said the organist.

The organ rang out, the priest raised his eyes to the rose window. He did not see the woman in hat and gloves advancing down the aisle as though she were a bride. The hat, enormous, such as one might wear to the races. Gloves, black lace, such as one might wear to meet a duchess. Shoes, high-heeled, such as one might wear on a catwalk in Paris. And nothing else.

Activity 3**Questions**

1. What shocked the priest as he looked over his congregation?
2. What two things does the writer compare this strange sight to?
3. What did the priest say to Mademoiselle Dewsbury after the church service?
4. What did she do in response to his instruction?
5. Which of these statements do you think is the theme of the story?
 - a. Women should always wear hats and gloves to church.
 - b. Church leaders should be more tolerant of people who behave differently.
 - c. Churches should be kept as sacred places.
 - d. What the priest tells the congregation should always be obeyed.

Activity 4**Discuss 'The Hat'**

Working in pairs, discuss each other's answers to the questions on 'The Hat'.

A Short Story About A Family Relationship

Read the following short story closely, then answer the questions which follow.

Ma'a

by Sara Vui-Talitu

Did I ever tell you about Ma'a? My pretty young Polynesian neighbour lived in her small South Auckland state house across the street. Ma'a always left in a hurry every weekday morning to catch the bus to university. I learned she was studying for her PhD in psychology. That is, until her father came.

I only saw her father three times. The first time, she brought him home from the airport complete with his eight suitcases and five boxes. Aged in his fifties with white hair that gleamed in the sunshine, he had a well worn look about him. His huge belly made him walk infinitely slowly and the short walk up three stairs left him gasping for air. He staggered slowly indoors as Ma'a unloaded all his luggage into the garage except for one suitcase. 'Ma'a!' I heard him shout in a gruff, stern, commanding voice. She hurried inside and I soon heard the sound of dishes being hastily washed. The next day she left for university as usual and returned late in the evening. This continued and the weeks turned to months.

The second time I saw him he was sitting on the porch one day, coughing and sneezing. He took out a cigarette and started to smoke, a can of beer in his other hand. He noticed me staring at him and, before going back inside, threw the can at me. That was ages ago now.

I wondered if he was still alive and breathing. Perhaps he was on the run from Polynesian gangs, or perhaps he was just tired from old age and needed rest. Maybe he was sick and Ma'a was using traditional methods of healing the sick to treat him. Perhaps he did come out whenever I was away from home.

The other day I saw him again. Ma'a had left for university as usual. I peered out and tried to look through the window. Out of the corner of my eye, I saw a police car pull up outside her house. I figured they were making routine checks on houses for any overstayers. Two uniformed police officers emerged, walked up the driveway and knocked on Ma'a's house door. No answer. They walked right round the house and looked through each window to see if there were signs of life inside. Apparently satisfied, they left, but returned later that evening.

Ma'a answered the door. Loud voices filled the air, screaming and shouting. Things were being thrown about, there was the sound of breaking glass coming from inside. The police emerged empty-handed. Ma'a was shouting, seemingly in forked tongues, and making rude gestures. I had never seen her so angry.

The next day her father emerged, looking older and frailer than I remembered. He seemed resigned to letting the men in blue take him away, as if he had been expecting them.

Ma'a moved immediately after the funeral, and never completed her studies. Last I heard, she was living on the city streets. Could easily have been me.

Activity 5

Questions

1. Which of the following do you think is the most important relationship in the story?
 - a. The relationship between Ma'a and her father?
 - b. The relationship between Ma'a and the police?
 - c. The relationship between Ma'a and the narrator?
 - d. The relationship between Ma'a and Polynesian gangs?

Setting

1. Where does the story take place?
2. Ma'a lives in a state house. What do you think a state house might be?

Plot

1. Why do you think the police were interested in talking to Ma'a's father?
2. What happened to him in the end?
3. Why do you think it happened?
4. What happened to Ma'a?
5. Why was this a very sad thing for her?
6. Explain, in your own words, what the narrator means by the last line of the story.

Characters

1. How do you know that Ma'a wanted to improve her life?
2. Think of three suitable adjectives to describe Ma'a.
3. What sort of a man was her father?
4. How do we learn what sort of a man he was?
5. Think of three suitable adjectives to describe Ma'a's father.
6. A short story should contain some conflict — physical or emotional — between some of the characters. Describe two conflicts in this story.

Theme

1. Which of the following best describes the theme (the main idea) of 'Ma'a'?
 - a. The way that police can treat people badly.
 - b. The cruelty there can be within families.
 - c. The importance of neighbours minding their own business.
 - d. How education can help people face family problems.
2. Write a sentence explaining why you chose the answer you did to the above question.

Activity 6**Discuss 'Ma'a'**

Working in small groups, discuss each other's answers to the questions on 'Ma'a'.

Another Short Story

Read the following story closely, then answer the questions that follow.

The Tissue Seller

by **Kapka Kassabova**

He had green eyes and Bollywood looks. But he was not in Bollywood — he was a tissue-seller at the fifth traffic-lights on a busy Bombay road. He balanced a vertiginous stack of cardboard tissue-boxes in pastel shades with *Western* written over them in bold, hopeful letters. He wriggled his way across the five lanes, his stack lurching towards open car windows inside which the indifferent sat. The indifferent, the tight-fisted, the contemptuous, the tissue-immune. Their boredom was his hope. He existed between red lights. He wished he could move at the speed with which the afternoon heat crushed him.

When he saw the white memsahib in the shiny jeep, he hurried towards her, squirming among the steel bodies of the indifferent, the tight-fisted, the contemptuous, the tissue-immune. The lights would soon turn green and today's first and last chance would be lost. The jeep was first in the line.

The memsahib sat placidly in the back seat while her driver wiped his forehead with a handkerchief. 'Madam!' he cried, 'Madam, twenty rupees!' The driver shooed him away. The top box fell off. 'Madam!' He freed one hand to knock on her window. She looked at him with eyes in which hesitation glimmered. 'Fifteen rupees,' he cried. He pressed his face to her window. Another box fell off but he couldn't risk bending down to pick it up. She took out some notes and reached towards her driver.

Then suddenly, they were off. The hateful green light mocked his despair. The monster traffic moved forward.

He ran. The jeep was moving so slowly that he could almost keep up the same level as the white face, which looked at him in surprise. 'Madam!' he screamed above the thousand engines. At first he held the boxes with both arms but soon had to give up his left arm in order to move faster. Three more boxes fell off. Horns chased him in an increasing crescendo, but he could scream louder. 'Madam!' He could not afford to lose the silver jeep from sight, even if it was getting smaller and smaller in the flood of traffic. He ran at the speed with which the heat denied movement. He ran for today's first and last chance. He ran and thought of his boxes crushed by tyres in his wake, lost forever. He had to sell these two, there was no choice.

And then the miracle happened. The jeep changed lanes, moved to the left and pulled over. He zipped across the five lanes, the flash of his body cutting through steel, smoke and glass. Nothing could touch him now.

By the time he reached her window again, he had no breath left but he didn't need his breath any more. The memsahib wound her window down and handed him fifty rupees. Fifty! He tumbled the two boxes into her lap and clutched the note in his wet hand. 'Thank you, Madam,' he whispered with the parched desert that was his mouth. Her thin lips smiled.

In a delirium of heat and happiness, he waved to her. Perhaps she waved back. He didn't see, because a truck thundered behind him, through him, over him, at the exact speed at which the afternoon heat made the memsahib in the jeep weep with nervous exhaustion and reach for a tissue.

Activity 7

Questions

Setting

The story takes place on a 'busy Bombay road' (Bombay is now known as Mumbai).

1. In which country in Asia is Bombay/Mumbai located?
2. What is the road like in the story?
3. Describe it in your own words. Find three words which emphasise how hot it was on the road.

Plot

1. What does 'Bollywood' refer to? (Which other word does it sound like?)
2. What does 'He existed between red lights' mean?
3. Why is the tissue-seller so desperate to sell his wares to the woman?
4. Why is there an exclamation mark after the word, 'Fifty' (paragraph 8)?
5. What happened to the tissue seller in the last paragraph?

Characters

1. Choose three adjectives from the list below that best describe the woman in the jeep.

friendly	kind	exhausted	generous
exotic	wealthy	snobbish	poor

2. For each adjective you choose, write a sentence saying why you think it is suitable. Start each sentence like this:

*The woman was **exhausted** because she...*

3. Choose three adjectives from the list below that best describe the tissue seller.

athletic	poor	brave	helpless
persistent	cowardly	desperate	exotic

4. For each adjective you choose, write a sentence saying why you think it is suitable. Start each sentence like this:

*The tissue seller was **persistent** because he...*

Theme

1. Which of the answers below best describes the relationship between the woman and the tissue seller?
 - a. Brief.
 - b. Fatal.
 - c. Desperate.
 - d. All of the above.

2. Write a sentence explaining why you chose the answer you did to the above question.

Vocabulary

Below is a list of unusual words used in the story, and a list of their meanings. The meanings are not in the correct order. Write the six words down, then see if you can match each word up with its correct meaning, from the context in which it appears in the story.

Words	Meanings
Vertiginous	A European married-woman.
Contemptuous	Gradually becoming louder.
Indifferent	Causing dizziness because of height.
Immune	Showing complete disrespect.
Crescendo	Showing no interest or sympathy.
Memsahib	Protected against disease or feeling.

Activity 8**Discuss 'The Tissue Seller'**

Working in pairs, discuss each other's answers to the questions on 'The Tissue Seller'.

A Short Story About A Family Relationship

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

A Game of Cards

by Witi Ihimaera

The train pulled into the station. For a moment there was confusion: a voice blaring over the loudspeaker system, people getting off the train, the bustling and shoving of the crowd on the platform.

And there was Dad, waiting for me. We hugged each other. We hadn't seen each other for a long time. Then we kissed. But I could tell something was wrong.

'Your Nanny Miro, he said. She's very sick'.

Nanny Miro . . . among all my nannies, she was the one I loved most. Everybody used to say I was her favourite mokopuna, and that she loved me more than her own children who'd grown up and had kids of their own.

She lived down the road from us, right next to the meeting house in the big old homestead which everybody in the village called 'The Museum' because it housed the prized possessions of the whanau, the village family. Because she was rich and had a lot of land, we all used to wonder why Nanny Miro didn't buy a newer, more modern house. But Nanny didn't want to move. She liked her own house just as it was.

'Anyway', she used to say, 'what with all my haddit kids and their haddit kids and all this haddit whanau being broke all the time and coming to ask me for some money, how can I afford to buy a new house?'

Nanny didn't really care about money though. Who needs it? she used to say. What you think I had all these kids for, ay? To look after me, I'm not dumb!

Then she would giggle to herself. But it wasn't true really, because her family would send all their kids to her place when they were broke and she looked after them! She liked her mokopunas, but not for too long. She'd ring up their parents and say:

Hey! When you coming to pick up your hoha kids! They're wrecking the place!

Yet, always, when they left, she would have a little weep, and give them some money . . .

I used to like going to Nanny's place. For me it was a big treasure house, glistening with sports trophies and photographs, carvings and greenstone, and feather cloaks hanging from the walls.

Most times, a lot of women would be there playing cards with Nanny. Nanny loved all card games — five hundred, poker, canasta, pontoon, whist, euchre — you name it, she could play it.

The sitting room would be crowded with the kuias, all puffing clouds of smoke, dressed in their old clothes, laughing and gossiping about who was pregnant — and relishing all the juicy bits too!

I liked sitting and watching them. Mrs Heta would always be there, and when it came to cards she was both Nanny's best friend and worst enemy. And the two of them were the biggest cheats I ever saw.

Mrs Heta would cough and reach for a hanky while slyly slipping a card from beneath her dress. And she was always renegeing in five hundred! But her greatest asset was her eyes, which were big and googly. One eye would look straight ahead, while the other swivelled around, having a look at the cards in the hands of the women sitting next to her.

Eeee! You cheat! Nanny would say. You just keep your eyes to yourself, Maka tiko bum!

Mrs Heta would look at Nanny as if she were offended. Then she would sniff and say:

You the cheat yourself, Miro Mananui. I saw you sneaking that ace from the bottom of the pack.

How do you know I got an ace, Maka? Nanny would say, I know you! You dealt this hand, and you stuck that ace down there for yourself, you cheat! Well, ana! I got it now! So take that!

And she would slap down her hand.

Sweet, ay? she would laugh. Good? Kapai lalalale? And she would sometimes wiggle her hips, making her victory sweeter.

Eeee! Miro! Mrs Heta would say. Well, I got a good hand too!

And she would slap her hand down and bellow with laughter.

Take that!

And always, they would squabble. I often wondered how they ever remained friends. The names they called each other!

Sometimes, I would go and see Nanny and she would be all alone, playing patience. If there was nobody to play with her, she'd always play patience. And still she cheated! I'd see her hands fumbling across the cards, turning up a jack or queen she needed, and then she'd laugh and say:

I'm too good for this game!

She used to try to teach me some of the games, but I wasn't very interested, and I didn't yell and shout at her like the women did. She liked the bickering.

Aue . . . she would sigh. Then she'd look at me and begin dealing out the cards in the only game I ever knew how to play.

And we would yell snap! all the afternoon . . .

Now, Nanny was sick.

I went to see her that afternoon after I'd dropped my suitcases at home. Nanny Tama, her husband, opened the door. We embraced and he began to weep on my shoulder.

Your Nanny Miro, he whispered. She's . . . she's . . .

He couldn't say the words. He motioned me to her bedroom.

Nanny Miro was lying in bed. And she was so old looking. Her face was very grey, and she looked like a tiny wrinkled doll in that big bed. She was so thin now, and seemed all bones.

I walked into the room. She was asleep. I sat down on the bed beside her, and looked at her lovingly.

Even when I was a child, she must have been old. But I'd never realised it. She must have been over seventy now. Why do people you love grow old so suddenly?

The room had a strange, antiseptic smell. Underneath the bed was a big chamber pot, yellow with urine . . . and the pillow was flecked with small spots of blood where she had been coughing.

I shook her gently.

Nanny . . . Nanny, wake up.

She moaned. A long, hoarse sigh grew on her lips. Her eyelids fluttered, and she looked at me with blank eyes . . . and then tears began to roll down her cheeks.

Don't cry, Nanny, I said. Don't cry. I'm here.

But she wouldn't stop.

So I sat beside her on the bed and she lifted her hands to me.

Haere mai, mokopuna. Haere mai. Mmm. Mmmm.

And I bent within her arms and we pressed noses.

After a while, she calmed down. She seemed to be her own self.

What a haddit mokopuna you are, she wept. It's only when I'm just about in my grave that you come to see me.

I couldn't see you last time I was home. I explained. I was too busy.

Yes. I know you fullas, she grumbled. It's only when I'm almost dead that you come for some money.

I don't want your money, Nanny.

What's wrong with my money! she said. Nothing's wrong with it! Don't you want any?

Of course I do, I laughed. But I know you! I bet you lost it all on poker!

She giggled. Then she was my Nanny again. The Nanny I knew.

We talked for a long time. I told her about what I was doing in Wellington and all the pretty girls who were after me.

You teka! She giggled. Who'd want to have you?

And she showed me all her injection needles and pills and told me how she'd wanted to come home from the hospital, so they'd let her.

You know why I wanted to come home? she asked. I don't like all those strange nurses looking at my bum when they gave me those injections. I was so sick, mokopuna, I couldn't even go to the lav, and I'd rather wet my own bed not their neat bed. That's why I come home.

Afterwards, I played the piano for Nanny. She used to like *Me He Manurere* so I played it for her, and I could hear her quavering voice singing in her room.

