



Year 13

Blessing - Tapua'iga

Communication - feso'ota'iga

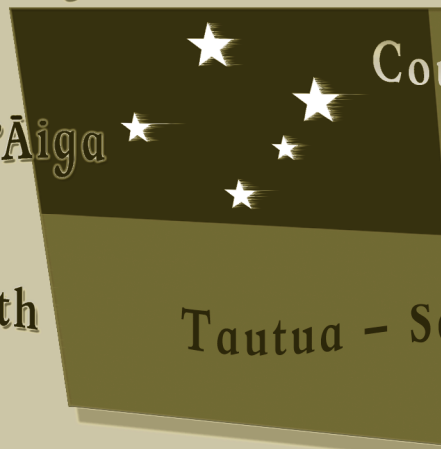
Family - 'Āiga

Counsel - Fautuaga

Fa'atuatua - Faith

Tautua - Serve

Fa'aaloalo - Respect



Tālosia - Hope



English

ENGLISH

Year 13



GOVERNMENT OF SĀMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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Emma Kruse Vaai Author

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Language Studies Author: Barry Gough

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Language

Part 1

Unit

Reading Comprehension 1

1

Foundation Year

The form and structure of language alter to suit the occasion.

Written language is generally more formal than spoken language. Sometimes written language needs to have special features or qualities for a particular situation. In publications such as instruction manuals, directories and education course requirements, you will be able to identify some of those features or qualities.

Read the information on the following page and answer the questions that follow.

Foundation Year Programme

(formerly the University Preparatory Year Programme)

The University Preparatory Year (UPY) programme is changing its name in 2004 to become the Foundation Year programme. There will be six options to choose from. Students must enrol for eight to ten courses and must pass eight of them including English to obtain a Foundation Certificate.

Entry Requirements for Foundation Arts, Commerce, Science and General

An aggregate of 15 or less in the previous year's PSSC examination in English and best three subjects.

Entry Requirements for Foundation Education and Nursing

An aggregate of 20 or less in the previous year's PSSC examination in English and best three subjects.

Arts – Foundation Certificate

Compulsory: Foundation English, Sāmoan

Choose from: Computer Studies, Economics, English Literature, Geography, History, Management, Sāmoan, Sociology and Statistics

Commerce – Foundation Certificate

Compulsory: Foundation English, Accounting, Computer Studies, Economics, Management and Mathematics

Choose from: English Literature, Geography, Sāmoan and Statistics

Education – Foundation Certificate

Compulsory: Foundation English, Computer Studies, Foundation Education and Sāmoan

Choose from: Accounting, Biology, Chemistry, Economics, Geography, Mathematics, Music, Physical Education, Physics, Practical Arts, Science, Sociology and Visual Arts

Nursing – Foundation Certificate

Compulsory: Foundation English, Computer Studies, Foundation Nursing, Healthy Lifestyles, Primary Health Care, Sāmoan, Science and Sociology

Science – Foundation Certificate

Compulsory: Foundation English and Mathematics

Choose from: Biology, Chemistry, Computer Studies, Geography, Physics, Sāmoan, Statistics and Technology (subject to availability of staff)

General – Foundation Certificate

Compulsory: Foundation English, Management and Mathematics

Choose from: Foundation courses in Arts, Commerce and Science



- 1 Where is this information taken from?
 - a Newspaper editorial
 - b University Calendar
 - c Science Journal
 - d High school curriculum
- 2 What was the Foundation Year Programme called in previous years?
- 3 Which course is compulsory for all strands of the Foundation Year programme?
- 4 If you wanted to become an accountant which option would you take?
- 5 Which courses are optional in the Nursing Foundation certificate?
- 6 If you wanted to take the Foundation Arts course, what results would you need to achieve in PSSC?
- 7 How many courses must a student pass to be awarded with a Foundation Certificate?
- 8 Describe any features of language which are typical of this kind of writing.

Tertiary Training

Being familiar with the appropriate language for different situations will help you to make good choices about your future.

The following should give you the kind of information you need to make an informed decision about one particular option for tertiary training. Read it carefully and complete the subsequent tasks.



School of Maritime Training

Certificate Of Achievement Maritime Training

(Rating 2)

Nautical



Programme Aim:

This programme covers the skills, knowledge and attitudes required for pre-seafarers.

Graduate Profile:

Graduates from this programme will be able to:

- Communicate with others on elementary safety matters and understand safety information symbols, signals and alarm signal, survive at sea in the event of ship abandonment.
- Take precautions to prevent pollution of Marine environment.
- Use hand tools, for fault finding, repair and maintenance operations.
- Operate main machinery and associated control systems.
- Steer the ship and comply with helms orders in the English language.
- Have knowledge of ship construction, deck, compartments, ballast tanks, bilge, air pipes and bulkheads.

Programme Contents:

The Programme includes:

- Personal survival techniques and personal responsibilities.

- Fire fighting.
- Basic fire prevention and fire fighting at sea.
- Elementary first aid at sea.
- Applied mathematics.
- Enabling English.
- Nautical knowledge.
- General ship knowledge.
- Workshop theory.
- Engineering knowledge.

Duration: 1 Year Full Time

Entry Requirements:

- A pass in PSSC with a minimum of grade 5 in English and Maths.
- Minimum age of 17 to maximum age of 20 years old.
- Able to swim within a range of 100 metres.
- The number of applicants usually exceeds the number of places so acceptance is on a competitive basis.



Special Note:

Graduates expected to continue as trainees on board ship for six months sea time to qualify as ordinary seafarers.

Sāmoa Polytechnic Prospectus 2005

Activity 1

- 1 Where is this document extracted from?
 - a Sāmoa Polytechnic Prospectus 2005
 - b Graduate Profile for Ordinary Seafarers
 - c School of Maritime Training
 - d General Ship Knowledge Manual
- 2 How long does it take to study towards a Certificate of Achievement Maritime Training (Rating 2) Nautical?
- 3 List the things you need to do to get accepted into this programme.
- 4 Where is this programme offered?
 - a On board ship for six months
 - b Nautical Engineering School at Sāmoa Polytechnic
 - c School of Maritime Training at Sāmoa Polytechnic
 - d Marine Environment for one year full time
- 5 Write down three things a graduate is able to do after completing this programme.
- 6 Explain why you need to know how to swim in order to be accepted into this programme.
- 7 Why is reference made to pre-seafarers rather than ordinary seafarers in the Programme Aim? When does one become an ordinary seafarer?
- 8 What is another term for seafarer?
- 9 According to the passage what is the language of instruction in the maritime field?
- 10 Explain in your own words what is meant by 'acceptance is on a competitive basis.'

Vocabulary in Context

Explain in your own words the meaning of the following terms and write a sentence using each one in a maritime situation.

Nautical engineering

Ship abandonment

Alarm signal

Maintenance operations

Ballast tanks

Bulkheads

Helms orders

Marine pollution

Elementary First Aid.



Activity 2 Writing

- 1 Write a paragraph describing what you will know and be able to do if you complete the Certificate of Achievement Maritime Training (Rating 2) Nautical. Use information from the Graduate Profile. Begin the paragraph by stating:
If I complete the Certificate . . .
- 2 Write an advertisement to promote this programme as being a good option for a young person at the end of Year 13.
- 3 Write an essay on one of the following:
 - a Maritime Pollution is a serious problem for island nations.
 - b Lives lost at Sea. The fishing industry has to address serious safety issues.
 - c Gender equity means women can be seafarers also.

Work Or Study

Here is one school-leaver's story about moving from school into the wider world. Read Han Suyin's account, then answer the questions.

You will also find some writing activities that will give you opportunities to practise several kinds of formal language.

It made sense to me, typing in a hospital; I would learn about medicine, since I wanted to study medicine. And as there was no money at home for me to study, I would earn money, and prepare myself to enter medical school. I had already discovered that a convent-school education was not at all adequate, and that it would take me at least three more years of hard study before being able to enter any college at all. Science, mathematics, Chinese literature and the classics . . . with the poor schooling given to me, it would take me years to get ready for a university.

'I will do it.' But clenched teeth, decision tearing my bowels, were not enough; there was no money, no money, my mother said it, said it until I felt as if every morsel of food I ate was wrenched off my father's body.

'No one is going to feed you doing nothing at home.' Of course, one who does not work must not eat unless one can get married, which is called: 'being settled at last.' But with my looks I would never get married, I was too thin, too sharp, too ugly. Mother said it, elder brother had said it. Everyone agreed that I should work, because marriage would be difficult for me.

Within a week a reply came. The morning postman brought it, and I choked over my milk and coffee. 'I'm to go for an interview. At the Peking Union Medical College. To the Comptroller's office.'

Father and Mother were pleased. Mother put the coffee-pot down and took the letter. 'What good paper, so thick.' But how could we disguise the fact that I was not fifteen years old? I had claimed to be sixteen in the letter. In fact, said Papa, it was not a lie since Chinese are a year old when born, and if one added the New Year as an extra year, as do the Cantonese and the Hakkas, who become two years old when they reach their first New Year (so that a baby born on December 31st would be reckoned two years old on the following January 2nd), I could claim to being sixteen.

(cont.)



'You *look* sixteen,' said Mama, 'all you have to do is to stop hopping and picking your pimples. And lengthen your skirt.'

What dress should I wear? I had two school uniforms, a green dress, a brown dress and one dress with three rows of frills for Sunday, too dressy for an interview. I had no shoes except flat-heeled school shoes, and tennis shoes. There was no time to make a dress and in those years no ready-made clothes existed. Mother lengthened the green dress, and added her voile scarf. I squeezed two pimples on my forehead, then went to the East market and bought some face powder, Butterfly brand, pink, made in Shanghai by a Japanese firm.

The next morning, straw-hatted, with powder on my nose, I went with my father to the gates of the hospital. 'I'll leave you,' said Papa. 'Try to make a good impression.' And he was gone.

I found the Comptroller's office easily, there was a messenger in the hall directing visitors. An open door, a room, two typewriters clattering and two women making them clatter. I stood at the door and one of the women came to me. She had the new style of hair, all upstanding curls, which I admired, a dress with a print round the hem; she was very pregnant, so that her belly seemed to be coming at me first. She smiled. 'Hello, what can I do for you?'

'I have an interview.'

She took the letter from my hand. 'Glad you could come. Now, just sit you down. No, sit down *there*. I'll tell Mr. Hamed you've come.'

The office had two other doors besides the one to the corridor, on one was 'Comptroller', on the other 'Assistant Comptroller'. That was the one she went through and returned from.

'Mr. Hamed will see you now.'

Mr. Hamed was very tall, thin, a small bald head, a long chin, enormous glasses. I immediately began to quiver with fright. His head was like a temple on top of a mountain, like the white dagoba on the hill in the North Sea Park. I could not hear a word of what he said. A paper and a pencil were in my hand, however, and Mr. Hamed was dictating to me, giving me a speed test in shorthand.

I went out of his office and the pregnant secretary sat me in front of her own typewriter. I turned a stricken face to her. 'I couldn't hear. I couldn't hear what he said. . .'

'Wait, I'll tell him.' She bustled off. At the other desk was a blonde, thin girl, who had thrown one look at me and then gone back to clattering. The pregnant one reappeared, a pink sheet in hand: 'Now just copy this on the typewriter, best you can.'

I hit the keys, swiftly; the typewriter was the same make as mine, a Royal.

'My, you are fast. I'll tell Mr. Hamed.'

And Mr. Hamed came out, benign behind those enormous goggle glasses. 'Well, Miss Chou, we've decided to take you on as a typist, at thirty-five local dollars a month. To start Monday. Is that all right?'

I nodded, unable to speak. Had he said ten dollars I would have accepted.

The kind secretary said: 'Now take your time, and wipe your face. How old are you, by the way?'

'Sixteen, nearly.'

(cont.)



'Is that all? Why my eldest is bigger than you, and she isn't through school yet. I told Mr. Hamed you were shy and upset, and that's why you couldn't take dictation. He's all right, just takes getting used to, that's all.'

'I couldn't understand his English.'

'Oh, you'll get used to it. Now, I won't be around on Monday, I'm going to have a baby. It's your letter that got them interested in you, you wrote such good English, better than all the other letters we've had. Mr. Hamed will give you a try.' She whispered. 'I put in a good word for you.'

'Thanks, thanks a lot . . . I need the money, I . . .'

'Yes, dear, we know.' Obviously she wanted her typewriter back, and her chair. I was still sitting on it. 'Well, toodle-doo for now, hope you enjoy yourself in this job. I've been here six months and I've enjoyed every *minute*. Don't let Mr. Hamed worry you, he's really great, once you get used to him.'

I had a job, had a job, had a job . . . I walked home treading on air.

Adapted from A Mortal Flower by Han Suyin

Activity 3

- 1 What are Han's reasons for wanting to work in the hospital?
- 2 What does Han's family think of her marriage prospects?
- 3 How does Han disguise her age?
- 4 What is the main reason for Han's success in getting a job?
- 5 Which sentence from the passage best describes her happiness at being successful?
- 6 Han combines financial and educational considerations for her future. It is an honest appraisal of her academic strengths and weaknesses and her future needs. Rewrite in your own words how Han considers these factors in making a realistic assessment of her present position and her long-range goals.

Activity 4 Writing

- 1 Write a paragraph of your own using Han Suyin's story as your model. What is your plan for your future taking into consideration your present position and your long term goals? Begin your paragraph:

It makes sense to me that I should . . .

First explain your present situation; then deal with the financial implications of your future plan, and describe what is known and what is still unknown. Be sure to give a short, one-sentence conclusion to your paragraph.

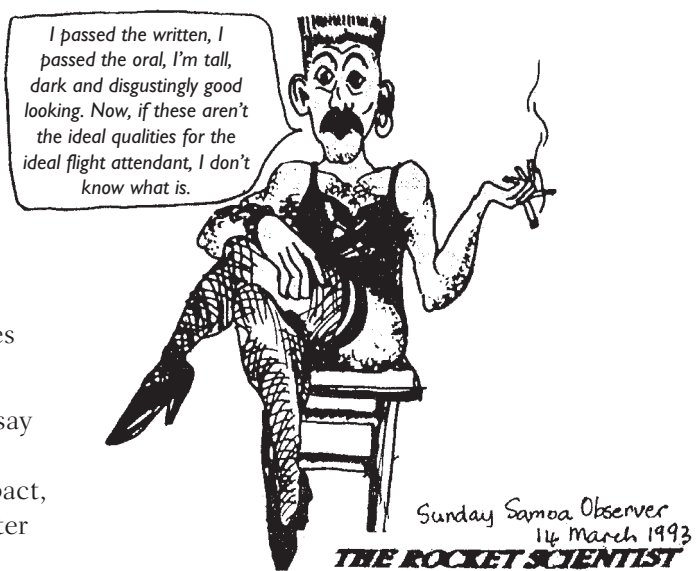
- 2 Education is a personal and financial investment for the future.
Looking for a job involves several steps. Discuss and describe finding a position, and then deciding how much of a commitment you should make to that job.
- 3 Write a letter of application for a job.



The Job Interview

A job interview is a challenging and important event as it can determine the course of your life. You must therefore prepare adequately. Here are some tips for a job interview.

- ❑ **Communication skills.** Communication is verbal and non-verbal so your appearance and mannerisms as well as language skills are under scrutiny. If you are bi-lingual prepare yourself to greet the interview panel confidently either in English or Sāmoan depending on the situation. Many interviews in Sāmoa today begin with a short formal Sāmoan greeting and then questions are asked in English. Prepare answers for possible questions which you may be asked. Answer the questions directly and try to look confident even if you are nervous.
- ❑ **Know what you want.** Your career goals should be clear in your mind so when you speak about a future career you are able to do so with knowledge and confidence.
- ❑ **Show your motivation and interest.** Prepare your own questions related to the job. Speak enthusiastically and confidently about your ability to do the job well. Avoid focusing heavily on salary and individual benefits.
- ❑ **Be on time.** Know exactly where and what time your interview is. Arrive early enough to settle down and be relaxed rather than rushed and disoriented.
- ❑ **Research the workplace.** Know something about the workplace and the nature of the job beforehand. This way you can comment and ask relevant questions during the interview, which shows your genuine interest in the job.
- ❑ **Documents.** Copies of relevant documents should have been sent in with your application. However, at the interview you should have originals and other relevant documents organised and ready to be presented if needed.
- ❑ **Your appearance.** During your research you will also observe the dress code of the workplace. Be neat, clean and comfortable in what you wear. First impressions are by sight so you must try to look suitable for the job. This applies to hairstyles, accessories and makeup as well. Be firm and sincere with your handshake. Maintain good posture. Listen and observe carefully so you are able to assert yourself positively.
- ❑ **Speak clearly and honestly.**
 Good posture and comfortable eye contact allows you to speak clearly and establish a good rapport with the interview panel. Being well informed allows you to be fluent in your discussion. Honesty allows you to speak confidently and inter-relate well with the interview panel. Demonstrate a link between your abilities and the needs of the job.
- ❑ **Follow up letter.** Few people write to say thank you for the opportunity to be interviewed but it may have a strong impact, especially with a final selection. This letter should be short and sincere.



Looking Back

In the following passage, John Mortimer (the creator of the TV series *Rumpole of the Bailey*) looks back to a painful though humorous experience from his schooldays.

Mr 'It Me

The school prided itself on teaching boxing, and, at the end of term, took over the gym at Chelsea barracks for our Lilliputian contests. We had towels flapped at us by Guards Sergeants, we were given a gulp from the water-bottle and then made the journey to the centre of the enormous ring to rain feeble blows on each other's noses. Training for the end-of-term boxing match was in the charge of 'Mr 'It Me', our sole instructor.

I suppose he was a retired pugilist. Certainly he seemed old, and of an immense size. He had a broken nose, cauliflower ears and the far-away look of a man whose brain had been clumsily man-handled from an early age. He had a huge barrel chest and arms like weight-lifters' thighs. His method of teaching was simple. He would sit sprawled in a wooden armchair wearing a singlet, dirty grey flannel trousers held up by an elastic belt, and boxing-gloves. We stood in a queue before him and, as each boy presented himself in turn, he would grunt, "it me!" his only other instruction being, "arder!"

We would then step forward and land some puny punch, which must have had all the impact of a butt from a maddened gnat, on the rock formation of his chest. The majority of these attacks produced no reaction from the dozing pugilist but occasionally, perhaps once in ten times, he would strike back, a huge fist would come out of nowhere and a stunned and dizzy child would be sent flying across the room. These lessons, which were like playing Russian roulette with an earthquake, filled me with terror and disgust. Even if I wasn't struck I didn't relish any sort of contact with the sweat-soaked singlet, and my tentative tap was always met with a deep roar of "arder!" And rather often, as it seemed to me, the blow would fall, the punch would land, and I would be left with stinging, shameful tears and a headache.

This weekly appointment with fear continued until a day came when I persuaded my mother to take me to the movies, a double bill of such undiluted horror that St John's Ambulance nurses were posted round the doors to catch the fainting customers. Children clearly were admitted so it couldn't have been a very advanced study in the macabre but there was, as I recall it, an Egyptian setting and a Mummy who was reluctant to remain quietly entombed. As an antique foot and trailing grave-cloth moved eerily across the screen I found the effect slightly comic; but the row of seats in front of us began to creak and judder and a terrible sobbing was heard. The trembling blob which caused the disturbance and momentarily blotted out the screen seemed to have a familiar flat-topped head and cauliflower ears and, as a lady from the St John's Ambulance rushed to the rescue, I realised that I had been privileged to see 'Mr 'It Me' in a state of pure terror. Many years later I wrote a play about our boxing instructor which caused him to melt, in my memory, into a fictional character, but at the time I found my discovery of the varieties of fear liberating. I lined up cheerfully the next week and hit him as hard as I could.

From Clinging to the Wreckage by John Mortimer



Activity 5 How well did you understand?

- 1 What did the school pride itself on teaching?
- 2 In the novel *Gulliver's Travels* by Jonathan Swift, Gulliver visited Brobdingnag, the land of the giants, and Lilliput, the land of the little people. Why do you think Mortimer talks of 'Lilliputian contests'?
- 3 Why did the boxing ring seem 'enormous' to John Mortimer the boy?
- 4 Why was the boy's sole instructor called 'Mr 'It Me'?
- 5 What is meant by 'cauliflower ears'?
- 6 In your own words, explain why the instructor had a 'far-away look'.
- 7 'His method of teaching was simple.' In your own words, describe his method of teaching.
- 8 What were the only two instructions that Mr 'It Me ever gave?
- 9 How did Mr 'It Me react to the majority of the boys' attacks?
- 10 What happened perhaps once in ten times?
- 11 The writer tells us that lessons were 'like playing Russian roulette with an earthquake'. Explain what is meant by this comparison?
- 12 Why did these lessons fill the boy with terror? Why did they fill him with disgust?
- 13 Why were St John's Ambulance nurses posted round the doors of the theatre on the day John went to the movies with his mother?
- 14 The film had an Egyptian setting and featured a mummy. What is a mummy? What was unusual about this one?
- 15 The boy 'found the effect slightly comic'. What is Mortimer referring to?
- 16 What began to happen in the row of seats in front of John and his mother?
- 17 What was familiar about the 'trembling blob' in front of them?
- 18 What did John then realise he 'had been privileged to see'?
- 19 What do you think the writer means by, 'I found my discovery of the varieties of fear liberating'?
- 20 What did this discovery lead to?

Words in context

Look at each of these words in context; the part it plays in a phrase, clause or sentence. Looking at the preceding and following words will help you towards an understanding of the meaning of the word in question.

- | | | | |
|-------------------|--------------------|--------------------|------------------|
| a pugilist | b sprawled | c puny | d butt |
| e relish | f tentative | g undiluted | h macabre |



Unit

2

Language Study I

Synonyms

A word that is similar in meaning to another word is called a SYNONYM of that word. For example, *freedom* is a synonym of *liberty*; and *start* is a synonym of *begin*.

Inserting synonyms

Rewrite the sentences that follow, replacing the words in heavy type with synonyms from the box.

indifference	angry	dwelling	suddenly	endeavoured
strange	serene	poisonous	annihilate	summit
expected	squalid	fatigue	foe	resolute
comprehend	intrepid	amicable	annual	prosperous

- 1 The **determined** runner suffered great **weariness**.
- 2 The **wealthy** businessmen came to a **friendly** agreement.
- 3 The **irate** teacher **abruptly** left the room.
- 4 The general wished to **destroy** the **enemy**.
- 5 The department store was holding its **yearly** sale.
- 6 The climber **attempted** to reach the **peak** of the mountain.
- 7 The sea was **peaceful**.
- 8 The **fearless** hunter confronted the **venomous** snake.
- 9 The old **residence** was so **sordid** that it was condemned by the health inspector.
- 10 The **peculiar** sound coming from the castle was not **anticipated** by the sightseers.
- 11 The teacher could not **understand** the reason for the students' **apathy**.

Activity 1 Finding the synonyms

From each line below, pick out two words similar in meaning.

- | | | | | | | |
|----|-----------|-----------|-------------|-----------|-------|-------|
| 1 | bravery | cowardice | failure | courage | _____ | _____ |
| 2 | imitate | retain | copy | destroy | _____ | _____ |
| 3 | commence | change | begin | abandon | _____ | _____ |
| 4 | enormous | medium | gigantic | size | _____ | _____ |
| 5 | careful | uncertain | cautious | slow | _____ | _____ |
| 6 | decision | thought | option | choice | _____ | _____ |
| 7 | hold | purchase | retain | buy | _____ | _____ |
| 8 | respect | hatred | wonder | amazement | _____ | _____ |
| 9 | fast | nimble | slow | agile | _____ | _____ |
| 10 | safety | help | disaster | calamity | _____ | _____ |
| 11 | disease | medicine | malady | health | _____ | _____ |
| 12 | surrender | victory | defeat | yield | _____ | _____ |
| 13 | protect | leave | change | guard | _____ | _____ |
| 14 | manner | rude | insolent | mean | _____ | _____ |
| 15 | anonymous | famous | illustrious | imaginary | _____ | _____ |

Antonyms

A word that is opposite in meaning to another word is called an ANTONYM of that word. For example, *love* is an antonym of *hate*; and *sick* is an antonym of *healthy*.

Activity 2 Finding opposites

Change the meaning of each of these sentences by replacing the words in heavy type with antonyms.

- 1 The **huge** army **advanced** after its **victory**.
- 2 The climbers **ascended** the mountain **cautiously**.
- 3 The **intelligent** woman was a **superior** worker.
- 4 **Cheerfully** the bank manager **concluded** the business transaction.
- 5 **Maximum** security existed for the **guilty** prisoners.
- 6 It is **doubtful** that the venture will make a **profit**.
- 7 The crowd **dispersed** when the police **arrived**.
- 8 The **wild** dog was **captured** near the **entrance** to the park.
- 9 The **handsome** star **praised** the film director.
- 10 The **hero** **accepted** the award.



Activity 3 Antonym Match-Up

Match up the words and antonyms in the NOUNS box below. Then do the same with the words in the VERBS box.

NOUNS		VERBS	
generosity	acceptance	decrease	aggravate
respect	captivity	remember	demolish
refusal	thanklessness	love	increase
freedom	humility	alleviate	permit
hope	selfishness	erect	shorten
gratitude	kindness	reveal	include
pride	despair	prohibit	improve
discord	contempt	lengthen	despise
cruelty	ignorance	exclude	forget
knowledge	harmony	deteriorate	conceal

Homonyms

A word that has the same sound as another word, but a different meaning, is a HOMONYM of that word. For example, *mare* (a female horse) is a homonym of *mayor* (chief city official).

Using the clues

Using the clues, supply pairs of homonyms – words that are pronounced alike but have different meanings. The first one has been done to help you.

- This grows on the head: *hair*
A member of the rabbit family: *hare*
- Eaten at breakfast: c_____
A story in instalments: s_____
- Opposite of female: m_____
letters and parcels: m_____
- An island: i_____
A passageway in a church: a_____
- The spiritual part, essence: s_____
One and only: s_____
- Gain: p_____
Inspired religious teacher: p_____
- Painful: s_____
To fly high into the air: s_____
- In this place: h_____
To listen to: h_____



- 9 Not moving: s_____
- Writing materials: s_____
- 10 Ships are loaded here: q_____
- Used to open a lock: k_____
- 11 Loud ringing of bells: p_____
- To strip away the skin or rind: p_____

Figurative Language

The English language has a good number of words and phrases that don't mean literally what they say. Such words and phrases, which often make meaning more vivid, emphatic or dramatic, are called figurative language. For example, if a child with matches were attempting to set fire to some paper, you might say 'Don't play with fire' and your words would mean exactly what they said. However, if you said to a friend who was doing something dangerous or risky, 'Don't play with fire', you would be warning him or her about the strong likelihood of getting hurt. This time your warning would be figurative: it would *not* mean exactly what is said on the surface.

Read the 'Hagar the Horrible' cartoon strip below, and explain both the *figurative* and the *literal* meaning of the phrase 'warm and outgoing' as used by Hagar.

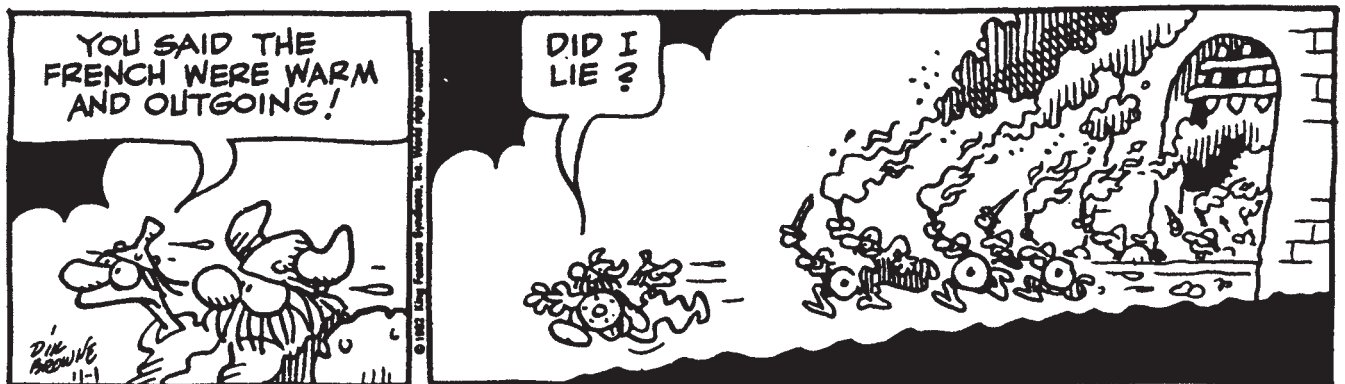


Figure 01 Hagar the Horrible cartoon

Idioms

Idioms are expressions we use in everyday speech. They are an example of figurative language. Here is a list of idioms involving animals. Write them down and match them up with their meanings.

Idioms	Meanings
a To rain cats and dogs	A To behave foolishly
b To put the cart before the horse	B To meet difficulties head-on
c To take the bull by the horns	C To reveal a secret
d To lead a dog's life	D To have more important things to do
e To have a bee in one's bonnet	E To do things the wrong way round
f To have other fish to fry	F To rain heavily
g To smell a rat	G To be possessed by a crazy idea
h To let the cat out of the bag	H To have an unhappy life
i To be lion-hearted	I To grow suspicious
j To act the goat	J To be of great courage

Providing your own meanings

In your own words, write down the meanings of the following idioms.

1 To paddle one's own canoe

2 To throw in the towel

3 To strike while the iron is hot

4 To blow one's own trumpet

5 To turn over a new leaf

6 To lay one's cards on the table

7 To leave no stone unturned

8 To bury the hatchet

9 To hit the nail on the head

10 To get into hot water



Similes

Similes, too, come under the heading of figurative language. A simile asks us to picture one thing as being similar to another, using the words 'like', 'as' or 'than' – e.g. I slept *like a log*; The meat was *as tough as old boots*.

Completing the similes

Complete each of the unfinished similes by inserting a word from the box. Use each word once only.

grave	lamb	bat	mule	clockwork
lightning	glass	weather	fiddle	daisy
horse	fox	judge	feather	silk
lark	nails	poker	cucumber	pancake

- 1 as regular as _____
- 2 as happy as a _____
- 3 as cunning as a _____
- 4 as stubborn as a _____
- 5 as quick as _____
- 6 as strong as a _____
- 7 as sober as a _____
- 8 as light as a _____
- 9 as changeable as the _____
- 10 as blind as a _____
- 11 as fresh as a _____
- 12 as brittle as a _____
- 13 as smooth as _____
- 14 as hard as _____
- 15 as cool as a _____
- 16 as stiff as a _____
- 17 as fit as a _____
- 18 as flat as a _____
- 19 as silent as the _____
- 20 as meek as a _____

Metaphors

The metaphor takes us a step further than the simile. Instead of asking us to imagine one thing as being *like* another, we are asked to picture one thing as *being* another. For example:

- He is as cunning as a fox *Simile*
- He is a cunning fox *Metaphor*

Identifying the metaphors

Metaphors, like similes, are classed as figurative language. In each of the pairs of sentences that follow, one sentence has been written literally and the other figuratively. Your task is to select, from each pair, the sentence that contains the metaphor.

- 1 He had nerves of steel.
The steel blade of the knife snapped.
- 2 The fishermen encountered a stormy sea.
The football field was a sea of mud.
- 3 The flood gradually subsided.
A flood of letters arrived in the Christmas mail.
- 4 The farmer ploughed his fields.
The truck ploughed into the fence.
- 5 Her life was hanging by a thread.
The tailor was using a needle and thread.
- 6 Last night it rained heavily.
The gaolers rained blows upon the helpless prisoner.

Proverbs

Proverbs, like idioms, are a figurative form of language. The subjects of the proverbs that follow have been separated from their predicates. Your task is to match them up.

a Empty vessels	A should stick to his last
b Birds of a feather	B has a silver lining
c Every cloud	C gathers no moss
d A stitch in time	D always blames his tools
e A drowning man	E speak louder than words
f A bad workman	F saves nine
g The early bird	G flock together
h A rolling stone	H catches the worm
i Actions	I clutches at a straw
j A cobbler	J make the most noise
k Too many cooks	K breeds contempt
l Familiarity	L spoil the broth



Reading Comprehension II

Poetry

This poem calls for higher standards in education – but who will benefit from them?

Oh bring back higher standards

Oh bring back higher standards –
the pencil and the cane –
if we want education then we must have some pain.
Oh, bring us back all the gone days
Yes, bring back all the past . . .
let's put them all in rows again – so we can see who's last.
Let's label all the good ones
(the ones like you and me)
and make them into prefects – like prefects used to be.
We'll put them on the honours board
. . . as honours ought to be,
and write their names in burnished script –
for all the world to see.
We'll have them back in uniform,
we'll have them doff their caps,
and learn what manners really are
. . . for decent kind of chaps!
. . . So let's label all the good ones,
we'll call them 'A's and 'B's –
and we'll parcel up the useless ones
and call them 'C's and 'D's.
. . . We'll even have an 'E' lot!

(cont.)

... an 'F' or 'G' maybe!!
 ... so they can know they're useless,
 ... and not as good as me.

For we've got to have the stupid –
 And we've got to have the poor
 Because –
 If we don't have them ...
 Well ... what are prefects for?

by Peter Dixon

Activity 1 Thinking about higher standards

- 1 What are supposed to be the two symbols of higher standards?
- 2 Whose point of view is being put forward in this poem?
- 3 Why are the students to be put in rows again?
- 4 What rewards will be given to all the 'good' students?
- 5 What is one sign of good manners for 'decent kind of chaps'?
- 6 What point is being made in the eight lines beginning, 'So let's label all the good ones'?
- 7 What is wrong with the argument presented in the last five lines of the poem?
- 8 With what kind of 'higher standards' is this poem really dealing?
- 9 What kind of society might we end up with if the views depicted in this poem were to be widely adopted?
- 10 Why do you think the poet wrote this poem?



The Language Of News Reporting

Activity 2

Read the World War II news story: *War's Greatest Secret Revealed*, and look at the map.

- 1 How easy is it to read the map for information?
- 2 Where might this map have come from?
- 3 Does the news story link with the map?
- 4 What main purpose does the map serve?
- 5 Read the text of the story and comment on the vocabulary, the style of expression and the lettering sizes.
- 6 Are there any words and expressions which show angle/bias or opinion or emotion?
- 7 How well do you think we are brought up to date with the events of the war? Do the headlines help?
- 8 **a** Find two examples of sentences with verbs in the passive voice.
- b** Rewrite the sentences in the active voice. Which words do you have to add? Comment on any change of meaning or emphasis you detect when using an active then passive voice in the sentence.
- c** Find an example of a verb in the conditional tense. Why is this tense used?
- d** Find the sentence where President Truman is quoted in the article.
- e** What verb tense is: 'We have spent . . .'?

WAR'S GREATEST SECRET REVEALED

Terrible Explosive Power

JAPANESE CITY "HIDDEN IN SMOKE AND DUST"

N.Z.P.A.—Copyright—Rec. 11.30 a.m.

WASHINGTON, August 6.

An atomic bomb with more power than 20,000 tons of T.N.T., and producing a blast 2000 times greater than the largest bomb previously used, was dropped to-day on the city of Hiroshima, in Southern Honshu, Japan, by the United States Army Air Force.

Hitherto on the secret list, the existence of the terrifically destructive atomic bomb was revealed by President Truman in a statement from the White House. "We have spent 2000 million dollars on the greatest scientific gamble in history, and won," the President declared.

The Secretary of War, Mr. Stimson, said that after the bomb was dropped an impenetrable cloud of dust and smoke hid Hiroshima.

Mr. Stimson predicted that the atomic bomb would prove a tremendous aid in shortening the war against Japan. He added that uranium ore was an essential in the production of the bomb, the explosive power of which staggered the imagination. Nevertheless, scientists were confident that even more powerful atomic bombs would be produced. He was convinced that Japan would not be in a position to use a similar weapon.

Late in 1939, Mr. Stimson related, President Roosevelt drew attention to the possibility of using atomic energy, and named a committee to investigate. By June, 1942, sufficient progress had been made to warrant a big expansion of the project.

THE ARROW INDICATES HIROSHIMA, the first Japanese city to feel the effect of the atomic bomb.

Circumlocution And Verbosity

Circumlocution is a style fault which occurs when a person speaks or writes in a roundabout way, using too many words to communicate a message. *Circum* – Latin for ‘around’ – implies that the person talks around the subject instead of being straightforward or direct.

A similar style fault is **verbosity**, which is simply wordiness – the use of more words than necessary or required to convey a spoken or written message. *Verbum* is Latin for ‘word.’

Here is an example of the use of circumlocution and verbosity:

The students of the adjoining young ladies academy have conveyed a desire to hold an afternoon of sports in their school auditorium, in conjunction with the students from our school.

Here the same message is conveyed without circumlocution and verbosity, i.e. keeping it simple:

The girls from the school next door want a sports afternoon with us in their hall.

Keep it simple

Simplify the following sentences, rewriting to eliminate circumlocution and verbosity.

- 1 He accompanied his better half to the bus depot and pressed a chaste salute upon her fair cheek to bid her farewell.
- 2 Loss of hearing is a handicap of major proportions since it significantly reduces meaningful interaction with one’s fellow creatures.
- 3 It was ascertained by the police that the lady behind the wheel of the vehicle had powered her automobile at a most unreasonable rate of velocity.
- 4 The coach of our rugby team expressed the opinion that the upcoming match with our opponents would strain our resources to the limit.
- 5 I engaged in telephonic communication with the prognosticators of meteorological conditions.
- 6 It is the manner of all male children to be careless of their apparel and to attract grime in excessive quantities.
- 7 The study of issues of historical importance carries with it the promise of providing worthwhile lessons in avoiding future hostilities among countries.
- 8 You are required to evacuate and find alternative accommodation.

Where Do Words Come From?

An outline of the history of the English language

Celtic

The first inhabitants of the British Isles were the Celts. Their language survives in modern English in place names and geographical features such as *Avon*, *Thames* and *Bryn*.

Latin

In 55 B.C. there was an invasion by the Roman Empire and the influence of Latin can be seen in the combination of Celtic place names and Latin words, especially the Latin word *castra* which means an army camp. There were several army camps to keep the peoples of the British Isles under Roman control. These were in places like *Manchester* and *Lancaster*. The two suffixes *chester* and *caster* are variations of the original Latin word *castra*.

Anglo-Saxon

In the fifth century England was invaded by the northern peoples of Europe called the Jutes, Angles and Saxons. They forced the Celtic people out of the area we know now as England (from the Anglo-Saxon word *Engle land*) into Wales and Scotland where the Celtic language survives today as Gaelic.

From the Anglo-Saxons we get a good deal of our modern English vocabulary. A few examples are the pronouns *he*, *she*, *we*, *I*; prepositions *from*, *with* and the word *dale*. So the place name *Avondale* combines two words from different times. Its two parts are *Avon* (Celtic from before 55 B.C.) and *dale* from after the year 500 A.D. A major poem called *Beowulf* was written in this language.

Norse

In the 800s England was invaded by the Vikings and their Scandinavian language is seen in pronouns like *their*, *they*, in the suffix of place names like *Hornby* (*by* means town). Sometimes there was competition for two words to exist: the Anglo-Saxon word *steorfan* means 'to die' but the Norse word *dijan* became more popular and that is the word we use today in its modern form 'die'. But *steorfan* didn't disappear; it changed its meaning to mean first 'to die of hunger' and then to mean 'to be very hungry'. Its modern form is the word *starve*.

Norman

In the year 1066 England was invaded by the Normans (northern France) under the control of William the Duke of Normandy and so the English language became influenced yet again by a foreign language, this time Old French, and a good many of these words also have a Latin origin because French is a Romance Language, which means that it has its origins in Latin. Words like *justice*, *court*, *tennis* and *rally* come from this period of French influence. French was also the spoken language of the upper classes and therefore the ruling class, whereas English survived as the language of the lower classes and of trade. By 1200 the influence of French became less and in 1362 the King decreed that English would be the official language of the law courts.

English then continued to evolve into a thriving language.



Middle English (1200–1500) lasted till shortly before Shakespeare's time in the late 16th Century when Modern English as we know it today emerged. A major poetic work written in Middle English is Chaucer's *The Canterbury Tales*.

Modern English has developed from the English of Shakespeare at the time of Queen Elizabeth I's reign and it currently also 'suffers' from invasions but these are 'invasions' of a different sort to the Roman and Norse.

What are these 'invasions' and influences? Think about television, computers, Hollywood . . .

What might English be like in another 500 years? . . . 1000 years?

Working with word origins

Video (visus) is a Latin word which means 'I see'. Write down the sentences and insert the missing words derived from 'video (visus)'.

- As people grow older their _____ sometimes deteriorates.
- The opposite to visible is _____.
- Children often watch _____ when they are at home.
- A person who watches over the work of others is called a _____.
- Sometimes when we are driving in the rain or the dark, _____ can be poor.

Audio is a Latin word which means 'I hear'. Write down these sentences inserting the missing words derived from 'audio'.

- The noise of the orchestra was _____.
- The _____ could barely hear the guest speaker.
- The concert was held in the school _____.
- Singers often have to have an _____ before being allowed to sing in a concert.
- Something not able to be heard is said to be _____.

Solus is a Latin word which means 'alone'. Write down these sentences and insert the missing words derived from 'solus'.

- He was the _____ survivor of the disaster.
- A song sung by one person alone is a _____.
- The prisoner was placed in _____ confinement.
- The hermit lived a life of _____.



Figure 02 Origins of the word 'bank'

Frango (fractus) is a Latin word which means ‘I break’. Write down one word derived from ‘frango’ for each of these phrases.

- a easily broken
- b a part broken away
- c the breaking of a bone
- d a mathematical term meaning ‘less than a whole number’.

Corpus (corporis) is a Latin word which means ‘a body’. Write down one word derived from ‘corpus (corporis)’ for each of these phrases.

- a a man in charge of a body of soldiers
- b a body of people organised to manage a business
- c fat or obese (plenty of body!)
- d a body of troops for special service
- e a very minute body, forming part of an organism.

Missing words

Many English words are based on foreign roots and prefixes. In the following table, look at the example given and then supply the answers for each of the other phrases.

	Foreign word or prefix	Meaning	Your answer
a	<i>altus</i> (high)	height above sea level	altitude
b	<i>pax</i> (peace)	to make peaceful	
c	<i>therme</i> (heat)	an instrument for keeping heat constant	
d	<i>monos</i> (one)	a voice speaking in one tone	

The prefix **re** means ‘back’ or ‘again’. Write down the following missing words beginning with the prefix ‘re’.

- a The army will re_____ from the battle. [go back]
- b The dog will re_____ the stick. [get back]
- c The lifesaver has re_____ the unconscious swimmer. [caused to breathe again]
- d The old man re_____ the experiences of his past. [brought back to his mind]
- e The builder has re_____ the house. [made new again]
- f The cricketers re_____ play. [continued again]
- g The student re_____ his original excuse for being late. [said again]
- h The farmers re_____ the plague of grasshoppers. [drove back]

The prefix **dia** means 'through' or 'across'. Write down words beginning with 'dia' for each of these phrases.

- A straight line passing through the centre of a circle.
- A speech passing across from one character to another.
- A picture made of lines passing through one point to another.
- Deciding (working through) the nature of a disease or problem.
- A line passing across from one corner to the opposite corner of a rectangle.