Me he manurere aue . . .

When I finally left Nanny I told her I would come back in the morning.

But that night, Nanny Tama rang up.

Your Nanny Miro, she's dying.

We all rushed to Nanny's house. It was already crowded. All the old women were there. Nanny was lying very still. Then she looked up and whispered to Mrs Heta:

Maka . . . Maka tiko bum . . . I want a game of cards . . .

A pack of cards was found. The old ladies sat around the bed, playing. Everybody else decided to play cards too, to keep Nanny company. The men played poker in the kitchen and sitting room. The kids played snap in the other bedrooms. The house overflowed with card players, even onto the lawn outside Nanny's window, where she could see . . .

The women laid the cards out on the bed. They dealt the first hand. They laughed and joked with Nanny, trying not to cry. And Mrs Heta kept saying to Nanny:

Eee! You cheat, Miro. You cheat! And she made her googly eye reach far over to see Nanny's cards.

You think you can see, ay, Maka tiko bum? Nanny coughed. You think you're going to win this hand, ay? Well, take that!

She slammed down a full house.

The other women goggled at the cards. Mrs Heta looked at her own cards. Then she smiled through her tears and yelled:

Eee! You cheat, Miro! I got two aces in my hand already! Only four in the pack. So how come you got three aces in your hand?

Everybody laughed. Nanny and Mrs Heta started squabbling as they always did, pointing at each other and saying: You the cheat, not me! And Nanny Miro said: I saw you, Maka tiko bum. I saw you sneaking that card from under the blanket.

She began to laugh. Quietly. Her eyes streaming with tears.

And while she was laughing, she died.

Everybody was silent. Then Mrs Heta took the cards from Nanny's hands and kissed her.

You the cheat, Miro, she whispered. You the cheat yourself . . .

We buried Nanny on the hill with the rest of her family. During her tangi, Mrs Heta played patience with Nanny, spreading the cards across the casket.

Later in the year, Mrs Heta, she died too. She was buried right next to Nanny, so that they could keep on playing cards . . .

And I bet you they're still squabbling up there . . .

Eee! You cheat, Miro . . .

You the cheat, Maka tiko bum. You, you the cheat . . .

Activity 9**Questions**

1. Make a list of the six most important things that happen in the story, for example:

 - a. *The narrator arrives at the railway station and is met by his father.*
 - b. *His father tells him his Nanny Miro is very ill.*
 - c. _____.
 - d. _____.
 - e. _____.
 - f. _____.
2. What did you think was the very saddest part of the story? Why?
3. What did you think was the funniest part of the story? Why?
4. Why do you think the story is called *A Game of Cards*?
5. Did Nanny Miro have a mostly sad or a mostly happy life? How do you know?

Setting

1. In your own words describe the house where Nanny Miro lived. Why was it a special place for the narrator and his family?

Characters

1. Choose the three most suitable adjectives which describe Nanny Miro, selecting from the list below. For each adjective, write a sentence saying why you think it is suitable.

healthy	argumentative	jealous	gossipy	loving
poor	funny	sad	unkind	
2. Nanny Miro is the main character in the story. Imagine you are the narrator of the story and you are writing a letter to a friend who didn't know her. Write two to three paragraphs of the letter, describing what your Nanny Miro was like and how you felt about her.

Vocabulary

Because the story is set in a mostly Maori community, and because Nanny Miro speaks Maori, 'A Game of Cards' contains several Maori words and phrases. This makes the story more realistic and interesting. Below is a list of Maori words used in the story and a list of meanings. They are mixed up. See if you can match up the words with their correct meanings. To do this, find where the words are used in the story, look at them in context — the sentences used before and after the words — to help you work out what each word means.

Maori words

mokopuna

whanau

kuias

kapai

aue

haere mai

Word meanings

old women

greetings

alas

grandchildren

very good

extended family — uncles, aunties, cousins

Activity 10**Discuss 'A Game Of Cards'**

Working in small groups, discuss your answers to the questions on 'A Game of Cards'.

A Short Story About A Teacher/Pupil Relationship

Read the story below, then answer the questions that follow.

Dear Mr Cairney

by Graeme Lay

Tonight I read in the local paper that you have been appointed headmaster of Rimu Park Intermediate School. When I read your name and saw your photograph I was surprised, not at your becoming a headmaster, but at how clearly I still remembered you, even though it's now over twenty-five years since you taught me. Your face hasn't changed much at all, although your hair's receded quite a bit at the temples. I remember that some of the girls in our Form II class thought you were handsome and asked you to sign their autograph books when you left at the end of that term, but I don't suppose you remember that. But that's not surprising because I've been working it out and I realise now that you must have been only about twenty-one when you came to our school in Kaimara to relieve for Mrs Hunter when she had her operation. It was the winter term, I think, and I remember that the class wrote to Mrs Hunter in hospital and told her how much they enjoyed having you for a teacher.

But I never enjoyed having you, Mr Cairney, because I could tell that you didn't like me almost from the first day that you arrived at our school. You weren't like Mrs Hunter, who let us talk and walk around as we worked. I suppose she let us get into these bad habits, but the first morning you came it was me that you told to stand up, even though there were several of us talking. You asked me what my name was and when I told you, you called me by my surname and told me to keep on standing up for a quarter of an hour and I went very red and the others in the class laughed and for the first time since I started school I wished I wasn't there. After that you hardly even asked me to answer a question, so I gave up putting my hand up after a while, even though I would have got the answer right sometimes. And I noticed that you would look at me in a funny way. I suppose that was why I never forgot your face, because quite often I would look up from what I was doing and you would be staring at me. Then one day I knocked a chair over and it made a loud noise and you kept me in after school to write out lines. I must not act the fool when I am supposed to be working, one hundred times. When I finished it was after four o'clock and my wrist was sore and I'd never stayed at school by myself that late before and afterwards my footsteps sounded scary when I walked along the corridor to the vestibule.

It's strange how things like that should come back to me now; until I started writing this letter I had completely forgotten about the lines. But what I never forgot was the wondering about why you were, as we used to put it, picking on me, though I never said anything to anybody else about it. You made me feel sort of ashamed, but I didn't know why.

But what I really wanted to remind you of was the day you set us some sums to do and then went out of the room for a while to see another teacher and came back and found me out of my seat talking to another boy on the other side of the room and shouted 'What are you doing getting up before you've finished?' and then after I said 'I have finished Mr Cairney' you stared at me for a minute, then said, 'Stay behind after school today.' During the rest of the day I was worried about getting kept in again to write out more lines and I remember looking at you and wondering again why it was that it was always me that was getting into trouble when with Mrs Hunter I had never been kept in. Then at three o'clock when the bell went and the others put their chairs up and went home I went up to your desk and stood there and the way you looked at me made me feel suddenly frightened. Your mouth was just a thin line, and you didn't blink at all. I stood there in front of your desk and I felt very alone, but it wasn't until you said 'I'm going to teach you not to fool in my class,' that I started to realise that I was going to get the strap. We were all frightened of the strap, though I had never actually had it before. Only once I had seen it used, when Mr King the headmaster came in and strapped one of the Maori boys because he had yelled 'Good riddance to bad rubbish' when Mr Rosser the Methodist minister was going out the classroom door one day after giving us Bible study. Mr King's strap had been very black and worn looking, but when you reached into your satchel and pulled yours out I saw that it was light brown, with neat white stitches around the edges. When I saw it and watched you take your dark blue blazer off I felt sick right down in my stomach and I pissed my trousers a bit.

You stood me in the space between the desk and the door and pointed the strap at my right hand. Then you took a deep breath and flicked the strap back over your shoulder. I brought my hand up and held it out but even then I couldn't really believe that you were going to give me the cuts for just being out of my seat and I couldn't take my eyes off your face and when you hit me the first time your head came forward and you made a little gasping noise.

The pain started straight away. It wasn't like falling off my bike or tripping onto concrete: then there was always a little pause between the fall and the pain. But now for one second my hand was a normal,

useful part of me, and the next it had disappeared and in its place was just a huge, numbing pain. There was no burning on the skin, as I had always imagined there would be, just the shock of the ache and the thudding numbness as the muscles of my palm were bruised to the bones.

The second cut came so quickly that I hardly had time to straighten out my arm again before a second shock of pain went up my arm. Then you paused before the third and I could see how hard you were working because you were breathing deeply and your tie had slipped sideways. You steadied yourself and nodded again and I brought my hand up and your strap came down again.

Now I was sure that my hand had grown to an enormous size, yet when I glanced down it wasn't any bigger, although the skin was bright pink and my fingers were curled up like the claws of a dead bird. They just went like that, I couldn't stop them. When I looked up at you again you had folded the strap in half and were staring down at me. Your mouth was hanging open a bit and your face had gone shiny and suddenly I knew why you were staring. Because I was so small you thought I ought to be crying. And I was. But only inside. Through the dizziness and the sickness and the pain I knew I must not show that I was. I stood there looking up at you with my huge hand dangling, waiting for you to speak. Now that the thump of the strap had stopped, the room was very still.

But you didn't say anything. Instead you suddenly put the strap on your desk, grabbed me by the shoulder and pulled me over to the door, the one that led out into the playground. You opened the door and pushed me out. By the bottom of the steps there was a downpipe which went from the spouting to a drain. The grate of the drain was blocked by mud and leaves and bits of paper and fruit peel, mixed into a soft wet sludge. You pointed at the drain. 'Clean it out,' you said. 'With your right hand.' And you stood on the top step and watched me do it.

The muck was very cold — that's why I remember that it was the winter term — but when I scooped out a handful it felt as if I was holding a red-hot coal in my palm. I scratched out the muck, carried it from the drain over to a rubbish bin at the corner of the classroom block and stood at the bottom of the steps looking up at you again. My hand felt as if it had been plunged into a furnace and my arm was throbbing so much that my body felt lop-sided and inside I felt sicker and sicker. But I knew that my eyes were still dry and I could see the lines around the corners of your mouth tighten and I knew that in a way I was winning. As you spoke you turned away. 'Right. Inside,' you said.

I followed you back into the room, then I started to walk over to my desk to put my chair up and get my lunchbox. I had to force myself to walk slowly because more than anything else in the world I wanted to run from that place. Then, from behind me, I heard your voice again. 'No you don't son, I haven't finished with you yet.' And when I turned around you were holding the strap again and making the little pointing movements with it in the direction of my right hand.

Your last three weren't very well directed: only the middle one got me fair and square on the palm. The first cut across the ends of my wet fingers and the third landed high up on my wrist, because later when the bruise came out it reached quite a long way up my arm. But you still didn't see me cry because I didn't start to until after I had wheeled my bike through the school gates and was riding home. One-handed.

Well as I said at the beginning, this happened over twenty-five years ago. Have you changed, Mr Cairney? Somehow I think you probably haven't. Have you been successful? Oh yes, you're a headmaster now, so I suppose you have been. Will you remember me? I don't think so, in over twenty-five years you must have taught a thousand children. But I'd like you to know that after I left school I went to university and studied music, then I graduated and travelled around Europe a bit and now I'm a music teacher. I'm married with two children, a boy and a girl. We live not very far from your new school, that's why I was especially interested when I read of your appointment in the paper. Our boy's a lively little chap, small for his age, like I was, but he's keen to learn and he loves life. He's the reason why I haven't signed this letter. It was hard for me, as a professional person, to use a pen-name, but you see on the one hand I don't want our son to be victimised, and on the other I do want you to know that he'll be one of your pupils. And that if you as much as touch one hair on his head, Mr Cairney, I will come along to your school and smash every bone in your face.

Yours faithfully,
A past pupil.

Activity 11**Questions****Plot**

Below is a list of the main things that happen in the story, but they are not in the correct order that they happened. Rewrite the list, putting the events in the order in which they happened.

- Mr Cairney made the boy clean out the blocked-up drain.
- The boy knocked a chair over in class.
- Mr Cairney came to the school to relieve for Mrs Hunter.
- The boy rode his bike home one-handed.
- Mr Cairney made the boy write out lines after school.
- The boy stopped putting his hand up in class to answer questions.
- Mr Cairney strapped the boy for the first time.
- The boy was out of his chair when Mr Cairney came back into the classroom.
- Mr Cairney strapped the boy for the second time.
- A man saw in the paper a story about one of his old teachers, Mr Cairney.

Characters

1. Choose which three of these adjectives could best be used to describe Mr Cairney.

inexperienced	wise	patient	cruel
sensible	unfeeling	enthusiastic	helpless

2. Write three sentences saying why you chose the adjectives you did. Begin each sentence like this:

*Mr Cairney was **unfeeling** because he . . .*

3. Choose which three of these adjectives could best be used to describe the boy.

cheeky	brave	frightened	careless
determined	insensitive	cowardly	shy

4. Write three sentences saying why you chose the adjectives you did. Begin each sentence like this:

*The boy was **determined** because he . . .*

Conclusion

1. Read again the last paragraph of the story. Which of these statements best describes the main idea that the story of Mr Cairney can teach us.
 - a. That children should be punished severely if they misbehave.
 - b. That treating children violently can lead to more violence.
 - c. That teachers should be properly trained to understand children.
 - d. That children should always stay in their seats in the classroom.

Activity 12**Discuss 'Dear Mr Cairney'**

Working in small groups, discuss your answers to the questions on 'Dear Mr Cairney'.

Poem**A Farewell**

by A.R.D Fairburn

What is there left to be said?
 There is nothing we can say,
 nothing at all to be done
 to undo the time of day;
 no words to make the sun
 roll east, or raise the dead.
 I loved you as I loved life:
 the hand I stretched out to you
 returning like Noah's dove
 brought a new earth to view,
 till I was quick with love;
 But Time sharpens his knife,
 Time smiles and whets his knife,
 and something has got to come out
 quickly, and be buried deep,
 not spoken or thought about
 or remembered even in sleep.
 You must live, get on with your life.

Activity 13**Questions**

1. Which of the following kinds of relationship is the poem about?
 - a. A love affair?
 - b. A lament for a dead person?
 - c. A Biblical friendship?
 - d. A friendship between Noah and Father Time?
2. To 'whet' a knife is to sharpen it. Explain in your own words the line 'Time smiles and whets his knife'.
3. Is the tone (feeling) of the poem mainly:
 - a. Cheerful?
 - b. Religious?
 - c. Sad?
 - d. Hopeful?
4. Write a sentence saying why you chose the word you did to answer question three.

A Poem About A Family Relationship

Read this poem closely, then answer the questions which follow.

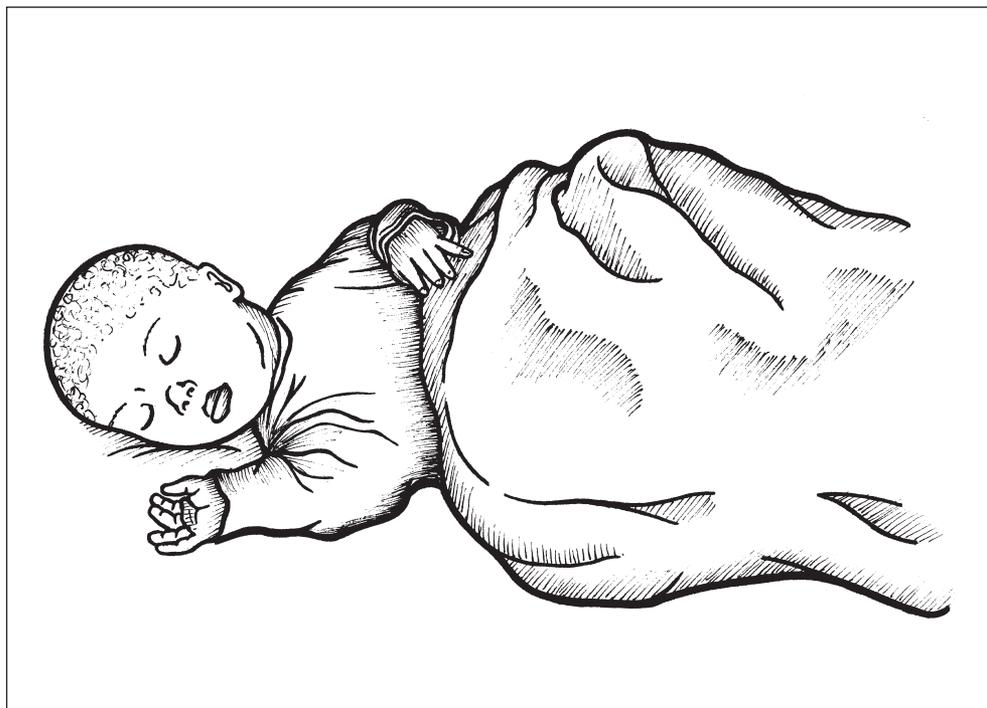


Diagram 3.2
One day old.

To My Grandson Oliver Maireriki Aged One Day

by Alistair Te Ariki Campbell*

Fierce little warrior,
What are you dreaming of
In your pre-dawn sleep?
The ancestral carver
Who jealously preserves
The stern family likeness
Has carved your small face
From obsidian, denting
The bridge of the nose
So that you grimly frown
As if bracing yourself
To wake up in a world
Far removed from the warm
Maternal waters of Tongareva

Where you had waited
All these years to be born,
Moulded in the spirit
Of the last appointed ariki
Whose proud name you bear.
Dearest blood of the land,
The wonder of your parents,
Elizabeth and Gregory,
Through whom our ancestors
Express their brooding care,
What more can I wish you than
The fulfilment of your dreams,
Love and peace of mind
And the world to enjoy?

★ Alistair Te Ariki Campbell was born on the island of Tongareva (also called Penrhyn), in the northern Cook Islands. His father was Scottish and his mother was a Cook Islander. An ariki is a chief in the Cook Islands.

Activity 14

Questions

1. Who is the baby's 'ancestral carver'? Why is this a good metaphor to use here?
2. What are the names of the baby's parents?
3. 'Obsidian' is a dark volcanic rock. Why does the poet use that word?
4. What sort of facial expression is on the baby's face?
5. What four things does the poet wish for his newborn grandson?

Another Poem About A Family Relationship

Read this poem closely, then answer the questions which follow.

Huia Villa

by **Peter Hooper**

Take her arm, help her
 gently from her chair, give
 her crippled feet time
 to shuffle their eighty years
 to the door. Encourage her,
 speak most distinctly to an ear
 that muffles every voice
 to riddles. Hands
 grope trembling at the air
 seeking a guidance
 sight can no longer give.
 Hoarsely she heaves
 a guttural question.
 Smile assent, pretend
 to understand the tongue
 a stroke has garbled.
 Slowly she crosses
 the terrible desert, nears
 and sees me — eyes, voice and hands
 lift to surprise and joy.
 Swiftly she winces as
 a cut lip stabs anew.
 (They tell me she fell and
 broke her teeth. I taste the bruised mouth, blood
 black in the cut.)
 My hands touch hers, I
 take her to her room,
 give her small gifts of
 cake and fruit. She trembles most of the time. I
 think she asks, ‘Am
 I very ugly now?’
 I laugh and kiss her cheek.
 She soon tires, shaking, hands
 grow cold. I place some
 sweets in the drawer of a lowboy. As often.
 most will be stolen, and
 she will know another
 small grief added to

griefs daily renewed.
I leave her
at the door of the dayroom,
the tremor of my betrayal
in eyes she turns
to the thirty faces
in that shattered room,
chiselled like hers
by agony and madness
to a naked sculpture of bone.
This is the way we live
forever now.
She is my mother.

Activity 15**Questions**

Read the poem again closely, then answer these questions:

1. Describe in your own words what the old lady's health (sight, hearing, etc.) are like.
2. In Palagi society, elderly people are often put into nursing homes. The poem is set in such a place. Which lines tell you this?
3. Why does the narrator 'pretend to understand' what the old lady says?
4. What gifts does the narrator bring for her?
5. What problems does she face in connection with these gifts?
6. Do you think the narrator likes or dislikes nursing homes for elderly people? How do you know?
7. Why does the narrator leave it until the very last line to reveal their relationship?

A Love Poem

The following Shakespearean poem is a sonnet, a poem which always has fourteen lines. This type of sonnet groups the lines into twelve, with a concluding pair called a 'rhyming couplet'. It is one of many sonnets which William Shakespeare wrote in the sixteenth century. Read it carefully, then answer the questions that follow. Remember that Shakespeare was an Englishman, and that in England the summer months extend from about May through to August.

Sonnet XVIII

By William Shakespeare (1564–1616)

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd:
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

Activity 16**Sonnet XVIII**

1. Sixteenth-century English was quite different to the English we speak and write today. Words used then but which we no longer write or speak today are described as archaic English. Write down each archaic word used in the poem, then beside it write the word we would use today instead.

e.g. *'thee' = 'you'*

2. Look closely again at the sonnet's opening line, in which the poet asks his lover the question of whether he can compare her with a fine day in summer, to emphasise her beauty. The rest of the poem explains why this is not a good comparison for him to make, because a summer's day cannot be as beautiful as she is. Write down three reasons why not.

e.g. *Sometimes the summer sun is too hot ('sometime too hot the eye of heaven shines')*

3. Write out the final couplet in English that we would use, then write a sentence in your own words, summarising what the poet is saying about the power of his lover's beauty.

Activity 17**A Poem About A Man And His Dog****Last Run**

by **Bruce Stronach**

He'd fallen over a cliff
 And he'd broken his leg.
 Just a mustering dog.
 And he looked at me, there on the hill,
 Showing no hurt, as if he'd taken no ill,
 And his ears, and his tail,
 And his dark eyes too,
 Said plainly,
 'Well, Boss, what do we do?
 Any more sheep to head?
 Give me a run.'
 But he'd never head sheep any more.
 His day was done.
 He thought it was fun
 When I lifted the gun.

Last Run

1. What do you think a ‘mustering dog’ is?
2. What had happened to the dog?
3. Which lines tell you that the dog was,
 - a. Tough?
 - b. Loyal to his master?
4. What happened at the end? Why?
5. How do you think the farmer felt about what he had to do?

Activity 18

Your Own Writing About Relationships

1. Write a short story based on a relationship. It can be a good or bad relationship, or a relationship between family members or non-family people. But whatever the relationship is, the story should contain interesting characters, a realistic setting and an element of conflict (disagreement between the characters).
2. Remember to write several drafts of your story, as you learnt to do in Year 10, Book 2, rewriting to improve your story with each draft. Concentrate on improving your paragraphing, spelling and punctuation as you carry out your writing and rewriting, and give your story a suitable title. Proof-read your story carefully before you hand it in for marking.

Activity 19

Write A Poem

Write a poem based on a relationship. It can be a good or bad relationship, a relationship between family members or non-family people. Use original and interesting language in your poem and make the characters as realistic as possible. Write several drafts of your poem, making each draft more perfect than the one before. Give your poem a suitable title and illustrate it in an effective way before you hand it in.

Unit 4: NOVEL STUDY: ISLAND OF THE BLUE DOLPHINS

Introduction

Island of the Blue Dolphins is a novel written by the Californian author Scott O'Dell (1898–1989). It is based on the true story of a girl from the Chumash Indian people who, in the mid-nineteenth century, was left to survive on her own for eighteen years on San Nicolas, an isolated, rocky island off the coast of California. She learns survival skills through knowledge of her physical environment and use of the island's natural resources. It is a story of courage and survival, told in the first person narrative from the point of view of the girl, Karana. Scott O'Dell won the Newbury Award for Children's Literature for the novel which tells Karana's story.

Activity 1

Plot

Below (and continued on the next page) is a list of the most important things that happen in the story, *Island of the Blue Dolphins*. The events are not in chronological order: i.e. The order in which they actually happened in the story. Rewrite the list of events in your exercise book, rearranging them so that they are in chronological order.

- Karana's brother, Ramo, is killed by the wild dogs.
- An earthquake strikes the Island of the Blue Dolphins.
- Karana tries unsuccessfully to leave the island by canoe.
- Karana makes spears from the teeth of the sea elephant.
- Karana and Rontu fight the 'devilfish'.
- Rontu becomes ill and dies.
- Karana burns all the houses of Ghalas-at village.
- Karana becomes friends with Tutok, the Aleut girl.

- Karana sails away forever from the island with Rontu-Aru.
- Karana's father and the other men of her tribe are killed by the Aleuts.
- Karana tames a wild dog and names him Rontu.
- The rest of Karana's people sail away from the Island of the Blue Dolphins.

Activity 2

Group Activity

Suppose that Karana kept a diary of her life and wants to leave a record of everything that happened after she was left on the island. Working in groups of five to six, allocate several chapters to each member of the group. Then, for each chapter, write a sentence summarising the chapter's main event. Use these sentences to create cave drawings of Karana's life on San Nicolas, the Island of the Blue Dolphins, each member of the group contributing about six drawings.

Activity 3

Setting

Read Karana's description of her island at the beginning of Chapter Two again. Working in pairs, use this description, and all the other features of the island mentioned during the story, to draw a map of the Island of the Blue Dolphins. Mark in all the features that are important to the story. Draw a draft copy first, then do your finished version of the map on newsprint, so that it can be put on the classroom wall.

Features to include on your map:

- The village of Ghalas-at Coral Cove (a cove is a small sheltered bay or inlet in the coast).
- The mesa (a mesa is a high, rocky, steep-sided hill with a flat top).
- The kelp beds around the coasts on three sides of the island (kelp is large, brown seaweed).
- The rocky coasts and cliffs around the island.
- The very high cliffs at the south end of the island where the canoes were hidden.
- The sand dunes.
- The ravines (a ravine is a deep valley surrounded by mountains).
- The sandspit that the sea currents raced around (a sandspit is a long narrow strip of land projecting into the sea).
- The high, rocky headland ‘half a league to the west of Coral Cove’ on which Karana made her home.
- The hills in the interior of the island.
- The spring in the ravine.

Note: A ‘league’ is an old-fashioned measure of distance. One league = about 5 km.

Karana’s People: The Chumash Indians

The native people of the Island of the Blue Dolphins were Chumash Indians. Their ancestors had come to the island off the coast of California from the mainland, about two thousand years before. Then the climate was much cooler and the islands were covered with trees. Over the centuries the Chumash people adapted well to their island environment, hunting for their food and living in houses built of wood. They made paintings on the walls of the island’s caves, showing their way of life. The island was first discovered by Europeans in the year 1602, when a Spanish explorer came upon it and named it La Isla de San Nicolas (‘The Island of Saint Nicholas’), in honour of the patron saint of sailors, travellers and merchants. Its Indian inhabitants remained living there in isolation for many years.

Activity 4**The Chumash Language**

Below is a list of names in Karana's language that are mentioned in the story. Opposite them is a list of meanings for the Chumash words. The two lists are mixed up. Write down the list of words, then opposite them write the correct meaning, referring to the text of the novel to help you find each correct meaning.

Chumash Indian names	Meanings of the words
Zuma	Gods in a legend of Karana's people
Ulape	Small silver fish
Kimki	People from the north who hunted otters
Chowig	Karana's older sister
Tumaiyowit and Mukat	The medicine man of Karana's tribe
Sai-sai	Karana's father, the tribe's chief
Aleuts	'fox eyes'
Rontu	Karana's two tame birds
Zalwit	The Girl with the Long Black Hair
Naip	The Aleut girl who became Karana's friend
Gnapan	The chief who took Chowig's place
Tainor and Lurai	Boy with Large Eyes
Wintscha	Girl with the Large Eyes
Won-a-pa-lei	Pretty
Mon-a-lee	A thick-leaved plant
Won-a-lee	Fish
Tutok	Pelican

Activity 5**A Dramatic Episode From The Novel**

There are several dramatic (very exciting) episodes in *Island of the Blue Dolphins*. For example, when Karana is almost lost at sea, and Karana and Rontu fight the 'devilfish'. Choose one such dramatic episode, and:

1. In your own words, describe what happens during the episode (two to three paragraphs). Begin your answer like this:

The dramatic episode that I am going to describe happens when . . .

2. Say what the episode tells us about Karana's personality and character. Begin your answer like this:

This episode in the novel tells the reader that Karana is . . .

3. Illustrate the episode with a drawing which captures its drama.

Activity 6**The Character Of Karana**

Karana is the character at the centre of the novel.

1. Select the five most suitable adjectives which you think best describe her personality, choosing from the list below. Then use the five adjectives to write a detailed character profile of Karana, explaining why you think each adjective is suitable.

helpless	resourceful	timid	strong
lonely	courageous	contented	superstitious
caring	determined	shy	patient
suffering	warlike	impatient	foolhardy
surviving			

Begin your answer like this:

I thought that Karana was a very resourceful person because of the way she . . .

2. What do you think was the most important relationship that Karana had during the story? Explain why you think that relationship was most important to her.
3. At the end of chapter 24, Karana says that she never again killed another otter, or a cormorant, or a seal or a wild dog. Carefully read this page again, then write sentences in your own words, explaining why she had changed her attitude towards animals.

Activity 7**Research****1. Dolphins**

Find some sentences describing Karana's feelings about dolphins. Copy down the sentences, then do the task about dolphins.

Although they live in the sea, dolphins are mammals and have the characteristics of other mammals. As marine mammals, though, they also have many unique characteristics.

Task: Find out and write down three more interesting facts about dolphins.

2. **Sea otters**

Find some sentences about sea otters. Copy down the sentences, then do the task on sea otters.

Sea otters were hunted by both the Chumash and the Aleuts for their valuable fur. These marine mammals play a special role in the story.

Task: Find out and write down three more interesting facts about sea otters.

3. **Kelp**

Kelp was one of the most important natural resources for Karana and her people. They used it for making ropes, nets and building materials.

Task: Find out and write down three more interesting facts about kelp.

4. **The ‘devilfish’**

Find sentences describing the ‘devilfish’. Copy down the sentences, then do the task on the giant octopus.

What Karana called a ‘devilfish’ is the North Pacific Octopus, or giant octopus. The octopus has eight arms, or tentacles. If they lose one, a new one will grow in its place.

Task: Find out and write down three more interesting facts about the giant octopus.

Activity 8**Imaginative Writing**

1. After Karana, who in real life became known as The Lost Woman of San Nicolas, was taken off the island, she was befriended by a priest, Father Gonzales of the Santa Barbara Mission, in California, where she spent the rest of her life. She is buried on a hill there. Her skirt of green cormorant feathers, which she took with her from the island, was sent to Rome, where the Pope, the head of the Catholic church, is based.
2. Imagine you are Karana and it is several months after you left the Island of the Blue Dolphins. Write a diary entry of about one page, describing what happened to you at the Santa Barbara Mission, and your thoughts and feelings about your new life away from your island home.
3. The Island of the Blue Dolphins is now a tourist resort. Create a travel brochure that the resort might use, describing the island's attractions and the food on the menu at the resort.

Activity 9**Island Of The Blue Dolphins — The Movie**

- Working in pairs, design a poster which advertises the movie version of *Island of the Blue Dolphins*. Make it as attractive and interesting as possible with a suitable scene from the novel to illustrate it, the name of the actress who plays Karana and wording which summarises the story of Karana's survival on the island.