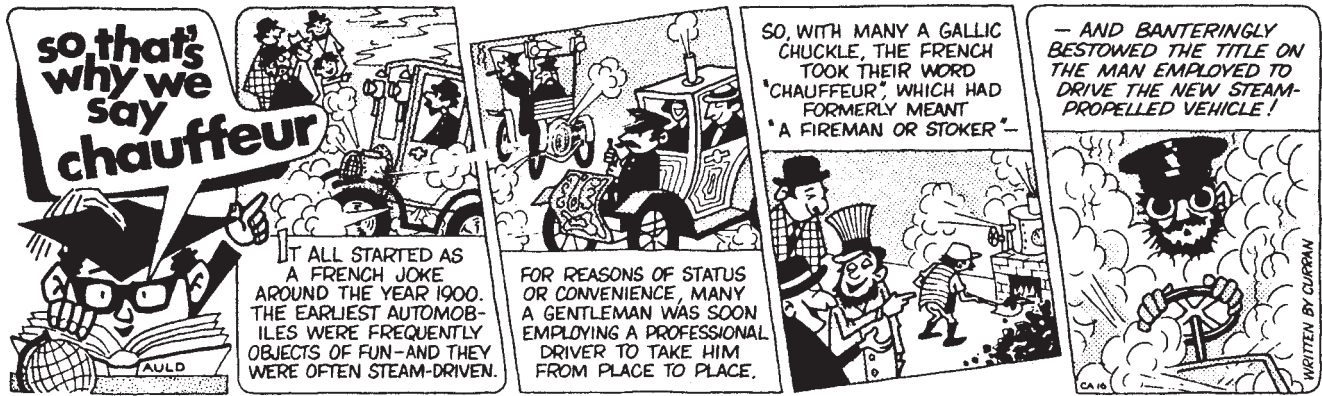


Figure 03 Origin of the word 'chauffeur'

The origin of words used in 'tennis'

Fill the gaps with the words which are special to tennis.

You hold a tightly woven string bat (_____).

You play on a level playing surface with lines on the boundaries (_____).

You must first of all hit (_____) a furry ball over a widely woven piece of fabric (_____) for another person (_____) to hit back (_____) to you.

Have you ever wondered where the words in the gaps above have come from?

Where did you the word *tennis* come from?

If you look up *tennis* in a dictionary you will find an entry similar to this:

Tennis (late M.E. *tenetz*, later *tennes* gen. Held to be a. AF. *Tenetz* = F.*tenez*. take, receive, called by the server to his/her opponent)

Find out what AF, F and M.E mean.

Can you find the date for the game *lawn tennis*?

The word *tennis* is not something that was invented for this new game.

Someone didn't turn the 'word tap' on and the word *tennis* poured out. In fact the game doesn't really have a name at all!

It is the game when you, as server, shout out: *tennez!* (or its English translation *receive*, but in an odd sort of way that is what we are saying 'in French' every time we say the word tennis).

Here are some other words which are used in a game of tennis. Often new words are not created, but existing words extend their meaning to refer to something new.

The lob shot

Imagine you are at the back of the court and you have received a ball and you choose to hit the ball high in the air to let it drift to the back of your opponent's court.

The origin of this 'lob shot' comes from extending the meaning of an existing word.

Look up the word *lob* in your dictionary and you will find one of its early meanings is something 'hanging or pendulous; the fleshy part that hangs from the neck of certain birds'!

A further meaning for lob is also a 'hanging piece of meat'!

Can you possibly imagine how this word first came to be used in tennis?

In a sense it is like a pun, where the two meanings (hanging meat and hanging ball in the air) are playfully obvious but then gradually the word takes on its new meaning and its origin is forgotten. Is this how the expression lob was created?

The racket

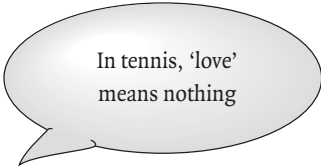
Let's look at the word *racket*.

It is originally an Arabic word *rahah* (sounds similar to racket).

This word means *palm of the hand*. An older game than tennis was in fact 'hand-ball'. This is an example of a word which has been borrowed from another language and is now part of the English language.

Love

Sometimes it is difficult to tell where a word came from, like the word *love* in the scoring of tennis. Possibly it comes from the French word *l'oeuf* meaning *egg* because the zero in the written score was a side-on oval and it looked like an egg (...find the origin of 'oval').



Rather than referring to the score as zero it possibly became referred to more kindly as *l'oeuf*, which to the English ear sounded like *love*.

The origin, however, may well have something to do with the expression 'for love', this is, for nothing. The word's origin is not fully clear.

Some other tennis terms:

- referee, sponsor* from Latin;
- drive* from Old English;
- rally* a combination of *re* (again) and *aller* (to go), which forms *re-aller* (to go back);
- volley, court* and *serve* from French and from Latin.

Activity 1

- 1 Select **three** kinds of sports and write down **four** terms associated with each.
- 2 Explain each term and write a sentence using each one within the context of playing that sport. You may use a Sāmoan sport such as Kilikiti but you would still need to translate and explain in English.
- 3 Draw or cut out a picture of one item such as part of a uniform or a piece of sports equipment used for the sport that you have chosen.
- 4 Consider the following terms and write down one or two kinds of sports associated with each.

Umpire:

Referee:

Field:

Court:

Ring:

Track:

Racket:

Bat:

Clubs:

Breaststroke:

Scrum:

- 5 Write an expository essay on one of the following:
 - a Achievement in the sports field is just as important as achievement in the academic field.
 - b Sports bring out the best and the worst in people.
 - c Men's and women's sports are not given equal support by Government.
 - d Every district in Sāmoa should have a sports complex.
- 6 Imagine you are a sports commentator on the radio. Choose a sport which you would like to report on and deliver a three-minute commentary from the back of the classroom in a loud voice. The class should just listen to your voice and not look back.
- 7 Imagine your team has received a gold medal in the South Pacific Games and you are asked as Captain to say a few words to the general public on TV Sāmoa.
Prepare and deliver an appropriate short speech.
- 8 Imagine you are going to interview The Rock or David Tua or Brian Lima or Linda Vagana or another sports celebrity of your choice. Write down a list of questions which you would ask him or her.



Reading Comprehension III

The Rock

We have already looked at the language of news reporting – as it was back in 1945. However, journalism is a field that has grown to include a range of styles. What these styles have in common is the aim of immediate and effective communication of ideas and feelings.

Newspapers, magazines, journals and even full-length books can be included today under the stylistic umbrella of journalism. Read the passage below about a star of professional wrestling. The writer makes the point that wrestling today is ‘about entertaining the audience, by whatever means necessary’. Do you think this description could equally be applied to some examples of journalism?

There are comprehension questions and a writing activity below.

The Rock

Professional wrestling is riding a wave of popularity. Wrestling is everywhere. It's mainstream entertainment anywhere you look nowadays – on weekly television programs, comic books, action figures, best selling biographies, advertisements, video games, CD ROMs, websites and even feature length films. The action in the ring is dramatic, sensational, more exciting and dangerous than ever. The wrestlers are clearly superior athletes and talented showmen. Meanwhile the stunts keep getting wilder.

But it's not just the wrestling that's gotten wild. It's the ever-changing story lines, the soap opera, and the characters. Fans love to follow the twisting, turning, complicated plots, the feuds between wrestlers, the battles between brothers, the surprising comic performances – the show business of it all. And make no mistake: professional wrestling is a ‘sports entertainment’ not an athletic competition. The feuds are mostly crafted by creative staff writers. The results of the matches are planned in advance. No, it's not about who wins and loses. It's about entertaining the audience, by whatever means necessary.

The fans have spoken. Leonardo DiCaprio and *Titanic* are history (besides who'd he ever beat anyway?) Professional wrestling is the real BLOCKBUSTER of the day. So sit back and enjoy the show.

(cont.)

'From elbow to eyebrow – the Rock's got it going on.'

Signature move. Take your pick. The Rock's got a couple. There's the 'rock bottom' and the 'People's Elbow'. Both can leave an opponent stunned, making for an easy pin.

He's the 'People's Champion', the self proclaimed 'most electrifying man in sports entertainment.' Not that anyone is going to argue with him. After all they don't call him the Rock for nothing. The man is built like a boulder. A former football star at the University of Miami, the Rock's dream of playing in the NFL (National Football League) was derailed by injury. The Rock felt sorry for himself for about a minute and a half. Then he set a new goal. He decided to follow in his father's and grandfather's footsteps and become a professional wrestler. The Rock is the only third-generation wrestler in the World Wrestling Federation. Both his father Rocky Johnson and his grandfather Sāmoan Chief Pita Maivia were title holders.

In 1966 at age 24 he became the youngest man to win the Intercontinental Championship. In 1999, as the World Wrestling Federation (WWF) Champion, he headlined the main event at Wrestlemania XV against Stone Cold Steve Austin in one of the most memorable matches in Wrestlemania history. Impressive, but it's his skill with the mic that may be The Rock's greatest talent. He's the undisputed King of Catchphrases. And these days the Rock can't start a sentence without 15,000 fans finishing it for him. . .

If you can smell . . .WHAT THE ROCK IS COOKING!!!

Adapted from Meet the Stars of Professional Wrestling by James Patrick.

Activity 1

Answer the following questions.

- 1 Where is this passage taken from?
- 2 According to paragraph one what is the main reason for the huge popularity of professional wrestling?
- 3 What are some of the factors which prove that professional wrestling is popular?
- 4 Explain the difference between 'sports entertainment' and athletic competition.
- 5 Explain the meaning of blockbuster in relation to a comparison of the film **Titanic** and professional wrestling.
- 6 What is implied about Leonardo DiCaprio in the side statement, 'besides, who'd he ever beat anyway'?
- 7 Explain the meaning of 'signature move.'
- 8 When and why did the Rock become a professional wrestler?
- 9 Which event made the Rock famous and well remembered?
- 10 According to the writer, what could be the Rock's greatest talent?
- 11 Give another wording which explains the phrase 'the undisputed King of Catchphrases.'
- 12 From the passage, give an example of one of the Rock's catchphrases.



Activity 2 Language in use

Write a short descriptive paragraph entitled 'The Wrestling Match' using the following terms which are particular to wrestling (**wrestling jargon**).

THE LOCK-UP:	at the beginning of the match when two wrestlers join in a clinch
BABY FACE:	a good guy
HEEL:	a bad guy
RUNNING SPOTS:	a spot is any specific wrestling move or sequence of moves that takes place in the ring
PUT SOMEONE OVER:	to let an opponent win a match according to plan
LAY DOWN THE BELT:	to put someone over in a title match. It's simply seen as part of the business
SELLING:	to help make the action seem more real, more convincing, the wrestler – like a movie actor – will pretend to be in terrible pain.

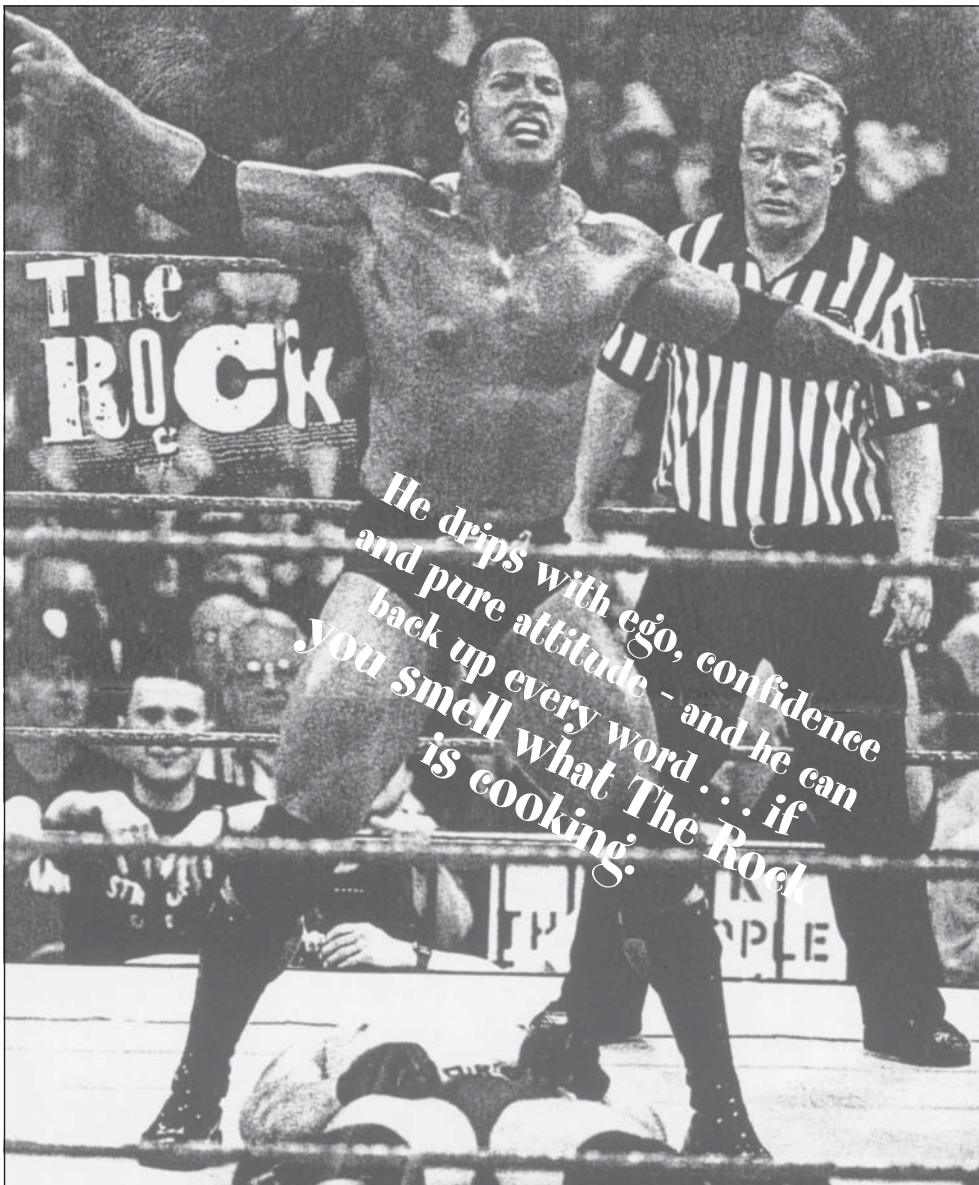


Figure 04 The Rock

Plankton

This passage is an example of a very different type of writing. The writer's aim is to be informative about facts, to convey information concisely and to make the subject as interesting as possible but without using emotive language to do so.

Read the extract carefully. Test how effectively the writer has been able to communicate information and ideas by answering the multiple-choice questions that follow.

Plankton is a collective term applied chiefly to all those small, extremely diverse forms of plants and animals that drift aimlessly with the currents in all natural waters and in artificial impoundments. Most of the forms swim feebly and are incapable of making long horizontal journeys except as they are swept along by persistent winds and currents. Some, nevertheless, make extended vertical migrations in response to stimuli not clearly understood. These movements have been partially correlated with diurnal changes in the intensity of light and the salinity, temperature and density of the water at different levels. Community pressures may also be important factors. Most planktonic organisms, especially the one-celled plants and animals, are extremely small and were unknown prior to the invention of the compound microscope late in the 17th Century.

The distribution of planktonic organisms is almost universal in aquatic environments. Some cosmopolitan forms of plankton are found at all latitudes, while other forms have disconnected distributions and occur in scattered, discrete areas where conditions favour their existence. No climate is too warm or too cold to support plankton of one type or another. The greatest concentration of phytoplankton (plants) occurs in the upper layers of water down to the limit of effective penetration by light (100 to 130 feet). Maximum density of zooplankton (animals) also occurs in the surface strata, where the herbivorous species feed on the phytoplankton. Some forms, primarily zooplankton, inhabit the bottom zones of lakes and streams and also the depths of the oceans.

Especially dense concentrations of a single species of zooplankton or phytoplankton are population explosions known as swarms, flowers or blooms. They occur seasonally or at irregular intervals when environmental conditions are exceptionally favourable for the growth and reproduction of a particular species. Swarming or flowering communities occur most often when the water is enriched by runoff from agricultural land, by up-welling from the bottom, by overturn of a body of water due to wind and thermal changes, or by the addition of small quantities of organic wastes from urban communities.

A bloom in the Vermillion River, South Dakota, lasted two or three days after the spring runoff in 1923. It formed a thick red scum from bank to bank for many miles along the river's course. Under the microscope, the scum was seen to be made up of *Euglena*, a single-celled organism. The blooming or swarming of *Euglena* was not an annual occurrence, and large crowds gathered to view this unusual phenomenon. Most of these people had lived near the river for many years but had never seen the red scum before. A similar occurrence at some earlier time probably gave the river its name.

Source: Scholastic Aptitude Tests prepared by Harcourt Brace Jovanovich Publishers.

- 1 According to the passage, by contrast with their horizontal movements, the vertical movements of plankton appear to be:
- a more rapid
 - b more frequent
 - c less random
 - d more comprehensible
 - e less significant.
- 2 It can be inferred from the passage that the plankton population of a body of water may not be observed with the naked eye unless:
- a the light is of an unusual intensity
 - b a swarm of plankton has developed
 - c seasonal conditions are appropriate
 - d several different species of plankton are present
 - e the water is especially warm.
- 3 In the passage, the word *cosmopolitan* (paragraph 2) is used to mean:
- a many-celled
 - b dwelling near cities
 - c living in groups
 - d of various types
 - e widely distributed.
- 4 According to the passage, both zooplankton and phytoplankton:
- I are herbivorous
 - II may form swarming communities
 - III are most dense in surface waters.
- a II only
 - b III only
 - c I and III only
 - d II and III only
 - e I, II, and III.
- 5 It can be inferred from the passage that the Vermillion River bloom of 1923 was most probably produced by:
- a a runoff of water from nearby farmlands
 - b the proximity of an urban community
 - c up-welling of dirt and silt from the riverbed
 - d an overturn of water caused by temperature changes
 - e the gathering of crowds of people on the riverbanks



Flights Of Passage

This time the writer's objective is to convey feelings rather than facts. The reader is being invited to share a particular experience through the use of descriptive language.

Once again, the multiple-choice questions will help you to decide how successfully those feelings have been expressed.

Extract from 'Flights of Passage'

By S. Hynes

- 1** Flying alone in an open plane is the purest experience of flight possible. That pure experience is felt at its most intense in acrobatic flying, when you are upside down, or pointed at the sky or at the earth, and moving in ways that you can only experience in the unsubstantial **medium** of the air.
- 5** Acrobatic flying is a useless skill in its particulars – nobody *needs* to do a loop or roll, not even a fighter pilot – but this skill extends your control of the plane and yourself and makes extreme actions in the sky comfortable. When you reach the top of a loop, upside down and engine at full throttle, and tilt your head back to **pick up the horizon line** behind you, you are as far outside instinctive human behaviour as you can go – hanging in space, the sky below you and the earth above, inscribing a circle on emptiness. And then the nose drops across the horizon; your speed increases and the plane scoops through into normal flight, and you are back in the normal world with the earth put back in its place. The going out and coming back are what make a loop so satisfying.
- 10**
- 15** After a while, that is. At first it was terrifying, like being invited to a suicide that you didn't want to commit. 'This is a loop,' my instructor said casually. He lowered the plane's nose to gain airspeed, and then pulled sharply up. The earth, and my stomach, fell away from me; and we were upside down, and I could feel gravity clawing at me, pulling me out into the mile of empty space between me and the ground. **I grabbed at the sides of the cockpit** and hung on until gravity was on my side again.
- 20**
- 'You seemed a little nervous that time,' the instructor said when the plane was right side up again. 'You've got to have confidence in that seat belt, or you'll never do a decent loop. So this time, when we get on top, I want you to put **both arms out of the cockpit.**' And I did it. It was like stepping off a bridge, but I did it, and the belt held, and the plane came round. And after that I could fly a loop. It was, as I said, **satisfying.**
- 25**

- 1** According to the author, training in acrobatic flying:
- has only theoretical value
 - expands a pilot's range of capabilities
 - is an essential part of general pilot training
 - comes naturally to most pilots
 - should only be required of fighter pilots.
- 2** The word 'medium' in line 4 means:
- midpoint
 - appropriate occupation
 - method of communication
 - environment
 - compromise.



- 3 To 'pick up the horizon line' (line 9) is to:
- a lift it higher
 - b spot it visually
 - c measure its distance
 - d choose it eagerly
 - e increase its visibility.
- 4 The passage suggests that the author's grabbing at the sides of the cockpit (line 20) was:
- a instinctive
 - b terrifying
 - c essential
 - d habit-forming
 - e life-threatening.
- 5 By putting both arms out of the cockpit (lines 24–25), the author:
- a chooses the path of least resistance
 - b enables himself to steer the plane more freely
 - c relies totally on his seat belt to keep him safe
 - d allows himself to give full expression to his nervousness
 - e is better able to breathe deeply and relax.
- 6 The author's use of the word 'satisfying' (line 27) represents:
- a a simile
 - b an understatement
 - c a fallacy
 - d a euphemism
 - e a hypothesis.



Oratory – The Art Of Speechmaking

William Faulkner: Nobel Prize Speech

Stockholm, December 10, 1950

The Nobel Prize for Literature is the most distinguished award bestowed upon an author of any nationality. It was established under the will of Swedish chemist Alfred Nobel and awarded annually for an outstanding body of work in the field of literature.

William Faulkner officially earned the Nobel Prize in Literature for the year 1949, but he did not receive it until the following year, because the Nobel Prize committee could not reach a consensus in 1949. Hence, two Nobel prizes were awarded in 1950, for the prior year and for the present one. The speech Faulkner delivered was not immediately intelligible to his listeners, both because of Faulkner's southern dialect and because the microphone was too distant from his mouth, but when it was printed in newspapers the following day, it was immediately hailed as one of the most significant addresses ever delivered at a Nobel ceremony.

I feel that this award was not made to me as a man, but to my work – a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin¹. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand where I am standing².

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only one question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

(cont.)

He must learn them³ again. He must teach himself that the basest of all things is to be afraid: and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the universal truths lacking which any story is ephemeral and doomed – love and honour and pity and pride and compassion and sacrifice. Until he does so, he labours under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he learns these things, he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure: that when the last ding-dong of doom⁴ has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honour and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

¹ The origin of the money is the Nobel Prize trust fund, and the purpose and significance of the prize is to encourage and honour the writer of the best work of literature. Faulkner also says he will have no difficulty in making appropriate use of the money.

² The reference is made to Stockholm where he is receiving his award and to some future winner of the Nobel Prize.

³ *Them* refers to the 'problems of the human heart in conflict with itself', which according to Faulkner are all that is worth writing about.

⁴ The sound of a bell, tolling the total destruction of man.

Word study

Look at the following words and phrases. Explain them in the context of their usage in the passage.

- Distinguished
- Bestowed
- Consensus
- Prior
- Intelligible
- Dialect
- Commensurate
- Pinnacle
- Anguish and travail
- Universal physical fear



- Sustained
- Agony
- Universal truths
- Ephemeral and doomed
- Compassion
- Immortal
- Puny inexhaustible voice
- Man will not merely endure: he will prevail
- He is immortal not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.
- Privilege
- The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

Activity 1

Answer the following questions.

- 1 Who is the speaker?
- 2 Who is the audience?
- 3 What is the intention of the speech?
- 4 According to Faulkner, what important principle of good writing do the writers of today seem to have forgotten?
- 5 What is the curse under which modern writers must labour if they do not relearn that principle?
- 6 What does Faulkner say about the future of man?
- 7 What special duties does Faulkner assign to the poet and the writer? What is their special privilege?
- 8 What does Faulkner mean by 'he writes not of the heart but of the glands'?
- 9 Explain Faulkner's view of man's survival. What is the difference between endure and prevail?
- 10 Explain in your own words what Faulkner means by saying that the writer's or poet's voice need 'not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.'



Language In Situation: Exploring The Language Of Oratory

Introduction

Oratory is:

- the art of public speaking
- the art of stirring emotion through speech
- public speaking raised to a performing art.

Its forum can be:

- a court of law
- a church pulpit
- a school assembly
- the malae
- a political meeting
- parliament
- a protest meeting
- a social function
- a funeral.

Its purpose is primarily to persuade.

But it can also:

- make welcome, e.g. on a malae
- entertain, e.g. an after-dinner speech
- eulogise, e.g. at a funeral
- harangue, e.g. at a protest meeting
- attack, e.g. at a political meeting
- defend, e.g. in court
- inspire, e.g. before a battle, etc.

An orator is usually more concerned with effect than with meaning.

Logic will often be more apparent than real. The language tends to be:

- formulaic (following a set formula)
- figurative
- elevated (high sounding)
- emotive
- exaggerated.

Oratory grew out of Greek drama. Dramatic oratory is structured like drama, i.e. it moves through patterns of tension and release (or climax/anticlimax) to a final climax at the highest point, e.g. the inflammatory speeches of Hitler at the great Nazi rallies.

Legal oratory originated in Sicily in the 5th Century B.C. when lawsuits became common. The rules of this sort of oratory are still followed by debating teams, politicians, lawyers and preachers, and have much in common with the structuring of an argumentative essay.

The Romans, taught by Greek teachers, continued the art of oratory. Oratory (i.e. the art of rhetoric) formed an important part of education and examinations. Because writers, for centuries, were trained in the classics, oratory also influenced all forms of literature.



The basic formula for legal oratory

Opening: outlining the case.

Development: stating the facts of the case, analysing the assumptions arising from the facts, and assessing (and dismissing) any alternatives.

Conclusion: tying up any loose ends
peroration or summing up.

Within this loose framework there is room for variation and originality, according to speaker, situation and audience. Such oratory can also contain elements of dramatic oratory.

While oratory was originally a matter of one person addressing a relatively small number of people (an assembly, parliament, a congregation, a courtroom jury), the situation has changed with the spread of telecommunications. Audiences (mostly unseen) can be vast and international. In the smaller situation the orator is influenced by the immediate feedback, where the reaction of the audience, collectively or individually, can influence content and delivery. There is no such immediate feedback in the larger scene.

Early orators include the Greek Demosthenes (5th Century B.C.), who believed an oration should be carefully prepared, forcefully delivered and capable of adaptation, and the Roman Marcus Cicero (1st Century B.C.), whose orations were based on definition, expansion, anticipation and repetition, flexibility, attack, a rich vocabulary, and a sense of rhythm. Famous British orations include the speeches of Elizabeth I, Oliver Cromwell and Edmund Burke, all very much in the classical tradition. But in the 19th Century oratory came under the influence of religious preachers who aimed at a much wider audience, with a more emotional approach and Biblical rather than classical allusions. Oratory in the 20th Century includes such disparate styles as the frenzied appeals of demagogues (crude political agitators) like Hitler, personal fireside chats of President Roosevelt to the American people, and the stirring oration of Winston Churchill, Martin Luther King and John F. Kennedy.

The features of oratory

Structural Features

A key structural feature is *balance*. When phrases and sentences are consciously structured (or balanced), they achieve a rhythm and cadence which has an emotional effect on the audience, and help develop the dramatic tension which builds to a climax.

Balance is achieved through:

- the **balanced sentence** – a sentence of two parts, where the second part provides contrast with the first, or adds illustration.

Contrast:

What he wanted of France he took, and gave to the king only what he pleased.

from William the Conqueror's address to his army on the eve of the Battle of Hastings, 1066

Illustration:

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision.

Edmund Burke

- ❑ **contrast** – opposite or dissimilar thoughts or images in juxtaposition.
- ❑ **antithesis** – the setting of one thing against another to provide contrast, as illustrated in the first example above, where ‘took’ and ‘gave’ are set against each other.
- ❑ **parallel constructions:**
 - a Repeated syntactical structures (parallel structures)

Let corruption tremble; let the enemy, foreign or domestic, tremble; but let the friends of liberty rejoice at these means of safety and this hour of redemption.

On Irish Rights, Harry Grattan

- b Triple constructions

Where the repeated phrases are in sets of three, rising to a climax: government of the people, by the people, and for the people.

Abraham Lincoln’s Gettysburg Address

- ❑ inversion of subject and verb, e.g. ‘Little did I dream . . .’ (again from Edmund Burke)
- ❑ *formulaic listing*, e.g. the listing of names in Henry V’s speech to his troops before the Battle of Agincourt (Shakespeare’s *Henry V*)
- ❑ *calculated sentence length*, e.g. the short sentence for dramatic impact.

Other structural features include:

- ❑ *logical development* of the argument.
- ❑ **imperatives**, e.g. ‘Fight on!’
- ❑ **subjunctives**, e.g. if we *were* to agree (where the idea is only in the mind); they *shall* be beaten (where the idea is merely a hope for the future).
- ❑ *varied sentence construction*, as appropriate to speaker, subject and audience: one-word sentences, minor sentences, simple sentences, compound sentences, complex sentences; exclamations, statements, and commands; loose, periodic, and balanced sentences.
- ❑ manipulation of *verb tense* to convey nuances of meaning.

<p>‘have marched’: perfect tense (rather than simple past ‘marched’) to suggest immediacy; ‘am marching’: continuous present, to emphasise the strength of purpose;</p> <p>‘speak’: general present, to emphasise the purpose (sounds more portentous and solemn than ‘am speaking’); ‘may be’: to suggest every possibility;</p>	<p>Frenchmen. For more than thirty years in peace and war I have marched with you, and I am marching with you still along the same road. Tonight I speak to you at your firesides wherever you may be, or whatever your fortunes are . . . Here at home in England, under the fire of the Boche, we do not forget the ties and links that unite us to France, and we are persevering steadfastly and in good heart in the cause of European freedom and fair dealing for the common people of all countries, for which, with you, we drew the sword.</p> <p style="text-align: right;">From An Address to the French People, Churchill.</p>
<p>‘are’: simple present, to stress the present condition;</p> <p>‘do not forget’: emphatic negative, present tense (instead of perfect ‘have not forgotten’);</p> <p>‘unite’: present tense to indicate that the ties with France have not been broken;</p> <p>‘are persevering’: continuous present, to emphasise the strength of purpose (made even stronger by the adverb ‘steadfastly’);</p> <p>‘drew’: simple past, to suggest the finality of the action.</p>	

Activity 2 Analysing the structure

We did not make this war, we did not seek it. We did all we could to avoid it. We went so far at times to avoid it as to be almost destroyed by it when it broke upon us.

We have not journeyed all this way across the centuries, across the oceans, across the mountains, across the prairies, because we are made of sugar candy.

We have not asked that the rules of the game be modified. We shall never descend to the German and Japanese level, but if anyone likes to play rough we can play rough too. Hitler and his Nazi gang have sown the wind; let them reap the whirlwind.

There shall be no halting, or half measures; there shall be no compromise or parley.

They shall themselves be cast into the pit of death and shame, and only when the earth has been cleansed and purged of their crimes and their villainy shall we turn from the task which they have forced upon us; a task which we were reluctant to undertake, but which we shall now most faithfully and punctiliously discharge.

We have to win the world for our children. We have to win it by our sacrifices. We have not won it yet. If we were in any way to under-rate the strength, the resources and the ruthless savagery of that enemy, we should jeopardise, not only our lives, for they will be offered freely, but the cause of human freedom and progress to which we have vowed ourselves and all we have.

When I warned them (the French) that Britain would fight on whatever they did, their generals told their Prime Minister and his divided Cabinet, 'in three weeks England will have her neck wrung like a chicken'. Some chicken! Some neck!

On these blows and favours the Vichy Government have been content to live from day to day. But even this will not go on indefinitely. At any moment it may suit Hitler's plans to brush them away. Their only guarantee is Hitler's good faith, which, as everyone knows, biteth like the adder, and stingeth like the wasp.

Extracts from Churchill's speech to the Canadian Parliament, December 30 1941.

- 1 Identify from the text at least one example of each of the following:
 - a a balanced sentence
 - b antithesis
 - c a parallel construction
 - d formulaic listing
 - e calculated sentence length
 - f a triple construction
 - g a subjunctive
 - h inversion
 - i sentence variation (one of each type used)
 - j tense variation (one of each tense used).
- 2 Which, in your opinion, is the dominant structural feature? Supply evidence to support your answer.
- 3 What is the intended effect of these structural features?

Words, sounds and semantics

Because the purpose of oratory is to unite the audience in pursuit of a single goal, words are chosen for their emotive effect. Such an effect can be created by:

- alliteration and assonance**, e.g. ‘no halting or half measures’ (Churchill’s speech to the Canadian Parliament), where the repeated sounds make the words pleasant to the ear, and, because they are linked by sound, more emphatic.
- the **connotations** of the words, e.g. Lincoln uses ‘dedicated’ in his speech, Churchill ‘sacrifices’ in his. Both words, in context, have religious and patriotic connotations.
- synonymy**, e.g. ‘cleansed and purged’ (Churchill), for emphasis.
- personal pronouns**, e.g. both Lincoln and Churchill use ‘we’, to identify with their audience and assure unity.
- emotive words**, e.g. ‘freedom’, a word which appeals to the emotions.
- figurative language** (metaphor, simile, personification), e.g. ‘. . . journeyed all this way across the centuries’ (Churchill), a metaphor which conveys the long history of the British people, their strength and resilience.
- allusion** (or reference) to a well-known text, e.g. ‘(They) have sown the wind; let them reap the whirlwind’ – Biblical allusion (Churchill), which is used both as a battle cry, and as an image of doom.

Activity 3 Words, sounds and semantics

- 1 From Churchill’s speech to the Canadian Parliament, identify two further examples of each of the above features.
- 2 Research the background to this speech. What did Churchill hope to achieve by it?
- 3 How effective were his techniques
 - a in the context of this speech?
 - b in the context of the situation?



Speech-makers also use:

- ❑ *repetition* of key words and phrases, to reinforce the message.
- ❑ *labelling* to denigrate or belittle the opposition, e.g. 'Hitler and his Nazi gang' (Churchill).
- ❑ **innuendo** by means of words loaded with connotations, e.g. 'The chiefs who have been at the head of the army for many years have formed a government' (Charles de Gaulle, in a speech he made after the fall of France, 1940).
- ❑ **rhetorical questions** for dramatic effect not expecting a reply, e.g. 'But has the last word been said?' (de Gaulle).
- ❑ *humour*, e.g. 'Some chicken! Some neck!' (Churchill's speech to the Canadian Parliament) to introduce contrast and break the tension.
- ❑ **personal pronouns**, 'I', 'we', 'our', to establish empathy with the audience.
- ❑ *appeals* to history, religion, patriotism, e.g. an appeal to patriotism in 'the flame of French resistance must never be extinguished' (de Gaulle).
- ❑ *authoritative statements* where the speaker claims to be an authority on the subject, e.g. 'I tell you that nothing is lost for France.' (de Gaulle), with the authoritative 'I'.
- ❑ **begging** (avoiding) **the question** (or issue), e.g. 'Believe me, for I speak to you with full knowledge of what I say.' (de Gaulle).
- ❑ *formal salutations*, e.g. 'My Lords – this day I stand before you . . .' (Thomas Wentworth to the House of Lords, 1641).
- ❑ **colloquial language** where appropriate, to identify with the audience.

Because oratory is spoken, and not read, the speaker uses:

- ❑ the *pause*, to emphasise an idea
- ❑ *variations* in pace, pitch, volume and tone to maintain the audience's attention.

and if the audience is present:

- ❑ eye contact, facial expression, gesture, speaking without notes (apparently from the heart), etc.



Dramatic Oration

Salutation	<p><i>My loving people, We have been persuaded by some that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of treachery; but I assure you, I do not desire to live in distrust of my faithful and loving people. Let tyrants fear. I have always so behaved myself that under God, I have placed my chiefest strength and goodwill in the loyal hearts and goodwill of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down for God, my kingdom, and for my people, my honour and my blood, even in the dust. I know I have but the body of weak and feeble woman; but I have the heart and stomach of a King, and a King of England too, and think it foul scorn that Parma or Spain or any Prince of Europe, should dare to invade the borders of my realm; to which, rather than any dishonour should grow by me, I myself will take up arms, I myself will be General, Judge and Rewarder of every one of your virtues in the field.</i></p> <p><i>I know already for your forwardness you have deserved rewards and crowns; and we do assure you, on the word of a Prince, they shall be duly paid you. In the meantime, my Lieutenant General shall be in my stead, than whom never Prince commanded a more noble or worthy subject; not doubting but that by your obedience to my General, by your concord in the camp and your valour in the field, we shall shortly have a famous victory over these enemies of my God, of my Kingdom, and of my People.</i></p> <p>Elizabeth I at Tilbury, August 9, 1588</p>	Royal 'we'
Repetition of key words Emotive vocabulary		Authoritative, personal 'I'
Positive verb		Short sentence and imperative
Antithesis		Formulaic listing, in unexpected order. Antithetical balance/ heroic image
Connotative linking		Parallel structures
Inversion and negative		Balanced sentence Exaggeration

The purpose of this speech was to steel her troops to prevent an advance by the Spanish on London. (In the event, the Armada scattered and no invasion took place.) According to the Earl of Leicester, her Lieutenant General, the Queen's speech 'so inflamed the hearts of her poor subjects as I think the weakest person among them is able to match the Spaniard that dares now land in England'.



Activity 4 An effective dramatic oration

- 1 'Climax' can mean 'ladder'. Say Elizabeth's speech aloud to find the climaxes. Where would you put the pauses, and why? Indicate pauses and climaxes on a graph. Identify the tone of her speech. Which words do most to suggest the tone?
- 2 Discuss the means the Queen used to 'steel her troops' and 'inflame their hearts'. (Use the features indicated on page 49, and any others you can identify, including climaxes and possible pauses.) Why was the speech so effective?
- 3 What features has this speech in common with Winston Churchill's speech?

Activity 5 A comparison

We ask to keep war from our firesides by keeping war from coming to the Americas. For that we have historic precedent that goes back to the days of the administration of President George Washington. It is serious enough and tragic enough to every American family in every State in the Union to live in a world that is torn by wars on other continents. To-day they affect every American home. It is our national duty to use every effort to keep them out of the Americas.

And at this time let me make the simple plea that partisanship and selfishness be adjourned, and that national unity be the thought that underlies all others.

This nation will remain a neutral nation, but I cannot ask that every American remain neutral in thought as well. Even a neutral has a right to take account of facts. Even a neutral cannot be asked to close his mind or his conscience.

I have said not once but many times that I have seen war and that I hate war. I say that again and again.

I hope the United States will keep out of this war. I believe that it will. And I give you assurances that every effort of your Government will be directed toward that end.

As long as it remains within my power to prevent, there will be no blackout of peace in the United States.

Appeal for Neutrality, 1939
President Franklin D Roosevelt

President Roosevelt's speeches were in much less dramatic mode than Winston Churchill's and Queen Elizabeth's.

- 1 What are the features of his oratory as shown here?
- 2 What is his tone?

George Plimpton: How To Make A Speech

George Plimpton is an author, television personality, editor of the *Paris Review* literary magazine, and speechmaker. Here he makes the process of speechmaking easy and enjoyable.

One of life's terrors for the uninitiated is to be asked to make a speech. **1**

'Why me?' will probably be your first reaction. 'I don't have anything to say.' It should be reassuring (though it rarely is) that since you were asked, somebody must think you do. The fact is that each one of us has a store of material which should be of interest to others. There is no reason why it should not be adapted to a speech. **2**

Scary as it is, it's important for anyone to be able to speak in front of others, whether twenty around a conference table or a hall filled with a thousand faces. **3**

Being able to speak can mean better grades in any class. It can mean talking the town council out of increasing your property taxes. It can mean talking top management into buying your plan. **4**

You were probably asked to speak in the first place in the hope that you would be able to articulate a topic that you know something about. Still, it helps to find out about your audience first. Who are they? Why are they there? What are they interested in? How much do they already know about your subject? One kind of talk would be appropriate for the Women's Club of Columbus, Ohio, and quite another for the guests at the Vince Lombardi dinner. **5**

Here is where you must do your homework **6**

The more you sweat in advance, the less you'll have to sweat once you appear on stage. Research your topic thoroughly. Check the library for facts, quotes, books and timely magazine and newspaper articles on your subject. Get in touch with experts. Write to them, make phone calls, get interviews to help round out your material. **7**

In short, gather – and learn – far more than you'll ever use. You can't imagine how much confidence that knowledge will inspire. **8**

Now start organising and writing. Most authorities suggest that a good speech breaks down into three basic parts – an introduction, the body of the speech, and the summation. **9**

Introduction: An audience makes up its mind very quickly. Once the mood of an audience is set, it is difficult to change it, which is why introductions are important. If the speech is to be lighthearted in tone, the speaker can start off by telling a good-natured story about the subject or himself. **10**

But be careful of jokes, especially the shaggy-dog variety. For some reason, the joke that convulses guests in a living room tends to suffer as it emerges through the amplifying system into a public gathering place. **11**

(cont.)

- 12** **Main body:** There are four main intents in the body of the well-made speech. These are 1) to entertain, which is probably the hardest; 2) to instruct, which is the easiest if the speaker has done the research and knows the subject; 3) to persuade, which one does at a sales presentation, a political rally, or a town meeting; and finally, 4) to inspire, which is what the speaker emphasises at a sales meeting, in a sermon, or at a pep rally. (Hurry-Up Yost, the onetime Michigan football coach, gave such an inspiration-filled halftime talk that he got carried away and at the final exhortation led his team on the run through the wrong locker-room door into the swimming pool.)
- 13** **Summation:** This is where you should 'ask for the order.' An ending should probably incorporate a sentence or two which sounds like an ending – a short summary of the main points of the speech, perhaps, or the repeat of the phrase that most embodies what the speaker has hoped to convey. It is valuable to think of the last sentence or two as something which might produce applause. Phrases which are perfectly appropriate to signal this are 'In closing ...' or 'I have one last thing to say...'
- 14** Once done – fully written, or the main points set down on index cards – the next problem is the actual presentation of the speech. Ideally, a speech should not be read. At least it should never appear or sound as if you are reading it. An audience is dismayed to see a speaker peering down at a thick sheaf of papers on the lectern, wetting his thumb to turn to the next page.
- 15** The best speakers are those who make their words sound spontaneous even if memorised. I've found it's best to learn a speech point by point, not word for word. Careful preparation and great deal of practising are required to make it come together smoothly and easily. Mark Twain once said, 'It takes three weeks to prepare a good ad-lib speech.'
- 16** Don't be fooled when you rehearse. It takes longer to deliver a speech than to read it. Most speakers peg along at about 100 words a minute.
- 17** A sensible plan, if you have been asked to speak to an exact limit, is to talk your speech into a mirror, and stop at your allotted time; then cut the speech accordingly. The more familiar you become with your speech, the more confidently you can deliver it.
- 18** As anyone who listens to speeches knows, brevity is an asset. Twenty minutes are ideal. An hour is the limit an audience can listen comfortably.
- 19** In mentioning brevity, it is worth mentioning that the shortest inaugural address was George Washington's – just 135 words. The longest was William Henry Harrison's in 1841. He delivered a two-hour, 9 000-word speech into the teeth of a freezing northeast wind. He came down with a cold the following day, and a month later he died of pneumonia.
- 20** Consult a dictionary for proper meanings and pronunciations. Your audience won't know if you're a bad speller, but they will know if you use or pronounce a word improperly. In my first remarks on the dais, I used to thank people for their 'fulsome introduction,' until I discovered to my dismay that 'fulsome' means *offensive* and *insincere*.
- 21** It helps one's nerves to pick out three or four people in the audience – preferably in different sectors so that the speaker is apparently giving his attention to the entire room – on whom to focus. Pick out people who seem to be having a good time.

(cont.)



A question period at the end of a speech is a good notion. One would not ask questions following a tribute to the company treasurer on his retirement, say, but a technical talk or an informative speech can be enlivened with a question period.

22

The larger the crowd, the easier it is to speak, because the response is multiplied and increased. Most people do not believe this. They peek out from behind the curtain and if the auditorium is filled to the rafters they begin to moan softly in the back of their throats.

23

Very few speakers escape the so-called 'butterflies.' There does not seem to be any cure for them, except to realise that they are beneficial rather than harmful, and never fatal. The tension usually means that the speaker, being keyed up, will do a better job. Edward R. Murrow called stage fright 'the sweat of perfection.' Mark Twain once comforted a fright-frozen friend about to speak: 'Just remember they don't expect much.' My own feeling is that with thought, preparation and faith in your ideas, *you* can go out there and expect a pleasant surprise.

24

And what a sensation it is – to hear applause. Invariably after it dies away, the speaker searches out the program chairman – just to make it known that he's available for next month's meeting.

25

Words to watch

- ❑ **the uninitiated** (par. 1): those who have never tried a particular activity
- ❑ **articulate** (par. 5): to state clearly
- ❑ **convulses** (par. 11): shakes violently and uncontrollably
- ❑ **exhortation** (par. 12): a forceful urging or warning
- ❑ **dismayed** (par. 14): saddened; unhappy
- ❑ **sheaf** (par. 14): a group of things bound together
- ❑ **ad-lib** (par. 15): improvise
- ❑ **allotted** (par. 17): assigned; apportioned
- ❑ **brevity** (par. 18): shortness of duration
- ❑ **dais** (par. 20): a raised platform usually reserved for important guests at a meeting or social affair
- ❑ **sectors** (par. 21): definite parts of a whole
- ❑ **notion** (par. 22): idea; concept
- ❑ **stage fright** (par. 24): fear of speaking or performing before an audience.



Ideas For Writing

Activity 6 Building vocabulary

- 1 In this essay Plimpton uses a number of *figurative expressions* which use specific words for other than their usual meaning. Be sure you first understand the usual meaning of each of the italicised words, then explain each of the following phrases:
 - a 'each one of us has a *store* of material' (par. 2)
 - b 'to help *round* out your material' (par. 7)
 - c '*incorporate* a sentence or two' (par. 13)
 - d '*peg* along at about 100 words a minute' (par. 16)
 - e 'filled to the *rafters*' (par. 23)
 - g 'a fright-frozen friend' (par. 24)
- 2 Use any five words from the Words to Watch section in sentences of your own.

Activity 7 Understanding the writer's ideas

- 1 For what reasons does Plimpton say it is important to be able to make an effective speech?
- 2 Why is it important to identify the audience when you make a speech? What things does Plimpton suggest you find out?
- 3 How does Plimpton suggest you gather information on a topic? Why is complete research crucial to the success of a speech? Explain the meaning of the sentence 'The more you sweat in advance the less you'll have to sweat once you appear on stage.' (par. 7)
- 4 What are the basic parts of a good speech? Briefly outline the most important aspects of each.
- 5 What two methods of actually writing the text of a speech does Plimpton suggest? Which method do you think Plimpton prefers? Why?
- 6 In his discussion of speechmaking, the author touches on a number of important techniques. What are they? Name each and state the most important aspect of each.
- 7 Explain the reference to Hurry-Up Yost in paragraph 12.
- 8 What does Plimpton feel is the ideal time span of a speech? What is the outer limit?
- 9 According to the writer, why is it important to use three or four people in the audience as focal points? By what process does he suggest you select those people. Why?
- 10 For what reason is a large audience better than a small one?
- 11 Find out who Vince Lombardi, Mark Twain, and Edward R. Murrow were. Why is each a good person to mention in an article about making speeches?



Activity 8 Understanding the writer's techniques

- 1 What paragraphs constitute an overview or introduction to the process? Is there a thesis statement and if so, where?
- 2 What is the tone and effect of the opening sentence? In what way is this short opening paragraph like the 'lead' in a newspaper article?
- 3 Explain Plimpton's relationship to his audience in this essay. Why does he use the pronoun 'you' throughout? What is his purpose: to give instructions or to provide information? Cite evidence to support your response.
- 4 How does Plimpton organise his presentation of the speechmaking process? Which sentences signal the start of new steps in the process? Which steps receive more emphasis, and why?
- 5 Plimpton uses both subheadings and numbering in paragraphs 11 to 14. How does he still manage to achieve *coherence*, that is, a smooth and logical connection between parts?
- 6 Plimpton uses personal examples and anecdotes (an *anecdote* is a brief story of an interesting incident). Where does he use them and why are they effective?
- 7 Where does Plimpton use classification, and why?
- 8 Why does the author rely on relatively short paragraphs in this essay? Are they a strength or weakness in analysing the process? Why?
- 9 What is the relationship between the last paragraph and the first one?

Activity 9 Exploring the writer's ideas

- 1 In paragraph 12 Plimpton indicates that one of the main purposes of a good speech is to instruct. If this article were delivered as a speech, do you think it would be successful and interesting? Give specific reasons to support your opinion.
- 2 Plimpton discusses the importance of identifying the audience for which our speech is intended. Why must you also consider your audience during the writing process?
- 3 In paragraph 11 the author mentions jokes of 'the shaggy-dog variety.' What does he mean by this? What other varieties of jokes can you name? Which are your favourite? Which are your least favourite? Should you tell jokes when making a speech? Why or why not?
- 4 Does Plimpton's discussion of how to design a speech make it seem any less terrifying to you? Why or why not? How would you feel if you were called on to make a speech in class?



Activity 10 Guided writing

Write a process analysis essay with the title 'How to _____.' Fill in the blank with something you know how to do very well, but which most people don't enjoy doing. Such topics as 'how to prepare for final examinations,' 'how to succeed in a job interview,' and 'how to get fit' might lend themselves to development.

- 1 Begin by attempting to put at ease your readers' fears about performing this process.
- 2 Tell them some of the important results of carrying out this process.
- 3 Divide the process into at least three major steps (but no more than six); explain each in detail.
- 4 Use classification to explain one of your process steps.
- 5 Include at least two anecdotes.
- 6 Keep the tone lighthearted and positive.
- 7 Include examples drawn from your own experience with this process.
- 8 Conclude by telling readers of the most pleasant aspect(s) of completing this process.

Activity 11 Talking points

- 1 Tell about the time you had to make a speech – even if it was at primary school. Explain the process of your speechmaking from the beginning to the end.
- 2 Explain how to tell a good joke.
- 3 Explain how you go about a specific process which you don't enjoy.

How English Sounds

Every English-speaking country has its own pronunciation of English. Americans, Australians and New Zealanders can all be identified by the way they say their words. Sometimes we can also identify where a person comes from by the words they use. This is clearly an American speaking:

'The mailman collided with me and I dropped the candy on the sidewalk.'

Sometimes we can also tell the age and background of people by their choice of words and their accents. If you listen to people who are phoning in requests to a radio station, or making calls to a talkback show, you may be able to estimate their ages and guess at certain aspects of their personalities.

American Usage	
Mailman	Postman
Candy	Lollies
Sidewalk	Footpath
Trashcan	Rubbish bin



Activity 12

- 1 Tape a segment of a 'talkback' (or similar) radio programme and see if you can identify the age and the sort of person you think the caller is.
What is it about the language use which makes you come to these conclusions?
- 2 Use your tape as a starting point to see if you can find differences in the way men and women speak and use language.
- 3 If you were to turn the talkback tape into a play's dialogue, what changes to the spoken language would you have to make? Do you think the dialogue of a play is like real conversation?
- 4 Differences between generations.
Do people of different ages speak differently?
What are the differences?
What do younger people think of the language of an older age group such as parents, teachers, television newsreaders, politicians?
What do you think older people feel about the language of teenagers?
- 5 What do you think have been the major influences on your own language? . . . television? parents? other family members?
Write an essay which reveals the influences on your own language and provide some examples too.
- 6 Describe the way in which a person from your family speaks, e.g. your grand parent, parent, younger sibling, teenage sibling. Give a list of Sāmoan or English words they usually use.
- 7 Look at the examples of language use on the following page and identify the person **who** is speaking, **where** they are speaking and **what** they are referring to.



Good morning ladies and gentlemen. Welcome to Polynesian Airlines flight 601 bound for Auckland

Detention time will be from 1:30 p.m. to 3:00 p.m. You will be weeding beside the front gate.

Now I pronounce you man and wife.

Let me see . . . it's either a filling or an extraction. It might need an x-ray to be sure.

I sentence you to six months' imprisonment.

Yes, this is a nice colour for a puletasi . . . how many yards?

Support! Support! Come on, where are the backs?

Mr Speaker, I wish to address this issue on behalf of my constituents who are listening to the radio at this very moment.

EARTH TO EARTH.
ASHES TO ASHES.
DUST TO DUST.

This is the last time I am going to tell you to take a shower . . . next time you're gonna get it!

And the winner for Miss Photogenic is . . .

Language In The Workplace

Problem-Solving

Read the following document: **Talking It Through: Problem-solving in the workplace.**

Talking it through: Problem-solving in the workplace

Adapted from articles by the Victoria University of Wellington Linguistics Department

In every workplace, we hear many examples of people sorting out an issue by talking it through – or talking it round and round in some cases. Good communication is crucial to finding a solution or reaching a decision with which everyone can agree.

The three major ‘phases’ in problem-solving

Whatever style of problem-solving is adopted, all problem-oriented meetings tend to have three major ‘phases’:

- An opening section where participants agree on the agenda or define the problem;
- An exploratory phase, where the issue is more fully developed in an open-ended way;
- A resolution section where participants agree on a course of action. This often involves summing up or restating decisions and action points.

How do people approach problem-solving?

People use many different strategies to solve a problem in a meeting, especially in the exploratory phase. There is clearly no one right way to reach a resolution. Rather there are many right ways.

Linear approaches – one main track

- People sometimes take a linear approach: they work systematically through a number of points, and proceed logically from one to the next;
- Though – inevitably – there are some digressions, they always return to the main track with comments such as *well to get back to . . .*, *but as I was saying . . .* or even a single word such as *right*, or *now*, or *well*, or *anyway*.

Example: a group was discussing which venue to use for a seminar. First they identified three possibilities, and then examined the pros and cons of each in turn before coming to a decision. At several points along the way, they took time out to explore a side issue, but they always returned to the main topic with remarkable precision.

Spiral approaches – circling around

- ❑ A rather different approach, but one that can be equally effective, is a spiral or cyclical approach. Here speakers first examine the main issue very briefly from a number of different angles. They then pick out one or other of these key points and discuss it in more detail;
- ❑ In this style of discussion, the same point might recur several times. Each time it gets a little more discussion and take the process of reaching a solution a little further.

Example: a team in a planning meeting was exploring possible directions for their activities over the next few months. The manager initially outlined several possible directions. The discussion then ranged freely, picking up different possibilities, and returning to some again and again until the group had isolated a set of preferred objectives.

The combined approach

- ❑ There were also interactions where the participants switched back and forth between periods of linear argument and more open-ended, cyclical discussion. This was most common in longer meetings or where the task was relatively complex.

Which approach works best?

- ❑ Individuals and groups often do have preferences, but the way they approach a problem depends on a combination of factors;
- ❑ The most effective approach is a flexible one that suits the individuals involved, as well as the topic or goal of the meeting. Sticking rigidly to an agenda may not save time in the long run if the decisions made need to be revisited at a later date. On the other hand, a cyclical approach may be a waste of time where the task is already well-defined and understood.

Example: a group discussing a publicity campaign might follow a predominantly linear style, allowing the logical steps in the campaign to determine the structure of the discussion. On the other hand, the same group might use a more exploratory, cyclical approach to the issue of which advertising company to hire. They will throw in lots of suggestions elaborated in varying degrees of detail, and regularly return the discussion to people's preferred choices.

Important things to remember

- ❑ There is not one formula for a successful problem-solving session: there are many ways to reach an agreement;
- ❑ It is not possible to identify a particular style with specific people, or with a particular gender or cultural group;
- ❑ You may need to develop a mix of styles to suit the people present, and the kind of issue you are addressing.



Activity 1

- 1 Discuss the three major phases in problem solving. Do you see this as a familiar or workable process for problem solving? Do you use this in class? Do you use this in your family?
 - a **Defining the problem.** You are having a class fundraising dance but you don't know how to go about it.
 - b **Exploratory phase.** Discuss how other classes may have organised a similar event. Identify people who might be able to help. When is a good time? Where is a good place? What does it involve: food, drinks, music?
 - c **Resolution.** Answer the above questions. Sum up and devise an action plan.
- 2 Read the different strategies on how to solve a problem and discuss how familiar you are with the different kinds of approaches.
- 3 Discuss how some of the workplace communication strategies discussed are also relevant to your own classroom situation. How do you relate to each other as students? How do you relate to your teachers? How do your teachers relate to you? What do you think are some of the best ways of teaching or getting the message across from your teachers to you? What are some of the best ways of expressing what you want to say as students to your teachers?
- 4 Using a skit, dramatise a workplace conflict – how it starts and how it is resolved. Discuss the situation and how different people talk and react. Make it short and to the point but also try to include the conflict strategies discussed in this unit.

Remember these social and language skills do not emerge automatically at the workplace. They are developed in the course of your life at home and at school as well as in the workplace. As a conscious observer you can also see these skills in action amongst your own class group, women's committee groups, village council meetings and many other local social situations in which different methods and styles of communication are used to establish and maintain good relations.

Some features of workplace talk are:

- Style shifting: how do people adapt their talk to different contexts?
- Problem solving: how do people collaborate on tasks?
- Directives: how do people use talk to get things done?
- Miscommunication: how do people prevent or repair misunderstanding?
- Humour and small talk: how do these function as a communication tool?

Humour In The Workplace

Read the document on **Humour in the workplace**.

Humour in the Workplace

Humour is part of our day-to-day working life. We use it to keep ourselves amused, and to lighten a heavy or dull work environment. But humour is useful for more than amusement. It is part of the way that groups manage their relationships. Humour is one tool that managers can use to get a message across while maintaining an open informal team environment.

(cont.)



Similarly, humour can be used by team members to let a manager know that something needs fixing without being directly critical or confrontational. Humour is also often used by group members to show indirectly who belongs in the team and who does not. Humour is a very powerful communication tool, if you understand it and use it well.

The team found there are a range of ways that we use humour in meetings.

Strengthening solidarity or collegiality

- Many times, humour was used to build solidarity between participants at a meeting – thus creating rapport.

Example: *In a large meeting Will and Viv react wittily to something falling past the tenth floor window of the meeting room.*

Will: *whoops someone fell off the roof top.*

Viv: *it's the CEO – things must be worse than we thought*

- Shared criticisms of others can also serve to cement solidarity between participants. A humorous criticism endorsed by others reflects common values and attitudes.

Example: *Rod and Sam are members of a project team. Silvia is the team's administrative assistant, and Sam's comment causes them all to laugh.*

Rod: *how do you keep track of the projects?*

Sam: *bits of sticky yellow paper all over the wall – better known as the Silvia system.*

Handling embarrassing situations

- Humour can be a means of handling difficult or embarrassing situations.

Example: *Val is embarrassed that her colleagues all have an extra task to fit into their schedules, while she has some free time to use for other tasks; 'nobody wants me – good, eh [laugh].'*

Softening a suggestion

- People commonly use humour to soften the impact of an instruction or suggestion, so that the other person does not feel they are being bullied. In these instances, humour maintains respect, and acts as a signal of good will and co-operative intent.

Example: *Sally wants Tina to take a proposal away for some more work – 'Well, we've just about done it to death I think [laughs]. It's about ready for you to give it some mouth to mouth resuscitation do you think? [Both laugh]'*

(cont.)

Downplaying a criticism

- ❑ Between equals working together on an issue, humour was a commonly used device for toning down critical remarks.

Example: *Two advisors are comparing written evaluations. Andy humorously implies that Vince has been too wordy – ‘And apart from that I’ve just got what you’ve got but in a lot less words. [Both laugh].’*

Controlling the behaviour of others

- ❑ Where group members have different levels of power, humour can sometimes disguise a less acceptable message – a device to sugar the pill.

Example: *Manager to administrative assistant who is chatting to a secretary – ‘OK Marion I’m afraid serious affairs of state will have to wait. We have some trivial issues needing our attention [All laugh].’*

- ❑ Humour may also be used to disguise the fact that the speaker has the authority to explicitly require the addressee to behave as instructed.

Example: *Neil has come to collect his assistant for a meeting. The assistant is working at his computer and appears to have forgotten the time – ‘I hate to drag you away when you’re obviously having so much fun but it is 15 after ten.’*

Challenging the power of a manager

- ❑ Finally, humour may be used to challenge power relations. It serves as a useful disguise for what could be regarded as an implicit challenge to the superior’s authority.

Example: *During a planning meeting, May uses humour to direct Jenny, her superior, to take responsibility for the next presentation – ‘I’m sure you would love to show off your new whizz-bang computer with all its special effects, wouldn’t you Jenny? [laughter].’*

Important things to remember

- ❑ Humour functions in complex ways in the workplace;
- ❑ Humour can be a subtle device for getting things done while also conveying important messages about power relations;
- ❑ Humour builds solidarity within a group, and isolates outsiders;
- ❑ The power of humour lies in its flexibility for all these purposes: it can function as a disguised weapon for those who want to complain, a cushion for criticism, and perhaps most importantly a source of fun among colleagues.

Activity 2

- 1 List the six reasons why humour is important in the workplace.
- 2 For each of the six reasons give a different example from Sāmoa.
Remember you can use the classroom because this can be considered as part of your teacher’s workplace.
- 3 Write an essay about why you think humour is a vital ingredient for good relations.



Unit

8

Visual Language: Static Images

Visual Language

Visual texts employ their own kind of language, using images as well as words and sometimes relying on images alone, to convey meaning. In this unit you will begin by looking at static (unmoving) images to see how effectively pictures, and a minimal amount of words, can convey messages.

Studying Static Images – Advertising

Activity 1 Levi's

Look at the Levi's advertisement opposite.

- 1 Draw three columns. In the first column, list what you see in the advertisement.

In the second and third columns write down any associations or appeals that you connect with what you listed in column one.

For example:

the images	associations	appeals
truck	old, 1940, still working	reliable; loved?
large tower	wooden; oil/water?	sturdy; crafted?

- 2 What angle is the photo taken from? Where is the photographer's position for taking this photo? What effect is produced by this angle?
- 3 Comment on where the images you listed in question 1 are placed in the advertisement. Are they main or secondary images? What do you think is the main image? How do all the images relate to or 'fit' the idea of a 'legend'?
- 4 What is the man doing? What is he looking at or towards? What might he be thinking about? Why is there no-one else present in the advertisement?

- 5 a Look at the words *Do you fit the legend?* How many meanings can you find for this question?
 - b What is the answer you are invited to make to the question?
 - c What further action might you then take?
 - d What action does the advertiser intend you to take?
- 6 How is 'time' connected with all the images of the advertisement?
- 7 Are the Levi's jeans the main visual image of the advertisement? How do all the images in the advertisement promote the durability of Levi's jeans?

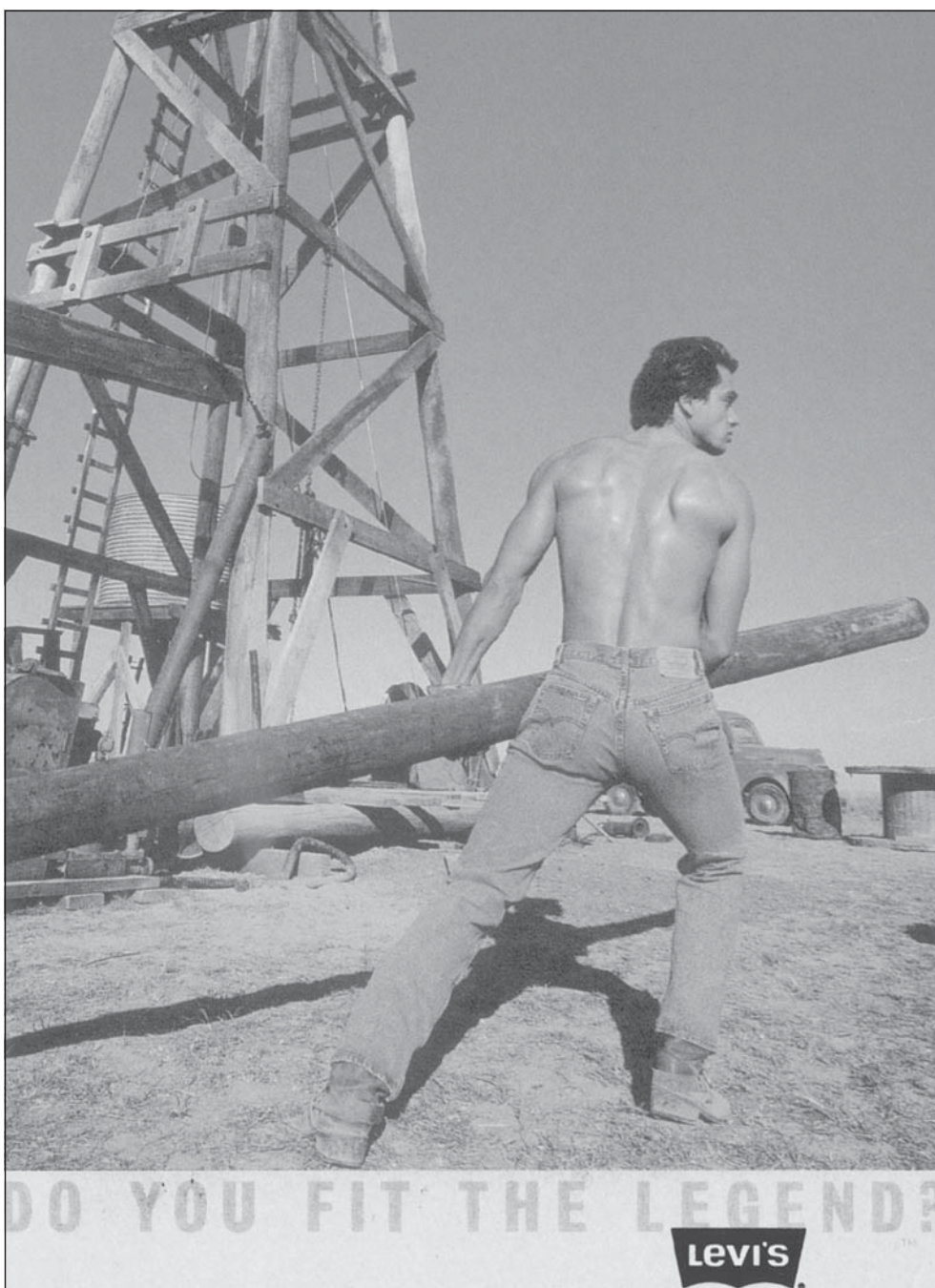


Figure 06 Levi's advertisement



Figure 07 Coca Cola 1 advertisement

Activity 2 Coca-Cola 1

Look at Figure 07 – Coca-Cola 1 advertisement opposite.

1 Analyse this advertisement using these headings:

participants:

- Who is in the advertisement?
- What is the relationship between the people of the advert?
- What might their social background be? Can you tell?
- Is any one person more important than the others?

setting:

- What places (background and foreground) do we see in the advertisement? Where is the setting likely to be?
- What objects and equipment do you see?
- What time of day do you think it is? How recent do you think this advertisement is? Which are the clues that tell you this?
- What do you detect about the lifestyle of the people in the advert?

primary and secondary images:

- Which is the most important (primary) image in the advertisement?
- Which are minor (secondary) images?

appeals:

- What emotional appeals does the advertisement have? Excitement? Challenging? . . . ?
- How attractive and interesting are the setting and the people of the advert? Do you relate to them? Who would best relate to them?

viewpoint:

- What particular image of skateboarders does the advert present?
- What is making their life extra special at this moment?

medium:

- Where would you expect to find this advertisement?
- Who is the market audience for this advert?

mode:

- The major mode (method) of communication in this advertisement is visual. How does the written text contribute to the message?
- Discuss how this advert contains an advertisement within an advertisement.

2 What **link** is made between *Coca-Cola* and these boys? (Use your work above to help answer this question.)

3 a Comment about the layout of the page. In which particular order is your eye drawn to the images?

b Comment about the angle the advert is photographed from. Does it contribute to a sense of power or 'attitude'? What difference in feeling might there be if the angle was from above or if more of the setting was seen?



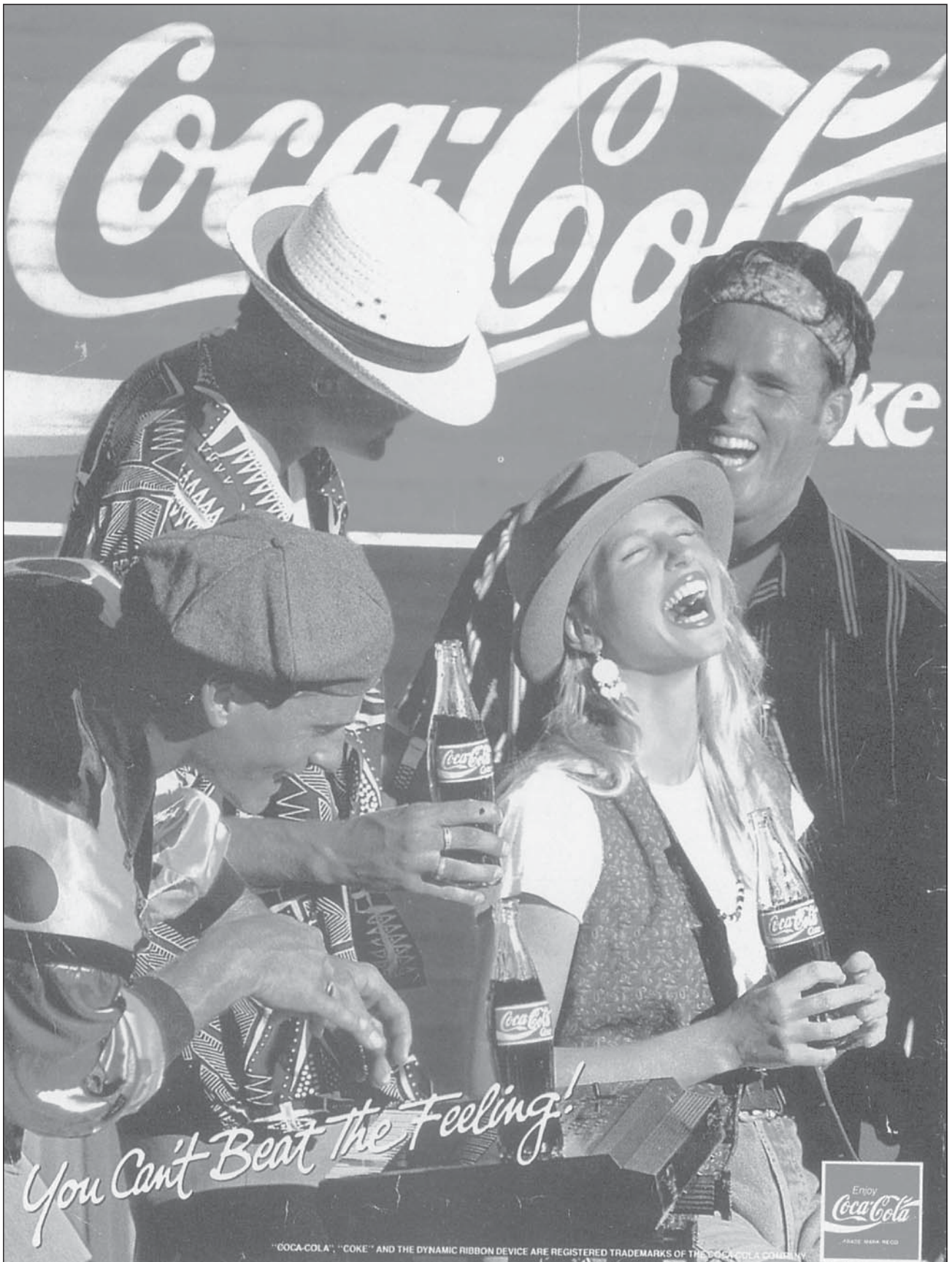


Figure 08 Coca-Cola 2 advertisement

Activity 3 Coca-Cola 2

Look at Figure 08 – Coca-Cola 2 advertisement opposite.

- 1 Who do you see in this advertisement?
- 2 How old are they?
- 3 What are they doing?
- 4 What do you see in the background? Where do you think the setting is for this advertisement? What kind of day is it?
- 5 What sort of attitude is being presented in this advertisement?
- 6 Whom do you think this advertisement is aimed at?
- 7 How is the picture composed? Which angles, which placement of people?
How does your eye scan the advertisement? What do you see first and then last?
- 8 What link do you make between Coca-Cola and these people?
- 9 What would be the last thing you see as you turn the page?



Unit

9

Essay Writing

Quotations, References And Format

An essay is a piece of formal, or transactional, writing that represents the writer's ideas on a given topic in a logical, structured way. A good essay requires careful planning.

This section contains guidelines to the correct use of quotations, and how to acknowledge them by a system of referencing. The example of an essay format shows the use of quotations and a referencing system in practice.

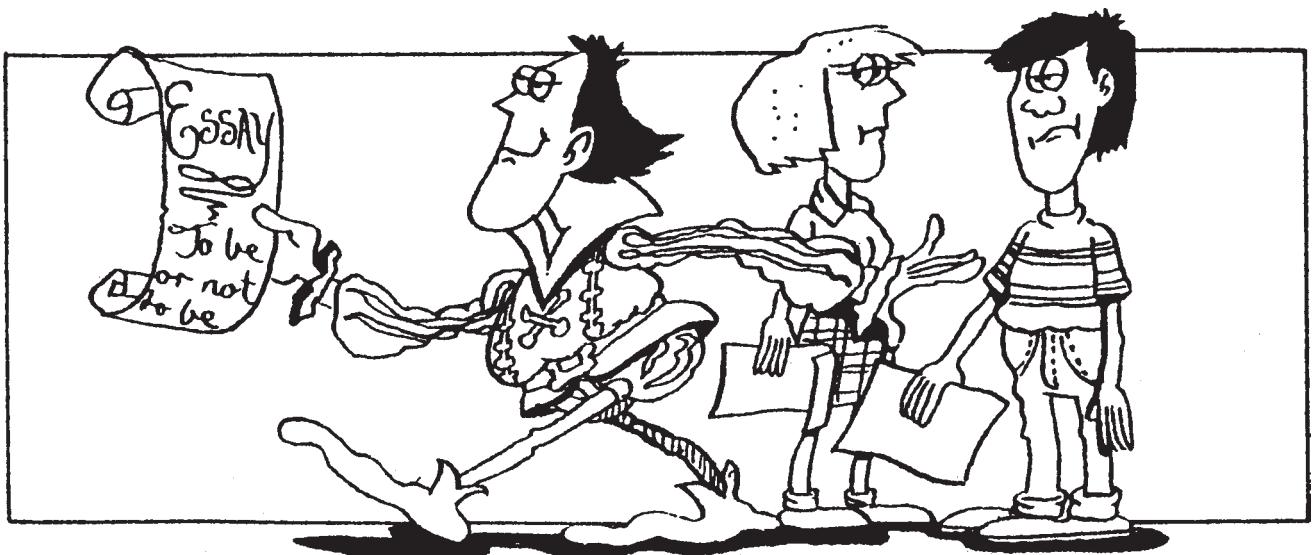


Figure 09 Always reference other people's work in your essays

This section will teach you how to use the ideas of another author without being dishonest. There is a proper format for using the ideas and words of another source.

Quotations

The use of quotations is an effective way to do this. A quotation is the words or thoughts of someone else that you have copied, repeated or cited from another source. You should use quotations to:

- clearly express a thought or point you are trying to make
- give further emphasis to an argument you are presenting
- support your own ideas.

Quotations can be divided into two types: short and long. There is a proper format for including each in your work.

Short quotations are included in the normal flow of your paragraphs and are enclosed by *single* quotation marks. Short quotes are usually less than three lines in your handwritten or typed essay, for example:

Human history is very short compared to that of the earth itself, '... but within its compass lies a rich panorama of failure and triumphs. . .' (1)

Long quotations, of more than three lines, should be set apart from the main body or flow of your writing so that they are easily identified. This can be done by:

- leaving a line above and below the quote
- indenting the quote from the left.

For example:

By the 1850s there was no doubt that Anglo-French relations had become strained. Louis Napoleon's censorship of the press and denial of basic freedoms and

disputes concerning trade and territorial possessions in the Pacific led to inevitable friction. There is no doubt that the English felt threatened by his aggressive policies. . . (2)

However, when Russia invaded Turkey in 1853, France joined Britain in the Crimean War.

Special punctuation for quotations

Proper format is a very complex and often confusing exercise. Below are some of the commonly used punctuation marks associated with quotations.

- 1 [] *square brackets* are used to enclose any words that are not part of the original quotation, for example:

Fred Carroll said, 'She [Mrs Smith] spoke too soon.'

- 2 When quoting you must copy exactly the original words even if this means reproducing errors such as misspellings. To indicate that this is the original author's error, not yours, it should be followed by the word 'sic' in square brackets, for example:

He wrote: 'I am on topp [sic] of the world.'

- 3 Three separated dots (. . .) are used to indicate that you have quoted an incomplete sentence. In short quotes they must be included within the quotation marks. If you begin a sentence part way through, then the quote must be preceded by three dots; if you leave something out of the middle, then three dots must be inserted where the words are omitted; and if you finish your quote before the end of a sentence then you must finish with three dots, for example:

'. . . if you leave something out . . . three dots must be inserted . . .'

- 4 *Quotation marks*. These are used to show direct speech, and the quoted work of other writers. They are also used for song titles, articles and periodicals or sometimes to draw attention to an unusual or recently-coined term. There is some division over the use of single or double quotes – in the United Kingdom, Australia and New Zealand both are used, whereas double quotes are the norm in North America. For a double quotation, i.e. a quote within a quote, use double quotation marks inside single quotes, or vice versa.



For example:

I informed the class: 'Mr Fraser will be remembered for saying "life was not meant to be easy", no one can dispute that.'

Or

I informed the class: "Mr Fraser will be remembered for saying 'life was not meant to be easy', no one can dispute that."

References

During the course of researching and writing the essay you will use ideas, thoughts and information from other authors. You will do this either by quoting directly, *paraphrasing*, which involves expressing another person's thoughts in your own words, or closely summarising a passage from another author. This is an acceptable procedure *if you acknowledge* the fact that you are using someone else's thoughts or work. Failure to do this is called *plagiarism*, or stealing the thoughts and ideas of others.

Did you notice that the examples of quotes on the previous page had a number after each of them? The purpose of the number is to *refer* you to the source, and provide the reader with the additional details should he or she wish to pursue the thought further.

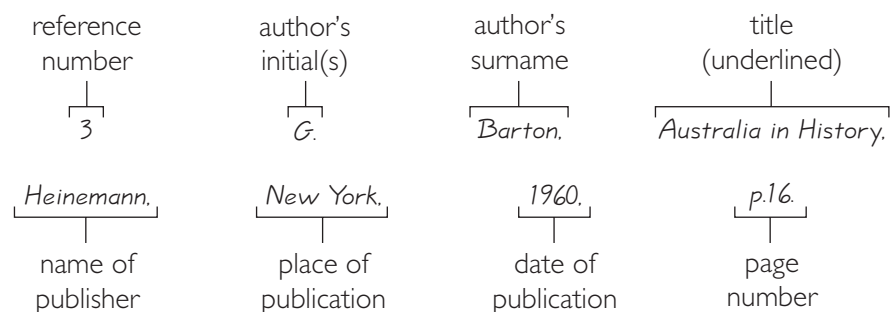
Two common styles of referencing are:

- 1 *Footnotes*. These appear at the bottom of each page and contain all the information about the sources or references used on that page. They are presented in the form of numbered acknowledgements which correspond to numbers appearing in the text of that page. These numbers may either run consecutively through the whole essay or start afresh with '(1)' on each new page. Footnotes may also contain additional comment or information on what you have written. Try to keep additional comments brief and relevant, otherwise they distract the reader from the flow of your essay.
- 2 *Endnotes*. These are basically the same as footnotes except that they appear at the *end* of an essay. Usually, if endnotes are used there should be no footnotes within the essay. All acknowledgements should be numbered consecutively. Numbered endnotes should directly correspond to numbers used in the essay. Endnotes should be listed under the heading of references to distinguish them from a bibliography. Unlike footnotes, endnotes permit extended commentaries and additional information to be included.

Organisation of references

There are a variety of formats for acknowledging references in footnotes or endnotes and you should consult your teacher to find out which system he or she wants you to use. One format is shown here.

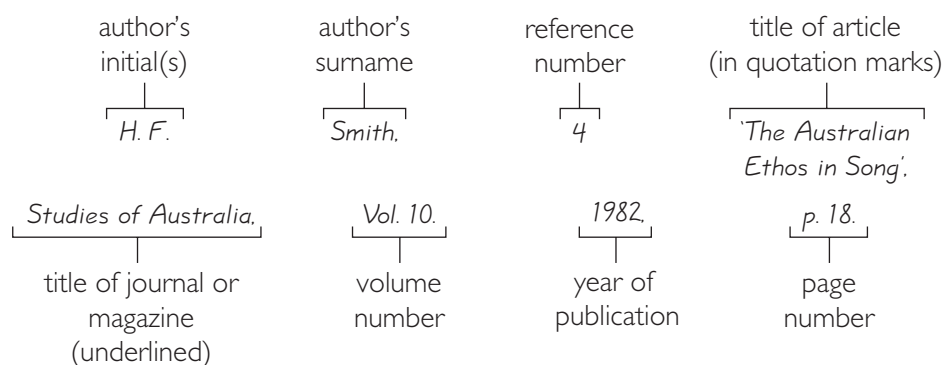
- 1 For a book:



Bibliographies

A bibliography is usually a list of sources used in researching and writing a book, plus any other sources that the author thinks may interest readers. A bibliography is normally at the back of a book, before the index. The principles described for citing sources in footnotes and endnotes are used in bibliographies, with one exception. Because bibliographies are presented in alphabetical order, the author's surname must be placed first.

2 For an article:



References made easier

The acknowledgement method you have learnt is correct, but there are some shortcuts.

In the cases where you have *consecutive* acknowledgements that are from the *same source* then the abbreviation 'ibid.' can be used. 'Ibid.' indicates the *same book, same author and same page*. If it's the *same book and author*, but a different page, then the different page should be noted, for example:

ibid., p.3.

If acknowledgements do not follow in sequence and the same sources appear but *not* in the same order then 'op. cit.' is to be used. 'Op. Cit.' means that the source has been cited or acknowledged previously, for example:

- 1 R. Birch, Dreaming, Ashtons, New York, 1978, p.7.
- 2 P. Brutt, Map Reading, Mode Press, London, 1968, p.8.
- 3 ibid.
- 4 ibid., p.4.
- 5 R. Birch, op. cit., p.10.
- 6 ibid., p.11.
- 7 ibid.
- 8 P. Brutt. op. cit., p.3.
- 9 ibid., p.4.

If more than one or two people have written the book, there is no need to write all the authors' names down. The words 'et al.' (Latin for 'and others') can be placed after the name of the first author, instead of the names of the other authors, for example:

- 1 T. Jones, et al, A Guide to Independence, Quokka Press, Perth, 1948, p.7.

instead of:

- 1 T. Jones, M. Wilson and L. Harvey, A Guide to Independence, Quokka Press, Perth, 1948, p.7.



Example of a good essay format

Ruled margin	<p>The United States of America is one of the most powerful and influential nations in the world today. Its strength and dominance is directly related to its enormous industrial wealth and hard-working people. Yet, we must realise that America's greatness had its beginnings in the achievements of the nineteenth century.</p>
Short quotation	<p>Emigrants from Europe during the 1800s greatly assisted America's growth. The 'New Worlders' '...paved the way for America's enormous industrial expansion in the second half of the nineteenth century'. (1) The immigrants brought vitality and skills to the young nation. The 'melting pot' of different cultures formed the backbone of future American society. Furthermore, they rescued American industries that '... faced a serious shortage of labour, particularly skilled labour...'. (2) America became the land of new hope as '... they took advantage of the very democratic system of government and the attitude of equal opportunity in business'. (3) Thus, immigrants were a major factor contributing to America's growth in the late nineteenth century.</p>
Long quotation	<p>Only human endeavour could exploit America's abundant natural resources, which lay waiting to be developed.</p> <p style="padding-left: 40px;">By 1914 it had become the world's greatest nation. The USA had vast mineral resources, iron, coal, silver, oil, as well as large timber reserves. It had great opportunities for cheap water transport with its extensive coastline. (4)</p>
Reference numbers	<p>The fabulous wealth and diversity of the country's natural resources seemed endless. The huge land mass contained rich soils and good climate, and abundant raw materials to supply the heavy industries that were being developed.</p> <p>The most significant development would come with America's own industrial revolution. Americans not only borrowed ideas from Britain and Europe, but they pioneered many new breakthroughs. Men such as Thomas Edison, J. D. Rockefeller and Andrew Carnegie were to become inventors and 'captains of industry'. But the real key to America's industrial might '... lay in the variety of her economic life ... which was rich enough to produce both industrial and agricultural products in abundance'. (5) By 1900 America had surpassed Britain and Germany in industrial output. (6) America, it seemed, had been blessed with all the essential ingredients for world leadership: raw materials, transportation, science and invention, managerial skill and enterprise.</p> <p>As America turned the century it could look forward to a prosperous and powerful future. The culture contained the strengths of many different nationalities, all working to develop the country's natural resources. Boosted by its own Industrial Revolution, twentieth-century history would be shaped by the power that America could project around the world. Americans today are justly proud of the solid achievements of the nineteenth century.</p> <p>References</p> <ol style="list-style-type: none"> 1 Howland and Barr, <i>The World in Transition</i>, Jacaranda, Australia, 1977, p.36. 2 B. K. Beacroft et al, <i>The Making of America</i>, Longman, London, 1972, p.129. 3 K. Neill, <i>Our Changing Times</i>, Gill and Macmillan, Dublin, 1975, p.15. 4 Howland and Barr, op. cit. 5 K. Neill, op. cit., p.14. 6 Having achieved industrial might, America began to flex its strength as a world power. In 1898 it easily defeated Spain over territories in the Caribbean. Industrial power had now been translated into military might.



Summing up

Take out your frustrations on the following questions:

- 1 What is format?
- 2 What is a quotation?
- 3 What are the two types of quotation?
- 4 What is an acknowledgement?
- 5 Note down the short cuts to writing acknowledgements.
- 6 When should you use a footnote?

An Essay-Writing Model

One model for writing essays is:

- ❑ **analyse the question**
 - what is the topic?
 - what are the key verbs?
- ❑ **research**
 - question the question – brainstorm and probe
 - what information do you need?
 - how are you going to find information?
 - make notes and/or mind maps
- ❑ **plan and sort**
 - arrange information in a logical structure
 - plan sections and paragraphs
- ❑ **draft, in the following order**
 - the main body
 - the introduction and conclusion
 - references
- ❑ **edit and proofread**
 - for sense and logical flow
 - for grammar and spelling

Analyse the question

Many students write great essays – but not on the topic. If you don't answer the question you won't get any marks, so the first thing to do is to make sure you know what the question is asking you to do.