Activity 10**How Well Did You Read 'Island Of The Blue Dolphins'?**

Test how well you read and wrote about the novel by completing the following sentences. Write out each sentence, filling in the missing information with words chosen from the list on the next page. There will be five words left over.

1. The Island of the Blue Dolphins is also called _____.
2. Karana and her family belonged to the _____ tribe of Indians.
3. Karana's other name was _____.
4. Karana's older sister was called _____ and her younger brother was called _____. They lived in a village called _____.
5. Their father's name was _____.
6. The island's harbour was called _____.
7. The Aleuts came to the island to hunt for the _____ of _____.

8. Karana tells how much time is passing by the _____ and the _____.
9. The main seafood that Karana gathered and ate was _____.
10. Karana made a spear from the _____ of a _____.
11. Karana's main enemy on the island was the _____ of _____ dogs.
12. Her main friend on the island was Rontu the _____ dog.
13. The skirt that Karana wore was made from _____ feathers.
14. The blue mark Karana made across her face showed that she was _____.
15. The man who rescued Karana from the island was a _____.

Missing words

tusk	tamed	priest	Chumash
abalone	sea elephant	hunter	Won-a-pa-lei
pack	cormorant	San Nicolas	Santa Barbara
Ramo	stars	unmarried	pelts
kelp	Chief Chowig	sun	wild
Coral	Cove	moon	Ulape
Ghalas-at	sea otters	devilfish	

Unit 5: RESEARCH



Diagram 5.1
A natural swimming pool on Savai'i.

Activity 1

Research Study

For this unit, you will work with another person in the class, making sure the work is shared as evenly as possible. Choose someone with whom you can work co-operatively and effectively on a variety of tasks.

The unit will require the two of you to research and present information about an important aspect of your natural or cultural environment, using all the resources you can find. These resources will be found in books from a library, from a local authority's information, by interviewing people, by designing, giving out and taking in a questionnaire, and from writing letters of enquiry. When your material has been collected, you will be required to process it as a written assignment as well as presenting the information orally to the rest of the class.

Remembering that the theme of this part of the book is My World, choose one aspect of local culture, a topic from your natural or cultural environment, which both of you are interested in and would like to find out more about. Discuss your possible subjects fully before making your final choice.

Some examples of subjects from your natural environment would be: volcanic activity and landforms, coral reef formations, tropical rainforests, lagoon life, marine ecology, native birds, the life cycle of a coconut palm, the rising of the palolo (coral worm), O Le Pupu-Pu'e National Park, and so on.

Examples of subjects from your cultural environment would be: traditional tattoo, pre-European Samoan society, the Samoan independence movement, the life of a famous Samoan person (*e.g. Aggie Grey, Rita Fatialofa, Fatu Feu'u*), village customs in Samoa, traditional canoe making, contemporary Samoan music, eco-tourism in Samoa, and so on.

After you have chosen your subject, start your research in a library. From the reference or the general non-fiction section of the library, find as many books as you can which cover aspects of your subject, using the card index system to help you locate the relevant books: *e.g. Encyclopaedias, history and biography books, zoology or botany texts, material from the vertical file.*

You must keep a bibliography which lists all the references that you use in your research. A bibliography gives the details of the books from which you take information. This includes: the title of the book, the publisher, the place where the book was published, the year of publication and the pages on which you found the information.

e.g. If you are researching the myths and legends of Samoa, you may have used information from this book.

Title: Pacific Mythology An Encyclopaedia of Myth and Legend
 Author: Jan Knappert
 Publisher: HarperCollins
 Year of publication: 1992
 Place of publication: London
 Pages 253–4: Samoa

For every library book you take information from, you must make an entry like the one on the previous page, for your bibliography.

However, if you take more than one extract from the same book, you do not have to write out all its publication details again. Just write the word 'ibid'—short for the Latin word 'ibidem', which means 'in the same book'—then the page numbers that the extract is found on.

Activity 2

Questionnaire

As part of your research you must design a suitable questionnaire and ask ten people to fill it in. Remember the way to design a questionnaire, which you first learned about in Year 10, Book 3, Unit 10. When designing a questionnaire, the most important thing to remember is to make your questions simple and clear, so that filling in the questionnaire will not take up too much of the person's time. The simplest way is to make most of your interviewee's responses the 'tick the box' or 'circle the best response' types.

Firstly, decide what information you wish to survey in connection with your topic.

If you are doing research on 'contemporary Samoan music', for example, you might want to find out how many people actually buy or listen to this type of music. And if so, how much they listen to it and how much they like to hear it being played on local radio stations. The questions you design will aim to provide you with all the relevant information you need to write a useful summary of your research findings when all the questionnaires have been answered.

When the two of you have discussed, designed and written your questionnaire, give the sheets of questions to 10 people you know. Try to spread your questionnaires over a range of age groups, and survey the opinions of both males and females. On the next page is an example of a questionnaire.

A Questionnaire To Survey People's Attitudes Towards Contemporary* Samoan Music.

* For the purposes of the survey, 'contemporary' means that the musicians are performing regularly in public in Samoa today.

1. Do you own any CDs or tapes of contemporary Samoan music?

Yes No

2. If you answered 'Yes' to question 1, circle the number of contemporary Samoan music CDs or tapes that you own.

1 only 2-3 4-5 6-7 8-9 10 or more

3. If you answered 'Yes' to question 1, name the Samoan music CD or tape that you think is the best.

Name of favourite CD or tape: _____

4. If you answered 'No' to question 1, circle the response below that best applies to you.

- I'm not at all interested in that type of music.
- I prefer music from other countries.
- I don't think that type of music is of a high enough standard.
- I never listen to CDs or tapes of any description.

5. Do you think that contemporary Samoan music groups should get money from the government to help them to record their music?

Yes No

6. Do you think that local radio stations should have to play music by contemporary Samoan groups, by law?

Yes No

7. Which of the statements below do you think is the most accurate one?

- There is not enough contemporary Samoan music on local radio stations.
- There is just the right amount of contemporary Samoan music on local radio stations.
- There is too much contemporary Samoan music on local radio stations.

8. Are you:

Male? Female?

9. Which age group are you in?

Under 20 20-30 30-40 40-50 50-60 60+

Summary

When you have given your questionnaire to 10 people, then you must collate the results. Remember from your Year 10 survey that this means that you put the questionnaires together, make a summary and compare the answers. From the answers to your questionnaire, write five sentences which summarise your survey findings.

Example: Most people surveyed — 7 out of 10 — owned at least 1 contemporary Samoan music CD or tape. 5 out of 10 owned more than 1 CD or tape, and of that 5, 3 people surveyed owned 4 or more Samoan CDs or tapes.

Conclusion

Write a formal concluding paragraph for your survey, summing up your findings in three to four sentences. Begin your conclusion like this:

From our survey results, we concluded that...

Activity 3**Letter Writing To An Interview Subject**

Find out the name and address of a person who is an expert on the subject of your research topic. Write a letter to the person, asking if the two of you can meet with him or her and conduct an interview to find out more about your subject. The letter will be formal, and will contain all the information that the interview subject would want to know.

The following is an example of a letter to an interview subject:

A Letter To Fatu Feu'u, Samoan Artist

3/6/2003

Dear Mr Feu'u,

We are two Year 11 students at Samoa College who are undertaking a research unit on contemporary Samoan artists. As you are one of the artists whose work we have been studying, we would be very interested in having you answer some questions about your work. These questions are mainly about how you began your career as a painter and the most common influences on your work, particularly your early life in Samoa. We are sure that your responses to our questions will be very valuable for our research study.

If you are agreeable to us carrying out an interview of this nature, please let us know by letter, or by ringing us during the evening on 376-834.

Yours sincerely,

Tama Timo and Sione Lemisio (Apia College)

When you have written your letter, send it off to your interview subject. Include a stamped, self-addressed envelope, to make the subject's reply quicker. When the person replies, send a second letter containing about six questions you would like them to answer for your research. Again, include a stamped, self-addressed envelope for a more convenient reply.

Activity 4

Presentation Of Research Results

When you have completed all your research, including your library study, questionnaire findings and reply from your interview subject, the two of you will present the results of your research to the rest of the class.

One of you will explain to the rest of the class how you went about your research, i.e: What library resources you found, the people you surveyed by questionnaire and the person or people you interviewed. Mention any particular problems that you encountered in carrying out your research.

The other person will then present to the class a summary of your research findings, stressing the most important features of your subject and the influence it has on your world.

Unit 6: ESSAY WRITING

An essay is a short, formal piece of writing on a given subject, setting out the writer's ideas. Essay writing is an example of transactional writing. It needs to be planned very carefully and structured in paragraphs, which are logically and clearly connected.

The following is an example of an essay:

The Geography Of Niue Island

Niue Island is the world's largest raised coral atoll. Covering a total area of 258 square kilometres, the island is encircled by its raised, former reef and lagoon, which form jagged limestone cliffs averaging 30 metres above sea level and rise to a maximum height of 68 metres in the north of the island.

Niue is higher on its eastern side, where the coast is composed of very sharp, fossilised coral called 'makatea'. The northern and western coasts of Niue are riddled with limestone caves and deep chasms, which provide shelter for the small outrigger canoes in which Niueans put out to sea to fish the deep water surrounding their island. Niue has no surrounding lagoon, and the land 'drops off' suddenly only a few metres away from the coast. The ocean water surrounding the island is also very clear, because Niue has no surface streams or rivers to carry silt into the sea, and no industries to pollute the water.

The interior of Niue is a plateau which is slightly depressed in the centre, like a saucer. Here there is an area of protected rainforest, as well as the only arable land on the island, but the soils are thin and only support the growing of food crops on small pockets of land. The land must be treated carefully to preserve its fertility, and the fossilised coral rock under the thin layer of soil is so hard that pneumatic drills must be used to excavate graves for the dead.

Lying between 18 and 19 degrees south of the equator, Niue enjoys a tropical climate which allows traditional Polynesian food crops such as taro, yams, breadfruit, tapioca and kumara to grow. Introduced vegetables such as tomatoes and beans flourish, along with exotic fruits such as passionfruit and limes. Rainfall averages 2100 mm, but droughts are common and there is no surface water on the island. Fresh water is obtained by drilling artesian bores to reach the fresh water 'lens' within the island's limestone base. Niue's elevation gives it little protection against tropical cyclones which from time to time have caused great damage to the people's houses and crops. There were crippling cyclones in 1959 and 1960, and most recently, in 1990.

Ethnically the Niuean people are closely related to the Samoans to the island's north-west and the Tongans to the south-west, from whom they are descended. The northern district of the island, which is called Motu, was traditionally the home area of the Samoan-descended people, while Tafiti, the southern part of the island, was home to the Tongan-descended Niueans.

In 1774 Captain James Cook sighted the island and tried to land, but he was repulsed by the Niueans, who threw rocks at the landing party of English sailors. After sailing away, Cook named Niue 'Savage Island', a name which appeared on sea charts for many years afterwards. In the 1840s the English missionaries came to the island and with the assistance of a local convert, Peniamina, Christianised the Niuean people. In 1900 Niuean chiefs gained British protection and a year later were annexed to New Zealand, along with the Cook Islands to the east. Niue became self-governing in 1974, but Niueans were allowed New Zealand citizenship, with free right of entry and residence.

Only 18 percent of Niueans now live on 'the Rock', as Niue is commonly known. The other 82 per cent live in Auckland, other parts of New Zealand, and Sydney. Many of Niue's villages have been totally abandoned, the concrete-walled, fibrolite-roofed houses of the emigrants stand empty and overgrown, leaving the total population of the world's largest raised coral island at only about 2000 people. Today, over 60 per cent of all the Niueans living in New Zealand were born in New Zealand.

Activity 1

Essay Writing

To write a good essay, you must plan your writing very carefully. Get all the interesting and relevant facts that you need, then sort them out into paragraphs, each paragraph dealing with one aspect of the subject. For example, the essay on Niue consists of seven paragraphs. On the next page are seven paragraph topics that the essay writer used. They are not in the order in which the essay is written. Read the essay again, then put the topics into the order in which they appear in the finished essay.

- Emigration and the population of Niue.
- The ethnicity of the Niuean people.
- The agriculture and climate of Niue.
- Niue's distinctive coastal landforms.
- Introduction: the size, height and geology of Niue.
- European discovery, colonisation and independence.
- The nature of the interior of Niue.

Activity 2

'Geography Of Samoa' Essay Planning

Use the paragraph topics below to plan an essay on 'The Geography of Samoa'.

First, rearrange the headings so that they are in a better order. Then write the paragraphs, using an atlas and a geography textbook for reference. Each one should be three to four sentences long.

- The importance of village life in Samoa today.
- Volcanic activity and landforms in the Samoan islands.
- Where the Samoan people came from.
- The location of Samoa in the South Pacific ocean.
- Agriculture and the growing of food crops in Samoa.
- The importance of coral reefs and lagoons to the Samoan people.
- The natural vegetation of the Samoan islands.

Activity 3

Write Your Own Essay

Choose an essay topic of your own from the list on the next page. Then plan your essay, firstly thinking of paragraph topics, then putting the topics into a suitable order. Write several drafts of your essay first, as you were taught in Year 10, Book 2, Unit 4. Make sure that your finished essay:

- a. Includes an interesting introductory paragraph.
- b. Has all the paragraphs in the body of the essay following one another in a logical order.
- c. Has a concluding paragraph where all your ideas or facts are brought to a conclusion that will satisfy your readers.
- d. Has all the spelling and punctuation perfect!

Essay topics

- The Dangers of Smoking.
- Improving Our Education System.
- The Importance of Healthy Eating.
- Controlling the Dog Population.
- Protecting the Flying Fox.
- The Relevance of fa'asāmoa in Today's World.
- Conserving Samoa's Rainforests.
- Violent Videos and Violence in Society.
- Co-education and Single Sex Schools.
- My Ideal Teacher.
- An Unforgettable Person.

Unit 7: COMPREHENSION

The verb 'to comprehend' means 'to fully understand'. A 'comprehension text' is a passage of writing set as a test of understanding. This unit will provide you with practice at reading and fully understanding what you read. To fully comprehend a passage of text, you must read it at least twice, concentrating very hard as you do so. Read the text line by line and don't be distracted by anything else while you are reading it. When you come to the questions, always 'contextualise' them. This means that you must look at the words that come before and after the word or phrase in the question. This will help you to understand its meaning and to answer the question accurately.

Comprehension

Read the paragraph on the next page, then study the questions and model answers following it.

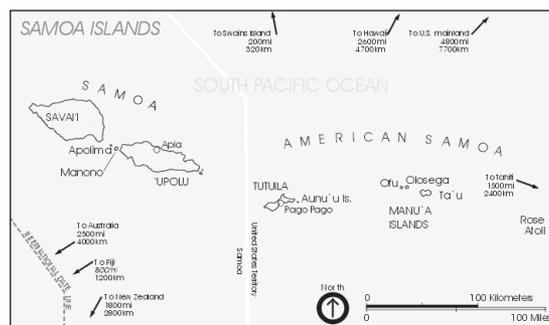


Diagram 7.1
The islands of Samoa and American Samoa.

The Political Division of the Islands of Samoa

Although geologically, culturally and through family ties, the islands of American Samoa and Samoa are an entity in themselves, the power of European imperialism split them into two groups after Germany, Britain and the United States all vied for control of the potentially strategic archipelago. In 1899 the islands east of the line of 171° longitude were annexed by the United States of America, while those islands to the west became part of the German empire. World War I saw control of Western Samoa assumed by New Zealand, in 1914, until those islands attained political independence in 1962. They are now called Samoa, while American Samoa remains an unincorporated territory of the United States.