First, look at the main idea or topic in the question. What are you going to be writing about?

Next, look at the verb in the question – the action word. This verb, or action word, is asking you to do something with the topic. Are you going to describe it, compare it with other things, trace its history, say whether it's good or bad? *Always answer the question.* If you don't answer the question, you'll lose marks.



Here are some common verbs or action words and explanations:

Verb or action	Explanations
Analyse	Take to pieces and determine what makes up the various parts. This involves examining something minutely and critically.
Compare	Liken one thing to another, and discuss the degree of likeness or unlikeness.*
Contrast	Set things in opposition so as to show the difference between them, including the degree of difference, if there is any.*
Criticise	Weigh up all aspects by careful examination, and deliver an opinion upon them.
Define	Give the exact meaning.
Describe	Set out features, qualities or properties of what is asked, in detail. (Most examiners agree that diagrams as well as words should be used.)
Discuss	Consider or examine by argument, investigate for and against.
Enumerate	Interpret, analyse (take apart the whole), then synthesise (put together) the significant points and make a judgement upon them.
Examine	Inquire into, investigate by considering critically, thereby weighing and sifting information/opinions.
Explain	Make plain, clear, expound and illustrate the meaning of and account for.
Illustrate	Make clear, explain by means of description, examples, diagrams and figures.
Interpret	Explain the meaning of – which generally involves translating information from one form to another (for example, putting a graph into words), thereby showing a complete understanding of it.
Justify	Prove or show to be just or right; to show grounds for.
List	Number the items or ideas down the page.
Outline	Give the main general features, facts or principles.
Prove	Demonstrate by argument or reasoning, test.
Relate	Tell, recount; establish relation between.
Resolve	Separate into its component parts (analyse) and explain.
Review	Go back over and look carefully and critically.
State	Set out the facts with explicitness and formality.
Summarise	Give a concise account of the main points.
Trace	Follow the course or track of events.

* Note: Many examiners ask you to 'compare and contrast', but if you are only asked to compare, this means to contrast as well (and vice versa).



Research

Once you have analysed the question, start thinking about what you need to find out. It's better to have a clear focus for your research than to go straight to the library and look through lots of books that may not be relevant.

Start by asking yourself 'What do I need to find out?'

Put your ideas down on paper. A mind map is a good way to do this. Useful questions to start focusing your research are: What? Why? When? How? Where? Who?

When you have worked out what to focus on, think about where you are going to find the information. Some sources include:

- libraries
- course textbooks
- videos and audiotapes
- recommended reading lists
- the Internet
- local agencies
- newspapers and magazines
- interviews with people.

You may have ideas of your own. That's great, but you need to back up your ideas with evidence. This usually comes from research that someone else has done.

Remember to *select relevant sources*. Don't plough your way through the entire course reading list: select the relevant texts for this assignment.

Plan and sort

Reading

First, *survey*. Find out if there's any relevant information in what you are reading. If you're reading a book, look at the contents page, any headings, and the index. Stick a Post-It on useful pages.

Next, *read for detail*. Read the text to get the information you want. Start by scanning: skim your eyes over the page to pick out relevant headings, summaries, words. If it's useful, make notes.

Making notes

There are two rules when you are making notes:

- note your source
- put direct quotes in quotation marks.

Always note your source. It is really annoying if you've got some very useful information and you can't remember where it came from. Note down the following:

- author
- title
- page reference
- date of publication
- publisher's name
- place where it was published
- the journal number, volume and date, if it's a journal or periodical.



If you're copying from the text, put it in 'quotation marks'. When you write your essay, you'll know that you either have to put it in your own words or you have to acknowledge the source. If you copy something and don't acknowledge its source, this is called 'plagiarism'. Plagiarism can lose you marks and it infringes copyright.

Making notes from texts. Notice it is called 'making' notes not 'taking' notes. *Making* is creative and active. *Taking* is passive and receptive. You learn better if you are active and creative. *Make*, don't *take*.

There is no single way of making notes. Everyone will make notes differently as it suits them. However, the aim of making notes when you are researching an essay is to use them when you write the essay. It is therefore important to make notes that you can:

- ❑ read
- ❑ source (that is, you can find again if you need to and you can write your references at the end of the essay)
- ❑ determine what the topics and main points are
- ❑ move around into groups or topic areas when you come to make your notes into a logical essay.

Tips

Here are some ideas:

- ❑ Write or draw your notes so that *you* can read and understand them. It doesn't matter whether they are tidy or not, or whether someone else can read them. You are writing them for yourself. Use your own abbreviations and shorthand, pictures and mind maps.
- ❑ Write down the source and put text in quotation marks if necessary.
- ❑ Highlight the main ideas, key points or headings.
- ❑ Make notes so you can move bits of information around later when you have to sort your notes into an essay. For example:
 - a write in chunks (one topic for one chunk) with a space between them so you can cut your notes up later, or
 - b write the main topics or questions you want to answer on separate pieces of paper *before* you start making notes. As you find relevant information, write it on the appropriate page. (This takes longer as you have to write the source down a number of times, but it does mean you have ordered your notes into headings.)
- ❑ Transfer key points onto a separate page or onto a mind map, so you can start to see patterns emerging.

Make notes that are going to be useful to you when you write your essay.



Sort information into essay plans

This is often the hard bit. You've got lots of information: how do you put it all together to make an essay that makes sense?

Think about how you like to work.

You may prefer to physically handle your notes, pushing them around, putting them into different patterns or structures, e.g. using bits of card on the floor or table. You may prefer to draw diagrams, mind maps and flow charts, so you can see the patterns. You may prefer to talk through the material with someone, or even in your own head, working out the patterns verbally.

Whichever method you use, you are looking for ways to *arrange the information into groups*, and to *order the groups into a logical sequence*.

During the process of sorting information you may have to throw some things out. That's OK. It's important to get the main points across – don't get bogged down in detail.

Structuring your essay

Sorting your information is like a jumble sale. There's a huge heap of clothes. You could sort it into piles of trousers, socks, shirts, skirts, shorts, jerseys and coats. Or you might want to sort it into types of fabric, like they do in the material shops.

There are many ways of sorting information. You need to play around with your notes until you find a pattern that seems right and will answer the question.

- Find the main points in your notes. You may have highlighted these already.
- Put these main points on a separate page – a mind map is a good way to do this.
- See if your main points form any patterns or groups.
- Is there a logical order? Does one thing have to come after another? Do points relate to one another somehow? Think about how you could link the points.
- Using the information above, draw your essay plan. You could draw a picture, a mind map, a flow chart or whatever you want. Or you could build a structure by using bits of card that you can move around.
- Put the relevant notes into the appropriate group so you are ready to start writing your first draft.

Style

The structure of a written task and the style of writing should be closely related. The style should fit the task or the questions asked and be clear to the reader. Just as you are careful to use the correct tone of voice and language in different situations so you must take care with your writing. Generally writing should be:

- clear
- concise
- courteous
- complete.



Clear

Make sure that you write exactly what you mean in a simple way.

Concise

Write briefly and keep to the point. Use short sentences. Make sure that the meaning of your sentences is obvious.

Courteous

Check that you would feel comfortable reading your essay if you were actually the reader.

Complete

Make sure that you have included everything of importance.

Take care to explain or define any abbreviations or specialised jargon in full before using a shortened version later, for example; CPU (Central Processing Unit). Do not use slang, colloquialisms or clichés in formal written work. 'That's OK' is not good formal style, but may be used in informal personal writing.

Draft

What does an essay look like? How is it structured?

The essay has four main parts:

- introduction
- main body
- conclusion
- references.

People usually write the introduction and conclusion after they have written the main body of the essay, so we have put them in that order.

Main Body

The main body of the essay answers the question. It flows logically from one key point to another. Sometimes your essay may have sections in it. Sometimes it will just be a series of paragraphs. It will depend on how long your essay is.

A paragraph is a group of sentences which talk about one main idea.

The main ideas in our essay should be linked or 'signposted'. Signposts show readers where they are going, so they don't get lost. Some signpost words and phrases are:

- 'These changes. . .'
- 'Such developments. . .'
- 'This. . .'
- 'In the first few paragraphs. . .'
- 'I will look in turn at. . .'
- 'However. . .'
- 'Similarly'
- 'But'.



This lets the reader know how you are going to tackle the idea, or how one idea is linked with the one before it or after it.

Points in your essay need to be backed up by evidence. For example, by research, texts or interviews. This evidence must be referenced.

Introduction

The introduction comes at the start of the essay and leads the reader into the essay. It attracts their interest, tells the reader what the topic is, and how you are going to address it.

The length of an introduction depends on the length of your essay, but is usually between 50 and 200 words.

Conclusion

The conclusion comes at the end of the essay and sums up what you have said in the main body. It briefly answers the question.

A good conclusion is not just a rework of the introduction. It draws together the ideas, reminds the reader what has been covered and may personalise the findings, state an opinion or support a further direction which may follow on from the topic.

The length of the conclusion depends on the length of the essay but is usually 50 to 200 words long.

References

This is where you list all your sources, as discussed in the earlier section, 'Making Notes'.

First Draft

When you write your first draft, keep two things in mind:

- length
- expression.

Length: You may lose marks if your essay is too short or too long. Try to keep within about 5% (over or under) of the word-limit. For example, if the essay is 1500 words make sure you write between 1400 and 1600 words. If it is 500 words, write between 475 and 525.

Expression: Don't worry about such matters as punctuation, spelling or grammar at this stage. You can get this right at the editing stage. If you put too much time into getting these things right at the drafting stage, you will have less time to spend on thinking about the content, and you will be less willing to change it when you edit for sense and flow at the editing stage.

Edit

When you are editing your essay, you will need to bear in mind a number of things. The best way to do this without forgetting some of them, is to edit in 'layers', using a check-list to make sure you have not forgotten anything.

Check-list for Style

- tone – is it right for the purpose and the receiver?
- clarity – is it simple, clear and easy to understand?
- complete – have you included everything of importance?



Check-list for Sense

- Does your essay make sense?
- Does it flow logically?
- Have you got all the main points in?
- Are there bits of information that aren't useful and need to be chopped out?
- Are your main ideas in paragraphs?
- Are the paragraphs linked to one another so that the essay flows rather than jumps from one thing to another?
- Is it about the right length?

Check-list for Proofreading

- Are the punctuation, grammar, spelling and format correct?
- If you have written your essay on a word-processor, run the spell check over it. Have you referenced all quotes and names correctly?
- Is the essay written in the correct format?

Summary

- Break your essay-writing into chunks.
- Always answer the question.
- A model for writing an essay is:
 - a analyse the question: what is the topic? What are the key verbs?
 - b research: question the question, focus your research, find information, makes notes.
 - c sort and plan: find patterns, group material, order.
 - d draft: main body, introduction, conclusion, references.
 - e edit: does it make sense? Correct spelling, grammar and punctuation? Correct format?
- Hand it in!



An Example Of A Good English Essay

A good English essay should:

- ❑ have an impact on the reader
- ❑ present a fresh approach
- ❑ have a clear purpose
- ❑ be readable and have correct spelling, punctuation and sentence structure
- ❑ be supported by strong arguments.

This essay explores the topic: What means does Shakespeare use to create atmosphere in *Macbeth*?

Extract from an essay on *Macbeth*

by Meridith Jones

An atmosphere of evil pervades **Macbeth**, intertwining itself through every scene; magnifying the violence of the action and the murderous deeds which dominate the play. Shakespeare uses a number of different means to create this atmosphere, the most important being the witches and the reference to darkness. Shakespeare also makes use of poetic language to heighten the atmosphere in certain scenes.

The witches' effect in the play gives the idea of underlying doom and suggests the power of evil working for man's destruction. Their appearance in the first scene sets the whole atmosphere for the evil action to come. Set on a wasteland, a blasted heath, amid thunder and lightning, this scene evokes images of howling winds and wild spirits. In their prologue of evil the witches say,

Fair is foul and foul is fair;

Hover through the fog and filthy air.

These words are full of evil connotations. The contradictory first line gives the idea that all is not what it seems, and that even where goodness seems predominant there is always wickedness lurking under the surface.

Macbeth has many scenes which incorporate darkness, and these add to the overall atmosphere of evil and horror. Darkness is appropriate to murder, and the scenes of Duncan and Banquo are dark, suggesting the banefulness of the actions. In Act 2, Scene 4, Ross comments on the darkness that hides the light of day:

Darkness does the face of the earth entomb,

When living light should kiss it.

This darkness, which hides the sunlight, is contrived from the Elizabethan belief that a country physically reflects its king. Thus because Macbeth is wicked and vicious, the country is dark and stormy. Also, Macbeth has obtained the throne unnaturally, and so the weather becomes unnatural; darkness hiding under the sun.

(cont.)



Imagery of the weird sisters greeting Macbeth and Banquo, and Lady Macbeth's scene, are also enacted amongst images of darkness and evil. In Act 1, Scene 5, Lady Macbeth calls on the darkness to shroud her:

Come, thick night,
And pall thee in the dunnest smoke of hell.

Macbeth associates his own thoughts of murder with darkness:

Stars hide your fires;
Let not light see my black and deep desire.

Thus, darkness is constantly associated with evil, and, conversely, light with good.

Shakespeare uses poetic language to heighten the already black atmosphere. At the end of Act 2, Scene 1, before leaving to murder Duncan, Macbeth makes a speech which builds a vivid image of night and murder, and which heightens the awful horror of the moment. He talks about nature being dead, and he personifies the act of murder itself:

Wither'd murder . . .
With Tarquin's ravishing strides, towards design
Moves like a ghost.

Likewise, preceding Banquo's murder, Macbeth's words heighten the sense of horror:

Good things of day begin to droop and drowse,
While night's black agents to their preys do rouse.

Here, as in the speech before Duncan's death where murder is personified, night and day are personified, adding to the overall reality of wickedness.

Shakespeare further heightens the play's prevailing atmosphere of darkness and evil by way of contrasting it with a gentle tranquil atmosphere, as seen by Duncan when he says:

This castle hath a pleasant seat,
The air nimbly and sweetly recommends itself
Unto our gentle senses.

From the above elements we can see that Shakespeare uses several means to create atmosphere in **Macbeth**, these being the supernatural, personified by the witches; the continuous references to darkness and its association with evil; and the use of poetic language to create images which heighten the mood of the play. Through all these means, Shakespeare creates an atmosphere of wickedness, terror and the direst evil.

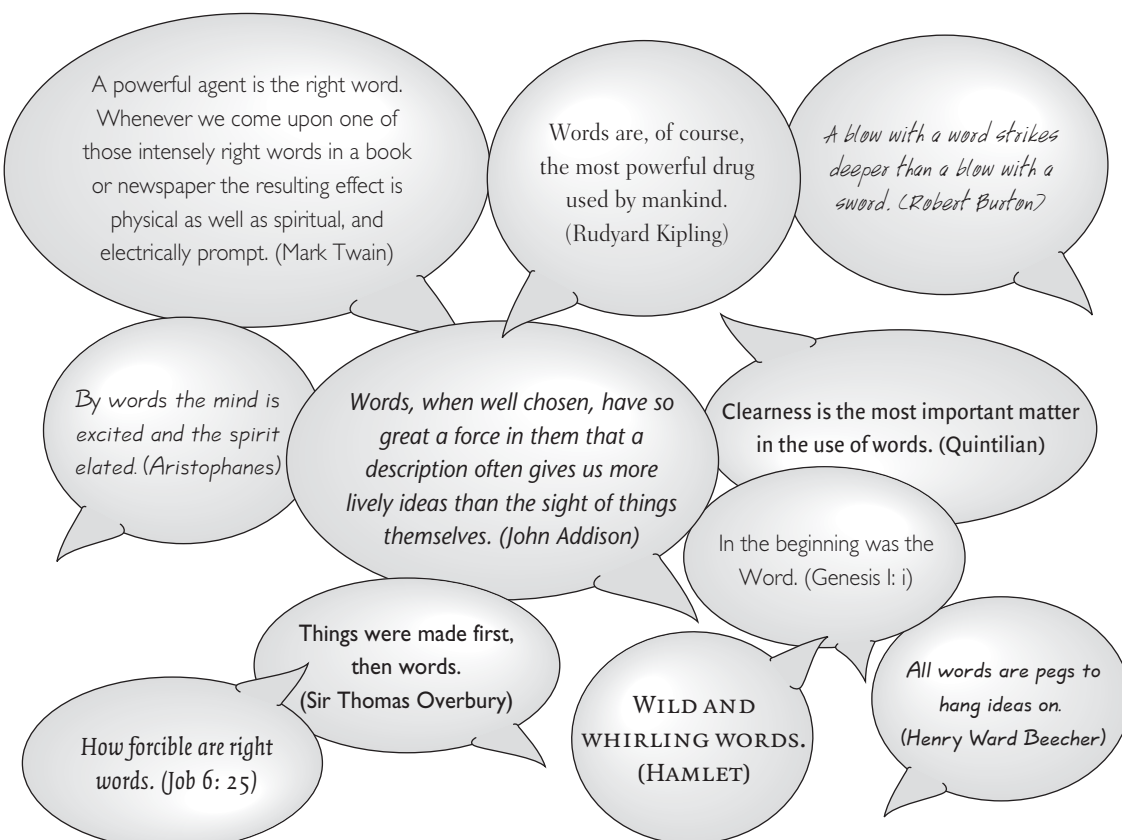
Source: *Survival Kit for Senior Students by George Sorgi, Longman Chesire, Melbourne, 1983.*



Writer's Tools And Styles Of Writing In Literature

Writer's Tools

The tools of a writer's trade are the words he uses. Different writers writing for different purposes all use words differently. Look at the following statements about words and language use. Discuss the meaning of each one and decide whether it is a valid statement.



Here is an example of one of the many different styles of writing found in literature.

This is a description of a large ship on fire at sea. It is written by the English novelist, Joseph Conrad, in his short novel *Youth*.

Youth (extract)

by Joseph Conrad

Between the darkness of earth and heaven, she was burning fiercely upon a disc of purple sea shot by the blood red play of gleams; upon a disc of water, glittering and sinister. A high clear flame, an immense and lonely flame, ascended from the ocean, and from its summit the black smoke poured continuously at the sky. She burned furiously; mournful and imploring like a funeral pile kindled in the night, surrounded by the sea, watched over by the stars. A magnificent death had come like a grace, like a gift, like a reward to that old ship at the end of her laborious days. The surrender of her weary ghost to the keeping of the stars and sea was stirring like the sight of a glorious triumph.

The masts fell just before daybreak and for a moment there was a burst and turmoil of sparks that seemed to fill with flying fire the night, patient and watchful, the vast night lying silent upon the sea. At daylight she was only a charred shell, floating still under a cloud of smoke and bearing a glowing mass of coal within.

Then the oars were got out, and the boats forming in a line moved round her remains as if in procession – the long-boat leading. As we pulled across her stem a slim dart of fire shot out viciously at us, and suddenly she went down, head first, in a great hiss of steam. The unconsumed stern was the last to sink; but the paint had gone, had cracked, had peeled off, and there were no letters, there was no word, no stubborn device that was like her soul, to flash at the rising sun her creed and her name.

Activity 1

- 1 The style of writing could be described as *ornate*. This means that it is very descriptive. Find some examples; **a**: where there are two adjectives to describe the noun; **b**: where there are two or three synonymous descriptions.
- 2 Find an example of predicative adjectives. What effect is gained through this type of adjective placement?
- 3 How has Conrad managed to create the impression that the ship is a living thing? What special figurative language devices does he use?
- 4 The author conveys to us his immense pride in the ship and his absolute despair that the ship has sunk. Find specific lines in the passage that reflect his mood.
- 5 Note how Conrad varies the structure of his sentences. In paragraph one, which of the first two sentences is a *loose* and a *periodic* sentence? Because of this sentence structure what becomes emphasised first in each sentence?
- 6 Note how Conrad uses the semi-colon. Why does he do this and not put a full stop and begin a new sentence?



- 7 The passage begins with a time reference to the night and it ends with a time reference to the rising sun. This indicates the passage of time for the events of the story, but what associated meaning is also attached to the ship through the notion of *night* and *day*? (what can night and day refer to when compared with life?)

Activity 2 Writing a short story

Write a short story following these steps. Be aware of your style of writing.

- Step 1** Describe in a paragraph a dark night on the wharves of a city.
In your description, do not use these words: dark, night, wharf, black.
Instead, convey the impression of a dark night on the wharves through what you can hear, smell and see; the sounds, the animals, the twinkling, the reflections, the oily water . . .
- Step 2** Create the notion of something sinister about to happen. You could do this by referring to creaking sounds of ropes, a metallic clank somewhere near to where you are hiding or waiting . . .
- Step 3** Describe your main character waiting. Describe the feeling of being nervous or tense, but do not use words like tense or nervous. Instead describe a typical habit someone might do which would suggest being tense, nervous . . .
- Step 4** Begin the action of your story: a smuggling operation; a rendezvous; wharf police; a double-cross . . .
- Step 5** After writing a paragraph of action, possibly with some dialogue, break into a new paragraph to take the reader back to setting details, or how the characters/s are feeling, anticipating . . .
- Step 6** Return to the action of the story and conclude your story. One suggestion could be to have your main character escape conveniently as a cloud darkens the moon, or as a bright police searchlight blinds everyone . . .
- Step 7** Reread the Conrad description and then go back over your story and see where you can add adjectives, adverbs, create predicative adjectives, alter the sentence structure, shorten sentences to liven up the action.

Try to add something of Conrad's style of writing to your own story.



A Descendant Of The Mountain

Read the following short story.

A Descendant of the Mountain

By Albert Wendt in Flying Fox in a Freedom Tree, 1974, Longman Paul Ltd, Auckland

The influenza epidemic squatted over the district of Falefanua that lay spread-eagled beneath the impersonal mountain, hatching her brood of death. The epidemic had crawled over the mountain range from the western side of the island after flying across the Pacific in a sailing ship and lodged in the throats of white sailors who spewed it out on reaching the shore. Now it was free under a sun that hung from the copper sky like a judge, a sun that cast a harsh spell of light over the mountain range, the village, the trees, the beach, and the sea.

In the fale, sitting crosslegged like a statue, Mauga – high chief of the district – drank the wailing and chanting of the mourners as he stared at the body of his wife stretched out in the middle of the pebble floor and covered with fine mats. Flies swirled round the face of the dead woman. Mauga broke from the spell with the shrill sound of the song of a bird. Then the pain was there again, snaking its way from the core of his belly to fill his mouth and brim over from his eyes. He looked out. A troupe of mourners – now a daily sight – trailed past on the road. They bore a long bundle and headed surely for the graveyard. Soon they too would have to follow that road with the body of his wife. Mauga shuddered. First his eldest son – heir to his name – had died; then one of his daughters; now it was his wife. A fuaia streaked past the fale, and Mauga caught it in the corner of his eye till the bird disappeared into the shelter of the trees. Mauga blinked, controlled the twitching of his body, and commanded: 'Enough of this!' The wailing ceased immediately. 'She is dead. That is all. She is dead and gone to God!' he paused, compelled to stop and choke the swelling tongue of pain that had reached his clenched teeth, threatening to give the lie to all his outward show of strength. 'It is God's will,' he whispered. For a moment, in the stifling heat, he grew cold like a knife blade, and he stood up and hurried out of the fale, stopping the funeral while everyone watched him disappear over the road into the trees.

(cont.)

Hidden by the banana trees, he sat down muttering: 'It's God's will . . . It's God's will,' as if he was attempting to persuade himself that it was so. He had lost count of the days since the epidemic started, and of the number of victims it had claimed. Only the pain and fear of the inexplicable terror was real. He stretched out under the trees and deliberately opened his eyes to absorb the hurt of the blaring light. In his head there were no clear pictures, just an infuriating dark without any trace of the seeds of understanding. Like muscle round the bone, the dark had claimed him as it had claimed the rest of his people. A spider, dangling from a banana leaf above him, edged down toward his eyes. He watched it steadily; then his hand shot up, closed round it, killed it. Some understanding flicked into his mind as he examined the dead spider on the palm of his hand. Yes, God had willed the epidemic to punish him and his people. His eyes shut tightly as he listened to the faraway tolling of the church lali. Another victim. God was angry, and his anger knew no bounds. This was the explanation which Mauga shared with his people. Mauga turned over and staggered to his feet. The funeral wailing seeped through the trees again at that moment and iced him to the ground. The sound came whistling like sea-wind chopping the fingers of the trees. Wailing as terrifying as spears probing the moulded clay of his skull. Caught in the sound of the chant and wooden drum, like the harmony of bone round the marrow, Mauga throbbed with fear as the wailing battled to snuff out the flicker of light in his mind. Chained, he watched the leaves dance down to the quivering roots with the heat like wax round his body. As the tolling of the lali and the wailing ebbed away like a setting sun, Mauga shook his body as if to expel the dark from himself into the air and the trees. He gazed up, up at the sun crucified to the centre of the sky. *There was no longer anywhere to hide.* He turned and stumbled deeper and deeper into the web of trees.

He stopped suddenly. The clearing – a green carpet of creepers and fern – skimmed away from his feet and broke abruptly to his right, where a spring bubbled like coconut milk from the earth to form a round, deep pool. He dragged his body to the pool, pushing forward, and watched his mouth sucking greedily at the water. He sighed and belched as the water stunned his belly. It was good. For a long while he lay, contemplating his reflection in the water. Gradually he forgot the terrifying reality of the epidemic as memories of his youth bubbled up from the mudbank of his mind, memories as captivating and pure as the water under his face. Seeds of memory burst and filled his head and heart, driving out the bitter dark. He sat up. He pulled his lavalava above his knees and dangled his legs into the water. Slowly the coolness of the water tingled up from his legs and revived his whole body. A breeze tinkled through the trees and caressed his greying hair. A picture focused in Mauga's head. He had seen her stepping from the trees: the girl Fanua who was to become his wife. Tall and slender she had emerged out of the womb of trees. He had remained, as he was now, staring into the water, pretending he had not seen her. She filled his eyes like soothing ointment as she stopped, startled by the sight of the young man sitting by the pool, her pool.

As she walked cautiously toward him, he continued to watch her out of the corner of his eye. She shuddered and folded her arms protectively over her naked breasts. Without looking at him, she circled the pool and sat down on the other side. Casually she scooped up handfuls of water and drank them as though saying: 'This pool is mine!' His head came up, and he caught her staring

(cont.)



almost angrily at him. 'I only came to have a drink,' he heard himself apologise. She said nothing. And, as if he wasn't there, she drew her lavalava high above her knees, exposing her soft thighs to the sunlight and to his eyes as she stuck her legs into the water. He looked away politely. She didn't seem to care. She placed her arms behind her to support her weight and, as she yawned and stretched her body, her breasts tautly challenged him. From narrowed eyes he drank the whole of her beauty, suddenly becoming conscious of his heart thudding against his ribs. He looked away, ashamed, feeling annoyed, for somehow he believed that her actions were deliberate attempts to drive him away from the pool. He wasn't going to leave!

'Who do you think you are?' he called to her. She stared straight back at him. Immediately he felt a fool. He sprang up and moved to leave. She laughed. He paused.

'Don't go!' she called. 'I'll leave if you want me to.'

He turned to face her, sensing that there was some trace of understanding between them: she was willing to share the pool with him. She smiled at him. And he noticed that she had pulled down her lavalava, and that her arms were again crossed over her breasts. He sighed in relief, but he was disappointed that she no longer looked natural, free. The sun was now over the trees, and the sunlight filtered through the leaves and branches to lie calmly on the surface of the water. The heat was lifting. The throbbing chorus of the cicadas pulsed in their ears in unison with the beating of their hearts.

'I'm going to bathe. It'll be dark soon,' she called back. She pulled off her lavalava. He blushed and turned his back even though he wanted so much to look at her. When he heard the splash as her body cut in to the water, he turned round slowly.

'It's good,' she remarked, her body swallowed up to the neck by the water. Her hair, now wet and pinned to her head and neck by the weight of the dive, glistened like black lava. 'Why don't you come in?' she invited him.

He started. He could almost hear her giggling. She twisted and dived for the bottom of the pool. When she was completely out of sight, he whipped off his lavalava and dived in. Once under, in the cool green water, he opened his eyes. She hovered straight in front of him and, while her head was out of the water, the golden nakedness of the rest of her body confronted him full in the face and injected desire into his bones. He stopped, and hurried to the surface to find her laughing as she blinded him with water. Their laughter mated and lost itself in the dense trees and the fading light.

Three weeks later he took her for his wife as naturally as she had shown herself to him at the pool.

A crackling in the trees broke the spell . . . *Now she was dead* . . . Mauga sat up immediately. The delicate picture was gone, shattered by the footsteps cracking over the brittle undergrowth toward him. He dashed his puffed face with water and awaited the intruder.

It was his son Timu who came into view with his head bowed. His feet marked a thin trail over the creepers till he stood above his father, staring down. The boy, aged about eleven, placed his hand lightly on his father's head. Mauga turned slowly under the boy's hand till his eyes found his son's grinning face, then his arms circled the boy's waist and drew him to him. This was his last son, the

(cont.)



remaining heir to his title: Mauga. Mauga the Mountain, centuries old, as old as the history of the village, an institution now threatened with destruction by the wrath of God who seemed so far away – burning like an indifferent star outside his vision – yet so immediately terrifying. Bitterness and protest festered in Mauga's heart as the picture of his dead wife erupted into his mind.

'God! God! God!'

The boy heard his father's pitiful voice cut into his side. He had never seen his father like this before, helpless and human like most men. To him, his father had always been the Rock, the Mountain, unapproachable and high like the mountain behind the village, the mountain from which his family was descended. The boy gazed down at his father for a long time, as though the next thing he might do was to censure his father for behaving like a child and not in keeping with his high rank. When he became chief he would never act like this. Hadn't his father told him this?

When he moved it was an attempt to leave, but his father's arm held him, as securely as the history and mana of the title chained his father. So the boy stood, slowly melting under the fire of love which he felt for this father, till he was as pure as the water beside him, and he wrapped his arms like comforting shields round his father's head. The man was no longer the mountain, impersonal and far away. The man was truly his father who now needed his love – as much as he had needed the love which his father had never given him.

Mauga straightened suddenly and pushed his son away. Enough of that. He was Mauga. He bowed his head with his face turned away from the boy's eyes, ashamed for having shown so vulnerably that he was like other men.

'The funeral is over.' Mauga's face showed no emotion. This annoyed the boy, gradually turned his love to anger. Stepping forward he picked up a large rock with both hands, and hurled it into the pool. He turned then and ran across the clearing and disappeared into the trees.

Mauga hugged himself as the rock shattered his reflection and pushed waves to the banks, as the mud rose steadily from the bottom of the pool like dark sleep. Soon the pool was quivering mud. Mauga jumped to his feet and fled toward the trees, stumbling for home and the tolling lali. Over his shoulder he glanced back at the mountain range, centering his eyes on the highest peak. Mauga stood crowned by the last rays of the setting sun.

Some stories, although fictitious, are born out of an actual historical event. The setting (place and time) of Wendt's short story is Sāmoa during the time of the great flu epidemic. To learn more about this influenza epidemic, you can ask your friends who are taking history. If you are taking history, you will realise that although history tells of factual events, such events are interwoven with the lives of people. Wendt, who is a historian as well as a writer, personalises this event by telling a story which brings to life the situation of the time and the feelings of people who were affected by such a devastating event. If you ask people of your own family – especially elderly people – they will tell you, yes, they had relatives or knew of people who had died during this time.



Historical background

In 1918, while Sāmoa was under New Zealand administration, the ship *Talune* was allowed to dock in Apia Harbour despite the known fact that on board were passengers who were infected with the Spanish Influenza virus. Normal quarantine regulations were ignored, so the virus spread and infected Sāmoans who had no immunity at the time. The disease spread and killed about 20 per cent of the Sāmoan population. Families lost old and young people alike, the disease spread throughout the whole country, and this caused a lot of grief and devastation.

Style of writing

Consider the choice of words in Wendt's story.

The influenza epidemic **squatted** over the district of Falefanua that lay spread-eagled beneath the impersonal mountain, **hatching her brood of death**. The epidemic had **crawled** over the mountain range from the western side of the island after flying across the Pacific in a sailing ship and **lodged** in the throats of white sailors who **spewed** it out on reaching the shore. **Now it was free** under a sun that hung from the copper sky like a judge, a sun that cast a harsh spell of light over the mountain range, the village, the trees, the beach, and the sea.

Consider the writer's use of language: The influenza epidemic squatted . . . hatching her brood of death.

The use of squatted implies that the influenza like a person or a chicken hovered over the district of Falefanua and disposed of its waste (hatching her brood of death).

Try and translate into Sāmoan. Does it sound positive? Ua fofoa ma fanau mai iai le oti.

Crawled: what kind of movement is this? What does it imply about the spread of the flu? Did the mountain provide any barrier of protection for the people of Falefanua?

. . .lodged in the throats of white sailors who spewed it out on reaching the shore. Now it was free. . . Why is this an appropriate way of describing the sickness? What are the symptoms of the flu? How does it spread? What are some preventive measures to avoid getting the flu? Why did the flu cause so many deaths at the time but not today?

The effects of the epidemic

Mauga – high chief of the district – drank the wailing and chanting of the mourners as he stared at the body of his wife stretched out in the middle of the pebble floor and covered with fine mats. Flies swirled around the dead woman's face.

Although it was a bitter and painful experience Mauga had to face up to this reality – he had to take it like a bitter drink – Mauga . . . drank the wailing and chanting of the mourners.

Is this an accurate description? Why is there a pebble floor? What were Sāmoan houses like in the early 1900s?

Mauga's grief could not be freely displayed because he was high chief and he had to maintain his dignity and be a strong and courageous example to his family and people who were dying every day.

Then the pain was there again, snaking its way from the core of his belly to fill his mouth and brim over from his eyes. He looked out. A troupe of mourners – now a daily sight – trailed past on the road. They bore a long bundle and headed surely for the graveyard. Soon they too would have to follow that road with the body of his wife. Mauga shuddered. First his eldest son – heir to his name – had died; then one of his daughters; now it was his wife.

. . . 'Enough of this!' The wailing ceased immediately. 'She is dead and gone to God!' He paused, compelled to stop and choke the swelling tongue of pain that had reached his clenched teeth, threatening to give the lie to all his outward show of strength. 'It is God's will' he whispered.

Mauga, unable to bear the funeral of his wife and the continuing toll of deaths, escapes into the trees. He finds himself in a clearing near a pool where he had met and fallen in love with his wife. His memories take him back to this time of his youth and his grief over the loss of his wife and children becomes even stronger. Timu, his youngest and sole survivor of his immediate family, comes to his father and together they are able to share their grief and express their love for each other.

This, however, does not last as Mauga has been taught that as a high chief he should not succumb to showing feelings which might make him appear weak or soft-hearted. He was Mauga the mountain, impersonal and far away.

'The funeral is over. Mother's funeral is over,' the boy informed the man. Mauga's face showed no emotion.

Activity 1 'A Descendant Of The Mountain'

- 1 In one paragraph write a plot summary of the story.
- 2 How are the themes of love and courage shown?
- 3 Identify and write down words or lines from the story which show the following:
 - Mauga's grief at losing his wife
 - the loss of lives due to the epidemic
 - Mauga's wife when he first saw her
 - Mauga falling in love with his wife
 - Mauga's wife when she died.
- 4 Why can the tolling of the lali be seen as a metaphor for death?
- 5 Identify some of the words used by the writer in the story that appeal to the following senses:
 - sight
 - sound
 - smell
 - touch.
- 6 Write a eulogy that might have been delivered by Mauga for his wife. Consider the role of a wife of a high chief in the Sāmoan context.



- 7 Imagine you are interviewing Timu in later years when he became an old man. Prepare some questions about:
- where he lived during the time of the great epidemic in Sāmoa
 - what he remembered about the time of the great flu epidemic
 - did many people know about this sickness before it arrived?
 - how old he was
 - which members of his immediate family had died
 - how did they manage to bury so many people who were dying at the same time
 - how did he feel as a young person at the time – losing so many relatives and people of his village
 - did he know who or what was responsible for the epidemic?

Research

- Why did New Zealand Prime Minister Helen Clark apologise in 2002 for the New Zealand Administration's actions during the 1900s?
- From an issue of 2 June 2002, Savali or Sāmoa Observer newspaper, read and make a photocopy of Helen Clark's speech.
- If you are able to use the Nelson Public Library Pacific Room, search or ask for articles or materials on the Flu Epidemic of 1918.
- If you are able to use the National University of Sāmoa Pacific Room, search or ask for articles, books or materials on the Flu Epidemic of the 1900s.
- On the internet search for Sāmoa Influenza Epidemic.

Possible topics for research projects

- New Zealand's role in the Flu Epidemic of the 1900s.
- The legacy of Colonel Logan in Sāmoa.
- Quarantine Procedures: What for?
- 'Atishoo! Atishoo! All fall down!' The 1918 Plague of Sāmoa.
- New Zealand and Sāmoa relations today. How does New Zealand assist Sāmoa today?

Further Study

Read the poem on the following page 'Plea to the Spanish Lady' by Cherie Barford and discuss how she deals with the same subject matter through poetry.



Plea to the Spanish Lady

By Cherie Barford

Important streets fall before you
and now *Talune* berthed in Apia
harbours your sway
Sway not our way, Lady
Such homage grieves us

Aboard *Talune* the Doctor examines
bodies propped by mail bags
Colonel Logan agrees
 'Yes,
a sea-sick lot this one.'
The ocean is calm

Today the *Sāmoan Times* is all news:
death notices and a front page
Today the editor died
Today Teuila's screams awoke me
as she lay between her parents
dipping fingers in their sweat

Her name means flower, Lady
see her tremble and wilt
We will bury her in lavalava
scented with frangipani

At Papauta Girls' School desks are empty
Colonel Logan shouts 'I do not care if they
are going to die, Let them die and go to Hell.'
American medicine is sent back unopened

He's never cared for us, Lady
He's not my brother in Christ. He can't be
Logs tumble, tumble from his eyes
Crosses bearing corpses swim in them
My flesh is moist, too moist
Who will harvest the taro and breadfruit?
Who will instruct the young? Feed my children?

(cont.)



Don't linger Spanish Lady
 The trenches are full and
 my family spills into the ocean
 fevered and dazed
 drowning at each other's feet
 Go now, Lady
 We have fallen before you

The Doll's House

Read the following short story.

The Doll's House

by *Katherine Mansfield*

When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes beside the feed-room door. No harm could come of it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint coming from the doll's house ('Sweet of old Mrs. Hay, of course; most sweet and generous!') – but the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl's opinion. Even before the sacking was taken off. And when it was . . .

There stood the doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

But perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of the newness.

'Open it quickly, someone!'

The hook at the side was stuck fast. Pat prised it open with his pen-knife, and the whole house-front swung back, and – there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat-stand and two umbrellas! That is – isn't it? – what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at the dead of night when he is taking a quiet turn with an angel . . .

(cont.)

'Oh-oh' the Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table; an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it.

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile at Kezia, to say, 'I live here.' The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to – well – to boast about their doll's house before the school bell rang.

'I'm to tell,' said Isabel, 'because I'm the eldest. And you two can join in after. But I'm to tell first.'

There was nothing to answer. Isabel was bossy, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest. They brushed through the thick buttercups at the road edge and said nothing.

'And I'm to choose who's to come and see it first. Mother said I might.'

For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school, two at a time, to come and look. Not to stay to tea, of course, or to come traipsing through the house. But just to stand quietly in the courtyard while Isabel pointed out the beauties, and Lottie and Kezia looked pleased. . .

But hurry as they might, by the time they had reached the tarred palings of the boys' playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called. Never mind. Isabel tried to make up for it by looking very important and mysterious and by whispering behind her hand to the girls near her, 'Got something to tell you at playtime'.

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms round her, to walk away with her, to beam flatteringly, to be her special friend. She held quite a court under the huge pine trees at the side of the playground. Nudging, giggling together, the little girls pressed up close. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew better than to come anywhere near the Burnells.

(cont.)



For the fact was, the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children in the neighbourhood, the judge's little girls, the doctor's daughters, the store-keeper's children, the milkman's, were forced to mix together. Not to speak of there being an equal number of rude, rough little boys as well. But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behaviour, the Kelveys were shunned by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of common-looking flowers.

They were the daughters of a spry, hardworking little washerwoman, who went about from house to house by the day. This was awful enough. But where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So they were the daughters of a washerwoman and a gaolbird. Very nice company for other people's children! And they looked it. Why Mrs. Kelvey made them so conspicuous was hard to understand. The truth was they were dressed in 'bits' given to her by the people for whom she worked. Lil, for instance, who was a stout, plain child, with big freckles, came to school in a dress made from a green art-serge table-cloth of the Burnells', with red plush sleeves from the Logan's curtains. Her hat, perched on top of her high forehead, was a grown-up woman's hat, once the property of Miss Lecky, the postmistress. It was turned up at the back and trimmed with a large scarlet quill. What a little guy she looked! It was impossible not to laugh. And her little sister, our Else, wore a long white dress, rather like a nightgown, and a pair of little boy's boots. But whatever our Else wore she would have looked strange. She was a tiny wishbone of a child, with cropped hair and enormous solemn eyes – a little white owl. Nobody had ever seen her smile; she scarcely ever spoke. She went through life holding on to Lil, with a piece of Lil's skirt screwed up in her hand. Where Lil went our Else followed. In the playground, on the road going to and from school, there was Lil marching in front and our Else holding on behind. Only when she wanted anything, or when she was out of breath, our Else gave Lil a tug, a twitch, and Lil stopped and turned round. The Kelveys never failed to understand each other.

Now they hovered at the edge; you couldn't stop them listening. When the little girls turned around and sneered, Lil, as usual, gave her silly, shamefaced smile, but our Else only looked.

And Isabel's voice, so very proud, went on telling. The carpet made a great sensation, but so did the beds with real bedclothes, and the stove with an oven door.

When she finished Kezia broke in. 'You've forgotten the lamp, Isabel.'

'Oh, yes,' said Isabel, 'and there's a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn't tell it from a real one.'

(cont.)



'The lamp's best of all,' cried Kezia. She thought Isabel wasn't making half enough of the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel's waist and walked her off. They had something to whisper to her, a secret. 'Isabel's my friend.'

Only the little Kelveys moved away forgotten; there was nothing more for them to hear.

Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject, the rage. The one question was, 'Have you seen Burnells' doll's house? Oh, aint it lovely!' 'Haven't you seen it? Oh, I say!'

Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnny cake spread with butter. While always, as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches out of a newspaper soaked with large red blobs.

'Mother,' said Kezia, 'can't I ask the Kelveys just once?'

'Certainly not, Kezia.'

'But why not?'

'Run away, Kezia; you know quite well why not.'

At last everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.

'Lil Kelvey's going to be a servant when she grows up.'

'O-oh, how awful!' said Isabel Burnell, and she made eyes at Emmie.

Emmie swallowed in a very meaning way and nodded to Isabel as she'd seen her mother do on those occasions.

'It's true – it's true – it's true,' she said.