Activity 1

Answering Questions

1. 'Vied for control' means:
 - a. Competed to own?
 - b. Went to war over?
 - c. Split into three?
 - d. Were jealous of?

Answer: The answer is 'a', because 'vied' means 'competed for', which was what occurred at the time. It cannot be 'b' because the war between Britain and Germany did not occur until 1914. It cannot be 'c' because the Samoan islands were split into two, not three, and it cannot be 'd' because the word 'control' means 'own', not to be 'jealous of'.

If you are unsure of the answer to a multi-choice question, *eliminate the answers which cannot be right, one at a time*. This will leave you with the single possibility which is the correct answer. But you need to *read the passage very closely* to decide which are the three incorrect answers and which is the single correct one.

2. For how long was Western Samoa ruled by New Zealand? Answer this question in a full sentence.

Answer: Western Samoa was ruled by New Zealand for forty-eight years, from 1914 until 1962.

By reading the passage closely, you will see that New Zealand ‘assumed control’ (i.e. Began to rule over) Western Samoa in 1914, and that Western Samoa ‘attained political independence’ (i.e. Began to rule itself) in 1962. Therefore the length of time that New Zealand ruled over Western Samoa was forty-eight years.

Several comprehension exercises follow. In keeping with the theme of this part of the book, *My World*, the comprehension passages are all about Samoan society or the natural world of Samoa. The questions are sometimes multi-choice or short answer, and at other times require full sentence answers.

Short Story Comprehension

Read the following story, then answer the questions that follow. In this case, all the questions are multi-choice. Only one of the four possible answers for each question is correct. When answering multi-choice questions, read all the possible answers carefully, then go back to the passage they refer to and read it again very closely. The one correct answer should now be clear to you.

Sione

When I was in Class Five of the Pastor’s school, I had a crush on a boy named Sione. He was the biggest boy in the class, and quite fat. Sione had the habit of bringing to school a husked coconut, sometimes fruit, other times a baked taro or breadfruit left over from the previous night’s meal. His lavalava always looked scanty and short, so that he took meticulous care crossing his feet lest he would be pounced upon by the stern vigilant eyes of the pastor’s large wife. Sione was below average in scripture, arithmetic and spelling, in fact in all the subjects taught at the pastor’s school. He was very serious and did not laugh as much as the other kids. However, none of his faults mattered to me. I thought the world of him. He was marvellous. Perfect!

However, a girl was brought up not to publicly show her feelings towards males, let alone hint or make the slightest move to be asked by one of the opposite sex for friendship. A girl who would do so would be looked upon with scorn and contempt, and naturally it followed that one’s status and prestige would be downgraded and trodden upon. Worse still, one’s family would be the talk of the entire village. So I kept my secret just to dream about Sione.

I would dream that Sione would send me a long letter, lavishly singing my praises and madly confessing his utter uselessness without my much sought-after, precious friendship. He would be following me everywhere, to find the chance to plead his growing desire for my warm friendship. Perhaps we might be in the same team playing cricket or be in the same group weeding the pastor's taro patch. We might be fishing together for sea cucumbers or urchins. He might even spear a fish for me.

I became so dreamy in class that the pastor's obese wife told me off. 'If you know so much about arithmetic that you needn't listen,' she said sarcastically, 'perhaps you'd like to come up here and write all the answers to these problems on the blackboard.'

All my answers were wrong. I felt so embarrassed. I did not care two hoots about my arithmetic, but I did care that I had made a fool of myself in front of Sione. But I did not dare show my true feelings. I summoned up all my courage to look undisturbed and unaffected by this nasty, cruel incident. Heaven forbid, Sione must never suspect my inner secret.

Returning to my seat, I stumbled over a jutting out foot and went reeling forward, trying to balance myself. I did not know how it happened, but despite all my efforts I lost my balance and fell on Sione's folded feet. He flashed his feet together automatically, to save embarrassing exposure. In doing so, his knee hit my chin.

The girls roared with laughter. Sina and Malia collapsed on the mat, weak with giggling. The boys laughed themselves silly. To top it all, the vicious tongue of Mrs Fatso Pastor machine-gunned me. 'Shame on you! Conniving to throw yourself at Sione like that. Calculating woman of the world! Bow-legged daughter of nobody . . .'

Alelo! Shut your mouse trap! I thought, trying hard not to answer back. 'Sione, don't waste your time on such an ignorant 'eater of the world'', she continued.

I returned to my seat and sat down silently. I fought hard to compose myself and appear undisturbed by all of this. They must never find out how deeply it hurt, and above all, Sione must never, never suspect how much I cared.

I felt so terrible. I thought of doing all sorts of things. I thought of stoning the head of the pastor's obese wife and letting the wicked vicious blood out. I thought of scratching Sina's and Malia's eyes out. I thought of drowning, of getting lost in the bush. But, of course, I did nothing of the sort. One thing I did do, however. I stopped dreaming of Sione.

Anonymous

Activity 2**Questions**

1. The words 'meticulous care' is an example of the writer repeating two words close together which have very similar meanings. Another example of this repetition in the story is:
 - a. 'scanty and short'?
 - b. 'scorn and contempt'?
 - c. 'never, never'?
 - d. 'wicked vicious blood'?
2. From paragraph 2, we mainly learn that:
 - a. Girls were expected to behave in a very correct way.
 - b. People in the writer's world often gossiped.
 - c. Girls were treated badly if they didn't behave as they were expected to.
 - d. All of these things.
3. The word 'perfect' has an exclamation mark after it to show:
 - a. That it is the end of the paragraph.
 - b. That the author is being sarcastic.
 - c. How strongly she felt about Sione.
 - d. That the author was ashamed of how she felt.
4. Paragraph 3 is mainly about:
 - a. The writer's fantasies.
 - b. Sione's fantasies.
 - c. The fantasies of the author and Sione.
 - d. The fantasies of Sina and Malia
5. From its context, which of the following do you think is a synonym for 'obese':
 - a. Angry.
 - b. Sarcastic.
 - c. Bullying.
 - d. Very fat.

6. 'I did not care two hoots', means that the writer:
 - a. Couldn't add two and two together.
 - b. Couldn't care less.
 - c. Couldn't answer the teacher's questions.
 - d. Couldn't learn arithmetic properly.
7. In the phrase, 'The vicious tongue of Mrs Fatso Pastor machine-gunned me', the words 'machine-gunned me' is an example of:
 - a. Exaggeration.
 - b. Metaphor.
 - c. Both exaggeration and metaphor.
 - d. Simile.
8. Throughout the last paragraph, the writer's main thoughts are of:
 - a. Shame.
 - b. Revenge.
 - c. Terror.
 - d. Revenge and shame.
9. From the story we can tell that:
 - a. Sione never knew how strongly she felt about him.
 - b. Sione later became good friends with the writer.
 - c. Sione became a successful student.
 - d. Sione went back to the plantation.
10. 'Anonymous' means:
 - a. That the story is fiction.
 - b. That the story is non-fiction.
 - c. That the author's name is unknown.
 - d. That the story was written many years ago.

Essay Comprehension

The essay on the following page is about environmental problems caused by plastic. Read it closely and answer the ten questions that follow. This time you have to answer the questions in a complete sentence, using your own words. But again, the correct answer will only be found by 'contextualising' the reference. i.e. By going to the essay, reading it again very carefully and looking at the question in context until the answer becomes apparent.

The Problems of Plastic

Plastics are mainly made from a non-renewable energy source — oil, natural gas or coal. These resources will not last forever, and cannot be replaced. We need to conserve our non-renewable resources, but because plastic is so convenient our society uses large amounts of it. For example, the average family uses 2000 plastic bags a year.

The biggest problem associated with plastic is litter. Because our society uses so much plastic, and because plastics do not break down easily, the litter can cause problems for a very long time. One problem with litter is that it is ugly and spoils the environment.

A more serious problem is the effect it has on the animals in our environment. This can best be seen in the marine environment.

A major problem is that manufactured plastics such as plastic drink containers and plastic bags, are thrown from shipping vessels and some of this material finds its way into the stomachs of sea creatures. Pygmy sperm whales and rough-toothed dolphins are just two marine animals that have been found with plastic sheeting or plastic bags in their stomachs. A starving leatherback turtle was found with a ball of plastic 3 metres wide and 4 metres long blocking its intestines. Fifteen per cent of the world's 280 species of sea birds are known to have ingested, that is, swallowed, plastic. Some of these animals starve to death when their stomachs become blocked, while others become weak or ill. Friends of the Earth, an environment group, say that 100 000 marine animals die every year from swallowing plastic wastes.

Further problems have been caused by the plastic fishing nets now in use throughout the world. These nets are more buoyant and, therefore, stay on or near the surface of the water. They do not disintegrate (that is, break up) as did the old nets which were made of hemp, cotton or flax. As well, they are nearly invisible under water. Air breathing sea animals such as birds, seals and turtles get caught in the plastic nets and drown. In 1980, for example, 2000 sea turtles drowned off the coast of the USA when they became tangled in nets used for shrimp trawling. Some government officials estimate that 50 000 northern fur seals die each year in the North Pacific as a result of entanglement in fishing gear.

Nets, empty plastic bottles, plastic film, plastic pipes and other materials dumped in our rivers and streams also cause problems for land animals and birds, as well as sea creatures. Small animals and birds, such as pelicans, have starved after trapping their bills in the plastic yokes used to package six-packs of beer and cans of soft drink. This has led some states in the USA banning their use.

The problems of plastics lie with the fact that they are made from non-renewable energy sources, they are not biodegradable (that is, they do not break down) and that human beings throw away their rubbish, which later finds its way into our oceans, lakes and streams. Have you ever thought about where the plastic wrapping on your sandwiches ends up when you leave it on the beach?

Activity 3

Questions

Remember, answer the following questions in full sentences. The first question has been done for you.

1. What resources are plastics made from?

Answer: Plastics are made from non-renewable energy sources such as oil, natural gas or coal.

2. Why is the use of plastic so widespread? Begin your answer like this:

Large amounts of plastic are used in our society because...

3. What is the main land-based problem caused by plastic litter?
4. What are the sea creatures whose lives are threatened by plastic waste?
5. What is another word for 'swallowed', used in the essay?
6. How exactly does plastic sheeting cause these creatures to become ill or die?
7. Why are plastic fishing nets more damaging to sea creatures than the old ones?
8. Why have some states in the USA outlawed the use of plastic 'yokes'?
9. What are the three main problems resulting from the use of plastics, summarised in the final paragraph of the essay?
10. How does careless human behaviour make these problems worse?

Novel Comprehension

For the last six years of his life, the Scottish writer Robert Louis Stevenson (1850–1894) lived in Samoa, in the house he had built for himself and his family on the slopes of Mt Vaea, named Vailima. The Samoan people called him Tusitala, the teller of stories. In 1894 Stevenson died suddenly, from a ruptured blood vessel in the brain. The following is an account of the events following his death. This time the questions will all involve an understanding of the vocabulary used throughout the passage.

The Burial of Tusitala

From the book *Home from the Sea*, by Richard A. Bermann

The sad news of Tusitala's death had already spread with mysterious speed throughout the island. All through the night noiseless groups of dark-skinned men from neighbouring villages, high chiefs and common folk, kept coming. They brought heavily scented tropical flowers and finely woven mats, which are held almost sacred by the Samoans and which are the heirlooms in the families of their princes. Their chieftains laid them respectfully on Tusitala's body until the flag of Britain was almost entirely hidden.



Every Samoan who came to the bier said: 'Talofa, Tusitala,' and kissed the pale face. Then they moved silently away. Some of them glanced timidly toward the iron strong box in the corner of the hall as if to make sure that the little imp* had not escaped from his bottle.

Outside the Samoan mourners set immediately to work to build a last pathway for their beloved dead one. The same chieftains and their followers, who so recently and with so much joy had built the 'Way of Loving Hearts' for Tusitala, now used the same implements he had given them then, to hack a path through the bush and forest on the slopes of Mt Vaea. All night long and through the morning hours the axes rang and the spades clanked. No path in Samoa was ever made so quickly; this 'Road of the Sorrowing Hearts' was cut so swiftly that it almost seemed as though Aitu Fafine herself had lent her magic power to help its completion. By noon, a rough but passable trail was ready.

One Samoan chieftain after another arrived at Vailima; they came with flowers and mats; they stood in the hall a dozen paces from the dead man and spoke to him with all of their traditional and solemn ceremonial phrases, as though he were still alive and could hear them.

Stevenson's funeral, in spite of the short time in which it had to be prepared, was as impressive as he undoubtedly would have wished it to be. Somehow they had succeeded in hastily procuring the traditional mourning clothes for all the servants of the household as well as for the whole clan of Tusitala — white loinclothes and undershirts.

It was a frightfully sultry day; and they had to carry a heavy coffin up a roughly built trail through the virgin forest to the top of a high mountain. Relays of young warriors took turns as pallbearers; and they deemed it shameful to carry the beloved burden other than shoulder high. Slowly but steadily the coffin was swung along. The European mourners followed with difficulty, breathing heavily, losing their footing on the slippery layers of lava. Finally the mountain of death had been climbed, and they reached the little plateau on the crest of Mt Vaea, which Stevenson himself had chosen to be his last resting place.

As the coffin was lowered into the grave, the minister pronounced, in clear tones, the Lord's Prayer:

'Thy Kingdom come, Thy will be done.'

On the very day of the funeral the chieftains of the island of Upolu proclaimed one of their great tabus, which no Polynesian would dare to defy; and to this day none of the woodland birds, whose beautiful and mysterious calls had so often delighted and frightened Tusitala on his walks, are allowed to be shot.

* *The 'little imp' refers to a character in one of Stevenson's stories, 'The Bottle Imp'. People were very superstitious then, and thought that the imp was real and might be living in a bottle in the strong box at Vailima.*

Activity 4**Questions**

Find words in the passage which mean the following. Again, read each paragraph carefully so that you can work out the word in question. Write the meaning, then the word beside it. The paragraph in which each word appears, and its part of speech, are given to you.

1. Prized possessions handed down in a family over generations (noun, paragraph 1).
2. A movable stand on which a coffin or dead body is placed before burial (noun, paragraph 2).
3. A small devil (noun, paragraph 2).
4. Tools or instruments for working with (noun, paragraph 3).
5. A rough pathway (noun, paragraph 3).
6. Very serious and formal (adjective, paragraph 4).
7. A group of people with a common ancestor, especially in the Scottish highlands (noun, paragraph 5).
8. Hot and humid (adjective, paragraph 6).
9. People who carry the coffin at the funeral (noun, paragraph 6).
10. Announced formally and officially (verb, paragraph 7).

Article Comprehension

The World of Coral

Most islands in tropical seas, including all the islands of Samoa, are surrounded by barrier reefs. It is corals which are responsible for the formation of these reefs. Corals are tiny living organisms which draw dissolved minerals from the sea water and use them to build a calcareous structure. Other animal organisms such as molluscs, with their shells, and sedentary worms, through their digestive tubes, also contribute to the building of the reef. Particles of algae filter into the cracks in the coral, forming a cement that consolidates the reef barrier, while still other organisms eat into, and undermine, the substratum. The result of this multiple activity is a labyrinth of crevices, grottoes and tunnels within the reef, which provide a haven for a wide variety of creatures, including fish, eels, octopus, crabs and sea urchins.

The physical environment plays a vital part in the development and distribution of the corals. All of them need salt water to survive, which is why the reefs are not found opposite the mouths of streams and rivers. The water in which corals grow must be warm, at least 21°C, and the optimum temperature for their growth is between 25° and 29°C. Thus corals only exist in tropical seas. They thrive on oxygen-laden, fast-moving water, and they also need light and develop best in clear water. However, certain areas of the South Pacific — for example, the Marquesas Islands, in French Polynesia — which have all these favourable conditions, also lack extensive coral reefs. The reason for this is unknown.

The normal mortality rate for coral, apart from natural disasters such as giant waves caused by cyclones, is ensured by the competition for light between the various species of coral, and by the predators which attack them, either by eating them or by nibbling their live tissues. A number of reef fish, sea-urchins, crabs, starfish and molluscs do this.

There are several different types of coral structure. The main type, the fringe reef, forms a ring of varying width, joined to the mainland or island base. Great ocean waves crash thunderously against the steep outside walls of the fringe reef, and storms or cyclones tear blocks of coral from it, which come to rest along the narrow plate surrounding it. As a volcanic island gradually sinks into the sea through its great weight, the corals, which cannot survive below a depth of 70m, multiply to maintain themselves at a level approaching the surface of the water. If the production of the coral evolves at a favourable rate, the reef fringe turns into a reef barrier. If the barrier is wide enough, the accumulation of sand and sediment ends up by forming chains of temporary or permanent islands on the windward side. These small islands are known throughout Polynesia as motu.

Between the coral reef and the mainland a hollow of varying depth develops, consisting of trapped salt water. This sheltered water is called a lagoon, and it forms a vital environment for many species of small fish, sea slugs and molluscs. On the land side of the lagoon, coral particles can accumulate, forming a white sand beach. If particles from the mainland predominate on the inland side of a lagoon, however, the result is black sand, composed of weathered basaltic rock.

Coral reefs, composed of thousands of living organisms, provide a crucial environment for many marine creatures. The reefs also provide a barrier which shelters an island from potentially destructive ocean waves. For these reasons, it is essential that coral reefs are protected and are not polluted with effluents, that can kill the coral, or attacked with explosives, or deliberately removed from their sea environment.

Activity 5

Coral Reef Questions

1. Because the article is scientifically based, it contains a number of specialised words. By reading the article closely, however, and considering these words in context, it is possible to work out their meanings. List A on the next page consists of 10 of the specialised words; List B consists of the words' meanings. Copy out List A, and by locating each word in context in the essay, see if you can match the words with their meanings.

List A

- Minerals (noun, plural).
- Calcareous (adjective).
- Organism (noun, singular).
- Mollusc (noun, singular).
- Labyrinth (noun, singular).
- Optimum (adjective).
- Mortality (noun, singular).
- Predators (noun, plural).
- Evolves (verb).
- Basaltic (adjective).

List B

- An animal which has a soft body and hard shell (*e.g. Mussel, oyster*).
- Subject to death.
- A living animal or plant.
- A complicated network of tunnels.
- Changes form over a very long period of time.
- Best or most favourable.
- From dark, volcanic rock.
- Inorganic substances that occur naturally in the earth or the sea.
- Containing calcium carbonate, also known as limestone.
- Creatures which devour other creatures.

(Answer these questions in full sentences)

2. In what two ways do coral reefs form?
3. What are three of the conditions necessary for coral reefs to grow successfully?
4. What are three ways in which coral reefs can be destroyed?
5. Give two reasons why coral reefs are so important.
6. Describe in your own words how a motu is formed.

Short History Comprehension

The Volcanic Eruptions on Savai'i

From *Lagaga — A Short History of Western Samoa* by Malama Meleisea

In 1905, in the districts of Savai'i known as Itu-o-Tane, Gagaifomauga and Gaga'emauga, a volcano called Matavanu erupted. Lava from its crater flowed slowly down across forty square miles of countryside to the sea, where it poured over the cliffs. The boiling lava flowing into the sea caused clouds of steam which, together with smoke and ash from the volcano, could be seen for miles. When the volcano first exploded, people from all over Savai'i heard and felt the eruption. They were very afraid, and many believed it to be God punishing them. A Methodist missionary, Rev. E. G. Neil, tried to reassure people and persuade them not to leave their homes and villages.

The depth of the lava flow varied from ten to four hundred feet. It flowed initially along a dry riverbed near Toapaipai and into the sea. The coral reefs there blocked the flow, which then curved westward and covered the villages of Salago and Sale'aula. The Methodist church, which was only partly built at the time of the eruption, was undamaged by the flow, but the Mormon and Catholic churches were buried. The grave of a young woman who had been training to be a nun was spared from the flow, but the rest of the large Catholic mission, Malo, was destroyed.

There was famine in the villages in the surrounding areas, which had escaped destruction. The damage here was caused by sulphur fumes and volcanic ash from the eruption, which destroyed the food crops and contaminated the water supplies. Fortunately no one was killed by the eruption.

The people of Sale'aula had built a new village by 1907, but the salt deposits caused by evaporating sea water, which resulted from the boiling lava flowing into the sea, damaged their crops, while gas from the lava made people sick. The people of Safotu and Safune were less seriously affected, and Matautu and Fagamalo were spared.

Mt Matavanu continued to emit lava until the end of 1910. The people of Sale'aula lost all their land and villages as a result of the lava flow. They could not survive there because there was no longer enough arable land, and their crops were destroyed. The German administration acquired land for them and resettled the people at Salamumu and Leauva'a, on Upolu.

Activity 6**The Volcanic Eruptions On Savai'i****Answer questions 1–5 in full sentences**

1. What event described in paragraph 1 tells you that people then, were affected by the lava flow?
2. What were the three types of churches in the area affected by the lava flow?
3. What caused the villages of Salago and Sale'aula to be covered by the lava?
4. How many years did the eruption last for?
5. What were three different ways in which the eruption brought devastation to the area?

Now answer the following short answer questions

1. Find a word in paragraph 1 which means, 'remove the fears and doubts from'.
2. Find a word in paragraph 2 which means, 'at first'.
3. Find a word in paragraph 3 which means, 'polluted'.
4. Find a word in paragraph 4 which means, 'drying out'.
5. Find a word in paragraph 5 which means, 'suitable for growing crops'.

Unit 8: DEVELOPING VOCABULARY AND GRAMMAR

This unit will build on the material you learnt in Years 9 and 10, about the importance of developing a wide vocabulary and understanding the rules of grammar as they apply to the writing of English. The more English words you understand and can use, the stronger your writing will be; while being aware of the structure of sentences and the roles played by different parts of speech, will enable you to write more clearly and accurately.

Most of the exercises that follow aim to widen your vocabulary in English and give you a better understanding of the key role that grammar plays in written English. The exercises will also be based mainly on the two themes of this book, Relationships and My World.

Activity 1 Family Relationships

Below is a list of anagrams, or words whose letters have been jumbled up. When they are put in the correct order they form a proper word. All the words are to do with family relationships. Rearrange the lettering for each word and write it as it should be written.

e.g. htrergdanfa = grandfather

nisouc

tienau

tersis

wephen

ceien

rethomdnarg

therbro

neucl

nos

ilchd

uadretgh

Activity 2**Your World**

Below is another list of anagrams. All the words are to do with 'Your World': i.e. Common features of life in Samoa. Rearrange the lettering for each word and write it as it should be written.

e.g. estorf = forest

lagevil

tainsmuont

loosch

sub

ongoa

feer

aneco

ador

hifs

gisp

tionalpan

Vocabulary

Remember that the dictionary plays a crucial role in improving your 'word power'. It provides us with crucial information about a word's spelling, part of speech, meaning and pronunciation. Many dictionaries also give a word's derivation (which other language it was taken from).

Dictionary Exercise 1

Below is a page from the *New Zealand Oxford Paperback Dictionary*. Use the information it contains to complete the sentences on the next page.

Gg

G¹ *n.* (pl. **Gs** or **G's**) *Music* the fifth note of the scale of C major.

G² *abbr.* (also **G.**) **1** gauss. **2** giga-. **3** gravitational constant. **4** (of a film) classified as 'Approved for general exhibition'.

g *abbr.* (also **g.**) **1** gram(s). **2** gravity; the acceleration due to this.

G8 a group of eight major industrial nations (the US, Japan, Germany, France, the UK, Italy, Canada, Russia) whose leaders meet annually. († Formerly known, before the inclusion of Russia, as the *Group of Seven* (G7).)

Ga *symbol* gallium.

gab *colloq. n.* **1** talk, idle chitchat. **2** fast-talking, smooth (perhaps suspicious) eloquence; *he has the gift of the gab*. • *v.* talk idly, chit-chat.

gabardine alternative spelling of GABERDINE.

gabble *v.* talk quickly and indistinctly. • *n.* fast unintelligible talk. □ **gabbler** *n.*

gaberdine /gab-uh-deen/ *n.* (also **gabardine**) **1** a strong fabric woven in a twill pattern. **2** a raincoat etc. made of this.

gabfest *n.* a lengthy discussion, conference, etc., at which much is said but little is achieved.

gable *n.* the triangular upper part of an outside wall at the end of a ridged roof. □ **gabled** *adj.*

Gabon /guh-bon/ a republic on the west coast of Africa. □ **Gabonese** /gab-uh-nee/ *adj.* & *n.* (pl. **Gabonese**).

Gaborone /gab-uh-roh-nee/ the capital of Botswana.

gad *v.* (**gadded**, **gadding**) (usu. foll. by *about*) go about aimlessly or in search of pleasure.

gadabout *n.* a person who gads about.

Gadaffi /guh-dah-fee/, Muammar al- (1942–), head of the republic of Libya since 1970; President since 1977.

gadfly *n.* **1** a fly that bites horses and cattle. **2** a stingingly critical and/or irritating person.

gadget *n.* a small mechanical device or tool. □ **gadgetry** *n.*

gadolinium /gad-uh-lin-ee-uhm/ *n.* a metallic element (symbol Gd) resembling steel in appearance.

Gael /gayl/ *n.* **1** a Scots Celt. **2** a Gaelic-speaking Celt.

Gaelic /gay-lik/ *n.* **1** (also /gal-ik/) the Celtic language of the Scots. **2** the Celtic language of the Irish. • *adj.* of or in Gaelic.

gaff *n.* **1** a stick with an iron hook for landing large fish caught with rod and line. **2** a barbed fishing-spear. **3** the spar to which the head of

a fore-and-aft sail is bent. • *v.* seize with a gaff.

□ **blow the gaff** *colloq.* reveal a plot or secret.

gaffe *n.* a blunder; an indiscreet act or remark.

gaffer *n.* the chief electrician in a film or television production unit.

gag *n.* **1** something put into a person's mouth or tied across it to prevent speaking or crying out. **2** anything that prevents freedom of speech or of writing. **3** a joke or funny story, esp. as part of a comedian's act. • *v.* (**gagged**, **gagging**) **1** put a gag into or over the mouth of. **2** prevent from having freedom of speech or of writing; *we cannot gag the press*. **3** retch or choke.

gaga /gah-gah/ *adj. colloq.* **1** senile. **2** slightly crazed. **3** crazy (about), infatuated; *he's gone gaga over her*.

Gagarin /guh-gah-ruhn/, Yuri Alekseevich (1934–68), Russian cosmonaut, who in 1961 made the first manned space flight.

gage *n.* **1** a pledge, a thing given as security. **2** the symbol of a challenge to fight, esp. a glove thrown down.

gaggle *n.* **1** a flock of geese. **2** *colloq.* a disorderly group of people.

Gaia /guy-uh, gay-uh/ *n.* the earth viewed as a vast self-regulating organism in which the whole range of living matter defines the conditions for its own survival, modifying the physical environment to suit its needs. □ **Gaia theory** the theory that this is how the global ecosystem functions. □ **Gaian** *adj.* & *n.*, **Galaist** *adj.* († *Gaia* the Earth-Goddess, Earth-Mother, in Greek mythology (the daughter of Chaos).)

gaiety *n.* **1** cheerfulness, a happy and light-hearted manner. **2** merrymaking.

gaily *adv.* **1** in a cheerful light-hearted manner. **2** in bright colours; *gaily decorated*.

gain *v.* **1** obtain, esp. something desirable; *gain recognition*; *gained the advantage*. **2** make a profit; *gained \$50 on the deal*. **3** achieve; *you will gain nothing by sulking*. **4** acquire gradually, get more of; *gained strength after illness*. **5** (of a clock etc.) become ahead of the correct time. **6** (often foll. by *on*) get nearer in racing or pursuit; *our horse was gaining on the favourite*. **7** reach (a desired place); *gained the shore*. • *n.* **1** an increase in wealth or possessions. **2** an improvement, an increase in amount or power. □ **gain ground** **1** advance. **2** (foll. by *on*) catch up with (a person). **gain time** improve one's

Activity 3**Questions**

1. The leader of the North African country called Libya is President _____.
2. A synonym for 'cheerfulness' is _____.
3. Gabon is a country in _____.
4. A person who is the chief electrician in television or film-making is called the _____.
5. The language of the Scots people is called _____.
6. The G8, or group of eight major industrial nations whose leaders meet once a year are: _____, _____, _____, _____, _____, _____, _____, _____.
7. A 'gaggle' is a _____ (part of speech) meaning a '_____':
8. One useful piece of equipment to take fishing is a _____.
9. Three different meanings for the word 'gag' are: _____ and _____, _____.
10. In the word 'gaberdine', it is the _____ syllable which is stressed.

Activity 4

Dictionary Exercise 2

Study the page of a dictionary below, then use the information to complete the sentences on the next page.

reincarnate

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relay

control a horse. **2** a means of control; *he has no rein on his lust.* • **v.** **1** (often foll. by *in*) check or control with (or as with) reins. **2** govern, restrain, control. □ **give free rein to** allow freedom to; *give one's imagination free rein.*

reincarnate *v.* /ree-in-kah-nayt/ bring back (a soul after death) into another body. • **adj.** /ree-in-kah-nuht/ reincarnated. □ **reincarnation** *n.*

reindeer *n.* (*pl.* reindeer or reindeers) a deer with large antlers, living in Arctic regions.

reinforce *v.* strengthen or support by additional persons or material or an added quantity. □ **reinforced concrete** concrete with metal bars or wire embedded in it to increase its strength.

reinforcement *n.* **1** reinforcing; being reinforced. **2** a thing that reinforces. **3** (**reinforcements**) additional personnel, equipment, etc.

reinsman *n.* a harness-racing driver.

reinstatement *n.* **1** something reissued, e.g. a new issue of a book.

reissue *v.* issue (a thing) again. • *n.* something reissued, e.g. a new issue of a book.

reiterate /ree-it-uh-rayt/ *v.* say or do again or repeatedly. □ **reiteration** *n.*

reject *v.* /ruh-jekt/ **1** refuse to accept; put aside or send back as not to be chosen, used, or done etc. **2** react against; *the body may reject the transplanted tissue.* **3** fail to give due affection to; *the child was rejected by both his parents.* • *n.* /ree-jekt/ a person or thing that is rejected, esp. as being below standard. □ **rejection** *n.*

rejoice *v.* feel or show great joy.

rejoin¹ /ree-join/ *v.* join again; reunite; join (a companion etc.) again.

rejoin² /ruh-join/ *v.* say in answer; retort.

rejoinder *n.* something said in answer or retort.

rejuvenate /ree-joo-vuh-nayt, ruh-/ *v.* restore youthful appearance or vigour to. □ **rejuvenation** *n.*

relapse *v.* fall back into a previous condition, or into a worse state after improvement. • *n.* relapsing, esp. after partial recovery from illness.

relate *v.* **1** narrate; tell in detail. **2** (often foll. by *to*) connect (two things) in thought or meaning. **3** (foll. by *to*) have reference to; be concerned with. **4** (foll. by *to*) establish a sympathetic or successful relationship with (a person or thing); *learning to relate to children.*

related *adj.* having a common descent or origin.