Then Lena Logan's little eyes snapped. 'Shall I ask her?' she whispered.

'Bet you don't,' said Jessie May.

'Pooh, I'm not frightened,' said Lena suddenly she gave a little squeal and danced in front of the other girls. 'Watch! Watch me! Watch me now!' said Lena. And sliding, gliding, dragging one foot, giggling behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?

'Is it true you're going to be a servant when you grow up, Lil Kelvey?' shriled Lena.

(cont.)



Dead silence. But instead of answering, Lil only gave her silly, shamefaced smile. She didn't seem to mind the question at all. What a sell for Lena! The girls began to titter.

Lena couldn't stand that. She put her hands on her hips; she shot forward. 'Yah, yer father's in prison!' she hissed, spitefully.

This was such a marvellous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.

In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out.

'Hullo,' she said to the passing Kelveys.

They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

'You can come and see our doll's house if you want to,' said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.

'Why not?' asked Kezia.

Lil gasped, then she said, 'Your ma told our ma you wasn't to speak to us.'

'Oh, well,' said Kezia. She didn't know what to reply. 'It doesn't matter. You can come and see our doll's house all the same. Come on. Nobody's looking.'

But Lil shook her head still harder.

'Don't you want to?' asked Kezia.

Suddenly there was a twitch, a tug at Lil's skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll's house stood.

'There it is,' said Kezia

There was a pause. Lil breathed loudly, almost snorted; our Else was still as a stone.

'I'll open it for you,' said Kezia kindly. She undid the hook and they looked inside.

'There's the drawing-room and the dining-room, and that's the —'

(cont.)



'Kezia!'

Oh, what a start they gave!

'Kezia!'

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.

'How dare you ask the little Kelveys into the courtyard?' said her cold, furious voice. 'You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again,' said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

'Off you go immediately!' she called, cold and proud.

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

'Wicked, disobedient little girl!' said Aunt Beryl bitterly to Kezia, and she slammed the doll's house to.

The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman's Bush, he'd come to the front door and ask the reason why! But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.

When the Kelveys were well out of sight of Burnells', they sat down to rest on a big red drain-pipe by the side of the road. Lil's cheeks were still burning; she took off the hat with the quill and held it on her knee. Dreamily they looked over the hay paddocks, past the creek, to the group of wattles where Logan's cows stood waiting to be milked. What were their thoughts?

Presently Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister's quill; she smiled her rare smile.

'I seen the little lamp,' she said softly.

Then both were silent once more.

You will have already read this story in previous years, but with more in-depth study it is very suitable as a Year 13 short story.



Katherine Mansfield (1888–1923) was born in Wellington, New Zealand, into a well-to-do upper middle-class family. She was educated in England and travelled extensively but many of her stories reflect her young life in colonial New Zealand. This colonial society emphasised social position and material possessions. The class distinctions of England were also still evident in people's social attitudes. Children of the wealthy and poorer classes attended different schools. Their families also lived in separate areas and did not mix socially. Often, members of the wealthier classes looked down on poorer classes. In 'The Doll's House', however, unforeseen circumstances bring them together.

... the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children in the neighbourhood, the judge's little girls, the doctor's daughters, the store-keeper's children, the milkman's, were forced to mix together. Not to speak of there being an equal number of rude, rough little boys as well. But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behaviour, the Kelveys were shunned by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of common-looking flowers.

Activity 2 'The Doll's House'

Answer the following questions.

- 1 Where do you think the story is set?
- 2 Describe the social background of the story.
- 3 Who are the characters in the story?
- 4 Describe the mood of the story: select words that create the mood.
- 5 What is the story about?
- 6 What have you understood or learnt from the story?

The role of Kezia in 'The Doll's House'

A major contributing factor to the story is the characterisation of Kezia, who in her innocence has to face up to reality through experience. Kezia represents a **taboo**, offering opposition to common ways of thinking or social conventions. Kezia's actions and attitudes do not fit in with what is expected of her socially. She is unconventional in asking the Kelveys to come into their yard and see the doll's house. As far as she is concerned, sharing the beauty of the doll's house with as many people as possible is perfectly all right, and gives her a great deal of joy as well. Mansfield in this story shows how socialisation of children takes place through learning and experience, and how adults blindly conform to what is expected of them even when it does not always make sense.



The story commences when the doll's house is sent to the Burnell children. The Burnells take a great liking to this new **acquisition**. As the two older children admire the red carpet, red plush chairs and gold frames of this highly ornamented house, Kezia, the youngest of the girls, takes an interest in the rather simple lamp: 'what Kezia liked more than anything, what she liked frightfully, was the lamp.' Her **innocence** is as real as the unadorned lamp which she is drawn to whilst the others take an interest in more elaborate aspects of the house. 'But the lamp was perfect. It seemed to smile at Kezia, to say "I live here." The lamp was real.'

The simple and innocent appreciation of the lamp also extends to a simple appreciation of others because she is not yet influenced by **social conventions and prejudices**. Thus, she decides to ask the Kelveys because she doesn't see anything wrong in doing so. The Kelveys are **shunned** because of their **economic status**. They are poor and of a lower class than the Burnells. 'Many of the children, including the Burnells, were not allowed even to speak to them.' Without a second thought, school children and their families looked down upon these **poverty-stricken, underprivileged** people.

Mansfield successfully expresses the **enveloping and controlling nature of conformity** through the **juxtaposition** of Kezia's innocence with the prejudiced views of her mother and Aunt Beryl, who are older and have had more experience. Kezia, however, rebels and dares to make social contact with the Kelvey girls against her mother's wishes, which, in her innocence, she doesn't understand. When the Kelveys do visit, their appreciation of the doll's house is no different from that of the other children. Else, like Kezia, overlooks the **embellished** details of the house and is drawn to the simple lamp. Thus, Kezia and the Kelveys are drawn together in **a purity of heart** and innocence which enables them both to appreciate a thing of beauty. The lamp itself is also a symbol of light and understanding. It implies that Kezia and Else are more enlightened in their innocent appreciation of beauty in all its simplicity; **unfettered and unblemished** by social conventions which they have not yet acquired.

While the others are older and more attuned to what's deemed 'right', Kezia in her innocence simply wants to share her joy and appreciation of the doll's house and especially the lamp with anyone, including the Kelveys. And while the older Kelvey girl is more **attuned** to her 'place' in society, Else isn't. Like Kezia, she has not been socialised enough to conform to social expectations. When the Kelveys do come into the yard to share the beauty of the doll's house with Kezia; Aunt Beryl cuts into their moment of happiness with her own hypocrisy and discrimination. She herself is involved with someone beneath her social status and is ashamed to bring him home. Because of her deeply-rooted awareness of social class, she is unable to do what Kezia has done: overlook the expectations of social convention and invite her boyfriend to come to the house. That Kezia and our Else both share a love and appreciation of the little lamp brings home the understanding that they are innocent and pure and not yet **tarnished** by the false values and social conventions which lead to discrimination, hypocrisy and social division.



Activity 3 Kezia

- 1 Look at the **words in bold** in the discussion above. Explain what they mean in the context of the story.
- 2 Discuss the question of **Nature vs Nurture**. Do we learn attitudes, or are we born with them?
- 3 Answer the following questions:
 - a What is the story about? (plot)
 - b Where does it take place and what time? (setting)
 - c What important issues does the writer discuss in her story? (themes)
 - d How does the writer use language in the story – what are some effective descriptions? (style)
 - e Why do the different characters speak differently? Does the way a person speaks also reveal something about him or her? (characterisation)
 - f What are some of the other factors which reveal a person's character or personality? Age? Social background? Confidence? Anger? Frustration? Happiness? Wonder? Worry?
- 4 Write a sentence of your own for each of the words or phrases to show that you understand their meaning.
- 5 Consider the following terms in Sāmoan and discuss how they relate to the story.
 - Loto mama – (innocence)
 - Malamalama – (understanding)
 - Fa'aailoga tagata – (social discrimination)
 - Talitonuga – (beliefs)
 - Aoaia – (educated).
- 6 Read the short story carefully and for each of the characters write down words or phrases or quotes **from the story** which best summarise each of the characters, e.g.

Isabel Burnell: *Isabel was bossy, but she was always right and Lottie and Kezia knew too well the powers that went with being the eldest.*

Activity 4 Letter writing

Imagine you are Else. Write a letter to a friend telling of the doll's house you have just seen.

Activity 5 Group activity in Sāmoan or English

Dramatise the story. Write a dialogue in either English or Sāmoan to dramatise the story.



Activity 6 Discussion

Read the short story and discuss the following in small groups.

- What kinds of relationships do oldest children and youngest children in a family have?
- Who usually has to 'do what they are told', the oldest or the youngest?
- Who is more aware of how to act and behave appropriately – the oldest or the youngest in a family?
- What does it mean to discriminate against or to prejudge a person?
- How are attitudes and feelings of prejudice and discrimination acquired? Are we born with these feelings and attitudes or do we learn them as we grow up?
- What are some examples of prejudice and discrimination in your society?
- When you look at students from other schools do you sometimes prejudge them in a certain way; that they are snobs, or clever, or tough just because they belong to that school?
- Is it possible that even when they belong to a different school, students who are not the same as you might still like the same style of clothing, the same movies or junk food even though you might think you are very different because you are from different school backgrounds?
- When you look at people from different families do you make certain assumptions about them even though you don't know them well?
- Have you ever been in a situation where you have been prejudged by someone before they knew you well?
- Have you ever been in a situation where you have been treated differently from others because of your social status, your religion, the colour of your skin, the way you talked or for any other reason?

Activity 7 Essay writing

Write a response to literature essay on one of the following topics.

- 'Why not?' asks Kezia. Why is Kezia's response different from that of the older characters in the story?
- The social history of a country can also be reflected in its literature. Discuss with reference to one or two short stories.
- Discuss how Mansfield used the way people talk and dress to portray social differences in her short story, 'The Doll's House'.

Expository Essay Topics:

- Discuss how the way one talks and dresses can reveal social distinctions.
- Prejudice and discrimination are not natural, they are learnt. Discuss.



The Bath

Read the following short story.

The Bath

by Janet Frame

On Friday afternoon she bought cut flowers – daffodils, anemones, a few twigs of a red-leaved shrub, wrapped in mauve waxed paper, for Saturday was the seventeenth anniversary of her husband's death and she planned to visit his grave, as she did each year, to weed it and put fresh flowers in the two jam jars standing one on each side of the tombstone. Her visit this year occupied her thoughts more than usual. She had bought the flowers to force herself to make the journey that each year became more hazardous, from the walk to the bus stop, the change of buses at the Octagon, to the bitterness of the winds blowing from the open sea across almost unsheltered rows of tombstones; and the tiredness that overcame her when it was time to return home when she longed to find a place beside the graves, in the soft grass, and fall asleep.

That evening she filled the coal bucket, stoked the fire. Her movements were slow and arduous, her back and shoulder gave her so much pain. She cooked her tea – liver and bacon – set up knife and fork on the teatowel she used as a tablecloth, turned up the volume of the polished red radio to listen to the Weather Report and the News, ate her tea, washed her dishes, then sat drowsing in the rocking chair by the fire, waiting for the water to get hot enough for a bath. Visits to the cemetery, the doctor, and to relatives, to stay, always demanded a bath. When she was sure that the water was hot enough (and her tea had been digested) she ventured from the kitchen through the cold passageway to the colder bathroom. She paused in the doorway to get used to the chill of the air then she walked slowly, feeling with each step the pain in her back, across to the bath, and though she knew that she was gradually losing the power in her hands she managed to wrench on the stiff cold and hot taps and half-fill the bath with warm water. How wasteful, she thought, that with the kitchen fire always burning during the past month of frost, and the water almost always hot, getting in and out of a bath had become such an effort that it was not possible to bath every night or even every week!

She found a big towel, laid it ready over a chair, arranged the chair so that should difficulty arise as it had last time she bathed she would have some way of rescuing herself; then with her nightclothes warming on a page of newspaper inside the coal oven and her dressing-gown across the chair to be put on the instant she stepped from the bath, she undressed and pausing first to get her breath and clinging tightly to the slippery yellow-stained rim that now seemed more like the edge of a cliff with a deep drop below into the sea, slowly and painfully she climbed into the bath.

I'll put on my nightie the instant I get out, she thought. The instant she got out indeed! She knew it would be more than a matter of instants yet she tried to think of it calmly, without dread, telling herself that when the time came she would be very careful, taking the process step by step, surprising her bad back and shoulder and her powerless wrists into performing feats they might usually rebel against, but the key to controlling them would be the surprise, the slow stealing up on them. With care, with thought . . .

(cont.)



Sitting upright, not daring to lean back or lie down, she soaped herself, washing away the dirt of the past fortnight, seeing with satisfaction how it drifted about on the water as a sign that she was clean again. Then when her washing was completed she found herself looking for excuses not to try and climb out. Those old woman's finger nails, cracked and dry, where germs could lodge, would need to be scrubbed again; the skin of her heels, too, growing so hard that her feet might have been turning to stone; behind her ears where a thread of dirt lay in the rim; after all, she did not often have the luxury of a bath, did she? How warm it was! She drowsed a moment. If only she could fall asleep then wake to find herself in her nightdress in bed for the night! Slowly she rewashed her body, and when she knew she could no longer deceive herself into thinking she was not clean she reluctantly replaced the soap, brush and flannel in the groove at the side of the bath, feeling as she loosened her grip on them that all strength and support were ebbing from her. Quickly she seized the nail-brush again, but its magic had been used and was gone; it would not adopt the role she tried to urge upon it. The flannel too, and the soap, were frail flotsam to cling to in the hope of being borne to safety.

She was alone now. For a few minutes she sat swilling the water against her skin, perhaps as a means of buoying up her courage. Then resolutely she pulled out the plug, sat feeling the tide swirl and scrape at her skin and flesh, trying to draw her down, down into the earth; then the bathwater was gone in a soapy gurgle and she was naked and shivering and had not yet made the attempt to get out of the bath.

How slippery the surface had become! In future she would not clean it with kerosene, she would use the paste cleaner that, left on overnight, gave the enamel rough patches that could be gripped with the skin.

She leaned forward, feeling the pain in her back and shoulder. She grasped the rim of the bath but her fingers slithered from it almost at once. She would not panic, she told herself; again her grip loosened as if iron hands had deliberately uncurled her stiffened blue fingers from their trembling hold. Her heart began to beat faster, her breath came more quickly, her mouth was dry. She moistened her lips. If I shout for help, she thought, no one will hear me. No one in the world will hear me. No one will know I'm in the bath and can't get out.

She listened. She could hear only the drip-drip of the cold water tap of the wash-basin, and a corresponding whisper and gurgle of her heart, as if it were beating under water. All else was silent. Where were the people, the traffic? Then she had a strange feeling of being under the earth, of a throbbing in her head like wheels going over the earth above her.

Then she told herself sternly that she must have no nonsense, that she had really not tried to get out of the bath. She had forgotten the strong solid chair and the grip she could get on it. If she made the effort quickly she could first take hold on both sides of the bath, pull herself up, then transfer her hold to the chair and thus pull herself out.

She tried to do this; she just failed to make the final effort. Pale now, gasping for breath, she sank back into the bath. She began to call out but as she had predicted there was no answer. No one had heard her, no one in the houses or the street or Dunedin or the world knew that she was imprisoned. Loneliness

(cont.)



welled in her. If John were here, she thought, if we were sharing our old age, helping each other, this would never have happened. She made another effort to get out. Again she failed. Faintness overcoming her she closed her eyes, trying to rest, then recovering and trying again and failing, she panicked and began to cry and strike the sides of the bath; it made a hollow sound like a wild drum-beat.

Then she stopped striking with her fists; she struggled again to get out; and for over half an hour she stayed alternately struggling and resting until at last she did succeed in climbing out and making her escape into the kitchen. She thought, I'll never take another bath in this house or anywhere. I never want to see that bath again. This is the end or the beginning of it. In future a district nurse will have to come and attend me. Submitting to that will be the first humiliation. There will be others, and others.

In bed at last she lay exhausted and lonely thinking that perhaps it might be better for her to die at once. The slow progression of difficulties was a kind of torture. There were her shoes that had to be made specially in a special shape or she could not walk. There were the times she had to call in a neighbour to fetch a pot of jam from the top shelf of her cupboard when it had been only a year ago that she herself had made the jam and put it on the shelf. Sometimes a niece came to fill the coal-bucket or mow the lawn. Every week there was the washing to be hung on the line – this required a special technique for she could not raise her arms without at the same time finding some support in the dizziness that overcame her. She remembered with a sense of the world narrowing and growing darker, like a tunnel, the incredulous almost despising look on the face of her niece when in answer to the comment 'How beautiful the clouds are in Dunedin! These big billowing white and grey clouds – don't you think, Auntie?' she had said, her disappointment at the misery of things putting a sharpness in her voice, 'I never look at the clouds!'

She wondered how long ago it was since she had been able to look up at the sky without reeling with dizziness. Now she did not dare look up. There was enough to attend to down and around – the cracks and hollows in the footpath, the patches of frost and ice and the potholes in the roads; the approaching cars and motorcycles; and now, after all the outside menaces, the inner menace of her own body. She had to be guardian now over her arms and legs, force them to do as she wanted when how easily and dutifully they had walked, moved and grasped, in the old days! They were the enemy now. It had been her body that showed treachery when she tried to get out of the bath. If she ever wanted to bath again – how strange it seemed! – she would have to ask another human being to help her to guard and control her own body. Was this so fearful? She wondered. Even if it were not, it seemed so.

She thought of the frost slowly hardening outside on the fences, roofs, windows and streets. She thought again of the terror of not being able to escape from the bath. She remembered her dead husband and the flowers she had bought to put on his grave. Then thinking again of the frost, its whiteness, white like a new bath, of the anemones and daffodils and the twigs of the red-leaved shrub, of John dead seventeen years, she fell asleep while outside, within two hours, the frost began to melt with the warmth of a sudden wind blowing from the north, and the night grew warm, like a spring night, and in the morning the light came early, the sky was pale blue, the same warm wind as gentle as a mere breath was blowing, and a narcissus had burst its bud in the front garden.

(cont.)



In all her years of visiting the cemetery she had never known the wind so mild. On an arm of the peninsula exposed to the winds from two stretches of sea, the cemetery had always been a place to crouch shivering in overcoat and scarf while the flowers were set on the grave and the narrow garden cleared of weeds. Today, everything was different. After all the frosts of the past month there was no trace of chill in the air. The mildness and warmth were scarcely to be believed. The sea lay, violet-coloured, hush-hushing, turning and heaving, not breaking into foamy waves; it was one sinuous ripple from shore to horizon and its sound was the muted sound of distant forests of peace.

Picking up the rusted garden fork that she knew lay always in the grass of the next grave, long neglected, she set to work to clear away the twitch and other weeds, exposing the first bunch of dark blue primroses with yellow centres, a clump of autumn lilies, and the shoots, six inches high, of daffodils. Then removing the green-slimed jam jars from their grooves on each side of the tombstone she walked slowly, stiff from her crouching, to the ever-dripping tap at the end of the lawn path where, filling the jars with pebbles and water she rattled them up and down to try to clean them of slime. Then she ran the sparkling ice-cold water into the jars and balancing them carefully one in each hand she walked back to the grave where she shook the daffodils, anemones, red leaves from their waxed paper and dividing them put half in one jar, half in the other. The dark blue of the anemones swelled with a sea-colour as their heads rested against the red leaves. The daffodils were short-stemmed with big ragged rather than delicate trumpets – the type for blowing; and their scent was strong.

Finally, remembering the winds that raged from the sea she stuffed small pieces of the screwed-up waxed paper into the top of each jar so the flowers would not be carried away by the wind. Then with a feeling of satisfaction – I look after my husband's grave after seventeen years. The tombstone is not cracked or blown over, the garden has not sunk into a pool of clay. I look after my husband's grave – she began to walk away, between the rows of graves, noting which were and were not cared for. Her Father and Mother had been buried here. She stood now before their grave. It was a roomy grave made in the days when there was space for the dead and for the dead with money, like her parents, extra space should they need it. Their tombstone was elaborate though the writing was now faded; in death they kept the elaborate station of their life. There were no flowers on the grave, only the feathery sea-grass soft to the touch, lit with gold in the sun. There was no sound but the sound of the sea and the one row of fir trees on the brow of the hill. She felt the peace inside her; the nightmare of the evening before seemed far away, seemed not to have happened; the senseless terrifying struggle to get out of a bath!

She sat on the concrete edge of her parents' grave. She did not want to go home. She felt content to sit here quietly with the warm soft wind flowing around her and the sigh of the sea rising to mingle with the sighing of the firs and the whisper of the thin gold grass. She was grateful for the money, the time and the forethought that had made her parents' grave so much bigger than the others near by. Her husband, cremated, had been allowed only a narrow eighteen inches by two feet, room only for the flecked grey tombstone In Memory of My Husband John Edward Harraway died August 6th 1948, and the narrow garden of spring flowers, whereas her parents' grave was so wide, and its concrete wall was a foot high; it was, in death, the equivalent of a quarter-acre section before there were too many people in the world. Why when the world was wider and wider was there no space left?

(cont.)



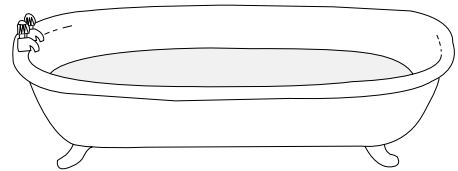
Or was the world narrower?

She did not know; she could not think; she knew only that she did not want to go home, she wanted to sit here on the edge of the grave, never catching any more buses, crossing streets, walking on icy footpaths, turning mattresses, trying to reach jam from the top shelf of the cupboard, filling coal buckets, getting in and out of the bath. Only to get in somewhere and stay in; to get out and stay out; to stay now, always, in one place.

Ten minutes later she was waiting at the bus stop; anxiously studying the destination of each bus as it passed, clutching her money since concession tickets were not allowed in the weekend, thinking of the cup of tea she would make when she got home, of her evening meal – the remainder of the liver and bacon, of her nephew in Christchurch who was coming with his wife and children for the school holidays, of her niece in the home expecting her third baby. Cars and buses surged by, horns tooted, a plane droned, near and far, near and far, children cried out, dogs barked; the sea, in competition, made a harsher sound as if its waves were now breaking in foam.

For a moment, confused after the peace of the cemetery, she shut her eyes, trying to recapture the image of her husband's grave, wide, spacious, with room should the dead desire it to turn and sigh and move in dreams as if the two slept together in a big soft grass double-bed.

She waited, trying to capture the image of peace. She saw only her husband's grave, made narrower, the spring garden whittled to a thin strip; then it vanished and she was left with the image of the bathroom, of the narrow confining bath grass-yellow as old baths are, not frost-white, waiting, waiting for one moment of inattention, weakness, pain, to claim her for ever.



This short story is not always well-liked by students on first reading. It is about old age and may not really interest young people who are full of life and capable of doing so much. However, with closer reading you may appreciate the story and the writing style of Janet Frame, and be able to discuss it in a well-supported essay in response to the text.

Janet Frame is a New Zealand author who died in 2004. She was 80 years old and had been writing for more than 55 years. She is one of New Zealand's best known authors, having published novels, short stories, poetry and an autobiography. Janet Frame had a difficult life – she was committed to a mental hospital and it was her writing which saved her from further confinement. From a family of girls, she has been described as the writer-sister who persevered by making designs from her dreams and going out into the world 'with no luggage but memory and a pocketful of words.'

'The Bath' is set in Dunedin, New Zealand. It is about an old lady whose husband has died; she lives on her own in her house. Some of her relatives visit, but to her they are more of a bother when they come to stay. She prefers her own company, but she realises as she gets older she is losing the physical ability to do certain things. Taking a bath, with all its different steps, therefore causes dread, anxiety, dismay and even fear for her. It is too hard a process. Her body is not able to move according to her will. Yet she does not want to go into an old people's home, nor does she want anyone to come in and help her. She still wants to be independent even though she increasingly realises that she needs to have someone to help her. The story is about old age and independence, and it opens up a discussion of how individuals, and societies or communities, cope with old age.

Activity 8 Discussion

Discuss 'The Bath' together in class keeping in mind the following questions.

- Do you know any old people? What are some of the difficulties which they face?
- What are some of the things which symbolise old age?
- Are they dependent? In what ways?
- Are they independent? In what ways?
- In Sāmoa, do some old people live on their own like the woman in the story?
- How many people live at Mapuifagalele? What are some of the reasons why old people live at Mapuifagalele rather than at home?
- Do you have grandparents or elderly people living with you? What are some of the positive and negative aspects of living with elderly people?
- What are some stories or incidents you can tell about them?
- Looking ahead in your own life, what conditions would you like to have for yourself when you are old?
- Why is the story called 'The Bath'? What other title might be suitable for this short story?

Activity 9 Language

Find out the meanings of the following words and phrases, then consider how they are used in the story. Explain the meanings of the words or what they are describing in the story. Use the same words or phrases in your own sentences.

- Hazardous.
- Arduous.
- Drowsing.
- Wrench on the stiff cold and hot taps.
- Powerless wrists.
- Lodge.
- Frail flotsam.
- Resolutely she pulled out the plug.
- She grasped the rim of the bath but her fingers slithered from it.
- Her grip loosened as if iron hands had deliberately uncurled her stiffened blue fingers from their trembling hold.



- ❑ She moistened her lips.
- ❑ Then she told herself sternly that she must have no nonsense.
- ❑ Submitting to that will be the first humiliation.
- ❑ She lay exhausted and lonely.
- ❑ The slow progression of difficulties was a kind of torture.
- ❑ These billowing white and grey clouds.
- ❑ . . . after all the outside menaces, the inner menaces of her own body.
- ❑ . . . her arms and legs, force them to do as she wanted when how easily and dutifully they had walked, moved and grasped, in the old days!
- ❑ . . . the cemetery had always been a place to crouch shivering.
- ❑ The tombstone was elaborate . . .
- ❑ . . . she was waiting at the bus stop; anxiously studying the destination of each bus as it passed, clutching her money . . .
- ❑ Cars and buses surged by, horns tooted, a plane droned, near and far, near and far, children cried out, dogs barked; the sea in competition made a harsher sound . . .
- ❑ . . . waiting, waiting for one moment of inattention, weakness, pain, to claim her forever.

Activity 10 Comprehension

- 1 How often did the old lady visit her husband's grave?
- 2 What did she have for her evening meal? What is the New Zealand term for the evening meal?
- 3 How long had it been since she had had her last bath?
- 4 Why could she not get out of the bath easily?
- 5 Why did she cry and strike the sides of the bath with her fists?
- 6 Why didn't she want the district nurse to come in?
- 7 What are some of symptoms of old age experienced by the old lady?
- 8 Why did she never look at the clouds?
- 9 What are the outside menaces that she refers to?
- 10 Why did she say of her arms and legs that 'they were the enemy now'?
- 11 Identify examples of her aging body that are contrasted with elements of nature which signify growth and renewal.
- 12 What does the elaborate tombstone of her parents signify?
- 13 How are death and life portrayed through the contrasting feelings of peace in the graveyard and the terrifying struggle of having a bath?
- 14 What was the old lady's name? Mrs _____.
- 15 What figure of speech is being used in the final lines when the bath is 'waiting, waiting for one moment of inattention, weakness, pain, to claim her for ever'?



Activity 11 Research topics

- 1 The History of Mapuifagalele Old People's Home in Sāmoa.
- 2 Old people in Sāmoa – what services are available for their well-being?
- 3 Interview four old people and write a report on their views and opinions about being elderly citizens of Sāmoa.

Activity 12 Expository essay topics

- 1 The elderly are becoming a problem in the South Pacific.
- 2 The young and the old are not getting any closer.
- 3 The elderly also have issues which they want to voice.
- 4 Our Sāmoan custom of caring for the elderly is eroding.

Activity 13 Literature essay questions

- 1 With reference to two short stories you have studied, explain how well they made you understand the social issues which they portray.
- 2 Short stories illuminate an aspect of human life or behaviour which we can connect and relate to. Discuss with reference to two short stories you have studied.
- 3 Discuss how an author portrays his or her characters in two short stories you have studied.

Related And Extended Activity: Poetry

Do not go gentle into that good night

by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.



The poem on page 105 'Do not go gentle into that good night' by Dylan Thomas is also about old age and death. It shares the themes of 'The Bath' relating to old age and inevitable death.

Dylan Thomas, a Welsh poet (1914–1953), wrote this poem to his father when he was dying. It also portrays the spirit of determination which we have read about in Janet Frame's story *The Bath*. Thomas pleads with his father not to give up on life easily, not to accept death passively but to battle against it with all his might even when he knows that death is near. Hence the poet says:

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

In his use of metaphoric language Thomas refers to 'close of day' and 'dying of the light' as the time in a person's life when they are old and close to death. Night and darkness become metaphors for death and light for life. Thomas refers to death as 'good night' but nevertheless he believes that one should hold on to life, living it to the full for as long as possible: 'Rage, rage against the dying of the light'. Indeed, Mrs Harraway in Janet Frame's 'The Bath', does rage against the dying of the light in that she refuses to give up her independence and tries to keep on doing what she needs and wants to do, although she knows the end is inevitable.

In the poem, Thomas refers to different kinds of people who fight death and try to live for as long as possible. The poet directs his plea to his father not to give in to death so easily, but at the same time the poem itself addresses all readers, urging them to 'rage, rage against the dying of the light.'

Thomas, as a son, feels very emotional about losing his father but as readers we are also able to relate to those feelings because it is often hard to face up to the fact that people we love inevitably grow old and die. 'Rage', 'fierce' and 'curse' are all very strong and emotive words which express determination and passion.

The poem has a constant rhyme and rhythm throughout each stanza. The third line in each stanza is repeated to emphasise the message. The visual imagery is of light and colour to portray life; of night and darkness to indicate death.



Activity 14 'Do not go gentle into that good night'

Answer the following questions.

- 1 Who is speaking the lines of the poem?
- 2 To whom is he speaking?
- 3 What is the subject of the poem?
- 4 What is being said about the subject?
- 5 Is there a particular order in which the ideas of the poem are presented?
- 6 Can you see any reason for this order?
- 7 What are the main images in the poem?
- 8 How do these images link to the subject and ideas of the poem?
- 9 Which poetic devices are used to create the images or develop the ideas of the poem? Consider metaphor, personification, simile.
- 10 Are there any rhyming patterns in the poem?
- 11 What effect does the sound of the poem have in conveying meaning or feeling?
- 12 What is the significance of repeating certain lines of the poem?
- 13 Has the poet used poetic devices such as alliteration, assonance, onomatopoeia?

Activity 15 Reading aloud

Read the poem aloud on your own and listen to your own voice and expressions. Read to someone else. Then read with a group of friends. Remember you are pleading with your father to be strong and hold on to life. Read with feeling and understanding. Articulate your words clearly, especially the distinctions between the 'g' sounds in **go** and **gentle**. Remember to change the tone and pitch of your voice to accord with the meanings of the words you are saying. Remember your facial expressions must also convey the emotions and meanings of the poem. Be focused and serious, so that your listeners will appreciate the power of the poem through your effective delivery.

Activity 16 Creative writing

Write your own poem to one of your parents. It could be a sad one or a happy one. Remember your selection of words is important in conveying your emotions and the message you want to express.



Ghosting

Read the following short story.

Ghosting

by *Litia Alaelua*

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

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

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

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

Grandpa kept his head shaved, and Mum did this with an electric razor. A Remington. This fact was stamped in tiny silver letters on its grainy black case. It was a Father's Day present to Dad, who never used it, preferring the drama of a razor. I watched one day as Mum shaved Grandpa's head while directing a young aunt who sat in another part of the room, cross-legged and neat before the wide-open glory-box. From this slid the quick scent of camphor as my aunt

(cont.)



layered and sorted linen with smooth, sure movements, the quiet slope of her back intent on private inventories. They spoke evenly in Sāmoan, and Grandpa called to me, cupped his hand-span over my head and smiled so that a myriad of wrinkles patterned his eyes and included me.

At ten I was made up of eyes and ears. At some signal each evening, family lotu would begin after the closing off of curtains and doors, and the deferential sound of feet on mats as bodies arranged themselves appropriately to Grandpa's seating place and to each other. Not having learnt how to 'look without looking', I gazed carefully at and around Grandpa as he prayed, and having my thigh pinched surreptitiously between the thumb and forefinger of some all-seeing aunt did not stop me. I really felt that he was talking to someone. The bristles that covered his head in a silvery cap would glisten and nod under the yellow light, as his words fell like small polished stones into the still room. He would often call for me to sit near him and turn the pages of his Bible while he read, and I would do this with great care, listening for the papery rustle of something old and rare. I looked for the small pinked snapshots that had been placed carefully as markers. People who covered themselves from neck to wrist to ankle in strange textures looked back at me, unsmiling and sure. And on their backs, the feltish, blue-black smudge of some other person's memories. Firmly rounded copperplate script that I traced with my finger – 'My dearest brother in Christ . . . until it is God's Will . . . That we see one another . . . 1950.' Quaint Victorianisms from a colonial missionary upbringing.

To Grandpa's way of thinking, everything that was important was within walking distance, so on Sunday we all walked to church. The Valiant, or what Mum called 'your father's prideful joy', remained inside the garage, in all its glinting, blue-green entirety. Mum and Dad walked behind with my aunts, and Grandpa walked in front with us. In one hand he held his Bible – bound black, with gold-rimmed leaves edged in small, script-filled half moons. It was rare for Grandpa to look at or speak to us directly, but he sometimes cautioned us against 'spoiling the hard work of our mother', or smiled as we questioned him daringly in our shy child-jabber. Walking to church, the grownups were all gods and goddesses, and we, their offspring. I understood their presence of mind. They were all larger than anything around us, because in this land there was nothing that could contain them.

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

(cont.)



Grandpa always had his own food. My parents served him from different dishes which they arranged around his eating-place in a neat semi-circle of steam and pleasing odours. When lotu had finished, Grandpa would look over at us and call us to bring our plates, on which he would place a portion from each of his dishes – despite my parents' efforts to scold us away. Grandpa ate fastidiously, savouring each mouthful as though it were his last. His fingers never got messy. This interested me. To my uncles, eating was serious business too, but they ate hunched over their plates, looking neither left or right, ending their meals quickly and with fingers shiny from grease.

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

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

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

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

in A. Wendt 1995 (ed) Nuanua Pacific Writing in English since 1980 Auckland, Auckland University Press

This short story can also be considered as an example of migrant writing. *Ghosting* by Litia Alaelua relates the lives of Sāmoans who have left Sāmoa to live in New Zealand in search of a better life, but have tried to retain their Sāmoan identity.

Alaelua's story is narrated in the first person. She is the New Zealand-born daughter of Sāmoan migrant parents. Her story is a flash-back slice of her life as a Sāmoan child in a Sāmoan cultural environment created in a New Zealand setting. Her identity as a Sāmoan New Zealander is formed by this background.

Her style of writing places side by side different aspects of the New Zealand setting with images, feelings and actions that are recognisably Sāmoan. For example, outside their New Zealand house their 'rampant red roses' were tended to by her parents whilst 'they sang Sāmoan hymns in two parts while darkness fell . . . I hoped the neighbours did not hear.'



Inside their New Zealand home, the children were fed on milk and Weet-Bix, green bananas and fish cooked by their father and taught to behave in certain ways *'accompanied by my mother's words, warnings, and hidden messages of love and belonging'* . . . *At some signal each evening, family lotu would begin after the closing off of curtains and doors, and the deferential sound of feet on mats as bodies arranged themselves appropriately to Grandpa's seating place and to each other.'*

The writer is a New Zealand Sāmoan, recollecting her life with her New Zealand migrant parents amidst their New Zealand life of night shifts and walking to church, cooking for the family, and preparing special food for her grandfather in his comings and goings between New Zealand and Sāmoa. When the grandfather dies in Sāmoa, she feels no sadness but an acceptance of the inevitable, but in moments of remembering she recalls her *'grandfather's image with clarity and sudden love . . .'*

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

Activity 17 Ghosting

- 1 Look at the way the writer uses language. Explain the meaning of the following words in the context of their usage in the story.

- austere
- indelibly
- deferential
- surreptitiously
- fastidiously
- rampant
- profuse
- implicitly
- permeated
- meticulous
- defiant.

Write your own sentences using the same words in a different context, e.g. such as using a situation from your own life.

- 2 Select six phrases which describe the close family relationships in the story. Explain the meanings which they convey to you.
- 3 Why does Letitia retain her mother's words describing their family car 'your father's prideful joy' instead of using the correct phrase 'pride and joy'?
- 4 Describe and give some examples of how you can tell if a person speaking Sāmoan was raised in New Zealand and not in Sāmoa.
- 5 Looking carefully at the text of the story, write a paragraph related to each of the following:
- character
 - plot
 - setting
 - style.



- 6 Looking at the final paragraph of the story, explain how it sums up the value of family relationships, the Sāmoan cultural values and Christian traditions which were important in Litia's life as a New Zealand Sāmoan. Explain the main character's feelings about these aspects of her life as revealed through her storytelling.
- 7 Rewrite this story from the standpoint of the father, the mother or the grandfather. You could do this as a group activity. How would they view life in New Zealand? Would they be homesick for Sāmoa? What language would they be speaking to their children?
- 8 Discuss why childhood experiences are so clearly remembered. How has the environment you have grown up in shaped your own family relationships and values?
- 9 Essay questions.
 - Strong images and feelings are portrayed in Litia Alaelua's short story. Discuss.
 - Reading about the beliefs and values of people in other cultures can develop our appreciation of those cultures and can also lead to greater tolerance and understanding.
 - Discuss the title of the story and how it is suited to the plot and its themes.

Activity 18 Extension

Conduct a group discussion using one or more of the following topics.

- What do you think are some important cultural beliefs and values we should preserve regarding families and personal relationships in our own society?
- How does a person's cultural background influence his or her view of family and personal relationships?
- How is the modern world changing the way people relate to others in their own culture, and the way they relate to people in cultures different from their own?
- What do you think of the high Sāmoan crime rate in New Zealand, and the way in which it contrasts with this story of New Zealand Sāmoans by Litia Alaelua?
- What is the meaning of the Sāmoan phrase: 'E lele le toloa ae maau ile vai'? How does it link with the short story?

Activity 19 Creative writing

Choose one of the following. Use the suggested titles.

Group play:

'Leaving for New Zealand' (write a dialogue and act out a scene at the airport, showing a family leaving for New Zealand for good.)

'Home from the airport with our New Zealand Cousins' (write a dialogue and act out a scene, showing how you try to communicate with your New Zealand cousins who don't speak Sāmoan and you don't speak English very well)

Poem: 'My Aiga across the Ocean'

Short Story: 'Apples and Coconuts'



Activity 20 Research topics

- ❑ The reasons why Sāmoans return to Sāmoa – ‘Family reunions, land and titles court cases, and returning home to stay.’
- ❑ How Sāmoans have fared since migrating to New Zealand.
- ❑ A statistical survey of Sāmoan migration in the last 10 years.
- ❑ Diabetes: the curse of the Polynesian migrant in New Zealand.
- ❑ Sāmoan migrants in New Zealand: attitudes and perceptions.

Other relevant activities

Further reading:

- ❑ *Apa!* by Emma Kruse Vaai. A children’s short story set in Auckland, which revolves around the Sāmoan custom of taking a bowl of water for the elderly to wash their hands after eating a meal.
- ❑ Film viewing and review: **O Tamaiti** *A Film on Sāmoan migrants in New Zealand* by Sima Urale.
- ❑ Photo compilation: of Sāmoan migrants, either from your own family or from other sources.
- ❑ Look at the following extract from a magazine article by Tapu Misa. Discuss the reasons why people migrate and how it affects their lives.
- ❑ Discuss the poem ‘Oh Sāmoan Boy’ by Mua Strickson Pua in Appendix 3 on page 207.



An Immigrant's Tale

By Tapu Misa



Come to New Zealand, their relations wrote. Life is so much easier here. Plenty of jobs, good pay and good schools for the children.

Come to New Zealand, they urged again and again, their letters filled with news of the exciting new life they'd found. But the young couple in Sāmoa were unconvinced. They were happy, they had everything they wanted – why should they shift?

Think of the children, their relations countered. New Zealand education is the best in the world. Think what they could achieve, they said.

Still they hesitated, so the relations wrote to their grandmother and urged her to talk sense into the young couple. It's for the best, they promised.

Finally they agreed. For the sake of the children they would leave behind the place they loved – their house, their land, their friends, their way of life.

And so it was that on a hot Friday in March 1968, not long after my eighth birthday, my parents boarded a plane for the first time in their lives, clutching their children and their suitcases and their hopes and dreams for the future.

The migration of our family began long before I was born. The first to go in 1950 was an uncle. He went for love, blindly following his sweetheart to Ponsonby and never coming back. Every now and again he sent money and wrote letters to say he was having a good time.

This made his older brother restless and after a while he too got tired of working hard for little money and left to seek his fortune in the wonderful land his brother wrote of. He found himself a job in a Christchurch factory and soon married a nice New Zealand girl, which the family heartily approved of. It was a sure sign that he was doing well.

Another cousin who had no hope of finding a well-paid job in Sāmoa was the next to pack his suitcase. He joined the uncle in Ponsonby and in no time he had a job, a local rugby team to play for, and enough money to come back for Christmas bearing suitcases laden with fancy New Zealand gifts.

A couple of Aunts left soon after; one to Australia and the other to Auckland where she found happiness and a Palagi (Pakeha) husband almost immediately. Between them they left behind half a dozen motherless children to be raised by the sisters who remained at home.

Another cousin went to a Wellington college on a government scholarship, got UE, got married and decided to stay on. By the time I was born, more than half my family were living in New Zealand.

All this had happened in little more than a decade. New Zealand beckoned like a benign uncle whose door was wide open, and our family was no different from any other which took up the invitation.

New Zealand offered jobs, money and the material comforts on which to spend it. Sāmoa offered very little of that, especially for the vast numbers of young people. There were few paid jobs, and working the land brought no money for what were becoming essentials in Sāmoa – kerosene, salt, sugar, flour, tinned meat and fish and material for clothes. They were all costly things as were the village affairs to which every Sāmoan family contributed – the church, weddings, funerals.

We lived in Matautu-uta, a large sprawling village just five minutes from Apia, and within sight of two of Sāmoa's famous landmarks, Aggie Grey's Hotel and Mt Vaea where Scots writer Robert Louis Stevenson is buried.

We lived amongst my mother's family in a cluster of fale sharing a common malae, cooking house and 'shower' (an outside tap with no walls), and our neighbours were families who had come to Apia to be close to the more than half dozen colleges and church schools within a mile of us.

My grandmother, whom everyone called Mama, was the centre point of our family. Nobody knew how old she was but she was revered and much loved. She had married a Sāmoan-German trader by the name of Schwalger and lived with him on his family plantation until he died and she was left alone with nine children.

A proud woman, she fell out with her dead husband's autocratic sister and left the estate to go back to her own family. My mother was her youngest, one of twin girls, who both went on to become teachers.

My father came from the district of Falelatai, from the village of Matautu, whose inhabitants are descended from two brothers – Misa and Lupematasila.

Matautu means 'where the crying stopped', a reference to the legend of how Misa lost his son when he agreed to the pleas of other matai to let him lead a war on their behalf. The son was killed in battle and Misa was inconsolable. Though the matai who had asked for his son brought Misa another young

man to take his son's place, Misa continued crying. It was only when the matai brought Misa the son of Malietoa, the high chief of all Sāmoa, that Misa stopped crying. The son became Nanai which means 'stop crying'.