relation *n.* **1** the way in which one thing is related to another; a similarity, correspondence, or contrast between people, things, or events. **2** being related. **3** a person who is a relative. **4** narrating, being narrated. **5** (**relations**) dealings with others; *the country's foreign relations.* **6** (**relations**) sexual intercourse; *I've had relations with him.*

relationship *n.* **1** the state of being related; a connection or association. **2** an emotional (esp. sexual) association between two people. □ **Relationship Services** (formerly **Marriage Guidance New Zealand**) a State-funded agency providing counselling services for partners in marriage and other relationships.

relative *adj.* **1** considered in relation or proportion to something else; *the relative merits of the two plans; lived in relative comfort.* **2** having a connection with; *facts relative to the matter in hand.* **3** *Grammar* (esp. of a pronoun) referring or attached to an earlier noun, clause, or sentence; 'who' in 'the man who came to dinner' is a relative pronoun. • *n.* **1** a person who is related to another by parentage, descent, or marriage. **2** *Grammar* a relative pronoun or adverb. □ **relative atomic mass** the ratio of the average mass of one atom of an element to one-twelfth of the mass of an atom of carbon-12. **relative density** the ratio between the mass of a substance and that of the same volume of a substance used as a standard (usu. water or air). **relative molecular mass** the ratio of the average mass of one molecule of an element or compound to one-twelfth of the mass of an atom of carbon-12. □ **relatively** *adv.*

relativity *n.* **1** relativeness. **2** one of two theories developed by Einstein: (**special theory of relativity**) based on the principle that all motion is relative and that light has a constant speed; (**general theory of relativity**) a theory extending this to gravitation and accelerated motion. **3** the relative differences in wages between occupational groups; *the union movement is concerned to maintain relativities.*

relax *v.* **1** become or cause to become less tight or tense. **2** make or become less strict; *relax the rules.* **3** make or become less anxious or formal; cease work or effort and indulge in recreation. □ **relaxation** *n.*

relay *n.* /ree-lay/ **1** a fresh set of people or animals taking the place of others who have completed a spell of work; *operating in relays.* **2** a fresh supply of material to be used or worked on. **3** a relay race. **4** a relayed message or transmission. **5** an electronic device that receives and passes on a signal, often strengthening it. • *v.* /ree-lay/ (**relayed, relaying**) receive and pass on or retransmit (a message, broadcast, etc.). □ **relay race** a race between

Questions

1. To say something over and over again is to _____ it.
2. Another word for a harness racing driver is a _____.
3. If you become ill again after partly recovering from illness, you are said to suffer a _____.
4. Reindeer live in the _____ regions of the world.
5. One word for the 'state of being related' is a _____.
6. What part of speech is the word 'rejuvenate'?
7. If concrete has steel added to it to make it stronger it is said to be _____.
8. Which syllable (word sound) of the word 'reject' is emphasised, the first or the second?
9. How many syllables does the word 'reincarnate' have?
10. The verb 'to rejuvenate' means, 'to _____'.

Activity 5

How Much Can You Remember?

When you have completed these two exercises, learn the answers thoroughly, then test the person sitting next to you by asking them questions to see whether they have learned the dictionary information thoroughly.

Using The Thesaurus

Remember that a thesaurus is a special kind of dictionary, one that lists words in groups of synonyms (words of similar meaning). A thesaurus is a useful writing tool because it enables you to use a variety of words, rather than the same old ones over and over again. By using more varied words, your writing will be fresher and more interesting.

Activity 6

Using The Thesaurus

Study the page below, which is from a thesaurus, then answer the questions on the next page.

tom, groom for 610 *habituate*; show the ropes; house-train, teach how to behave.

535. Misteaching – N. *misteaching*, misinstruction, misguidance, misleading, misdirection; quackery, the blind leading the blind; false intelligence, misinformation 552 *misrepresentation*; mystification, obfuscation; miscorrection 495 *mistake*; obscurantism 491 *ignorance*; propaganda 541 *falsehood*; perversion 246 *distortion*; false logic 477 *sophistry*.

Adj. *misteaching*, misguiding etc. vb.; unedifying, propagandist; obscurantist 491 *ignorant*; mistaught, misled, misdirected 495 *mistaken*.

Vb. *misteach*, miseducate, bring up badly; misinstruct, misinform, misdirect, misguide 495 *mislead*; corrupt 934 *make wicked*; pervert 246 *distort*, 552 *misrepresent*; put on a false scent 542 *deceive*; lie 541 *be false*; leave no wiser, keep in ignorance, unteach; propagandize, brainwash; explain away.

536. Learning – N. *learning*, lore, wide reading, scholarship, attainments 490 *erudition*; acquisition of knowledge, thirst for k. 453 *curiosity*; pupillage, tutelage, apprenticeship, novitiate 669 *preparation*; first steps 68 *beginning*; docility, teachability 694 *aptitude*; self-instruction, self-education, self-improvement; culture, cultivation; late learning, opsimathy; learned person 492 *scholar*.

study, studying; application, studiousness; cramming, grind, mugging up; studies, lessons, class; homework, prep, preparation; revision, refresher course; perusal, reading, close r. 455 *attention*; research, field work 459 *inquiry*.

Adj. *studious*, academic; bookish, well-read, scholarly, erudite, learned, scholastic 490 *knowing*; diligent 678 *industrious*; receptive, teachable 455 *attentive*; self-taught, self-instructed, autodidactic.

Vb. *learn*, pursue one's education, go to school, sit at the feet of, take a course; acquire knowledge 490 *know*; imbibe, drink in; learn one's trade, serve an apprenticeship, article oneself 669 *prepare*

Modes of communication 535–538

oneself; train, practise 610 *be wont*; get the feel or the hang of, master; get by heart 505 *memorize*.

study, apply oneself, burn the midnight oil; do, take up; research into 459 *inquire*; specialize, major in; swot, cram, mug up, get up, bone up on; revise, go over, brush up; read, peruse, pore over, wade through; thumb, browse, dip into; be studious, always have one's nose in a book.

537. Teacher – N. *teacher*, preceptor, mentor 520 *guide*; minister 986 *pastor*; guru 500 *sage*; instructor, educator; tutor, crammer, coach; governor, governess 749 *keeper*; educationist, educationalist, pedagogue; pedant 500 *wiseacre*; dominie, beak, schoolmarm; master or mistress, school teacher, supply t., class t.; year tutor, house master or mistress; assistant teacher, deputy head, head teacher, head, headmaster or -mistress, principal; usher, monitor; prefect, proctor; dean, don, fellow; lecturer, demonstrator 520 *interpreter*; prelector, reader, professor, Regius p.; catechist, catechizer; initiator, mystagogue; consultant 691 *adviser*; staff, faculty, professoriate.

trainer, instructor, coach; choirmaster; disciplinarian; animal trainer, lion-tamer 369 *breeder*.

preacher, lay p. 986 *pastor*; pulpiteer, orator 579 *speaker*; hot gospeller, evangelist; apostle, missionary; seer, prophet 511 *oracle*; propagandist 528 *publicizer*.

538. Learner – N. *learner*, disciple, follower; proselyte, convert, initiate, catechumen; late learner, opsimath; self-taught person, autodidact; empiricist 461 *experimenter*; swotter, bookworm; pupil, scholar, schoolboy or -girl; day pupil, boarder; sixth-former; schoolfellow, classmate, fellow student; gifted child, fast learner, high flyer; slow learner, late developer, underachiever; school-leaver; old boy, old girl.

Questions

1. Three synonyms for 'teacher' are: _____, _____ and _____.
2. Three synonyms for a studious person are: _____, _____ and _____.
3. Three synonyms for a teacher of religion are: _____, _____ and _____.
4. If the prefix (word beginning) 'mis', means 'badly' or 'wrongly', list four words beginning with 'mis' which mean, 'to not teach properly':
_____, _____, _____, _____.
5. A synonym for both headmaster and headmistress is _____.
6. Three words for 'teaching oneself' are: _____, _____ and _____.
7. The expression 'to burn the midnight oil' means: _____.
8. A 'pedagogue' is another name for a _____.
9. A person who trains sportspeople is called a _____.
10. An 'opsimath' is a person who does their learning _____ in life.

Unit 9: GRAMMAR REVISION

As you learnt in Year 10, grammar is the study of words and the rules for their relationships to each other in sentences. In this unit you will revise the most important aspects of English grammar.

Parts Of Speech

All words can be put into different divisions, according to the function that the word has in a sentence. There are seven main divisions of words. These divisions are called parts of speech. When you know which part of speech a word belongs to, you will understand the job that it does and so improve your reading and writing.

Remember, the main parts of speech are: noun, pronoun, adjective, verb, adverb, conjunction and preposition

Part of Speech	Definition	Examples
noun	The name of a person, place or thing	Lena, Tama, Savai'i, bus, fish
pronoun	A word used instead of a noun	he, she, they, them, his, hers, its
adjective	A word which describes a noun	fast, kind, brave, fit, tall, rude
verb	A word which describes action or being	stroll, walk, jog, sprint, dash
adverb	A word which adds meaning to a verb	helplessly, rapidly, sluggishly
conjunction	A word which joins groups of words	and, but, although, because
preposition	A word which shows the relationship of a noun to another word in a sentence	to, by, above, below, beside

Activity 1**Word Identification**

Copy out the paragraph below, then identify each word's part of speech, by numbering it from 1 to 7. i.e.

1 = noun, 2 = pronoun, 3 = adjective, 4 = verb, 5 = adverb,
6 = conjunction, 7 = preposition

For example: *Olaf (1), Frederick (1), Nelson (1) was (4) born (4) in (5), and so on.*

Olaf Frederick Nelson was born in the small village of Safune, in Savai'i. His mother was the daughter of a village chief and his father, who had a store in Safune, came from a Scandinavian country called Sweden. Olaf attended school in Apia, and later worked on a large plantation owned by German people. He was interested in both the modern world in which he lived and the old traditions of Samoa. After he left school he returned to Safune, worked in his father's store and began to learn the traditional Samoan way of life. In 1928 Olaf Nelson became the leader of the Mau, a political group who wanted Samoa to become independent from New Zealand. He was exiled from Samoa for his beliefs, but returned to Samoa, where he continued to lead the independence movement until his death in 1944. Although Olaf Nelson did not live to see his country become independent in 1962, he was largely responsible for inspiring a new generation of Samoan leaders who succeeded in achieving self-government for their country.

Activity 2**Word Meaning**

On the next page is a list of words to do with human relationships and a definition of each relationship. Use each of the words in a sentence which makes the meaning of each word clear. Underline the word in the sentence which describes the relationship.

e.g. *When the English lady travelled to Samoa, she brought along her cousin as her companion and the two women went everywhere together.*

Word	Definition
Relative	A person who belongs to the same family.
Companion	A person who accompanies another person and shares their pleasures.
Partner	A person who shares business risks and profits with others.
Bridesmaid	An unmarried woman or girl attending the bride at a wedding.
Best Man	The bridegroom's chief attendant at a wedding.
Comrade	A close supporter in a military or political campaign.
Associate	A person who has a lower level of membership of an organisation.
Girlfriend	A female friend, of a young man or a woman.
Mate	A very close friend, usually of a another man.
Classmate	A friend who is in the same class of students.
Opponent	A person who opposes another person, in sport or in fighting.
Enemy	A person who is actively hostile towards someone else, especially in war.
Colleague	A fellow-worker, especially in a business or profession.
Playmate	A child who plays with another child.
Rival	A person who competes with another person.
Acquaintance	A person who one knows only slightly.
Crony	A very close friend.
Neighbour	Someone who lives next door.

Activity 3**Paragraphs**

Following, is a list of words which are all to do with 'Your World': i.e. The natural and cultural world of Samoa. Use the words to write three interesting paragraphs which describe 'Your World', for someone who lives in another country and has never been to Samoa. Plan your paragraphs carefully. Divide your description up into natural (i.e. Features produced by nature) and cultural (i.e. Features made by people), and write at least two drafts before writing your final copy.

Vocabulary

villages	plantations	mountains	reef
lagoon	waterfalls	streams	fales
buses	Apia	palms	streets
canoes	pools	bush	forest
plain	volcanoes	hotels	coral
churches	markets	stores	shops
traffic	sea wall	resorts	lakes
dogs	schools	crops	

Unit 10: WRITING

As you learnt in Year 10, Book 2, there are many different kinds of writing, each having a particular purpose and style. In this unit you will have the opportunity to practise both personal and transactional (formal) writing.

Personal writing, also called ‘imaginative writing’ or ‘expressive 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. Although personal writing does not have to be set out in a particularly formal way, the writing should be as interesting and original as you can make it.

Transactional writing is formal, has a set purpose and follows particular rules. This type of 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.

Activity 1**Revision Activity**

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

- Rental car brochure.
- Short story.
- Recipe for curried tuna.
- Diary extract.
- Book review.
- Haiku poem.
- Airline bus timetable.
- Play about an historical event.
- Impromptu speech extract.
- Advertisement for a night-club.
- Essay on Samoan independence.
- Pop song lyrics.
- Movie script.
- Police report.
- Application for a testimonial.
- Letter to a cousin.
- Report on a volleyball tournament.

Revision: The Process Of Writing

Remember that whatever type of writing you are attempting, it should go through several stages, called drafts, before it is considered finished. No writing is ever perfect in its first draft — the first version written down — it must go through several drafts, each one being clearer and more effective than the previous one.

As you have already learnt, the first stage of writing is called prewriting. This occurs when you jot down all the ideas you have for your subject. It involves thinking hard about what you are going to write, putting down your ideas as they come to you, if it is a story or poem that you are going to write. If it is a formal piece of writing, it involves finding out as much as you can about the topic by using library books, newspapers or magazines.

When you have made notes on what you will include, you should then begin to plan how you will structure your writing. Begin by writing down the paragraph headings that you will use. Then write a draft of the opening sentence of your first paragraph. This opening sentence is very important. It should make your reader instantly interested and want to continue reading.

When your ideas or facts are 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 make corrections or additions.

When your first draft is complete, read it through very carefully, to yourself, then aloud. The errors in the writing should become clearer now. Improve your writing as much as you can, taking care to watch out in particular for: paragraphing, spelling, punctuation and syntax (sentence structure). Reading aloud will be particularly helpful for improving your punctuation. Don't use clichés (worn-out, over-used expressions) in your personal writing, think up original ones instead. This will make your writing more varied and interesting.

Once the corrections have been made to your first draft, write the second draft, again with double spacing. The beginning and the conclusion are particularly important. Make sure your opening paragraph is as interesting as possible, and that your final paragraph brings all your ideas or facts to a conclusion which will satisfy your readers.

When your revised version has been written out, check it carefully again for any errors in paragraphing, spelling, punctuation and syntax. 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 error-free!

Here again are the main stages in the writing process:

- Prewriting.
- Paragraph headings.
- Opening sentence.
- First draft.
- Revising.
- Second draft.
- Check spelling, punctuation, syntax.
- Concluding paragraph.
- Final draft.
- Proof-reading.

Activity 2**Personal Writing**

Imagine you are on holiday in a place that you have not visited before. It can be in either Samoa or somewhere overseas. Write a journal for the five days that you are away, giving an account of the most interesting things that happen to you during those days. Remember that if a journal is written in an interesting way, it can be read again with pleasure many years later.

Activity 3**Diary Writing**

Remember that diary writing is very personal, because it expresses thoughts, hopes and fears that the diary writer holds, and is not meant to be read by anyone else. Write a diary entry either for a particularly happy experience that you have had, or a particularly unhappy event. Remember to describe in your writing exactly how you felt at the time, and why.