In years to come my father inherited the titles of Nanai, Misa and Lupematasila.

My father had wanted to be a minister, to go to Malua Theological College, which is every Sāmoan mother's favourite wish for her sons, but fate in the shape of my mother and a lack of money early on had intervened. He became instead a deacon of the church, a lay preacher respected for his fine oratory and wit.

He got a job with a trading company called McDonalds as cashier, in the early sixties, earning the princely sum of \$50 a month, which was indeed good money in Sāmoa.

It was enough to keep us well-fed and clothed, and to allow my parents to play their part in the



Rebecca and Taase Misa, shortly before they left Sāmoa in 1968.



community. We were well off by Sāmoan standards. We had a large, Palagi-style home with slat windows and tin roof which my carpenter uncle had helped us build. Strangely we never slept in it, preferring the traditional open fale (Sāmoan house). We had a child-sized swimming pool, and kept chickens, and a herd of pigs in a fenced-in compound. We also had a small plot of land which yielded some taro and breadfruit.

We considered ourselves rich, although we still had an outside toilet, still washed our clothes under the waterpipes, used kerosene lamps and kerosene cookers, and irons with hot coals in them.

There was enough money too to adopt the son of a cousin and pay his way through school, supporting him through his years at Malua Theological College, and watching him win a scholarship to Yale University, and later a job as the assistant secretary of the London Missionary Society in England, and much later a minister in Los Angeles.

So when the letters came from New Zealand urging my parents to follow the family migration, my parents were not at all tempted. But the letters were persistent and persuasive and they hit on an argument which was dear to my parents' hearts and which eventually changed their minds. Education.

Both my parents had had little schooling. My father in particular did not go to school until he was 14, and although he quickly learnt mathematics, he was never to feel comfortable with what he learned of the English language. He always blamed this on his late, and limited, schooling.

In status-conscious, competitive Sāmoa, education equalled power and success and it was clear to both of them that those with a Palagi education got the best jobs in Sāmoa. If they stayed in Sāmoa, they knew the chances of every one of their children getting that education were minimal.

My mother's twin sister and husband in Wellington took care of the New Zealand end. They loaned the \$600 for the airfares, acted as our sponsors, declared that they had enough room in their house to accommodate us until we found a place of our

own, and got an employer to sign a declaration guaranteeing employment on arrival.

All we had to do was pass the test and conditions imposed by the New Zealand High Commission in Apia, but by the time we were considered for emigration my mother was very obviously pregnant with her fifth child. Immigration policy until very recently decreed that families migrating to New Zealand have only four children, a cruel rule that effectively split many Pacific Island families. Quite



The Misa children and Rebecca posing for their passport photos in late 1967. Tapu is second from the left.

often a couple would emigrate with four children, while the other one or two stayed behind with relatives. There was always the promise that they would send for them later, but this wasn't always possible.

The rule was strict, and as far as we knew no exception was ever made. (As late as 1985 a 19-year-old Sāmoan woman who'd been left behind with one sister when the rest of the family came to New Zealand, was deported for overstaying – even though all her family were now New Zealand citizens and there was nothing left for her in Sāmoa.)

My parents were determined that it would be all of us or none of us and in a way it would have been a nice out, but they were never given the chance. When my mother took us to the New Zealand High Commission for her interview, the immigration commissioner looked at her, looked at the four of

us, and asked her when she was due. Next month, she told him, ready to tell him that she would not leave any of her children behind. The commissioner simply looked at her kindly and told her to come back and have another passport photo taken when she had had her baby.

My mother was jubilant. The commissioner had in effect said she could take all five children. She never found out why the exception was made and she never asked. But in the ensuing months after Lance was born she had to stand her ground many times against officials who insisted there were no exceptions.

At the hospital where she took us for our medical examinations, and at the police station for our passport clearance, the reaction was always the same. They would look at her as though she was mad and remind her about the four-child rule, and she would tell them haughtily to take it up with the commissioner.

By the time we were finally cleared to fly to New Zealand, Lance was nearly nine months old, and mother was pregnant again. A busload of friends and family came to the airport to see us off, with

our three suitcases (my mother had wanted to take more but was assured that she could buy everything she needed in New Zealand), and a couple of boxes of cooked taro, lu'au and breadfruit for our hosts.

My father finished work at McDonalds at about 10am that Friday, and an hour later we had left our home wearing new clothes and our first ever pair of shoes. As children we felt no regret at what we were leaving. As far as we were concerned we were all going on an adventure – we could think only of the big houses with television sets and real beds. We would meet nice Palagis like the ones who slipped us 10 cent coins in Apia, the shy men who came to woo my aunts and cousins.

At the airport our farewellers cried and feasted and sang, and took so long to say goodbye that the plane was late taking off. It was the first time any of us had been on a plane. Mother was sick the whole way, and Lance cried non-stop. We stopped off at Pago Pago to change planes and then again in Fiji where it was raining. Six hours after we left home, we landed at Auckland.



Unit

12

Drama

The successful playwright combines words, story and dramatic technique to achieve the power of drama. Drama is written to be performed, not read like a novel. Much of drama is poetry and poetry is also written to be read out loud as an oral performance. Drama normally presents its action:

- ❑ through actors
- ❑ on stage
- ❑ before an audience.

Because a play presents its action through actors, its impact is direct, immediate, and heightened by the actor's skills. Instead of responding to words on a printed page, the spectator sees what is done and hears what is said. The experience of the play directly affects the senses. It is therefore crucial for a class not only to read the play but also to act it out. Experience the power of the play by dramatising it on stage or in front of the class as an audience. This dramatisation enables you to articulate and feel the power of the language, and to understand the characters and the themes of the play.

The study of the following play is an example of how you might approach a study of any other play.

Macbeth By William Shakespeare

Plot overview

The play begins with the brief appearance of three **witches** and then moves to a military camp, where the Scottish King **Duncan** hears the news that his generals, **Macbeth** and **Banquo**, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually king of Scotland. They also prophesy that Macbeth's companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself.

The witches vanish, and Macbeth and Banquo treat their prophecies sceptically until some of King Duncan's men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches' prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits King Duncan, and they plan to dine together at Inverness, Macbeth's castle, that night. Macbeth writes ahead to his wife, **Lady Macbeth**, telling her all that has happened.

Lady Macbeth has none of her husband's uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband's objections and persuades him to kill the king that very night. He and Lady Macbeth plan to drug Duncan's two grooms so they will fall asleep. The next morning they will be blamed for the murder of Duncan. They will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents including a vision of a bloody dagger. When Duncan's death is discovered the next morning, Macbeth kills the grooms – allegedly out of rage at their crime – and easily assumes the kingship. Duncan's sons **Malcolm** and **Donalbain** flee, to England and Ireland respectively, fearing that whoever killed Duncan desires their end as well.

Fearful of the witches' prophecy that Banquo's heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo. They ambush Banquo on his way to a royal feast, but they fail to kill his son, **Fleance** who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo's ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralise the damage, but Macbeth's kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne. Macbeth learns that he is incapable of being harmed by any man born of woman; and that he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that **Macduff** has fled to England to join Malcolm, Macbeth orders that Macduff's castle be seized and, most cruelly, that **Lady Macduff** and her children be murdered.

When news of his family's execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behaviour. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth's opponents arrive, Macbeth receives news that she has killed herself, which causes him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself. He is also certain that the witches' prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane camouflaged by tree branches cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches' prophecy.



Macbeth battles valiantly, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not 'of woman born' but was instead 'untimely ripp'd' from his mother's womb (what we now call birth by caesarean section). Though he realises that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the king of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.

Activity 1 Plot and character review

ACT I

- 1 How does Scene I provide an effective opening to Macbeth? How would you stage it if you were acting it out?
- 2 Give five examples of figurative language in Act I and explain what each example means or is referring to.
- 3 Describe the different reactions of Macbeth and Banquo to the prophecies of the witches.
- 4 Describe Lady Macbeth's reactions to her husband's letter and what it shows about her character.
- 5 Compare and contrast the characters of Macbeth and Lady Macbeth in this Act.
- 6 'If it were done when 'tis done, then 'twere well it were done quickly . . .'
(I, vii, 1–2)
Explain what this soliloquy is about and what it shows about Macbeth's character.

ACT II

- 1 What does this Act show about the characters of Macbeth and Lady Macbeth?
- 2 How and why does the porter's scene provide comic relief? Why is the porter's scene funny and also dramatically effective?
- 3 Define the meaning of the literary term *dramatic irony*, and how it is used in Act II.
- 4 Describe the characters of Banquo and Macduff in Act II.
- 5 Give a detailed account of the characters of Macbeth and Lady Macbeth in this scene using relevant quotes that reveal their true thoughts, feelings and personalities before and after the murder of Duncan.

ACT III

- 1 What evidence in this scene shows that tension and opposition is building up against Macbeth?
- 2 Describe how Shakespeare contrasts his characters by clever use of language and how what a character says reveals character as well as what other characters say about him or her.
- 3 Looking at Scenes 2 and 4, do you think that Lady Macbeth still has a strong influence on her husband?
- 4 Give examples of figurative language that uses images of light and darkness to refer to good and evil.
- 5 In what ways is the banquet scene 'the beginning of the end' for Macbeth?



ACT IV

- 1 Describe the use of dramatic irony in this scene, in that the audience knows beforehand what Macduff and Malcolm do not know whilst they are talking – that Macduff's family is dead.
- 2 Discuss clearly the dramatic effect of the witches' appearance and their prophecies on Macbeth. Look ahead to the next Act to see how they are fulfilled.
- 3 Write a character sketch of Malcolm. Do you think he is justified in testing Macduff?
- 4 With close reference to the text, describe whether you feel pity or anger towards Macduff when Ross arrives with his terrible news.
- 5 Discuss the use of the term *traitor* in this Act with specific reference to Macduff and Macbeth.

ACT V

- 1 Describe and discuss the emotional and mental breakdown of Lady Macbeth. Contrast the strong and determined woman of the earlier scenes with the broken and disconnected woman of this last scene. Use relevant quotes extensively to support your discussion.
- 2 Trace each reference made by Lady Macbeth to each of their crimes in Scene 1.
- 3 Identify the lines in this Act which are specific reminders of the witches' third prophecy.
- 4 What are the indications (lines) which show that Lady Macbeth has committed suicide?
- 5 Explain how dramatic irony strongly figures in Scene 3.
- 6 Discuss the tragic character of Macbeth as shown in this scene.
- 7 Analyse in detail one soliloquy uttered by Macbeth in Act V.
- 8 '*This dead butcher, and his fiend-like Queen.*' Write an essay saying how far you agree with this description of the characters of Macbeth and Lady Macbeth.

Characters

For each of the following characters select lines from the text which illustrate different aspects of his/her character.

Macbeth – '*Stars, hide your fires,
Let not night see my black and deep desires.*'

Macbeth is a Scottish general and the thane of Glamis, who is initially led to evil thoughts and actions by the prophecies of the three **witches**, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is a brave soldier and a powerful man, but he is not a virtuous one. He is easily tempted into murder, by the evil witches and his own manipulating wife, to fulfill his ambitions. Once he commits his first crime and is crowned king of Scotland, he embarks on further atrocities as if set on a path of destruction and self-destruction to secure his power. Ironically, the more crimes he commits for the sake of securing power, the less secure he becomes as a person and as a king.



Although seemingly ruthless, he is tormented by the enormity of his offences against God, against humanity, and against himself. The workings of his conscience and lack of inner peace are shown clearly by his soliloquies, his horrifying dreams and 'murdered sleep'.

Lady Macbeth – . . . *these deeds must not be thought.*

After these ways: so, it will make us mad. (II, ii, 32–3)

Macbeth's wife is a deeply ambitious woman who lusts for power and position. She appears to be a kind hostess yet she is scheming and unscrupulous. She says to Macbeth to 'look like th'innocent flower, /but be the serpent under't'. Early in the play she seems to be the stronger and more ruthless of the two, manipulating her husband as she urges him to kill Duncan and become king. When he hesitates she is the one that makes it possible by drugging the chamberlains. She is callous and in complete control when Macbeth is near hysteria after the killing of Duncan. She says to him 'a little water clears us of our deed.' After further killings and Macbeth is 'in blood/stepp'd in so far' Lady Macbeth becomes less dominant and becomes more riddled with guilt. She loses control and sinks into guilt and despair at not being able to forget her part in the crime. In her madness she walks in her sleep, seemingly washing her hands and saying 'Out, out damned spot . . . What! will these hands ne'er be clean?' Her earlier references to madness resulting from much thought, and now to the cleansing of guilt with water, are integrated ironically into her own downfall. Her conscience affects her to such an extent that she eventually commits suicide.

The Three Witches –

Three 'black and midnight hags' who plot mischief against Macbeth using charms, spells and prophecies. Their predictions prompt him to murder Duncan, to order the deaths of Banquo and his son, and to believe blindly in his own immortality. The play leaves the witches' true identity unclear – aside from the fact that they are servants of Hecate, we know little about their place in the cosmos. In some ways they resemble the mythological Fates, who impersonally wove the threads of human destiny. They clearly take a perverse delight in using their knowledge of the future to toy with and destroy human beings.

Banquo –

The brave, noble general whose children, according to the witches' prophecy, will inherit the Scottish throne. Like Macbeth, Banquo thinks ambitious thoughts, but he does not translate those thoughts into action. In a sense, Banquo's character stands as a rebuke to Macbeth, since he represents the path Macbeth chose not to take: a path in which ambition need not lead to betrayal and murder. Appropriately, then, it is Banquo's ghost – and not Duncan's – that haunts Macbeth. In addition to embodying Macbeth's guilt for killing Banquo, the ghost also reminds Macbeth that he did not emulate Banquo's reaction to the witches' prophecy.

King Duncan –

The good king of Scotland whom Macbeth, ambitious for the crown, murders. Duncan is the model of a virtuous, benevolent and farsighted ruler. His death symbolises the destruction of an order in Scotland that can be restored only when Duncan's line, in the person of Malcolm, occupies the throne.



Macduff –

A Scottish nobleman hostile to Macbeth's kingship from the start. He eventually becomes a leader of the crusade to unseat Macbeth. The crusade's mission is to place the rightful king, Malcolm, on the throne, but Macduff also desires vengeance for Macbeth's murder of Macduff's wife and young son.

Malcolm –

The son of Duncan whose restoration to the throne signals Scotland's return to order following Macbeth's reign of terror. Malcolm becomes a serious challenge to Macbeth with Macduff's aid (and the support of England). Prior to this, he appears weak and uncertain of his own power, as when he and Donalbain flee Scotland after their father's murder.

Hecate –

The goddess of witchcraft, who helps the three witches work their mischief on **Macbeth**.

Fleance –

Banquo's son, who survives Macbeth's attempt to murder him. At the end of the play, Fleance's whereabouts are unknown. Presumably, he may come to rule Scotland, fulfilling the witches' prophecy that Banquo's sons will sit on the Scottish throne.

Lennox –

A Scottish nobleman.

Ross –

A Scottish nobleman.

The Murderers –

A group of ruffians recruited by Macbeth to murder Banquo, Fleance (whom they fail to kill), and Macduff's wife and children.

Porter –

The drunken doorman of Macbeth's castle.

Lady Macduff –

Macduff's wife. The scene in her castle provides our only glimpse of a domestic realm other than that of Macbeth and Lady Macbeth. She and her home serve as contrasts to Lady Macbeth and the hellish world of Inverness.

Donalbain –

Duncan's son and Malcolm's younger brother.



Setting

The play is set in 11th-century Scotland.

Themes

The main theme of the play is ambition and this is related to other themes in the play including violence, tyranny, insecurity, evil, goodness, love and the supernatural. Hypocrisy and deception are central to the main action, resulting in retribution.

The themes of appearance and reality are also prominent in the play, as indicated by the extent of the pretence and deception.

Imagery and symbols

Imagery of **light** and **darkness** are used by Macbeth and Lady Macbeth to express their motives and their deeds. Night equals evil, as does Hell. Darkness is necessary for the concealment of the evil deeds which they commit. Shakespeare uses poetry of terror and evil rather than poetry of romance and love, such as you find in *Romeo and Juliet*. Shakespeare's use of language produces psychological and dramatic effects, for example Lady Macbeth's first call for darkness. 'Come thick Night, /And pall thee in the dunnest smoke of Hell, /That my keen knife see not the wound it makes, /Nor Heaven peep through the blanket of the dark, /To cry "Hold! Hold!"' (I, v, 51–54).

References to, and imagery of, **clothes** are also used to develop the theme of appearance and reality. Macbeth's 'borrowed robes' of royalty imply that they are not rightfully his – just as the crown and his corrupt kingship is basically on borrowed time. Macbeth knows from the prophecy of the witches that the 'robes' will not go to his descendants.

The theme of appearance and reality is also developed through the image of the supernatural witches and what they utter: 'Fair is foul and foul is fair.' What appears fair – a prophecy, a hostess, a pleasant castle – conceals what is foul: ambition without conscience; plots, deception, murderous and violent acts.

The image of **sleep** is used in various ways to relate to the link between mind and body. Referred to as '... the innocent sleep ... sore labour's bath/Balm of hurt minds, great Nature's second course/Chief nourisher in life's feast ...' (II, ii, 35–9). The absence of sleep implies a great disruption in the natural replenishing of the mind and body. 'Macbeth shall sleep no more' points to the power of the conscience, or the subconscious, and the terrible dreams which 'shake us nightly' to rob Macbeth of a restful and peaceful existence. Sleeplessness is also a symptom of Lady Macbeth's madness brought about by her feelings of guilt and horror at what she has done. She is unable to sleep peacefully. Instead, she walks in her sleep, referring to their terrible deeds and trying to cleanse her hands of them: 'Out, damned spot ...'

Activity 2 Essay questions

- 1 According to the classical view, the undoing or downfall of the main character in a tragedy is brought about through a tragic flaw in his character, or through a tragic error. What brought about Macbeth's downfall?
- 2 A tragedy should arouse pity and fear in an audience. Is this true of the play *Macbeth*?
- 3 Who is the real power? Macbeth or Lady Macbeth?



- 4 'This dead butcher, and his fiend-like Queen'. Write an essay discussing how far you agree with this description of the characters of Macbeth and Lady Macbeth.
- 5 Compare and contrast Lady Macbeth and Lady Macduff.
- 6 Write an account of a scene which you find (a) the most moving (b) the most violent (c) the most revealing of a particular character.
- 7 You have been asked to play the leading role in a play that you have studied this year. Explain how you see this particular character. What qualities would you try to bring out in your acting? Be sure to refer to some scenes in the play.
- 8 Identify the incident which you see as the climax in a play that you have studied this year. Explain how this incident affects the course of the play and the fortunes of at least one major character.
- 9 'First impressions can be misleading.' Describe how you found this to be true of one character in a play that you have studied this year. Outline the incidents that changed your view of this character.
- 10 Choose a play that you have studied this year and describe a scene that you feel would be effective on stage. Justify your choice by referring to the dialogue, characterisation, setting or any other important aspect of the scene.
- 11 Describe a scene from a play that you have studied this year in which a misunderstanding between characters influences the course of the action. Outline the effect of this misunderstanding on the characters and the action.
- 12 'Vaulting ambition, which o'erleaps itself and falls on the other' (I, vii, 27–8). Discuss the theme of ambition and how it is developed in the play *Macbeth*.
- 13 As the play develops the roles of Macbeth and Lady Macbeth are reversed. To what extent do you agree with this opinion?
- 14 Soliloquies serve a very important purpose in character revelation. Choose a soliloquy and explain how it reveals character in a play you have studied.

Activity 3

Choose one or more of the following activities.

- 1 Imagine you are staging any one scene in *Macbeth*. Plan the setting, the costumes and any special effects that you feel would increase the dramatic tension or atmosphere. Act out the scene.
- 2 Assume that Macbeth and Lady Macbeth have been arrested for the murders. (a) As a defender, prepare a defence of Lady Macbeth. (b) As prosecutor, prepare the case against Macbeth.
- 3 Speech competition. Each student in the class has to memorise one of the speeches from the play. Put on an appropriate costume and deliver the speech to your class.
- 4 Draw artistic portraits or make masks of the three witches and two main characters. Pin them on your classroom notice board.



Unit

13

Poetry

Poetry: ‘a composition in verse, usually characterised by words chosen for their sound and suggestive power as well as for their sense, and using such techniques as metre, rhyme, and alliteration.’ (*New Collins Concise English Dictionary*)

Many students have a fear of poetry. However this fear may come from a lack of understanding. Once you understand how poetry is written, how it works and what effect it can have, you may begin to overcome that fear and learn to enjoy poetry. You may still not prefer it to other genres such as prose and drama, but at least it will not be because you cannot understand it, or because you do not know how to approach or appreciate it.



... pako pako sisafā
snake!

The fact is we learnt and enjoyed poetry at a very early age even before we began to read and write. All the rhymes and chants which we may have sung and repeated with our caregivers; all the skipping and other playground rhymes, in English, Sāmoan, other languages or nonsense languages, which were part of our early childhood are all part of poetry. So we cannot truly say that we have never really enjoyed or experienced poetry.

Of the three main literary modes or genres, poetry tends to condense and compress more than novels or plays. Although a poem is often shorter, it still demands much concentration because it can say and mean such a lot. It is also important to remember that poetry or poetical language can also appear in plays and novels. Literary devices and forms are not confined to any one genre. Poetical devices or different forms of poetry can be used by the writer within drama and prose and even songs. For example, Shakespeare’s plays contain some of the most beautiful examples of poetry. The lyrics of a song may also be full of poetical devices to express meaning and achieve popular effect.

Figurative Language

Simile

The following is an extract from S.T. Coleridge's poem *The Rime of the Ancient Mariner*.

Day after day, day after day,
 We stuck, nor breath nor motion;
 As idle as a painted ship
 Upon a painted ocean.

In this narrative poem, an old sailor tells of an experience at sea. He describes how there was no wind so the ship stood still for a long time. This lack of movement is conveyed through **simile**: the ship and the ocean are compared to a lifeless painting. Everything was at such a standstill without the wind that the scene looked more like a painting than real life. In choosing his words the poet creates the scene and he also uses rhyme and repetition to enhance the vision and the atmosphere. Repetition of 'day after day' reinforces the length of time being drawn out. The rhyming of words such as motion/ocean also adds to the sound appeal, especially with a narrative poem which is written specifically for oral presentation. Although a narrative poem tells a story, it also has to appeal to the ear because it is meant to be heard, not read in silence.

Personification

The following is an extract from William Shakespeare's play *Romeo and Juliet*.

But soft,
 what light through yonder window breaks
 It is the East and Juliet is the sun.

An example of **personification** can be seen in this early scene. Romeo, standing outside in the dark, looks up and sees Juliet at her window. In poetic language, he compares her to the sun rising from the east. To him, his love for her makes her the rising sun.

You can see similar examples in popular love songs. For example, '*You are the sunshine of my life – that's why I'll always be around*'.



Read the following poem and answer the questions to test your understanding of personification.

The Fog

by F. R. McCreary

Slowly the fog,
 Hunch-shouldered with a grey face,
 Arms wide, advances,
 Finger-tips touching the way
 Past the dark houses
 And dark gardens of roses.
 Up the short street from the harbour,
 Slowly the fog,
 Seeking, seeking;
 Arms wide, shoulders hunched,
 Searching, searching.
 Out to the streets, to the fields,
 Slowly the fog –
 A blind man hunting the moon.

Activity 1 'The Fog'

- 1 The fog becomes the person. Name some of the characteristics taken on by the fog.
- 2 Which word in the poem describes the colour of the fog?
- 3 Personification literally means 'making into a person.' Explain why the poem fits this definition perfectly.
- 4 As a result of this effective personification, the reader feels sympathy for the fog in its futile search. Which line shows most effectively that the fog will not be successful in his search?

Activity 2 'The Lord of the Rings'

- 1 Look at the following prose passages from **The Lord of the Rings** by J. R. R. Tolkien and identify and quote some examples of personification.
- 2 Identify the thing in each passage which is made into a person by Tolkien's use of words. Point out the particular living quality given by the personification.

'Turning back, they saw across the River the far hills kindled. Day leaped into the sky. The red rim of the sun rose over the shoulders of the dark land. Before them in the West the world lay still, formless and grey.'

'The hobbits began to feel very hot. There were armies of flies of all kinds buzzing round their ears, and the afternoon sun was burning on their backs. Each step forward became more reluctant than the last. Sleepiness seemed to be creeping out of the ground and up their legs, and falling softly out of the air upon their heads and eyes.'



Sounds

We must remember that poetry as an oral tradition is often meant to be read out loud. The sounds of the words and the patterns they make enable us to:

- ❑ engage our emotions with what is being said
- ❑ link the ideas in the poem
- ❑ reinforce the images
- ❑ sustain our attention.

Simile, metaphor and personification are figures of speech that deal with the meaning attached to words. However, there are other figures of speech that stress the sound in words rather than the meaning. Two such figures of speech are **alliteration** and **onomatopoeia**.

Alliteration

A close repetition of the same sounds, usually at the beginning of words. Here is a well known example, again from *The Rime of the Ancient Mariner* by S. T. Coleridge.

The **f**air **b**reeze **b**lew, the white **f**oam **f**lew,
 The **f**urrow **f**ollow'd **f**ree;
 We were the **f**irst that ever **b**urst
 Into that **s**ilent **s**ea.

The repetition of the 'b' and 'f' sounds emphasises the movement of air and the 's' sound suggests the soft sound of the sea itself with the wind blowing on it.

Onomatopoeia

This figure of speech merges sound with meaning. The word itself sounds like the sound it is trying to describe or express. Slap, boom, smash, whizz, buzz, tick, clack, gurgle, hiss, groan, pitter-patter, cackle, gargle, murmur are examples of onomatopoeia.

Give an example of onomatopoeia for the following, then write a sentence using the example.

- a** insect noise
- b** cry of pain
- c** sleep sound
- d** moving car
- e** bird sound
- f** eating noisily
- g** running water
- h** wood cutting
- i** typing on computer
- j** moving trees
- k** sad sound of grief.

'I chatter, chatter as I flow, I babble on the pebbles' (Tennyson)



Imagery and symbolism

Imagery is the use of language to represent objects, actions, feelings, thoughts, ideas. In Wilfred Owen's war poems, clear images of the horrors of war are conveyed. The following is an extract from Owen's poem *Dulce et Decorum Est*.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

Symbolism is the use of language to make something represent something else other than the literal meaning.

In Robert Frost's poem *The Road Not Taken* the road is used as a symbol for choices in one's life.

Poems To study

In Wordsworth's poem *I wandered lonely as a cloud*, often referred to as *Daffodils*, he describes the magnificent sight of these flowers in spring. The daffodils themselves become symbols of the beauty of nature as well as the power of nature to recreate and regenerate life itself. Even when the poet is in a 'vacant' or 'pensive mood', the powerful and memorable image of the daffodils in his mind has the effect of making him feel better, of making him feel more alive: 'And then my heart with pleasure fills, /And dances with the daffodils.'

As well, we can see examples of:

- ❑ rhyme – cloud/crowd; hill/daffodils; trees/breeze
- ❑ personification – fluttering and dancing in the breeze; tossing their heads in sprightly dance.

I wandered lonely as a cloud

by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

(cont.)



The waves beside them danced; but they
 Out-did the sparkling waves in glee:
 A poet could not but be gay,
 In such a jocund company:
 I gazed – and gazed – but little thought
 What wealth the show to me had brought.

For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude;
 And then my heart with pleasure fills,
 And dances with the daffodils.

Activity 3 'I wandered lonely as a cloud'

Stanza One

- What is the subject of the poem?
- Describe what the poet was doing when he saw the daffodils.
- Give an example of a simile from this stanza.
- A 'crowd' usually refers to people. Which figure of speech is being used here to describe the daffodils?

Stanza Two

- Explain in your own words why the daffodils are compared to the Milky Way.
- Where are the daffodils growing?

Stanza Three

- How are the waves and the daffodils personified in this stanza?
- What 'wealth' is the poet referring to?

Stanza Four

- What do the words 'vacant' and 'pensive mood' suggest about the writer?
- 'They flash upon that inward eye /which is the bliss of solitude;' Explain what the poet means by these lines.
- Explain how the selection of words in the last two lines creates a change of mood and imagery.
- What is the poet saying about the overall effect of the daffodils?
- In the Pacific do you see similar scenes during particular seasons, e.g. when the frangipani or flame tamarind trees bloom? Or perhaps a healthy taro plantation where all you can see is green leaves for miles and miles?
- Can you write a poem about a scene of nature which is memorable for you?



Death be not Proud

by *John Donne*

Death, be not proud, though some have called thee
 Mighty and dreadful, for thou art not so;
 For those whom thou think'st thou dost overthrow
 Die not, poor Death; nor yet canst thou kill me.
 From rest and sleep, which but thy pictures be,
 Much pleasure; then from thee much more must flow;
 And soonest our best men with thee do go –
 Rest of their bones, and souls' delivery!
 Thou'rt slave to fate, chance, kings and desperate men,
 And dost with poison, war, and sickness dwell;
 And poppy or charms can make us sleep as well;
 And better than thy stroke. Why swell'st thou then?
 One short sleep past, we wake eternally,
 And Death shall be no more: Death, thou shalt die!

In the above poem Donne talks to Death and asks several questions as if death were a person. Death is therefore personified through the poet's use of words and images. He says to Death that there is no valid reason to be so proud because actually he is not as powerful as assumed. Death is seen as the terminator of life, but according to Donne this is not so. As a Christian he believes that the end of mortal life is the beginning of eternal life. Paradoxically, therefore, death is the birth of eternal life. The poet says that men can end their own lives in various ways so Death does not really have total power over people's lives. The poet says that Death is but a short sleep. When people wake from that short sleep they live forever, and Death itself shall no longer prevail: 'Death, thou shalt die!'

This poem is written in the form of a sonnet, a poem of 14 lines with a set rhyme scheme.

Other poems may not have such a formal structure but can still deal with the same subject.



When

by Robert Zend

Death doesn't

end life

death just

interrupts it

a book mark between page 256 and 257

a dental appointment on Friday at two

guests tonight

a movie tomorrow evening

a discussion that didn't end

coffee percolating on the stove

six shirts at the laundry

a holiday in Mexico this winter

this is what things are like

when a period is placed

in the middle of a sentence.

This poem deals with death, but in a different way from John Donne's poem. *When* is in the form of free verse with no rhyme or metrical pattern. It uses short lines and simple language. The images it conveys are those of everyday life as an ongoing process.

Activity 4 'When'

Answer the following questions.

- a What kinds of interruptions are referred to in the poem?
- b Does the poem refer to an eternal life after death?
- c What is another word for 'period' as used in the poem?
- d According to the poem, if death is merely an interruption, what happens after death?
- e Do you think the poem presents a valid way of describing death?
- f 'when a period is placed/in the middle of a sentence.' What effect does this wording have in conveying the meaning of the poem?
- g Rewrite the poem using images and events from your own life.



The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference.

This poem is about making decisions. The road represents the choices we are presented with in life.

Activity 5 'The Road Not Taken'

- 1 Which road did the poet take?
- 2 Give several examples of rhyming words.
- 3 What does the poem say about human nature in the third verse?



The following is an extract from *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge.

To gain the full effect of this narrative poem, it should be read out loud together as a class or by individuals.

The poem is about a sailor or seafarer who shot an albatross and caused bad luck to fall upon the ship and the crew. It discusses how nature should be respected by man. Only when the ancient mariner understood the senselessness of his killing and showed remorse was the curse lifted.

The Rime of the Ancient Mariner, Part II

by Samuel Taylor Coleridge

The Sun now rose upon the right:

Out of the sea came he,

Still hid in mist, and on the left

Went down into the sea.

And the good south wind still blew behind,

But no sweet bird did follow,

Nor any day for food or play

Came to the mariners' hollo !

His shipmates cry out against the ancient Mariner, for killing the bird of good luck.

And I had done an hellish thing,

And it would work 'em woe:

For all averred, I had killed the bird

That made the breeze to blow.

Ah wretch! said they, the bird to slay,

That made the breeze to blow !

But when the fog cleared off, they justify the same, and thus make themselves accomplices in the crime.

Nor dim nor red, like God's own head,

The glorious Sun uprist:

Then all averred, I had killed the bird

That brought the fog and mist.

'Twas right, said they, such birds to slay,

That bring the fog and mist.

The fair breeze continues; the ship enters the Pacific Ocean, and sails northward, even till it reaches the Line.

The fair breeze blew, the white foam flew,

The furrow followed free;

(cont.)



We were the first that ever burst
Into that silent sea.

The ship hath been suddenly becalmed.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea !

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.
Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a **painted ship**
Upon a painted ocean.

And the Albatross begins to be avenged.

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

The very deep did rot: O Christ !
That ever this should be !
Yea, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white.



Activity 6 'The Rime of the Ancient Mariner'

Answer the following questions.

- Give two examples of alliteration from the poem.
- How could there be water everywhere and not a drop to drink?
- Give two examples of simile from the poem.
- Give several examples of rhyming words.
- Describe the imagery that is created from the choice of words in this poem.

Throughout a study of English and throughout your life you will read and hear many different types of poetry. Poets write about many different subjects in different ways, in different forms. They write about nature, love, death, youth, age, changes. Poems come from different poets, from different parts of the world, speaking of their own lives and things which are important in those lives.

Pacific Poetry

Pacific poetry also deals with universal issues and themes in a local setting. It talks about what is happening in the Pacific. How different people and individuals view themselves, their island environment, their people and the rest of the world. Much of Pacific poetry is in free verse and does not use a wide range of traditional poetical devices. However, it also conveys messages, statements, descriptions and images which represent the Pacific.

As a Pacific student you will be familiar with a lot of the issues discussed in these poems, and this will help you to write a well-informed essay about the ways that a Pacific poet deals with his or her subject.

Sāmoan poet Ruperake Petaia writes about colonial education, which did not value or take into account the local environment, family values and culture. Children were educated in a Western way that alienated them from their family, from their culture and place. His two poems 'Kidnapped' and 'Father and Son' discuss the theme of alienation as the result of education. Both poems discuss how parents pay fees for a so-called 'good' education. However, the poems also question the value of this 'good' education if it means that children no longer identify with their parents, family and culture when they graduate. Ruperake chooses 'kidnapped' as an appropriate word to describe going to school. Kidnapped is about the isolation and confinement in school which enables the kidnappers (the Western teachers) to mould and change young minds into what they perceive as the right way of thinking and living, which is often in conflict with local culture and communal ways.

The student is sent to school because parents believe this is the way forward for their children to survive in the modern world. Formal schooling has become accepted practice. School fees are therefore paid each term from hard-earned money which is scarce, yet sacrificed willingly for a much-coveted European education. Education, however, changes a person in more ways than one.

The student's 'guards' in the poem are famous political figures who are influential in the student's way of thinking. Over the fifteen years of being schooled/kidnapped he grows 'whiter', more Europeanised, through the isolation of the schoolroom from his own culture. The last stanza continues the irony, showing that his certification is hardly a liberation but rather a confirmation of a successful kidnap of the mind and attitudes brought about by a kind of capture through the education system.



Kidnapped

by Ruperake Petaia – Sāmoa

I was six
when Mama was careless
She sent me to school
alone
five days a week.

One day I was
kidnapped
by a band of Western philosophers
armed with glossy-pictured textbooks
and registered reputations
'Holder of B. A. and M. A. degrees'
I was held in a classroom
guarded by Churchill and Garibaldi
pinned up on one wall
and Hitler and Mao dictating
from the other
Guevara pointed a revolution
at my brains
from his 'Guerilla Warfare'

Each three month term
they sent threats
to my Mama and Papa

Mama and Papa
loved their son
and paid ransom fees each time
Mama and Papa
grew poorer and poorer
and my kidnappers
grew richer and richer
I grew whiter and whiter

On my release fifteen years
after I was handed
(among loud applause from my fellow victims)
a piece of paper
to decorate my walls
certifying my release.



Activity 7 'Kidnapped' discussion

- 1 What are some ways in which the Sāmoan school system now includes Sāmoan culture and beliefs?
- 2 What are some examples of conflicts between parents and children that arise from what is taught at school and what is expected at home?
- 3 What are some ways in which conflicts between parents and children can be resolved?

In the poem *Father and Son* the same theme of alienation continues as Petaia questions the motives for and results of a 'successful' education. Again, the poem highlights the alienation of parents and children as a result of the time spent away from home, but also the ideas the children have received from a colonial education. Ironically, the education system was always accepted and held in high esteem by Sāmoan parents, even though they knew that local culture and values were not represented in this domain, because of their belief that education was important for survival in the changing world. Parents willingly tried their best to keep their children in school. Sadly, at the end of this formal education, many children and 'proud' parents were 'lost' to each other, as expressed by Petaia in his poem *Father and Son*.

Father and Son

by Ruperake Petaia

He comes home now
 his mind filled with
 the wisdom of the Papalagi

Your son has done well at school
 and you are proud, and showed
 him off to friends for their congratulations
 for you had wanted it all this way!

But
 suddenly he speaks
 and you don't want to hear him
 he dresses
 and you don't want to see him

He tries to explain himself
 but you say he's just a
 trying-to-be-smart little cheek
 who's had too much education.

(cont.)



I wonder where
 in the darkness
 you lost each other
 father and son?

Read and discuss the following poems, or any others chosen, and write a response similar to the one done for you here to the poems by Ruperake Petaia. Discussion questions are provided.

As you will see, similar themes are discussed by different poets.

Crucifixion on Sunday

by Talosaga Tolovae – Sāmoa

You have talked
 about your Christ
 with a bleeding heart
 a face aged with pity
 crucified on calico sheets
 on cool rafters
 of your place of worship
 for my sake.

But I've seen
 my father
 eyes bloodshot
 skin cracked and blackened
 by hours of labour in the sun
 to keep his children in school
 and provide for the family.

Still you talked
 of the sacrifice
 your Christ
 made on Golgotha
 to earn for us
 a one way ticket
 to his place of residence.

(cont.)



But I've seen
 the black robed priests
 of your Christ
 crucifying my father
 on Sundays
 with loaded scripts for his wages
 to aid heal your Christ's
 injury to his heart.

Activity 8 'Crucifixion on Sunday' discussion

- 1 The poem discusses the practice of Christianity and its effects on people. How does the poet show his objection to certain Christian practices?
- 2 What does the poet think about preaching and sermonising? What is the reality of his life?
- 3 How does the poet compare his father with Christ?
- 4 How does the poet contrast the priests with Christ?
- 5 Explain the irony which the poet is trying to express in his poem.
- 6 What do you think about Christianity in Sāmoa? What are some of the negative and positive aspects?

Darkness within the Light

by Kauraka Kauraka – Cook Islands

Show off with your New Zealand degree!
 Think you're smart!
 Let's compete climbing for coconuts!
 Can you husk my number of nuts?
 Can you dive and fill the sack with pearl shells?
 Think you're smart?
 Count, see who's got the most?
 You really think I'm dumb?
 You're not aware of the darkness within your light.
 How I pity you!

(cont.)



Foreign knowledge has blinded your heart!
 When I welcomed you with a greeting kiss
 you offered your cheek to someone else.
 When I slapped your thigh to say Hello
 you thought I was seducing you.
 I spoke to you in Maori but you replied in English.
 you wouldn't lend a hand unless I paid cash.
 I despair, my friend, you leave me desolate!

Activity 9 'Darkness within the Light'

Answer the following questions.

- 1 Describe the attitude of the degree holder, which makes the poet write this poem.
- 2 What is another word derived from 'light' which describes an educated person.
- 3 What is the 'darkness' that the poet refers to?
- 4 'Blinded your heart'. Explain this combination of words and what it means in the poem.
- 5 Where has the other person been to get his or her degree?
- 6 What are some of the other ways that are not in keeping with the island ways which the poet talks about?
- 7 Describe the kind of education the poet has acquired, compared to the degree holder.
- 8 What do you think? Which kind of education is better? Or is it better to have both?
- 9 Write an essay on the topic: Education does not only take place in the classroom.

Caught Up

*by Joyce Kumbeli – Papua Niu Gini
 (for those who try their luck)*

I dream of a Mercedes
 so I buy a raffle ticket
 I dream of going places
 so I buy another raffle ticket
 I dream of money
 so I buy a Coke
 I dream of more money
 so I buy a win moni ticket

(cont.)



But alas!
 When the top falls
 I find gazing up at me
 'Sorry try again'

And when I scratch
 the last square
 I find that there is
 One ten thousand less

I curse myself
 For having spent
 the last toea I had
 and shout *Finish*
this is the last!

But then I dream again
 So I buy more raffle ticket
 Then I buy one more Coke
 And yet one more moni ticket

Is there an end to all this!

Activity 10 'Caught Up' discussion

- 1 Gambling is the subject of this poem. What problem is the speaker facing? Do you think this is a common problem in our society? What other forms of gambling do we have here in Sāmoa?
- 2 What is the form of currency used in Papua mentioned in the poem?
- 3 'Two for the price of one.' A popular advertising and selling strategy. Give an example from the poem.
- 4 'When the top falls . . .' What does this refer to?
- 5 What is the main reason for the speaker's gambling habit?
- 6 'Caught up' in a vicious circle. Explain how this is so in relation to the poem.

Activity 11 'Caught Up' essay

- 1 Write an essay on the topic: Gambling is a social problem.



A Man's World

by *Jully Makini – Solomon Islands*

My brother can sit on the table
 I mustn't
 He can say what he likes whenever he likes
 I must keep quiet
 He can order me around like a slave
 I must not backchat
 He gives me his dirty clothes to wash
 I wish he would wash mine!
 If he sits on the front steps
 I must go round to the back door
 If the house is full
 I must crawl on my hands and knees
 I must walk behind him not in front
 Watch my speech when he is in the house
 Don't say 'face' but say 'front'
 Not 'teeth' but 'stone'
 Carry out my love affairs behind his back
 Custom allows him to thrash both of us if caught
 But he can carry on in front of me
 That's his privilege
 I must pay compensation
 If I'm to get married
 Or pregnant without a hubby
 A brother can make a living out of his sisters!

Activity 12 'A Man's World'

Answer the following questions.

- 1 Jully Makini writes about how cultural expectations in her society give more freedom and privileges to males. Identify some examples from the poem which illustrate this.
- 2 Can we in Sāmoa also relate to the issues which she writes about in her poem?
- 3 Write an essay on the topic: Culture prevents gender equity in the South Pacific. Discuss.



Sisters and Brothers

by Emma Kruse Vaai (Sāmoa)

On sad days sometimes
you and I find
that we have each other.

During such times brother of mine
inwardly I sigh
for I cannot bear to see
the inner core of your eye
welling a tear that will not spill
but mirrors the face of your sister here.

But come –
Let us talk of good things
of happy times
of our separate lives
and of yours and mine.
Bad days shall pass
and tomorrow another
in the knowledge that we have each other.

Come to the table
your food is prepared
And I shall sit beside you
you who will always stand by me.

And when you go
I know you will never leave me
because
I know
I am
I am
the inner corner of your eye
where tears give birth.



Activity 13 'Brothers and Sisters'

Answer the following questions.

- 1 The poet writes about family relationships, in this case brother and sister. Why is the image of 'the inner corner of your eye' a prominent one in the poem?
- 2 Write down the Sāmoan proverb referring to the sister as the inner corner of her brother's eye.
- 3 What does this mean in the Sāmoan context?
- 4 . . . 'a tear that will not spill/but mirrors the face of your sister here.' Explain in your own words what this means in the poem.
- 5 Explain why the brother and sister are together at this time.
- 6 Explain the last verse in your own words.

Mass Media, Mass Mania

by Nora Vagi Brash – Papua Niu Gini

Yummy, sweet marie, tea cake

KO kraka, PK, KK

Tic tac Fanta tango

Toothache, decoy, decay

Koikoi anyway

Fall out pull em out

Strong teeth? No way!

Talking about lime fresh

Blue Omo for brightness

Palmolive, brighter soap,

Soft soap, dope soap

Whiter wash, wash wash, brain wash

Brain blank, blank cheque, blank bank

Check out!

Buy now! Buy new, buy big, buy bulk

Buy more, buy me, buy now, Dinau

Buy! Buy! Good bye self reliance

Sell! Sell! Sell self, sell soil

Sell soul, sell out, sell bottles

Sell empty promises

SOLD OUT.



Activity 14 'Mass Media, Mass Mania' discussion

- 1 What is the subject of this poem?
- 2 How does the mass media influence people to buy? Refer back to the advertisements for Coca Cola.
- 3 Is everything that the mass media promotes good?
- 4 The first verse discusses sweet foods. How do they affect consumers' health?
- 5 The second verse refers to different washing agents. How does the poet imply that advertisements affect people's thinking and actions?
- 6 The third verse refers to the power of the media in advertising. How does buying affect self-reliance? Do we need everything we buy? Can we grow or otherwise obtain some of the things that we buy?
- 7 What is the effect of repeating the words 'buy' and 'sell'?
- 8 How does the last verse refer to the negative effects of a cash economy?
- 9 Give examples of alliteration from the poem.
- 10 Why is alliteration effective in advertisements?
- 11 'No way!' 'Check out!' 'Sold Out!' Describe the effect of using these phrases at the end of each of the verses.
- 12 Explain why the title 'Mass Media, Mass Mania' is a suitable title for the poem.

Activity 15 'Mass Media, Mass Mania' essay topics

- 1 Good advertising leads to mass mania.
- 2 The media is responsible for our deteriorating health.



Unit

14

The Novel

To Kill A Mockingbird By Harper Lee

This novel is chosen as an example of how to approach a study of a novel. You and your class may be studying other novels that are just as good as *To Kill a Mockingbird*. However, the ways in which this book is looked at and discussed here can be used as a model for your study of any other novel.

This Unit looks at:

- the author, and the social background to the novel
- a summary of the story
- the characters
- the themes
- the use of language.

Notes on the Author

Harper Lee was born in 1926 in Monroeville, Alabama. She was a descendant of Robert E. Lee, who fought as a Confederate in the Civil War. Her father was a lawyer and she had one sister and a brother. Maycomb is based on Monroeville and many of the characters in the novel were based on people whom Harper Lee knew while she was growing up. Although she studied law, she gave that up in 1950 and began putting together pieces about her childhood in Monroeville, which became the beginnings of her novel *To Kill a Mockingbird*.

The novel came out in 1960, during the time of the growing civil rights movement, and received the Pulitzer prize for fiction and several other awards. Two years later it was made into a film which also received the 1962 Academy Awards for Best Actor (Gregory Peck), Best Adapted Screenplay (by Horton Foote, from the novel) and Best Black and White Art Direction. Both the novel and the movie remain classics, seen and read by millions. The simple and moving story addresses the key universal concerns of tolerance and justice for all.

Background to the Novel

The historical struggle of African Americans has been a long and bitter one. North America was settled by Europeans in the 1400s. White settlers or colonialists, most of them British and French, had plantations of sugar, tobacco, coffee and cotton which were worked on by Africans who had been brutally captured and transported to America as slaves. Laws to legalise the slave trade allowed it to increase rapidly and made it seem essential and defensible. By 1860 there were over three million slaves in America. Most of them lived in the Southern states where they worked on the plantations. The slave trade was outlawed in the British Empire in 1807 and in the northern states of America it was gradually abolished over the period 1787–1804. The American war of Independence cut American ties with Britain, and in becoming independent the US began a commitment to liberty and every person's right to personal fulfilment. This was totally opposed to the notion of slavery, which deemed that certain people were not entitled to freedom and human rights.

The southern states of America, however, refused to give up slavery. In the 1860s, a confederacy or political alliance of eleven southern states, broke away from the union and tried to set up its own government opposed to President Abraham Lincoln, who was a strong supporter of the abolition of slavery. The American Civil War (1861–1865) broke out and over 620 000 people were killed. President Abraham Lincoln in 1863, in his famous Emancipation Proclamation, declared American Negroes 'then, henceforth and forever free' and in January 1865 his anti-slavery amendment to the US Constitution was passed.

However, even after the Civil War – despite the declaration that slavery was forever abolished in the United States – conditions did not improve greatly, especially in the southern states. Whites continued to be superior and blacks remained mostly uneducated, poor and underprivileged. What became known as 'Jim Crow' laws, which degraded black rights, came into existence. A practice of segregation or apartheid emerged whereby blacks and whites used different schools, churches, restaurants, restrooms, transport and other areas. This separation ensured that blacks remained second class citizens, who effectively remained in underprivileged conditions. Thus the southern states, in practice, ignored the United States Constitution of 1776, which declared 'We hold these truths to be self-evident: that all men are created equal', and systematically deprived the blacks of their rights. The establishment of the secret society of the Ku Klux Klan in 1865 sustained and added strength to violent acts of racial discrimination against the blacks. The Klan was strongest in the southern states especially amongst the 'white trash' – white people who were so poor and uneducated that the only advantage they had over the blacks was the colour of their skin. During the Great Depression (1929–mid-1930s), when unemployment was high and times for everyone were hard, racial conflicts also became inflamed and this is the period in which *To Kill a Mockingbird* is set.

The Civil Rights Movement

African Americans have only recently begun to effectively attain and enjoy the benefits of equal rights in the United States. Successful black men and women such as politicians Martin Luther King, Jesse Jackson, Condoleezza Rice; sportsmen and women such as Marion Jones, Tiger Woods, Arthur Ashe; singers such as Whitney Houston, Tina Turner, Stevie Wonder; movie stars such as Denzel Washington, Will Smith, Whoopie Goldberg; television personalities such as Oprah Winfrey, are fairly recent and long overdue successes in view of the fact that slavery was abolished in 1865. However, education and agitation gradually did bring about changes.



Novels such as *To Kill a Mockingbird* and movies such as *Mississippi Burning*, songs such as *Ebony and Ivory* and many other forms of expression have all contributed to a massive change in racial attitudes.

Some of the key events which also led to radical changes were the 1910 establishment of the NAACP (National Association for the Advancement of Coloured People), which agitated in various ways for people to change their attitudes. For example, after the World War II, in which both black and white Americans fought and defeated Hitler, the NAACP picketed in front of restaurants that refused to serve blacks with signs such as 'Are you Hitler's way or America's way?' In 1954 a case called *Brown vs Board of Education* enabled the first Negro, Linda Brown, to attend a white school and confirmed that segregation of schools for black and white students was unconstitutional. In 1955, Mrs. Rosa Parks refused to sit in the coloured section of a Montgomery, Alabama, bus and she was arrested for trespassing into the white section. The bus system was boycotted by blacks and those who opposed segregation until the bus company was forced to desegregate. This boycott was organised by a young Baptist minister, Martin Luther King, who was to become a great civil rights leader and win the Nobel prize in 1963 for his work in the Civil Rights Movement. In 1960 when a Negro was refused entry into the University of Mississippi, President Kennedy sent in troops to ensure that this was reversed, and that violence would not break out as a result.

Many other historical events are part of the Civil Rights movement, which enabled African Americans of today to claim equal rights and the accompanying benefits in the United States. This same movement did not benefit only African Americans but also everyone in the multi-racial United States of America. *To Kill a Mockingbird* was also part of this movement. After reading this novel people began to think differently about race relations and their attitudes to change in a social climate where civil rights and liberties were being strongly advocated in the face of a long history of racial discrimination. Much has changed but racism still exists and is still a problem in America and many other countries of the world. Today, the novel is still very popular and is still relevant. It is an example of great literature, because it has become a classic, which, although written in the 1950s, is still enjoyed and still has great relevance to the new millennium.

Looking at 'To Kill a Mockingbird'

❑ **Narrator**

Scout narrates the story herself, looking back a number of years after the events of the novel take place.

❑ **Point of View**

Scout narrates in the first person, telling what she saw and heard at the time and expanding and validating this narration with thoughts and assessments of her experiences in retrospect. Although she is by no means an omniscient narrator, she has matured considerably over the intervening years and often implicitly and humorously comments on the naïveté she displayed in her thoughts and actions as a young girl. Scout mostly tells of her own thoughts but also devotes considerable time to recounting and analysing other characters' thoughts and actions.

❑ **Tone**

Childlike, humorous, nostalgic, innocent; as the novel progresses, increasingly dark, foreboding, and critical of society.

❑ **Tense**

Past



❑ **Setting (time)**

1933–1935

❑ **Setting (place)**

The fictional town of Maycomb, Alabama

❑ **Protagonist**

Scout Finch

❑ **Major Conflict**

The childhood innocence with which Scout and Jem begin the novel is threatened by numerous incidents that expose the evil side of human nature, most notably the guilty verdict in Tom Robinson's trial and the vengefulness of Bob Ewell. As the novel progresses, Scout and Jem struggle to maintain faith in the human capacity for good in the light of these recurring instances of human evil.

❑ **Rising Action**

Scout, Jem, and Dill become fascinated with their mysterious neighbor Boo Radley and have an escalating series of encounters with him. Meanwhile, Atticus is assigned to defend a black man, Tom Robinson, against the false rape charges Bob Ewell has brought against him. Watching the trial, Scout, and especially Jem, cannot understand how a jury could possibly convict Tom Robinson based on the Ewells' clearly fabricated story, which their father had clearly dismantled.

❑ **Climax**

Despite Atticus's capable and impassioned defence, the jury finds Tom Robinson guilty. The verdict forces Scout and Jem to confront the fact that the morals Atticus has taught them cannot always be reconciled with the reality of the world and the evils of human nature.

❑ **Falling Action**

When word spreads that Tom Robinson has been shot while trying to escape from prison, Jem struggles to come to terms with the injustice of the trial and of Tom Robinson's fate. After making a variety of threats against Atticus and others connected with the trial, Bob Ewell assaults Scout and Jem as they walk home one night, but Boo Radley saves the children and fatally stabs Ewell. The sheriff, knowing that Boo, like Tom Robinson, would be misunderstood and likely convicted in a trial, protects Boo by saying that Ewell tripped and fell on his own knife. After sitting and talking with Scout briefly, Boo retreats into his house, and Scout never sees him again.

❑ **Themes**

The coexistence of good and evil; the importance of moral education; social class.

❑ **Symbols**

Mockingbird; Boo Radley

❑ **Foreshadowing**

The foreshadowing aspects of the novel, which build up the suspense, are: the fire, the mad dog incidents which build tension that subtly foreshadows Tom Robinson's trial and tragic death; Burris Ewell's appearance in school foreshadows the nastiness of Bob Ewell; the presents Jem and Scout find in the oak tree foreshadow the eventual discovery of Boo Radley's good-heartedness; Bob Ewell's threats and suspicious behavior after the trial foreshadow his attack on the children.



Activity 1 Summarising the story

Read the novel and answer the following questions.

1 Chapter One

- a Who is the narrator of the story? What does she describe in this first chapter?
- b Describe Boo Radley and what the children think of him.

2 Chapter Two

- a Describe the different social backgrounds of the children in the school. Where does Walter Cunningham come from? Is Scout right in what she says to Miss Caroline?

3 Chapter Three

- a What are the important words which Atticus says to Scout in this chapter when she is trying to make sense of a very stressed-out first day at school – a day where she tries to deal with different people and gets into trouble for it? Explain what Atticus means.

4 Chapter Four:

- a What are some of the games which the children play? What incidents suggest that Boo Radley might not be the monster that the children believe him to be?

5 Chapter Five:

- a What does Miss Maudie say about Boo Radley? What does she mean by saying that religion does not guarantee a person's worth?

6 Chapter Six

- a What conclusion can we draw from the fact that when Jem went back, his pants, which had been caught on the fence, were neatly folded and had been sewed?

7 Chapter Seven

- a What are the gifts which the children find in the knothole of the tree?
- b Who are they from? Why does Mr. Radley fill the knothole with cement?

8 Chapter Eight

- a Who provides the blanket for Scout in the cold night when Ms Maudie's house burns down? What does this suggest about the person who puts the blanket on Scout's shoulders?

9 Chapter Nine

- a Why is Scout taunted in the school yard?
- b What reason does Atticus give for defending Tom Robinson?
- c Why does Scout beat up her cousin Francis?
- d Why does Atticus allow Scout to overhear his conversation with his brother Jack?

10 Chapter Ten

- a Why are the children not allowed to shoot mockingbirds?
- b The shooting of the mad dog makes the children understand something more about their father. Explain.



11 Chapter Eleven

- a What is the real reason for Mrs. Dubose's angry and abusive behaviour?
- b Why does Jem attack her flowers?
- c Why does Mrs Dubose want Jem to read aloud to her?
- d Why does Atticus call her the 'bravest person I ever knew'?

12 Chapter Twelve

- a What do Jem and Scout find out about Calpurnia after the church service?
- b What are some of the disadvantages faced by black people shown in this chapter?
- c Why is there a need to have a collection for Tom Robinson's wife?

13 Chapter Thirteen

- a How does Aunt Alexandra show she felt that her family, the Finches, were superior to the rest of the Maycomb community?
- b How does she want Jem and Scout to behave? Why does she use Scout's real name?
- c Does Atticus totally agree with his sister's attitudes?

14 Chapter Fourteen

- a Why does Aunt Alexandra disapprove of Calpurnia taking the children to her church?
- b Why doesn't Atticus get rid of Calpurnia as advised by Aunt Alexandra?
- c Why does Dill return to Maycomb?
- d What is the difference between Atticus as a parent and Aunt Alexandra or Dill's parents?

15 Chapter Fifteen

- a Why does a mob assemble in the front yard of the Finch household?
- b What is a lynch mob?
- c Who is the lynch mob after?
- d How is the lynch mob dispersed? Why is this important?

16 Chapter Sixteen

- a How does Atticus explain the actions of Walter Cunningham?
- b Why do the children sit in the coloured balcony when they go to court?

17 Chapter Seventeen

- a Why is Bob Ewell arrogant in court? Was the person who hit Mayella left-handed or right-handed? What does he assume will happen to Tom Robinson?

18 Chapter Eighteen

- a Describe Mayella's family life and conditions.
- b What does Mayella expect in accusing Atticus as a fine fancy gentleman who will not stand up for her rights as a white woman?
- c Which of Tom Robinson's arms is crippled?

19 Chapter Nineteen

- a Why is the courtroom horrified when Tom answered that he pitied Mayella?
- b Why did he run away when Mayella's father appeared ?
- c Who is Mr. Gilmer? Why is Dill upset at Mr. Gilmer?



20 Chapter Twenty

- a What does Mr. Dolphus mean when he says that the children feel pain at what is happening to Tom Robinson because it violates their natural sense of justice – a feeling that disappears as they grow older? What does this say about children and adults?
- b What was Mayella's crime which Atticus tried to explain to the white jury?

21 Chapter Twenty-one

- a What is the verdict of the jury ?
- b Why do the black people stand for Atticus as he leaves the court?

22 Chapter Twenty-two

- a Why can the guilty verdict against Tom Robinson be described as a 'racist verdict'?
- b Where did all the food in the Finch kitchen come from? Why was the food given?
- c What does Miss Maudie mean when she talks about a 'a baby step but it is a step'?
- d What kind of person is Bob Ewell?

23 Chapter Twenty-three

- a What does Atticus mean when he says that if Jem and eleven other boys had been on the jury, Tom would have been acquitted? How does it link up with what Mr Dolphus Raymond said about the children in chapter 20?
- b Why does Scout want to renew her acquaintance with Walter Cunningham?
- c Explain the difference in how Atticus and Aunt Alexandra define the term 'white trash'?

24 Chapter Twenty-four

- a Considering that Atticus is preparing for an appeal against the guilty verdict for Tom Robinson, how could this link to the shooting of Tom Robinson?
- b Explain what you think about godfearing Mrs Merriweather's speech regarding Atticus in his role as defender for Tom Robinson.
- c What does Miss Maudie say to Aunt Alexandra regarding Atticus in his role as defender for Tom Robinson?

25 Chapter Twenty-five

- a What does Scout mean in saying that Tom was a dead man when Mayella opened her mouth and screamed?
- b What does Mr Underwood say about Tom's death in his Maycomb Tribune Editorial?

26 Chapter Twenty-six

- a Why does Scout find it difficult to accept Miss Gates' lecture on democracy?
- b What are the similarities which Scout can see between the Jews and the Black Americans?
- c Why is Miss Gates' attitude a good example of prejudice and discrimination?



27 Chapter Twenty-seven

- a What does Bob Ewell do to try and get revenge for his humiliation in court?
- b What is Scout's costume for the pageant?

28 Chapter Twenty-eight

- a Who scares Jem and Scout on the way to the pageant?
- b Describe in your own words what happens when Jem and Scout walk back from the pageant.
- c Who attacked the children?

29 Chapter Twenty-nine

- a Why is Atticus worried about Jem in relation to Bob Ewell's death?
- b Who saved the children?
- c Who is the man standing silently against the wall in Jem's bedroom?
- d Why does Scout finally understand about Boo Radley?

30 Chapter Thirty

- a Who killed Bob Ewell?
- b 'Let the dead bury the dead.' What does the Sheriff mean when he says this?
- c What does Scout say about putting Boo Radley on trial?

31 Chapter Thirty-one

- a What name does Scout use to address Boo Radley?
- b How does this change signify a change in their relationship?
- c What does Scout realize when she stands on Boo Radley's porch?
- d Scout talks about a character in a book of Jem's and says, 'he was real nice.' Atticus replies, 'Most people are, Scout, when you finally see them.' Explain Atticus' statement in relation to the theme of the novel.

Activity 2 Characterisation

Write a character portrayal of:

- Atticus Finch
- Bob Ewell
- Mayella Ewell
- Scout
- Jem
- Miss Maudie
- Aunt Alexandra
- Dill
- and other characters of your own choice, using incidents from the novel as well as quotations of what the person says or what other characters say about him or her.



Activity 3 Quotations

Analyse each of the following quotations and explain:

- A** who said it
- B** in what context it was said
- C** why it is important in understanding the novel.

- 1** Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop... [s]omehow it was hotter then... bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three-o'clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum.... There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County. But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself.
- 2** 'You never really understand a person until you consider things from his point of view . . . until you climb into his skin and walk around in it.'
- 3** 'Remember it's a sin to kill a mockingbird.' That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

'Your father's right,' she said. 'Mockingbirds don't do one thing but make music for us to enjoy . . . but sing their hearts out for us. That's why it's a sin to kill a mockingbird.'
- 4** A boy trudged down the sidewalk dragging a fishing pole behind him. A man stood waiting with his hands on his hips. Summertime, and his children played in the front yard with their friend, enacting a strange little drama of their own invention. It was fall, and his children fought on the sidewalk in front of Mrs. Dubose's . . . Fall, and his children trotted to and fro around the corner, the day's woes and triumphs on their faces. They stopped at an oak tree, delighted, puzzled, apprehensive. Winter, and his children shivered at the front gate, silhouetted against a blazing house. Winter, and a man walked into the street, dropped his glasses, and shot a dog. Summer, and he watched his children's hearts break. Autumn again, and Boo's children needed him. Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.
- 5** He jerked his head at Dill: 'Things haven't caught up with that one's instinct yet. Let him get a little older and he won't get sick and cry . . . cry about the simple hell people give other people – without even thinking. Cry about the hell white people give coloured folks, without even stopping to think that they're people too.'
- 6** The one place where a man ought to get a square deal is in a courtroom, be he any colour of the rainbow, but people have a way of carrying their resentments right into a jury box. As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it – whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.



7 But there is one way in this country in which all men are created equal – there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of Einstein, an ignorant man the equal of any college president. That institution, gentlemen, is a court . . . Our courts have their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts all men are created equal.

I'm no idealist to believe firmly in the integrity of our courts and in the jury system – that is no ideal to me, it is a living, working reality. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty.

8 'When they finally saw him, why he hadn't done any of those things . . . Atticus, he was real nice . . .' His hands were under my chin, pulling up the cover, tucking it around me. 'Most people are, Scout, when you finally see them.' He turned out the light and went into Jem's room. He would be there all night, and he would be there when Jem woke up in the morning.

Activity 4 Suggested writing topics

- 1** Discuss the role of family life in *To Kill a Mockingbird*.
- 2** *To Kill a Mockingbird* is about prejudice and ignorance, but it is also about compassion and wisdom.
- 3** 'Justice is essential to a decent society.' Discuss with reference to the novel *To Kill a Mockingbird*.
- 4** Racism, prejudice and hatred are issues which can also be applied to Sāmoan society. Discuss.
- 5** Take an important scene from the novel and rewrite it as a play script.
- 6** Write a diary entry for Scout on the night when she and Jem are attacked.
- 7** As a court reporter for the Maycomb Tribune, give an account of the Tom Robinson case.
- 8** Interview Calpurnia on what happened during the summer in which Tom Robinson was tried.
- 9** Write a poem about racial discrimination or the importance of family life.
- 10** Write a review of the film *To Kill a Mockingbird*.
- 11** Research the American Civil Rights movement.
- 12** Write and read aloud the famous 'I have a Dream' speech by Martin Luther King.
- 13** Discuss the different ways in which the different children act and speak. Explain how these ways are associated with their social or family background.
- 14** Select a number of racist terms with negative associations or connotations and explain how they emerged and what they mean.
- 15** Write a speech for the Year 13 speech competition. Your speech is entitled 'Education is important in the fight against racism and prejudice'.



Activity 5

Discuss the meanings of the following words or phrases and why they are important in the reading and understanding of the novel.

- Racial discrimination
- Constitution
- Civil War
- Confederate
- Universal concerns of tolerance and justice
- Colonialists
- Segregation
- Desegregation
- Emancipation
- Abolish
- Legalise
- Personal fulfilment
- Boycott
- Jim Crow laws
- Agitation
- Ku Klux Klan
- Great Depression
- Classic.

Words and their meanings: Denotation, Association and Connotation

Denotation is the dictionary meaning of a word.

Association is when the meaning of a word or phrase is linked to something else, e.g. scrum is associated with rugby, glass slippers are associated with the Cinderella story, a throne is associated with a monarch.

Connotation is an implied or suggested meaning of a word, e.g. child can have a positive connotation of innocence. Brat is another word for child with a negative connotation of unpleasantness or being spoiled.

In the background to the novel you will notice how different words are used to refer to the descendants of the African slaves who were brought into America.

- Coloured people
- Negroes
- Blacks
- African Americans.

These are fairly neutral terms and are generally accepted.



Other terms which are more derogatory or have negative connotations are:

- ❑ Jim Crow, which is a mocking term for African Americans
- ❑ Nigger
- ❑ Blacky
- ❑ ‘Boy’ in reference to any male who was black, whether young or old.

These are used as offensive or insulting terms, so have negative connotations.

Other examples of language which have negative or positive connotations are:

Neutral	Negative	Positive
Sāmoans	coconuts	noble race
house	shack	palace
car	junk heap	limousine
woman	bitch	paragon
firm	stubborn/pigheaded	definite

Association

Certain words have certain associations. This means when we use certain words or names they can trigger other thoughts or connect with images which can be neutral, negative or positive. Names, for example, can have associations: Imakulata, Maria Theresa and Pius have Roman Catholic associations. Names such as Washington, Lincoln, Roosevelt and Kennedy are associated with the United States of America.

The associations of certain words, therefore, can suggest certain connotations or extra meanings. For example, the use of bitch is associated with a female animal, therefore using this word in place of woman has clear connotations of being negative and derogatory.

Other kinds of associations are not positive, or negative, but still give extra meanings in their use. For example ‘kill’ is neutral, *murder* implies criminal activity, and assassinate means to *kill* someone with political status. Therefore the word *assassinate* cannot be used to refer to any person who is killed. A person who is *martyred* is someone who died for a cause – for his or her beliefs.

If you are using a thesaurus, be aware that not all synonyms mean exactly the same because each word has its own associations and connotations. You have to remember that words can have slightly different meanings, depending on how they are used in different situations.

Activity 6

- ❑ Identify and write down English and Sāmoan words which have negative or positive connotations.
- ❑ Select some Sāmoan words which are clearly associated with different religions, e.g. siteiki, misasa, koneferenisi, Me.

Place names such as Pesega, Malua, Piula and Moamoa clearly have associations with which Sāmoan churches?

Media Literacy: Looking At A Film Through A Different Lens

To Kill A Mockingbird is undoubtedly one of the most popular novels used in many classrooms. Moreover, the Academy Award-nominated 1962 film has also become a classic and a popular tool in the classroom to help both teachers and students understand many of the themes of the novel.

Screen education: Why study film?

The use and study of film has become necessary for Sāmoa with the recent advent and common use of Video Cassette Recorders (VCR) and Digital Video Discs (DVD). Most people especially young students like yourselves also enjoy going to the movies. Movie theatres have been in Sāmoa since the early 1900s. In 1934 an anthropologist /historian by the name of Keesing recorded the following:

The influence of motion pictures upon Sāmoan youth cannot be over-estimated. In Apia alone something like 1000 natives attend the theatres weekly . . . Their special passion is for 'wild west' pictures with horses, guns and fighting . . . According to the manager of one theatre the Sāmoan audiences are learning English rapidly through the medium of the sub-titles (they were silent movies) and gaining an increasing 'comprehension' of what the stories are about. This must be counted as now the greatest educational influence in Sāmoa other than schools.

We now also have a television station TVSāmoa or SBC Sāmoa Broadcasting Corporation which currently produces local programmes such as *Tala fou E te silafia* and *Star Search*. We have not produced many films in Sāmoa. We have produced some local documentaries and tourist promotional films and we have had a number of local and overseas artists such as King Kapisi produce music videos. The film industry is still very young in Sāmoa but because of increasing technology and knowledge, young people are becoming interested in film production and not just going to the movies.

Teachers are now also using film as an instructional tool because they know that students respond well to film: their students are, for the most part, film goers, and talk about the latest releases and what genres they like best (i.e. science fiction, comedy, drama, etc). In due course, when resources are available, schools in Sāmoa will also include video production courses. Teachers and students will learn about the many facets of producing a non-print text, including editing, lighting and post-production, just to name a few.

Because you have access to the film *To Kill a Mockingbird*, we will use this as a basis for film criticism and review. Consider the following statements which are relevant to our thinking and discussion of why it is important to acknowledge the existence of films in our lives and why we as students also need to be critical of what we see and receive on the screen or through other forms of media.

'Improving students' film literacy raises their awareness of the power of the human mind to interpret clues, and through this awareness students learn to think critically and analytically as well as to engage in creative expression. Therefore, any student who actively tries to understand a film is indeed involved in a process of criticism and creative expression, which helps him or her to develop skills to effectively read both films and other media products.'



‘Visual language is too much with us to be ignored. Films are too powerfully popular with young people to be shunted aside or squelched. Films are simply an overwhelming presence that won’t disappear. The sincere teacher who wishes to help students to observe and interpret their world cannot exclude electronic media—least of all its voice, the film. Film study will absorb or overcome various obstacles and grow.’

Now that you have read the novel, or are about to read it, you may be considering watching the film in your classroom. To begin with, you might explore what you know about the film and about producing a film by considering the following questions.

Activity 7

- 1 What year was the film *To Kill A Mockingbird* made?
- 2 What was happening in US history at the time the film was made?
- 3 What was happening in US history during the time depicted in the film?
- 4 Who wrote the novel? What do you know about the novelist?
- 5 What does it mean when a novel wins the Pulitzer Prize for literature?
- 6 Who wrote the screenplay? What is the difference in the novel and the screenplay?
- 7 How many Academy Awards did the film earn? For what did it win?
- 8 Who was the producer of the film? What does a producer do?
- 9 Who was the director of the film? What does a director do?
- 10 Who wrote the score or soundtrack? What is the role of the composer?
- 11 What role does music play in the film?
- 12 What is a cinematographer? Who was the cinematographer on *To Kill a Mockingbird*?
- 13 Who was the art director; what is his/her role?
- 14 Is there a message, or more than one message, in this film? If so, what is it?
- 15 Does the movie stand the ‘test of time’?



To Kill A Mockingbird film review by Rachel Gordon

Rating ☆☆☆☆

Director: Robert Mulligan

Producer: Alan Pakula

Screenwriter: Horton Foote

Stars: Gregory Peck, Mary Badham, Phillip Alford, John Megna, Ruth White, Paul Fix, Brock Peters, Frank Overton, Rosemary Murphy, Collin Wilcox

MPAA Rating: NR

Year of Release: 1962

Smack dab in the middle of the Civil Rights Era came a pile of films that preached recognition of racial equality. Two of the favorites repeatedly viewed to this day are *Guess Who's Coming to Dinner* and *To Kill a Mockingbird*.

These films effectively argue for multi-ethnicity from different vantage points. The former is a daughter asking her parents to accept her black fiancé. The latter defends an obviously innocent African-American charged with raping a young white girl. Both feel more like plays than big screen cinema, with their tiny handful of locations, lack of visual effects, and explicitly heavy-handed dialogue. Though society has changed since their release, and 'statement films' now rally for more current political causes, the strength of the issues relayed in these classics doesn't lose its appeal.

To Kill a Mockingbird, based on the Pulitzer Prize winning novel by Harper Lee, is Atticus's (Gregory Peck) struggle for justice in a small, racist community. He barely, but congenially, balances widowed fatherhood with his quest for what's right. He takes the impossible case with quiet fervor so as not to lose self-respect, risking the admiration of his neighbors and peers, and the safety of his children in the process.

Though a strong moral film, *Mockingbird* tries to cultivate a well-rounded story by following the events from his children's perspective. They play, go to school, get into fights, and dare each other through the notoriously spooky Radley gates. While these routines give a glimpse into the innocence Atticus attempts to protect, they throw off the emotional pacing as a whole because there is just too much of it.

That being said, Atticus's impassioned closing statement to the trial of Tom Robinson understandably won Peck an Oscar. His powerful begging for fair treatment still rings true, as does the shame provoked by Scout's (Mary Badham) friendliness to the townspeople who storm the jail in the hopes of getting to Robinson on the eve of the trial. Also, the community guilt from Robinson's death is palpably appreciated.

Scout is still a joy to watch on screen. Between her tomboyish ways (in a film that takes place in 1932 no less) and her bold questions, she ably guides us through the claustrophobic atmosphere. She and Atticus get the beautifully rare opportunity to appreciate new spins on the humane rules that Atticus continually upholds while raising his children.

(cont.)



To Kill a Mockingbird is an oldie but goody that can still entertain as it preaches. It may be a bit long-winded at over two hours, but it's worth the effort to sit through. The script, while a little too chatty and ill-paced, is poignantly performed. Racial equality may not be as dire an issue to take notice of as it was when this film was made, but this story of growing up in a tension-filled environment still strikes sympathetic chords.

A Personal Account of *To Kill A Mockingbird*

When we were very young in the early 1960s our parents sent us to see a film 'To Kill a Mockingbird' at the local Tivoli theatre which burned down in later years and currently, on the same site, is a popular night club called Bad Billy's. I am not sure which of the two, movies or night clubs is the better or worse influence. Nevertheless 'To Kill a Mockingbird' was definitely a 'good' movie and we were allowed to go. It was black and white but that was not a problem as there were no coloured movies then just as there were no coloured photos. We were just thrilled to be going as really there were not too many places to go at the time except to school, church and cousins' houses down the road for a change of scene.

What remains memorable for me from watching that film as a child is indeed the effect of black and white. The neighbourhood was clear-cut – and the light and sound worked together to draw us into the scene as the children played on a hot afternoon with their tyre which rolled into Boo Radley's yard and then the sunshine seemed to wane and time stood still. Just as the Finch children knew that was no-man's land, so also were we drawn into that realisation as we peered into the screen into the house of Boo Radley with its shades drawn and his looming shadow – more by instinct than by sight. Then the suspense and contradiction of the small gifts which were left in the tree, the grim-faced Mr Radley senior and the thrill and terror of the dare to go up to Boo Radley's door at night. The scene with the children being attacked in the dark was effective in its use of light, shadow and sound. The attacker was in the dark for most of the time, his face unseen but his hatred coming through his heavy breathing and grappling movements to harm the children. Although it is dark a streak of light enables us to get a glimpse of Scout's eyes peering out of her ham costume – confused, frightened as she hears her brother urgently telling her to run. The movement of the camera during the struggle was very effective because the shadows and sounds, more so than a clear vision, indicate a more complex situation especially when it seems that another 'seemingly big' person has joined the struggle. When the light bulbs in the houses of Maycomb flicker on it indicates people are at home and when people start to stream out it is definite they want to know what's going on. Whether it's any of their business or not – it doesn't matter, everyone in this small town has an opinion. Miss Stephanie Crawford crossed the street to tell the latest to Miss Rachel.

(cont.)



It is interesting to look back in time in terms of black and white. There was a racial conflict, that was clear, and it was important to understand this concept of equality so well put by Atticus Finch in his eloquent court speech. There were good people and bad people. Atticus Finch was good, Bob Ewell was bad. From a child's point of view it was satisfying that we did away with the bad guy who attacked the children and was not kind to his own daughter. Boo Radley was someone the children feared for no reason but because he was different, in their own imaginations they had conjured up a perception of a person so different from who he really was. He was feared simply because he was different and they did not know him.

Later on I read the book and studied it in a class called Form six which is the same as Year 12. Although the film was excellent in its own way the book, as is so often said, explained and said more. It also had to do with my own advancing age and understanding. It was no longer black and white understanding as in good vs bad. It was an understanding that had emerged from looking at issues of social conditions, family upbringing, racial discrimination, historical background and many other inter-related aspects of life which were not confined to Maycomb or America. The Black settlement and the poor white settlements were located apart from Maycomb. The Black cabins were neat and snug with fires inside cooking up delicious smells. The Finch children were loved and cared for. The Ewells were not. Poverty for the Ewells was not only about material comfort. They did not attend school, they did not have people looking after them, looking out for them. Mayella was lying but she was also a scared and insecure young woman with very little education and no one to love her. Calpurnia as a caregiver for Mr Finch's children also had her own life; her own family, her church, her community. Although they did not live together with the white community their life was just as full except for the racial discrimination which affected them in ways such as that exemplified in the case of Tom Robinson. The book offered more by way of looking at different kinds of people and communities – the white well-to-do community, the poor whites who were called white trash, especially when they acted like Mr Bob Ewell; the well-to-do Mrs Dubose who was a drug addict trying to kick her habit, and was therefore awful and unpleasant to everyone including the children because it was a hard and difficult process.

Another memorable aspect of the film, which also comes through in the way the book is written, is the use of language. Different people speak in different ways. Atticus has an educated, well-spoken tone and way of speaking – he maintains this even when speaking to his children. Scout's real name is Jean Louise but as a tomboy she prefers Scout. Prim and proper aunts such as Aunt Alexandra call her Jean Louise. The children call him Boo Radley from a distance but his real name is Arthur. He is introduced as such by Atticus when Scout finally meets him for the first and last time. Scout realizes he is not a terrifying figure but in fact their saviour. She 'minds her manners' as Calpurnia would tell her and respectfully addresses him as Mr Arthur. Calpurnia also speaks like a Black but much more articulately than Tom Robinson. The way in which Bob and Mayella Ewell speak is also different because as poor whites they are largely uneducated and this is reflected in a particular way of speaking. These types of distinctions were well portrayed in the film. Scout, the adult narrator, comes through with her distinctive Southern accent which is much more mature and modulated but still reminiscent of the young Scout.

(cont.)



The film for me is memorable in many ways but perhaps what I really enjoyed and got out of it was the fact that like all good works of literature – it didn't matter that the film was set in America – as a child I could understand much of it. Children had to be looked after and look after each other. People had to tell the truth, be honest and law-abiding otherwise they ended up in court. We have to be tolerant and understanding towards people who are different and not prejudge them. And the film was full of suspense with the children being in danger because of who and what their father was defending. As children they were 'sussing' out what their father was involved in, what the adult world was about and learning through the experience what America itself as a nation was struggling through at the time.



Unit

15

Revision

Genre Differences And Similarities

In this book you have looked at a range of different literary styles, or genres, including short stories, poetry, drama and the novel. You have also worked with various styles of language, appropriate to a range of situations – formal and informal, written and spoken.

The following group activity will give you an opportunity to look at some of these again, as well as familiarising you with some specific language styles that may be new to you. Before you begin, you will need to study the layout and type of language used in:

- a fax
- an e-mail
- an itinerary
- a CD cover.

You should also make yourself familiar with the kind of language used by reviewers in the media and in radio interviews, as well as finding out, if you can, how a television interview is filmed.

Activity 1 Band project

Band name:

Members' names:

Instruments the members play:

Members' personality profile:
(likes/dislikes, taste in clothes, etc)

Tour destinations and dates:

- 1 Prepare an itinerary for your band: dates, times, venues, hotels, halls, airlines, etc.
- 2 Write a fax or an e-mail to the manager of Aggie's Hotel where the band will be staying to arrange accommodation.
- 3 You are the members of the band and you are creating a new number one best-selling recording. Write the song or part of the song. You could play it in your radio interview and/or television interview.
- 4 You are a team of graphic artists and need to come up with a concept drawing of either the CD cover for the release of the song OR a poster advertising the concert (Needs to be CD size or A4 or A6. Colour photocopy your final copy or video your band in costume and create a colour still print using a photocapture program on a computer, then add your texts and blurb.)
- 5 You are a reviewer. Write a review of the concert for teenage readership. (Find a music review and model your review on it.)
- 6 You are a radio interviewer of the members of the band. Write the script for a radio interview and record it on tape. Include the station signature, the time, a lead in, the questions/answers, sound effects. (Model your station and interview on your knowledge of one radio station.)
- 7 View a recorded television interview. Decide on the way various shots are used for questions and answers. Base your television interview on your radio interview. (Use a computer to script your interview and to enlarge the script for it to be an auto-cue. Vary your shots between mid and close-up shots.)
- 8 Your final activity is to choose two of the tasks you have done above and to analyse the differences in language between each of them. For example, the sentence types, the formality/informality, the layout, etc.



Revising For Examinations

Golden Rule – 1

Do not cut classes near exam time so that you can do your own revision.

Are you one of those students who are tempted to skip classes whenever a major assignment is due, because of the pressure of the work? If you are, you are probably also tempted to give up classes as you come near the end of term, when exams are close, and there seems no time left for revision. You think that you're not being lazy, just giving yourself more time to complete the work.

If you are tempted to do this, **don't!**

The last sessions before any major assignment or examination are perhaps the most important ones of all. These last lessons will almost certainly be taken up with revision or will contain matters that the tutor considers important enough to mention at the last minute.

Think about it. Which do you think is more likely to be useful for a coming exam: the revision that you think is important, or the revision that the tutor thinks is important?

The answer is obvious, isn't it?



Golden Rule – 2

Establish a special revision timetable for yourself, **and stick to it!**

Give yourself a certain amount of time for each of the subjects for which you will be sitting an exam, and try to finalise your notes for each one.

As you will be under quite a lot of stress at this time, it is most important that you allow yourself some time off while you are revising. Plan on having at least a half-day off each week. If your institution allows you sufficient time for revision, then plan on a full day off each week. This sounds like a lot of time wasted, but the last thing you want to do is to go into the examination room too mentally exhausted to think.

Golden Rule – 3

Work through some old examination papers.

Try to find some recent examination papers in the subjects you are to be examined on, and work through them to see if you can do the answers. There is no need to write out the answers in full, but see if you can answer the questions in note form.

Golden Rule – 4

Do not spend the night before the exam trying to cram in more revision.

If you don't know your work by the night before the exam, you never will. A good night's sleep is far more valuable than hours trying to learn what you should have learned weeks ago!

Pacing Yourself In The Examination

When anyone sets an examination, he or she is testing whether the students have mastered certain facts or skills that have been taught in the course. **An exam is there to show just how much you have learned.** If you want to score high marks in any exam, you have to **play the numbers game.**

What does this mean? You should always remember that the markers of examinations deal with numbers that eventually must be translated into a **percentage**. Often the writer of the examination will indicate on the examination paper exactly how many marks each question is worth. If you add up these marks, they will always come to either exactly a hundred marks, or a clear fraction of a 100 (10, 20, or 50). If no marks are shown next to each question, then it is safe to assume that each question in the exam is worth the same number of marks.

The value of playing the numbers game is **that you can work out just how much time you should spend on each question**, and, as an extension of this, **just how many items of information you should put into each of the questions to score the maximum marks.**



Let's look at the first of these, as it is the more obvious of the two.

Planning the time available for each question

Look at the mark allocation for the following examinations:

Examination A	Time: 3 Hours
Question 1	(10 marks)
Question 2	(20 marks)
Question 3	(20 marks)
Question 4	(50 marks)
Examination B	Time: 3 Hours
Question 1	(5 marks)
Question 2	(10 marks)
Question 3	(10 marks)
Question 4	(25 marks)

These examinations are similar. The only difference is that the total marks are 100 for one and 50 for the other. If you have to spend three hours on each examination, you should spend **the same proportion of your time** on each question of Examination A as you would on Examination B.

You should plan your time in both these exams in the same way:

- 1 Allow time at the beginning for reading carefully through the paper and, if you are given a choice, deciding which questions to answer. Allow time at the end for tidying up your answers and for checking through for legibility and for the correctness of your English.
- 2 Divide the remaining time according to the marks available for each question. If there are no marks mentioned on the exam paper, then this is an easy task; simply divide the time available by the number of questions you have to answer, depending on their level of difficulty. If marks are mentioned, then the situation is a little more complicated.

Look at how this should be done:

For Examination A and Examination B	
Total Time Available: 180 mins	
Reading the examination paper:	15 mins
Tidying up at the end:	15 mins
	= 30 mins
Time left for writing the answers:	150 mins
Question 1 (10% of 150)	15 mins
Question 2 (20% of 150)	30 mins
Question 3 (20% of 150)	30 mins
Question 4 (50% of 150)	75 mins



Appendix 1: Basic Word Parts

Words can be made up of other words:

the room to store things in is a *storeroom*;

a person who walks in their sleep is a *sleepwalker*.

Words are also made up of word parts. Prefixes, suffixes, and roots. A knowledge of these word parts and their meanings can help you determine the meanings of unfamiliar words. Build your vocabulary and ability to unlock the meanings of unfamiliar words by mastering basic word parts.

Common Prefixes

Prefixes are syllables that precede the root or stem and change or refine its meaning.