Activity 4**Interesting Places**

Write a description of a particularly interesting place that you know well. It can be in the country or the town — it can be a public or a private place — but write your description as vividly as you can, so that the person reading it will be able to ‘picture’ it clearly in their mind. Use interesting adjectives and figures of speech to add atmosphere and colour to your description of the place you have chosen.

Activity 5**Personal Description**

Write a detailed description of a person with whom you have had a close relationship. It can be a good or bad relationship, but whichever it is, provide enough details of the person’s behaviour (*e.g. How they act and speak*), personality (*e.g. Whether they are likeable or unlikeable*) and appearance (*e.g. What they look like, how they dress*) for the reader to clearly imagine the person and the relationship you have had with them.

Activity 6**Writing From A Photograph**

Use one of these photographs as the starting point for a short story about the person in the photograph you choose. You can write whatever you imagine about the person, but try to make your story as interesting and believable as possible, with a beginning, a middle and an end.



Activity 7**Poetry Writing**

Working in pairs, read the following poem aloud to each other.

The Turtle on Land

by **Brenda Ngaoire***

If the turtle was on land
 Floating above a field somewhere
 People would come from everywhere
 To goggle at it
 People would walk around it
 Marvelling at its big shiny shell.
 The people would declare it precious
 Because it's a more famous creature
 Than anything else
 And they would protect it so that
 It would not be hurt.
 The turtle would be the greatest
 Wonder known
 And people would come to behold it
 To be healed, to gain knowledge
 To know beauty and to wonder
 How it could be.
 People would love it and defend it
 With their lives
 They would somehow know that
 Their lives
 Their own loveliness
 Could be nothing without it
 If the turtle was on land.

* *Brenda goes to school on the small island of Mauke, in the Cook Islands.*

Activity 8**'The Turtle On Land'**

The writer begins and ends the poem with the words, 'If the turtle was on land'. As she is referring to turtles that live in the sea, why do you think she says that this 'If' would make such a difference to how turtles are treated? Why does this make the poem rather sad? Discuss this theme of Brenda's poem with the same person you read it to, then with the class as a whole.

My Lovely Dolphin

My Lovely Dolphin

by Teari Narii*

My lovely dolphin
 Everyday when I go fishing
 In my canoe
 You always come with me
 And I feed you
 With the fish I catch

When you finish eating
 I play with you and the ball
 That I bring from the island
 When we finish playing
 I take a photo of you
 And I come back with no fish.

* *Teari is a student on the small island of Mauke, in the Cook Islands.*

Activity 9

Questions

Copy the poem into your exercise book and illustrate it in a suitable way, then answer the following questions:

1. Explain in your own words the relationship between the boy and the dolphin: i.e. What things did the dolphin give to the boy and the boy to the dolphin?
2. In the last line of the poem, is the boy happy or sad at coming back with no fish?
3. Discuss the poem and your answers to these questions with someone else in the class.

Activity 10

Write A Poem

Now, working individually, write a poem of your own about any aspect of your world: *e.g. The land, the sea or any creatures found on the land or in the sea around Samoa.*

Transactional Writing

Transactional writing conveys factual information. It must be formally set out, carefully structured and above all, what it contains must be accurate. Examples of transactional writing are: a news story, an accident report, a sporting trip report, a letter for a job application or a community newspaper.

Activity 11**Transactional Writing**

Imagine you have witnessed an accident on Beach Road, in which a man in a car was injured when he drove into the back of a truck. The police have asked you to write a report on the accident which may need to be used in a court of law. Write a one-page report of what you saw, giving details about the accident. You should include facts such as the time, exactly where you were when the accident happened, and how the accident occurred.

Activity 12**Newspaper Advertisement**

Study the following newspaper advertisement, then write an application for the job being advertised. Remember that the people who have placed the advertisement in the paper will be partly judging your application by the quality of the letter that you write to them.

Trainee Personal Assistant Required**South Pacific Finances**

South Pacific Finances is an international banking group with corporate connections throughout the Pacific. The group's clients range from multinational corporations to individuals seeking services in Australasia, Asia and North America. We are looking for a self-motivated young person to fill a trainee position with great possibilities for future responsibilities.

Requirements/Qualifications

- Minimum of one year's work experience in general office administration.
- Typing experience with a speed of 50–60 words per minute.
- An advanced knowledge of Microsoft Works and Excel, as work will involve database and spreadsheet management.

We are looking for a hardworking young person who can work well with a team. Must be honest, reliable and keen to learn the skills of modern international banking. We offer a pleasant working environment and an attractive salary for the right person.

Please send a letter of application, stating clearly why you think you should be considered for this position, along with a CV and the names of two referees, one of whom must be a teacher who has taught you in the last two years, to:

The Manager,
South Pacific Finances,
PO Box 8997,
Apia.

All applications must be received by 14 July.

Points to remember when writing your letter of application

- Write your postal address at the top of the page. Leave one line space, then;
- Write today's date. Leave two line spaces, then;
- Write the name and address of the advertiser. Start each piece of information on a new line. Leave two line spaces, then;
- Greeting. i.e. 'Dear Sir/Madam,'. Leave one line space, then;
- Write the name of the position you are applying for. Leave one line space, then;
- In your first paragraph, state the position you are applying for, and where you saw the advertisement for the position. Leave one line space after this paragraph, then;
- In paragraph two, state any work experience you have had, your school qualifications and any other relevant experience you have had which could help you if you were successful in your application. Mention any particular skills you have which would be helpful for the work. Leave one line space, then;
- In paragraph three, describe your personal characteristics: *e.g. Your enthusiasm, ability to work hard and learn quickly, reliability, punctuality and friendly personality.* Don't be too boastful, but remember that you should do your best to persuade the people who will read the letter that you are the right person for the position being advertised. Leave one line space, then;
- In paragraph four, let the person who will be reading the letter know when you would be available for a job interview. Conclude your letter with a positive statement such as, 'Trusting that you will give my application full consideration', or 'I look forward to hearing from you'. Leave two line spaces, then conclude the letter by writing: 'Yours sincerely,' and signing your name underneath.

Activity 13**Recipe Writing**

Study this typical example of a recipe. Note that the ingredients and the quantities of the ingredients are always listed first, followed by the cooking instructions.

Curried Chicken and Mango Salad

4 cups cubed cooked chicken
 $\frac{1}{2}$ cup chopped tomatoes
 1 tsp curry powder
 $\frac{1}{2}$ cup freshly grated coconut, lightly toasted
 $\frac{1}{4}$ cup chopped spring onions
 2 mangoes, peeled and sliced
 1 cup mayonnaise
 lettuce or salad greens
 2 cloves garlic, crushed
 fresh sprigs of coriander or basil
 $\frac{1}{2}$ tsp honey
 $\frac{1}{2}$ cup chopped celery

Arrange salad greens on serving dish. Mix curry powder with mayonnaise, spring onions, garlic, celery and honey until smooth, then stir in the chicken cubes. Arrange in a pile in the centre of the serving dish, top with chopped tomatoes and sprinkle with coconut. Arrange mango slices to form a circle around the chicken. Garnish with coriander or basil sprigs.

Think up an original main course recipe which uses easily obtainable ingredients: *e.g. For fish, meat, vegetables, rice or pasta. Write the recipe out, as it would appear in a cookery book.* List all the ingredients, then what needs to be done with them right through to the serving stage. Make sure your instructions are absolutely clear.

Activity 14**Sports Report**

You have just returned from a sports trip, playing with your school team against a school in another part of Samoa. Write a one-page report on your trip, giving details about the game and the social events surrounding the visit.

Unit 11: NEWSPAPERS

In Year 10, Book 3, you learnt about the function and characteristics of newspapers, about news stories, editorials, letters to the editor and advertisements. This unit will build on that work, giving you more practise at working with newspapers.

Remember that a good newspaper will contain:

- Local news stories, fully reported.
- World news stories.
- Editorials, expressing opinions about news stories.
- Letters to the editor, expressing readers' opinions about recent news events.
- Cartoons.
- Court reports on criminal and civil law cases recently heard.
- Business news.
- Sports reports.
- Entertainment news: films, radio, television.
- Horoscopes and crossword puzzles.
- Display advertisements.
- Classified advertisements.

Activity 1

Newspapers

From a recent copy of the newspaper, cut out an example of each of the above, stick them into your exercise book and alongside each one, say what it is.

Activity 2**Editorials**

Remember that an editorial in a newspaper is an article setting out the editor's comments on an issue currently in the news. An editorial expresses opinions about something that has been in the news recently, and therefore it can be agreed with or disagreed with. Read the example of an editorial below, and answer the questions on the next page.

Going to the dogs

They're everywhere, it seems: on the streets, around public buildings, in the villages, beside the waterfront, outside the resorts. Dogs, dogs and more dogs. Packs of them, roaming at will, fouling the streets, fighting, biting and being generally as anti-social as only uncontrolled dogs can be. Uncontrolled, unclean and unwanted. One of the first comments that visitors to our beautiful country make is: 'It's lovely here, and the people are so friendly, but why on earth don't you do something about the dogs?'

The question is a fair one. It's time we all did something about it. The roaming, often vicious dogs — there are visitors to this country who go home with bite marks, which are lasting reminders of their visit — need to be eradicated, *now*.

In other countries, dogs have to be licensed. There, any dog not wearing a collar bearing its licence

number is impounded and can be put down. The time is long overdue for this policy to be applied here too. Also, dog owners must be obliged by law to have their dogs de-sexed, to prevent the proliferation of unwanted puppies which grow up to be the extreme nuisances that their parents now are.

As well, an immediate culling of the existing dog population is essential.

'Dog is man's best friend' does not apply in this country. 'Society's worst enemy' would be a more accurate saying. Government and village authorities must co-operate in ensuring that the dog problem is attacked as ruthlessly as the dogs themselves attack those who stray onto 'their' territory. Otherwise we'll all go to the dogs.

The Editor

Questions

1. The saying, 'going to the dogs', means:
 - a. Everything is becoming hopeless.
 - b. Everything is being taken over.
 - c. Everyone is living like a dog.
 - d. Everyone is going into town.
2. 'Dogs, dogs and more dogs' is an example of:
 - a. Exaggeration.
 - b. Repetition.
 - c. Hyperbole.
 - d. All of the above.
3. 'Uncontrolled, unclean and unwanted' is an example of:
 - a. Something a visitor said when they were leaving.
 - b. Something everyone has said after they arrived.
 - c. Something that everyone needs to know.
 - d. Something the writer considers to be urgent.
4. The word '*now*' is in italics because:
 - a. It is something a visitor said when they were leaving.
 - b. It is something everyone has said after they arrived.
 - c. It is something that everyone needs to know.
 - d. It is something the writer considers to be urgent.
5. From its context, we can tell that the word 'impounded' means:
 - a. Weighed.
 - b. Shot.
 - c. Confiscated.
 - d. De-sexed.
6. From its context, we can tell that the word 'proliferation' means:
 - a. A great number of.
 - b. A small number of.
 - c. An anti-dog feeling.
 - d. A method of destroying.

7. From its context, we can tell that the word ‘culling’ means:
 - a. Inoculating existing dogs.
 - b. Killing surplus dogs.
 - c. Sorting out puppies.
 - d. Keeping dogs at home.
8. The word ‘their’ is in inverted commas because:
 - a. It is not really theirs.
 - b. It is a quotation by a visitor.
 - c. Someone in government said it.
 - d. It is the editor speaking.
9. ‘Dog is man’s best friend’ is an example of:
 - a. A proverb.
 - b. A myth.
 - c. A legend.
 - d. A saying.
10. The tone of the editorial is:
 - a. Urgent.
 - b. Indignant.
 - c. Forceful.
 - d. All of these.

Activity 3

Editorial Summary

Find an editorial from a recent copy of the newspaper. Cut it out and stick it into your exercise book. Then, alongside, write a short summary of what the editorial is about. Say whether or not, you agree or disagree with the opinions expressed in the editorial, and why.

Writing A Letter To The Editor

Any newspaper reader is free to write a letter to the editor, expressing their thoughts and feelings about a current issue. The editor is not obliged to publish every letter he receives, but the best and most interesting letters will be published. Most newspapers have certain rules about the letters they publish. Here is a typical set of such rules.

Letters to the editor

This paper welcomes letters from readers. Type or print your letter on one side of the paper and leave a blank line between written lines.

We do not accept letters written above initials or pen names. Letters must be accompanied by the full name and address of the sender, although only your name and suburb will be published.

The editor reserves the right to abridge (shorten) letters or withhold (not publish) letters not considered suitable for publication.

Here are two letters from readers in response to the 'Going to the dogs' editorial.

Dear Sir,

As a visitor to your wonderful country, I endorse every word you wrote about the dog problem. My husband and I have been horrified at the number of dogs roaming the streets here in a completely uncontrolled way. They spoil the appearance of the whole place and I am sure must pose a health hazard, judging from their emaciated and generally uncared-for appearance. Although we love walking, we were not able to go anywhere on foot while staying here, because of the menacing manner of the packs of dogs roaming the streets. My husband was bitten badly on the leg by a dog, even though he did not provoke the creature in any way.

Until the dogs go, we will not be coming back.

Yours sincerely,

Ingrid Johannsen
Stockholm
Sweden

Dear Sir,

What right do you have, to advocate the killing of dogs? They, like all of us, are God's creatures, and have every right to live. All the dogs I see every day are happy and friendly animals, responding favourably by a wag of the tail to a kind word from a passer-by. They are also very useful in protecting private property from intruders and burglars, and much cheaper than a burglar alarm system.

Leave our dogs alone!

Yours sincerely,

Lena Filimanu
Apia

Activity 4 Editorial Report

In a small group, discuss the editorial and the issues it raises. Then discuss the two letters above, saying which you agree with, and why. Make a short report to the rest of the class on what your group decided.

Activity 5 Editorial Discussion

Working in pairs, think of another community issue which arouses strong feelings: *e.g. Health, crime, education, politicians.*

Discuss the issue thoroughly between yourselves, then write a newspaper editorial each about the issue, one person expressing one opinion, the other expressing an opposing opinion.

Activity 6 Writing A Letter To The Editor

Write a letter to the editor of the newspaper, about the issue you discussed and wrote about in the previous activity. Make sure you follow the rules of letter writing described earlier.

Cartoons

Here is a dictionary definition of a cartoon.

An amusing drawing in a newspaper or magazine, especially as a comment on public matters. i.e. A cartoonist, the person who does the drawing, sets out to amuse readers by making up a drawing of a light-hearted situation commenting on something in the news.

Cartoon 1

Study the newspaper cartoon below and answer the questions following.



Activity 7

Cartoon 1 Questions

1. Describe the expression on the boy's face. Why is he looking like that?
2. Describe the expression on the girl's face. Why is she looking like that?
3. Why are they pictured standing *outside* the door?
4. Why is the word 'LAST' written in capital letters?

Cartoon 2

Study the newspaper cartoon below and answer the questions following.



Activity 8

Cartoon 2 Questions

1. What is the 'luge'?
2. How does that explain why the man is lying down?
3. Describe the expression on the woman's face. Why is she looking like that?
4. What else does the cartoonist do to show that the man is lazy?
5. This cartoon was published at the time of the Winter Olympics. Why was this?

Activity 9**Newspaper Cartoons**

Cut out three cartoons from the newspaper and stick them into your exercise book. For each cartoon, write a paragraph describing what it shows and how the cartoonist has drawn it to amuse the newspaper readers.

Activity 10**Make Up Your Own Cartoon**

Working in pairs, think up a subject for a newspaper cartoon, using human figures to comment on something that is happening in Samoa today. Put the cartoon into your exercise book.