Prefix	Meaning	Illustration
ab, abs	from, away from	<i>abduct</i> lead away, kidnap <i>abjure</i> renounce <i>abject</i> degraded, cast down
ad, ac, af, ag, an, ap, ar, as, at	to, forward	<i>adit</i> entrance <i>adjure</i> request earnestly <i>admit</i> allow entrance <i>accord</i> agreement, harmony <i>affliction</i> distress <i>aggregation</i> collection <i>annexation</i> add to <i>apparition</i> ghost <i>arraignment</i> indictment <i>assumption</i> arrogance, the taking for granted <i>attendance</i> presence, the persons present
ambi	both	<i>ambidextrous</i> skilled with both hands <i>ambiguous</i> of double meaning <i>ambivalent</i> having two conflicting emotions
an, a	without	<i>anarchy</i> lack of government <i>anaemia</i> lack of blood <i>amoral</i> without moral sense

Prefix	Meaning	Illustration
ante	before	<i>antecedent</i> preceding event or word <i>antediluvian</i> ancient (before the flood) <i>ante-nuptial</i> before the wedding.
anti	against, opposite	<i>antipathy</i> hatred <i>antiseptic</i> against infection <i>antithetical</i> exactly opposite
arch	chief, first	<i>archetype</i> original <i>archbishop</i> chief bishop <i>archaeology</i> study of first or ancient times
be	over, thoroughly	<i>bedaub</i> smear over <i>befuddle</i> confuse thoroughly <i>beguile</i> deceive, charm thoroughly
bi	two	<i>bicameral</i> composed of two houses (Congress) <i>biennial</i> every two years <i>bicycle</i> two-wheeled vehicle
cata	down	<i>catastrophe</i> disaster <i>cataract</i> waterfall <i>catapult</i> hurl (throw down)
circum	around	<i>circumnavigate</i> sail around (the globe) <i>circumspect</i> cautious (looking around) <i>circumscribe</i> limit (place a circle around)
com, co, col, con, cor	with, together	<i>combine</i> merge with <i>commerce</i> trade with <i>communicate</i> correspond with <i>coeditor</i> joint editor <i>collateral</i> subordinate, connected <i>conference</i> meeting <i>corroborate</i> confirm
contra, contro	against	<i>contravene</i> conflict with <i>controversy</i> dispute
de	down, away	<i>debase</i> lower in value <i>decadence</i> deterioration <i>decant</i> pour off
demi	partly, half	<i>demigod</i> partly divine being
di	two	<i>dichotomy</i> division between two parts <i>dilemma</i> choice between two bad alternatives
dia	across	<i>diagonal</i> across a figure <i>diameter</i> distance across a circle <i>diagram</i> outline drawing
dis, dif	not, apart	<i>discord</i> lack of harmony <i>differ</i> disagree (carry apart) <i>disparity</i> condition of inequality; difference
dys	faulty, bad	<i>dyslexia</i> faulty ability to read <i>dyspepsia</i> indigestion



Prefix	Meaning	Illustration
ex, e	out	<i>expel</i> drive out <i>extirpate</i> root out <i>eject</i> throw out
extra, extro	beyond, outside	<i>extracurricular</i> beyond the curriculum <i>extraterritorial</i> beyond a nation's bounds <i>extrovert</i> person interested chiefly in external objects and actions
hyper	above; excessively	<i>hyperbole</i> exaggeration <i>hyperventilate</i> breathe at an excessive rate
hypo	beneath; lower	<i>hypoglycaemia</i> low blood sugar
in, il, im, ir	not	<i>inefficient</i> not efficient <i>inarticulate</i> not clear or distinct <i>illegible</i> not readable <i>impeccable</i> not capable of sinning; flawless <i>irrevocable</i> not able to be called back
in, il, im, ir	in, on, upon	<i>invite</i> call in <i>illustration</i> something that makes clear <i>impression</i> effect upon mind or feelings <i>irradiate</i> shine upon
inter	between, among	<i>intervene</i> come between <i>international</i> between nations <i>interjection</i> a statement thrown in
intra, intro	within	<i>intramural</i> within a school <i>introvert</i> person who turns within himself
macro	large, long	<i>macrobiotic</i> tending to prolong life <i>macrocosm</i> the great world (the entire universe)
mega	great, million	<i>megalomania</i> delusions of grandeur <i>megaton</i> explosive force of a million tons of TNT
meta	involving change	<i>metamorphosis</i> change of form
micro	small	<i>microcosm</i> miniature universe <i>microbe</i> minute organism <i>microscopic</i> extremely small
mis	bad, improper	<i>misdeemeanour</i> minor crime; bad conduct <i>mischance</i> unfortunate accident <i>misnomer</i> wrong name
mis	hatred	<i>misanthrope</i> person who hates mankind <i>misogynist</i> woman-hater
mono	one	<i>monarchy</i> government by one ruler <i>monotheism</i> belief in one god
multi	many	<i>multifarious</i> having many parts <i>multitudinous</i> numerous
neo	new	<i>neologism</i> newly coined word <i>neophyte</i> beginner; novice



Prefix	Meaning	Illustration
non	not	<i>noncommittal</i> undecided <i>nonentity</i> person of no importance
ob, oc, of, op	against	<i>obloquy</i> infamy; disgrace <i>obtrude</i> push into prominence <i>occlude</i> close; block out <i>offend</i> insult <i>opponent</i> someone who struggles against; foe
olig	few	<i>oligarchy</i> government by a few
pan	all, every	<i>panacea</i> cure-all <i>panorama</i> unobstructed view in all directions
para	beyond, related	<i>parallel</i> similar <i>paraphrase</i> restate; translate
per	through, completely	<i>permeable</i> allowing passage through <i>pervade</i> spread throughout
peri	around, near	<i>perimeter</i> outer boundary <i>periphery</i> edge <i>periphrastic</i> stated in a roundabout way
poly	many	<i>polygamist</i> person with several spouses <i>polyglot</i> speaking several languages
post	after	<i>postpone</i> delay <i>posterity</i> generations that follow <i>posthumous</i> after death
pre	before	<i>preamble</i> introductory statement <i>prefix</i> word part placed before a root/stem <i>premonition</i> forewarning
prim	first	<i>primordial</i> existing at the dawn of time <i>primogeniture</i> state of being the first born
pro	forward, in favour of	<i>propulsive</i> driving forward <i>proponent</i> supporter
proto	first	<i>prototype</i> first of its kind
pseudo	false	<i>pseudonym</i> pen name
re	again, back	<i>reiterate</i> repeat <i>reimburse</i> pay back
retro	backward	<i>retrospect</i> looking back <i>retroactive</i> effective as of a past date
se	away, aside	<i>secede</i> withdraw <i>seclude</i> shut away <i>seduce</i> lead astray
semi	half, partly	<i>semiannual</i> every six months <i>semiconscious</i> partly conscious
sub, suc, suf, sug, sup, sus	under, less	<i>subway</i> underground road <i>subjugate</i> bring under control <i>succumb</i> yield; cease to resist <i>suffuse</i> spread through



Prefix	Meaning	Illustration
super, sur	over, above	<i>suggest</i> hint <i>suppress</i> put down by force <i>suspend</i> delay <i>supernatural</i> above natural things <i>supervise</i> oversee <i>surtax</i> additional tax
syn, sym, syl, sys	with, together	<i>synchronise</i> time together <i>synthesise</i> combine together <i>sympathise</i> pity; identify with <i>syllogism</i> explanation of how ideas relate <i>system</i> network
tele	far	<i>telemetry</i> measurement from a distance <i>telegraphic</i> communicated over a distance
trans	across	<i>transport</i> carry across <i>transpose</i> reverse, move across
ultra	beyond, excessive	<i>ultramodern</i> excessively modern <i>ultracritical</i> exceedingly critical
un	not	<i>unfeigned</i> not pretended; real <i>unkempt</i> not combined; dishevelled <i>unwitting</i> not knowing; unintentional
under	below	<i>undergird</i> strengthen underneath <i>underling</i> someone inferior
uni	one	<i>unison</i> oneness of pitch; complete accord <i>unicycle</i> one-wheeled vehicle
vice	in place of	<i>vicarious</i> acting as a substitute <i>viceroys</i> governor acting in place of a king
with	away, against	<i>withhold</i> hold back; keep <i>withstand</i> stand up against; resist

Common Roots And Stems

Roots are basic words which have been carried over into English. Stems are variations of roots brought about by changes in declension or conjugation.

Root or Stem	Meaning	Illustration
ac, acr	sharp	<i>acrimonious</i> bitter; caustic <i>acerbity</i> bitterness of temper <i>acidulate</i> to make somewhat acid or sour
aev, ev	age, era	<i>primeval</i> of the first age <i>coeval</i> of the same age or era <i>medieval</i> or <i>mediaeval</i> of the middle ages
ag, act	do	<i>act</i> deed <i>agent</i> doer



Root or Stem	Meaning	Illustration
agog	leader	<i>demagogue</i> false leader of people <i>pedagogue</i> teacher (leader of children)
agri, agrari	field	<i>agrarian</i> one who works in the field <i>agriculture</i> cultivation of fields <i>peregrination</i> wandering (through fields)
ali	another	<i>alias</i> assumed (another) name <i>alienate</i> estrange (turn away from another)
alt	high	<i>altitude</i> height <i>altimeter</i> instrument for measuring height
alter	other	<i>altruistic</i> unselfish, considering others <i>alter ego</i> a second self
am	love	<i>amorous</i> loving, especially sexually <i>amity</i> friendship <i>amicable</i> friendly
anim	mind, soul	<i>animadvert</i> cast criticism upon <i>unanimous</i> of one mind <i>magnanimity</i> greatness of mind or spirit
ann, enn	year	<i>annuity</i> yearly remittance <i>biennial</i> every two years <i>perennial</i> present all year; persisting for several years
anthrop	man	<i>anthropology</i> study of man <i>misanthrope</i> hater of mankind <i>philanthropy</i> love of mankind; charity
apt	fit	<i>aptitude</i> skill <i>adapt</i> make suitable or fit
aqua	water	<i>aqueduct</i> passageway for conducting water <i>aquatic</i> living in water <i>aqua fortis</i> nitric acid (strong water)
arch	ruler, first	<i>archaeology</i> study of antiquities (study of first things) <i>monarch</i> sole ruler <i>anarchy</i> lack of government
aster	star	<i>astronomy</i> study of the stars <i>asterisk</i> star-like type character (*) <i>disaster</i> catastrophe (contrary star)
aud, audit	hear	<i>audible</i> able to be heard <i>auditorium</i> place where people may be heard <i>audience</i> hearers
auto	self	<i>autocracy</i> rule by one person (self) <i>automobile</i> vehicle that moves by itself <i>autobiography</i> story of one's own life
belli	war	<i>bellicose</i> inclined to fight <i>belligerent</i> inclined to wage war <i>rebellious</i> resisting authority



Root or Stem	Meaning	Illustration
ben, bon	good	<i>benefactor</i> one who does good deeds <i>benevolence</i> charity (wishing good) <i>bonus</i> something extra above regular pay
biblio	book	<i>bibliography</i> list of books <i>bibliophile</i> lover of books <i>Bible</i> The Book
bio	life	<i>biography</i> writing about a person's life <i>biology</i> study of living things <i>biochemist</i> student of the chemistry of living things
breve	short	<i>brevity</i> briefness <i>abbreviate</i> shorten <i>breviloquent</i> marked by brevity of speech
cad, cas	to fall	<i>decadent</i> deteriorating <i>cadence</i> intonation, musical movement <i>cascade</i> waterfall
cap, capt, cept, cip	to take	<i>capture</i> seize <i>participate</i> take part <i>precept</i> wise saying (originally a command)
capit, capt	head	<i>decapitate</i> remove (cut off) someone's head <i>captain</i> chief
carn	flesh	<i>carnivorous</i> flesh-eating <i>carnage</i> destruction of life <i>carnal</i> fleshly
ced, cess	to yield, to go	<i>recede</i> go back, withdraw <i>antecedent</i> that which goes before <i>process</i> go forward
celer	swift	<i>celerity</i> swiftness <i>decelerate</i> reduce swiftness <i>accelerate</i> increase swiftness
cent	one hundred	<i>century</i> one hundred years <i>centennial</i> hundredth anniversary <i>centipede</i> many-footed, wingless animal
chron	time	<i>chronology</i> timetable of events <i>anachronism</i> a thing out of time sequence <i>chronicle</i> register events in order of time
cid, cis	to cut, to kill	<i>incision</i> a cut (surgical) <i>homicide</i> killing of a man <i>fratricide</i> killing of a brother
cit, citat	to call, to start	<i>incite</i> stir up, start up <i>excite</i> stir up <i>recitation</i> a recalling (or repeating) aloud
civi	citizen	<i>civilisation</i> society of citizens, culture <i>civilian</i> member of community <i>civil</i> courteous



Root or Stem	Meaning	Illustration
clam, clamat	to cry out	<i>clamorous</i> loud <i>declamation</i> speech <i>acclamation</i> shouted approval
claud, claus, clos, clud	to close	<i>claustrophobia</i> fear of close places <i>enclose</i> close in <i>conclude</i> finish
cognosc, cognit	to learn	<i>agnostic</i> lacking knowledge, sceptical <i>incognito</i> travelling under assumed name <i>cognition</i> knowledge
compl	to fill	<i>complete</i> filled out <i>complement</i> that which completes something <i>comply</i> fulfil
cord	heart	<i>accord</i> agreement (from the heart) <i>cordial</i> friendly <i>discord</i> lack of harmony
corpor	body	<i>incorporate</i> organise into a body <i>corporeal</i> pertaining to the body, fleshly <i>corpse</i> dead body
cred, credit	to believe	<i>incredulous</i> not believing, sceptical <i>credulity</i> gullibility <i>credence</i> belief
cur	to care	<i>curator</i> person who has the care of something <i>sinecure</i> position without responsibility <i>secure</i> safe
curr, curs	to run	<i>excursion</i> journey <i>cursory</i> brief <i>precursor</i> forerunner
da, dat	to give	<i>data</i> facts, statistics <i>mandate</i> command <i>date</i> given time
deb, debit	to owe	<i>debt</i> something owed <i>indebtedness</i> debt <i>debenture</i> bond
dem	people	<i>democracy</i> rule of the people <i>demagogue</i> (false) leader of the people <i>epidemic</i> widespread (among the people)
derm	skin	<i>epidermis</i> skin <i>pachyderm</i> thick-skinned quadruped <i>dermatology</i> study of skin and its disorders
di, diurn	day	<i>diary</i> a daily record of activities, feelings etc <i>diurnal</i> pertaining to daytime
dic, dict	to say	<i>abdicate</i> renounce <i>diction</i> speech <i>verdict</i> statement of jury

Root or Stem	Meaning	Illustration
doc, doct	to teach	<i>docile</i> obedient; easily taught <i>document</i> something that provides evidence <i>doctor</i> learned person (originally, teacher)
domin	to rule	<i>dominate</i> have power over <i>domain</i> land under rule <i>dominant</i> prevailing
duc, duct	to lead	<i>viaduct</i> arched roadway <i>aqueduct</i> artificial waterway
dynam	power, strength	<i>dynamic</i> powerful <i>dynamite</i> powerful explosive <i>dynamo</i> engine making electrical power
ego	I	<i>egoist</i> person who is self-interested <i>egotist</i> selfish person <i>egocentric</i> revolving about self
erg, urg	work	<i>energy</i> power <i>ergatocracy</i> rule of the workers <i>metallurgy</i> science and technology of metals
grad, gress	go, step	<i>digress</i> go astray (from the main point) <i>regress</i> go backwards <i>gradual</i> step by step, by degrees
graph, gram	writing	<i>epigram</i> pithy statement <i>telegram</i> instantaneous message over great distance <i>stenography</i> shorthand (writing narrowly)
greg	flock, herd	<i>gregarious</i> tending to group together as in a herd <i>aggregate</i> group, total <i>egregious</i> conspicuously bad; shocking
helio	sun	<i>heliotrope</i> flower that faces the sun <i>heliograph</i> instrument that uses the sun's rays to send signals
it, itiner	journey, road	<i>exit</i> way out <i>itinerary</i> plan of journey
jac, jact, jec	to throw	<i>projectile</i> missile; something thrown forward <i>trajectory</i> path taken by thrown object <i>ejaculatory</i> casting or throwing out
jur, jurat	to swear	<i>perjure</i> testify falsely <i>jury</i> group of men and women sworn to seek the truth <i>adjuration</i> solemn urging
labor, laborat	to work	<i>laboratory</i> place where work is done <i>collaborate</i> work together with others <i>laborious</i> difficult
leg, lect, lig	to choose, to read	<i>election</i> choice <i>legible</i> able to read <i>eligible</i> able to be selected



Root or Stem	Meaning	Illustration
leg	law	<i>legislature</i> law-making body <i>legitimate</i> lawful <i>legal</i> lawful
liber, libr	book	<i>library</i> collection of books <i>libretto</i> the 'book' of musical play <i>libel</i> slander (originally found in a little book)
liber	free	<i>liberation</i> the fact of setting free <i>liberal</i> generous (giving freely); tolerant
log	word, study	<i>entomology</i> study of insects <i>etymology</i> study of word parts and derivations <i>monologue</i> speech by one person
loqu, locut	to talk	<i>soliloquy</i> speech by one individual <i>loquacious</i> talkative <i>elocution</i> speech
luc	light	<i>elucidate</i> enlighten <i>lucid</i> clear <i>translucent</i> allowing some light to pass through
magn	great	<i>magnify</i> enlarge <i>magnanimity</i> generosity, greatness of soul <i>magnitude</i> greatness, extent
mal	bad	<i>malevolent</i> wishing evil <i>malediction</i> curse <i>malefactor</i> evil-doer
man	hand	<i>manufacture</i> create (make by hand) <i>manuscript</i> written by hand <i>emancipate</i> free (let go from the hand)
mar	sea	<i>maritime</i> connected with seafaring <i>submarine</i> undersea craft <i>mariner</i> seaman
mater, matr	mother	<i>maternal</i> pertaining to motherhood <i>matriarch</i> female ruler of a family, group, or state <i>matrilineal</i> descended on the mother's side
mit, miss	to send	<i>missile</i> projectile <i>dismiss</i> send away <i>transmit</i> send across
mob, mot, mov	move	<i>mobilise</i> cause to move <i>motility</i> ability to move <i>immovable</i> not able to be moved
mon, monit	to warn	<i>admonish</i> warn <i>premonition</i> foreboding <i>monitor</i> watcher (warner)

Root or Stem	Meaning	Illustration
mori, mort	to die	<i>mortuary</i> funeral parlour <i>moribund</i> dying <i>immortal</i> not dying
morph	shape, form	<i>amorphous</i> formless, lacking shape <i>metamorphosis</i> change of shape <i>anthropomorphic</i> in the shape of man
mut	change	<i>immutable</i> not able to be changed <i>mutate</i> undergo a great change <i>mutability</i> changeableness, inconstancy
nat	born	<i>innate</i> from birth <i>prenatal</i> before birth <i>nativity</i> birth
nav	ship	<i>navigate</i> sail a ship <i>circumnavigate</i> sail around the world <i>naval</i> pertaining to ships
neg	deny	<i>negation</i> denial <i>renege</i> deny, go back on one's word <i>renegade</i> turncoat, traitor
nomen	name	<i>nomenclature</i> act of naming, terminology <i>nominal</i> in name only (as opposed to actual) <i>cognomen</i> surname, distinguishing nickname
nov	new	<i>novice</i> beginner <i>renovate</i> make new again <i>novelty</i> newness
omni	all	<i>omniscient</i> all knowing <i>omnipotent</i> all powerful <i>omnivorous</i> eating everything
oper	to work	<i>operate</i> work <i>co-operation</i> working together
pac	peace	<i>pacify</i> make peaceful <i>pacific</i> peaceful <i>pacifist</i> person opposed to war
pass	feel	<i>dispassionate</i> free of emotion <i>impassioned</i> emotion-filled <i>impassive</i> showing no feeling
pater, patr	father	<i>patriotism</i> love of one's country (fatherland) <i>patriarch</i> male ruler of family, group, or state <i>paternity</i> fatherhood
path	disease, feeling	<i>pathology</i> study of diseased tissue <i>apathetic</i> lacking feeling; indifferent <i>antipathy</i> hostile feeling
ped, pod	foot	<i>impediment</i> stumbling-block; hindrance <i>tripod</i> three-footed stand <i>quadruped</i> four-footed animal



Root or Stem	Meaning	Illustration
ped	child	<i>pedagogue</i> teacher of children <i>paediatrician</i> children's doctor
pel, puls	to drive	<i>compulsion</i> a forcing to do <i>repel</i> drive back <i>expel</i> drive out, banish
pet, petit	to seek	<i>petition</i> request <i>appetite</i> craving, desire <i>compete</i> vie with others
phil	love	<i>philanthropist</i> benefactor, lover of humanity <i>Anglophile</i> lover of everything English <i>philanderer</i> one involved in brief love affairs
pon, posit	to place	<i>postpone</i> place after <i>positive</i> definite, unquestioned (definitely placed)
port	to carry	<i>portable</i> able to be carried <i>transport</i> carry across <i>export</i> carry out (of country)
poten	able, powerful	<i>omnipotent</i> all-powerful <i>potentate</i> powerful person <i>impotent</i> powerless
psych	mind	<i>psychology</i> study of the mind <i>psychosis</i> mental disorder <i>psychopath</i> mentally ill person
put, putat	to trim, to calculate	<i>putative</i> supposed (calculated) <i>computation</i> calculation <i>amputate</i> cut off
quer, ques, quir, quls	to ask	<i>inquiry</i> investigation <i>inquisitive</i> questioning <i>query</i> question
reg, rect	rule	<i>regicide</i> murder of a ruler <i>regent</i> ruler <i>insurrection</i> rebellion; overthrow of a ruler
rid, ris	to laugh	<i>derision</i> scorn <i>risibility</i> inclination to laughter <i>ridiculous</i> deserving to be laughed at
rog, rogat	to ask	<i>interrogate</i> question <i>prerogative</i> privilege
rupt	to break	<i>interrupt</i> break into <i>bankrupt</i> insolvent <i>rupture</i> a break
sacr	holy	<i>sacred</i> holy <i>sacrilegious</i> impious, violating something holy <i>sacrament</i> religious act



Root or Stem	Meaning	Illustration
sci	to know	<i>science</i> knowledge <i>omniscient</i> knowing all <i>conscious</i> aware
scop	watch, see	<i>periscope</i> device for seeing around corners <i>microscope</i> device for seeing small objects
scrib, script	to write	<i>transcribe</i> to make a written copy <i>script</i> written text <i>circumscribe</i> write around, limit
sect	cut	<i>dissect</i> cut apart <i>bisect</i> cut into two pieces
sed, sess	to sit	<i>sedentary</i> inactive (sitting) <i>session</i> meeting
sent, sens	to think, to feel	<i>consent</i> agree <i>resents</i> how indignation <i>sensitive</i> showing feeling
sequi, secut, seque	to follow	<i>consecutive</i> following in order <i>sequence</i> arrangement <i>sequel</i> that which follows <i>non sequitur</i> something that does not follow logically
solv, solut	to loosen	<i>absolve</i> free from blame <i>dissolute</i> morally lax <i>absolute</i> complete (not loosened)
somn	sleep	<i>insomnia</i> inability to sleep <i>somnolent</i> sleepy <i>somnambulist</i> sleep walker
soph	wisdom	<i>philosopher</i> lover of wisdom <i>sophisticated</i> worldly wise
spec, spect	to look at	<i>spectator</i> observer <i>aspect</i> appearance <i>circumspect</i> cautious (looking around)
spir	breathe	<i>respiratory</i> pertaining to breathing <i>spirited</i> full of life (breath)
string, strict	bind	<i>stringent</i> strict <i>constrict</i> become tight <i>stricture</i> limit, something that restrains
stru, struct	build	<i>constructive</i> helping to build <i>construe</i> analyse (how something is built)
tang, tact, ting	to touch	<i>tangent</i> touching <i>contact</i> touching with, meeting <i>contingent</i> depending upon
tempor	time	<i>contemporary</i> at same time <i>extemporaneous</i> impromptu <i>temporise</i> delay



Root or Stem	Meaning	Illustration
ten, tent	to hold	<i>tenable</i> able to be held <i>tenure</i> holding of office <i>retentive</i> holding; having a good memory
term	end	<i>interminable</i> endless <i>terminate</i> end
terr	land	<i>terrestrial</i> pertaining to earth <i>subterranean</i> underground
therm	heat	<i>thermostat</i> instrument that regulates heat <i>diathermy</i> sending heat through body tissues
tors, tort	twist	<i>distort</i> twist out of true shape or meaning <i>torsion</i> act of twisting <i>tortuous</i> twisting
tract	drag, pull	<i>distract</i> pull (one's attention) away <i>intractable</i> stubborn, unable to be dragged <i>attraction</i> pull, drawing quality
trud, trus	push, shove	<i>intrude</i> push one's way in <i>protrusion</i> something sticking out
urb	city	<i>urban</i> pertaining to a city <i>urbane</i> polished, sophisticated (pertaining to a city dweller) <i>suburban</i> outside of a city
vac	empty	<i>vacuous</i> lacking content, empty-headed <i>evacuate</i> compel to empty an area
vad, vas	go	<i>invade</i> enter in a hostile fashion <i>evasive</i> not frank; eluding
veni, vent, ven	to come	<i>intervene</i> come between <i>prevent</i> stop <i>convention</i> meeting
ver	true	<i>veracious</i> truthful <i>verify</i> check the truth <i>verisimilitude</i> appearance of truth
verb	word	<i>verbose</i> wordy <i>verbiage</i> excessive use of words <i>verbatim</i> word for word
vers, vert	turn	<i>vertigo</i> turning dizzy <i>revert</i> turn back (to an earlier state) <i>diversion</i> something causing one to turn aside
via	way	<i>deviation</i> departure from the way <i>viaduct</i> roadway (arched) <i>trivial</i> trifling (small talk at crossroads)
vid, vis	to see	<i>vision</i> sight <i>evidence</i> things seen <i>vista</i> view



Root or Stem	Meaning	Illustration
vinc, vict, vanq	to conquer	<i>invincible</i> unconquerable <i>victory</i> winning <i>vanquish</i> defeat
viv, vit	alive	<i>vivisection</i> operating on living animals <i>vivacious</i> full of life <i>vitality</i> liveliness
voc, vocat	to call	<i>avocation</i> calling, minor occupation <i>provocation</i> calling or rousing the anger of <i>invocation</i> calling in prayer
vol	wish	<i>malevolent</i> wishing someone ill <i>voluntary</i> of one's own will
volv, volut	to roll	<i>revolve</i> roll around <i>evolve</i> roll out, develop <i>convolution</i> coiled state

Common Suffixes

Suffixes are syllables which are added to a word. Occasionally, they change the meaning of the word; more frequently, they serve to change the grammatical form of the word (noun to adjective, adjective to noun, noun to verb).

Suffix	Meaning	Illustration
able, ible	capable of (adjective suffix)	<i>portable</i> able to be carried <i>interminable</i> not able to be limited <i>legible</i> able to read
ac, ic	like, pertaining to (adjective suffix)	<i>cardiac</i> pertaining to the heart <i>aquatic</i> pertaining to the water <i>dramatic</i> pertaining to the drama
acious, icious	full of (adjective suffix)	<i>audacious</i> full of daring <i>perspicacious</i> full of mental perception <i>avaricious</i> full of greed
al	pertaining to (adjective or noun suffix)	<i>maniacal</i> insane <i>final</i> pertaining to the end <i>logical</i> pertaining to logic
ant, ent	full of (adjective or noun suffix)	<i>eloquent</i> pertaining to fluid, effective speech <i>suppliant</i> pleader (person full of requests) <i>verdant</i> green
ary	like, connected with (adjective or noun suffix)	<i>dictionary</i> book connected with words <i>honorary</i> with honour <i>luminary</i> celestial body
ate	to make (verb suffix)	<i>consecrate</i> to make holy <i>enervate</i> to make weary <i>mitigate</i> to make less severe
ation	that which is (noun suffix)	<i>exasperation</i> irritation <i>irritation</i> annoyance



Suffix	Meaning	Illustration
cy	state of being (noun suffix)	<i>democracy</i> government ruled by the people <i>obstinacy</i> stubbornness <i>accuracy</i> correctness
eer, er, or	person who (noun suffix)	<i>mutineer</i> person who rebels <i>lecher</i> person who lusts <i>ensor</i> person who deletes improper remarks
escent	becoming (adjective suffix)	<i>evanescent</i> tending to vanish <i>pubescent</i> arriving at puberty
fic	making, doing (adjective suffix)	<i>terrific</i> arousing great fear <i>soporific</i> causing sleep
iferous	producing, bearing (adjective suffix)	<i>pestiferous</i> carrying disease <i>vociferous</i> bearing a loud voice
il, ile	pertaining to, capable of (adjective suffix)	<i>puerile</i> pertaining to a boy or child <i>ductile</i> capable of being hammered or drawn <i>civil</i> polite
ism	doctrine, belief (noun suffix)	<i>monotheism</i> belief in one god <i>fanaticism</i> excessive zeal; extreme belief
ist	dealer, doer (noun suffix)	<i>fascist</i> one who believes in a fascist state <i>realist</i> one who is realistic <i>artist</i> one who deals with art
ity	state of being (noun suffix)	<i>annuity</i> yearly grant <i>credulity</i> state of being unduly willing to believe <i>sagacity</i> wisdom
ive	like (adjective suffix)	<i>expensive</i> costly <i>quantitative</i> concerned with quantity <i>effusive</i> gushing
ise, ize (Amer)	make (verb suffix)	<i>victimise</i> make a victim of <i>rationalise</i> make rational <i>harmonise</i> make harmonious <i>enfranchise</i> make free (give right to vote)
oid	resembling, like (adjective suffix)	<i>ovoid</i> like an egg <i>anthropoid</i> resembling man <i>spheroid</i> resembling a sphere
ose	full of (adjective suffix)	<i>verbose</i> full of words <i>lachrymose</i> full of tears
osis	condition (noun suffix)	<i>psychosis</i> diseased mental condition <i>neurosis</i> nervous condition <i>hypnosis</i> condition of induced sleep
ous	full of (adjective suffix)	<i>nauseous</i> full of nausea <i>ludicrous</i> foolish
tude	state of (noun suffix)	<i>fortitude</i> state of strength <i>beatitude</i> state of blessedness <i>certitude</i> state of sureness



Appendix 2: Grammar

A brief reference for:

- ❑ word classes: nouns, verbs, adjectives, adverbs
- ❑ word classes that are functional: pronouns, prepositions, conjunctions, articles
- ❑ word groups; phrases; clauses; sentences

Four Word Classes: Nouns, Verbs, Adjectives, Adverbs

Nouns

These are words which:

- | | |
|--|-------------------------------------|
| ❑ are names (<i>Apia, Angela, Karl</i>). | These are called 'proper nouns' |
| ❑ name things (<i>carburettor</i>). | These are called 'common nouns' |
| ❑ name qualities (<i>kindness, friendliness</i>). | These are called 'abstract nouns' |
| ❑ name collections (<i>class, family</i>). | These are called 'collective nouns' |
| ❑ can use the -ing form of a verb
(<i>Travelling</i> is always quite expensive). | This is called a gerund |

Verbs

These are words which express:

- ❑ an action: We *fish* every holiday.
- ❑ a state: A crisis still *exists*. She *has* three minutes left.

Auxiliary verbs

These are verbs like *has* and *is*, when they are used to create a tense:

- he *has arrived* on time (perfect tense)
- she *is singing* this evening (present continuous tense)
- ❑ Other auxiliary verbs like *was* and *have been* can form the passive voice:
The city *was bombed* heavily; they *have been seen* off the school grounds.

Verb tenses

There are three tense forms: present, past and future.

Present:

simple present: French Jaguars *hit* positions inside Kuwait.
 present continuous: Russian reinforcements *are reaching* . . .

Past:

simple past: Iraq *launched* three Scud missiles.
 past continuous: They *were working* their hardest all day yesterday.
 perfect: I *haven't seen* him come in yet. The French *have captured* . . .
 past perfect: They *had found* him by daylight.

Future:

simple future: We *shall go* to the pictures this evening.
 future perfect: By this evening the boats *will have crossed* the Equator.
 future continuous: At this rate you *will be working* here till late this evening.
 conditional: . . . the atomic bomb *would prove* a tremendous aid . . .

Voice

There are two voices that verbs can be formed in.

The active voice: this is when the subject of the sentence is doing the action:

The tourist *bought* the souvenir.

The passive voice: this turns the sentence around so that the subject is now the receiver of the action:

The souvenir *was bought* by the tourist.

The passive voice is a useful way of distancing or impersonalising an event.

The town was heavily bombed in the early hours of the morning. (No indication of who did the bombing.)

The British steamer Marina was sunk by a submarine . . . after the bomb was dropped . . .

Mood

The **imperative:** this is a command to do something: *Phone now!*, *turn on*, *insert*, *press play*, *heat*, *blend*, *boil*, *come to our new shop*, Finally, *undertake* the most exhaustive testing programme. *Do not send any money* . . . is an example of a negative imperative.

The **infinitive** is the form of the verb you will find first in a dictionary, for example *to sew*, *to buy*.

They were compelled by bad weather *to suspend* their operations.

All other verbs are formed from the infinitive form.

The **indicative** is the form which states things as they are:

This camera *is* the best.

The **subjunctive** is the form which states what could be:

If I *were* you . . .

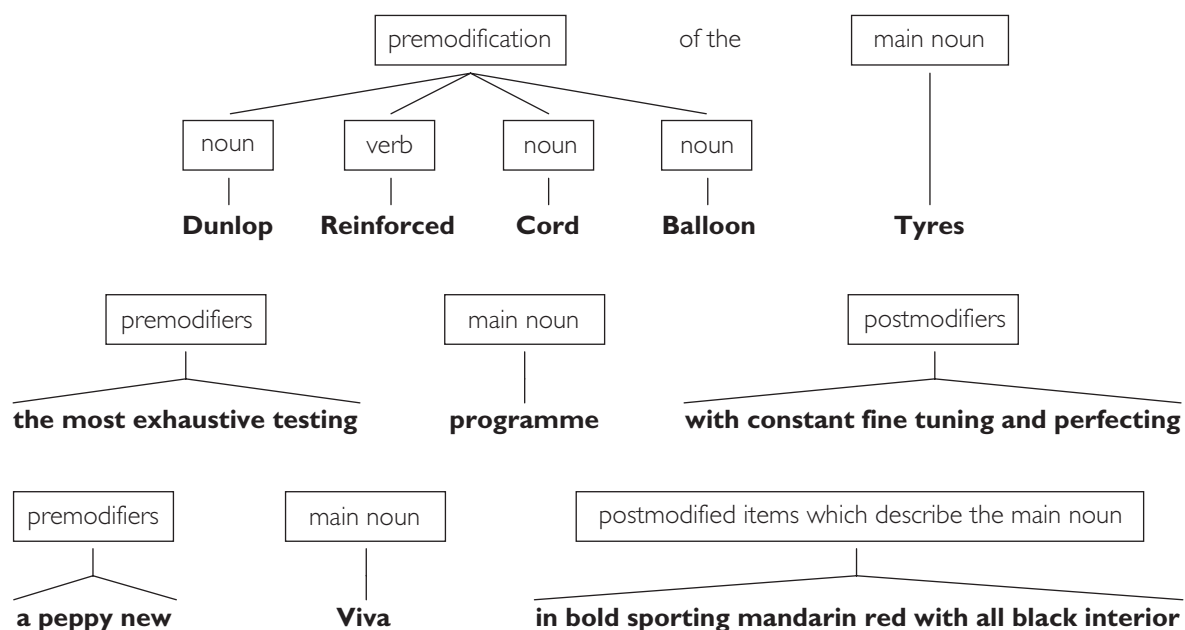
Adjectives

- ❑ These are words which describe and give more details or information about people, things, states and qualities.



- ❑ They often come before nouns (attributive adjectives): the *red* sky in the *warm* twilight, *preschool* toys, or they are closely placed with a noun (predicative adjectives): the road was *black* with tar.
- ❑ Adjectives can be recognised by their suffixes: *beautiful*, *radical*, *supercalifragilistic-expialidocious*.
- ❑ The adjective has suffixes *er* and *est* for making a comparison or a distinction:
 - positive form of the adjective: the weather is *fine* today
 - comparative form: today is *finer* than yesterday
 - superlative form: today is the *finest* day we've had this summer
- ❑ Some adjectives form the comparative and superlative forms by using *more* and *most*.
 - positive: the scenery is *beautiful*
 - comparative: I think the mountains are *more beautiful* in summer than in winter
 - superlative: I think the scenery here is the *most beautiful* in the world
- ❑ Often in advertisements there are several words, sometimes adjectives or other word classes being used as adjectives, before a noun and after a noun.

This structure is called **premodification** and **postmodification** of the noun. For example:



Adverbs

These are words which add extra detail to:

- ❑ verbs: They ate *slowly* (the adverb provides detail about the verb 'ate')
- ❑ adjectives: It was a *really* neat film (the adverb specifies further the adjective 'neat')
- ❑ other adverbs: They behaved *very* well (the adverb specifies further the adverb 'well')

Adverbs can be classified into those which express details about:

- time: she arrived home *today*
- manner: they worked at the dismantling *quietly*
- place: the class went *inside*
- degree: we almost came *first*



Adverbs are often formed by adding the suffix *-ly* and also the suffix *-wise* (clockwise).

The comparative and superlative forms of the adverb are formed by adding *more* and *most* before the adverb:

positive:	beautifully
comparative:	more beautifully
superlative:	most beautifully

Word Classes That Are Functional: Pronouns, Prepositions, Conjunctions, Articles

Pronouns

These are words which replace nouns in sentences, for example, I saw her cat and *it* looked sick.

□ Personal pronouns

nominative	accusative	possessive	reflexive	possessive adjectives
I (first person singular)	me	mine	myself	my
you (second person)	you	yours	yourself	your
he (third person)	him	his	himself	his
she	her	hers	herself	her
it	it	its	itself	its
we (first person plural)	us	ours	ourselves	our
you (second)	you	yours	yourselves	your
they (third)	them	theirs	themselves	their

□ Relative pronouns make connections in a sentence:

who and *whom* are used with people: The dentist *whom* I visited . . .

that and *which* are used with things: The table *which* we moved . . .

whose is used for both people and things

□ Interrogative pronouns are used to ask questions: *who? whom? whose? which? what?*

□ Demonstrative pronouns select and identify things: *this, these, that, those*

Prepositions

These are words like: *on, at, in, around, against, between, over, under* and are used to indicate a relationship or a linking between a noun and other groups of words in a sentence:

The new Holden *with* independent rear suspension

Conjunctions

These are words like: *and, but, yet, however, or*. These are used to connect sentences to make them into compound sentences. They are also used to connect words:

the book *and* the glass fell to the floor.



Other conjunctions like: *because, since, although* are called subordinating conjunctions and they are used to form complex sentences.

Articles

These are words like: *the, a, an*. They are placed before nouns.

The is called the definite article because it refers to something specific:

Please give me *the* apple on the table

A and *an* are called the indefinite article because they refer to an object which is not specified:

Please give me *an* apple

Word Groups, Phrases, Clauses And Sentences

Words can group themselves into large combinations for meaning:

- ❑ the noun group (nominal group): a carry bag; a freaky T-shirt
- ❑ the verb group (verbal group): had surfed; winds down
- ❑ adverbial group: really gross; quite a lot
- ❑ prepositional group: in the film; at the cinema; with this coupon

Phrases

These are groups of words which are without a verb:

Now in Eastern Suburbs; a wide range of shoe care products; Rachel's Quake Terror

Clauses

These are groups of words that contain a verb and a subject. If the clause makes complete sense in itself then it can be called a main clause:

The boat sank.

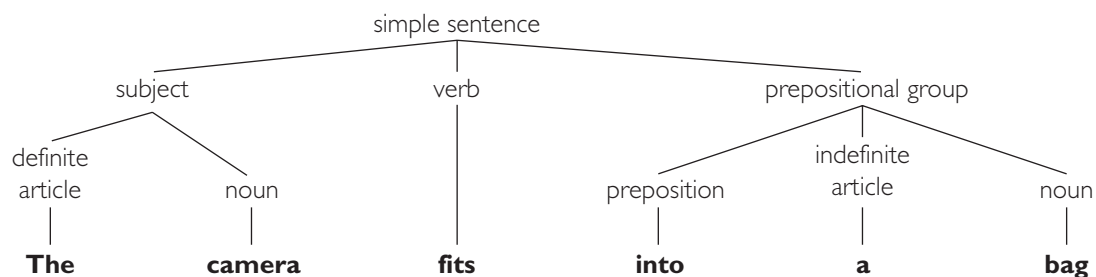
If the clause does not make full sense on its own, then it is called a subordinate clause:

Although it took quite some time . . .

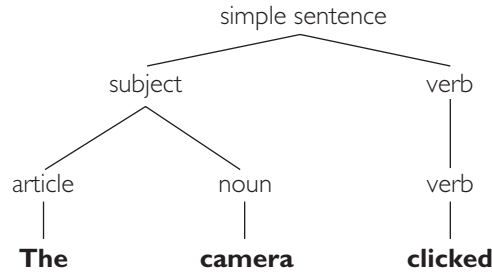
Sentences

The **simple sentence** has one verb (or verbal group), a subject line and sometimes an object or a complement or an adjunctory item such as a prepositional group.

a

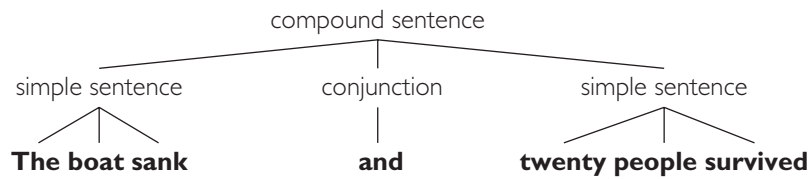


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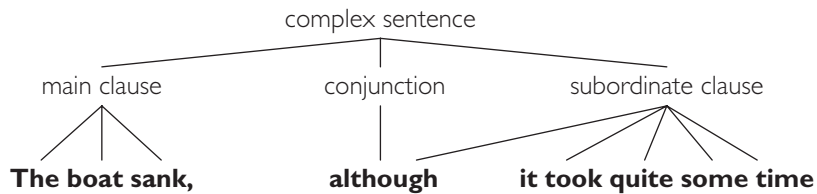
The compound sentence:

This is a combination of two simple sentences (two main clauses) with a conjunction.



The complex sentence:

This is a sentence which contains a main clause and a subordinate clause.



This sentence can also be called a loose sentence, because the main clause is placed first in the sentence.

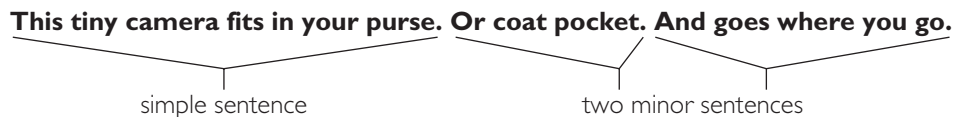
The **periodic sentence:** the main clause comes at the end of the sentence.

Although it took quite some time, the boat sank.

The **minor sentence:** one major element of the sentence is missing, but the meaning is still clear and is often gained from a previous sentence. For example,

... **off to the movies tonight?** (missing element is the verb *are* and the subject *you*)

for example



The **incomplete sentence:** parts of the sentence are missing and the message is not clear or might become clear with a hand or facial gesture.

Are you off to the ... ? (possibly raising eyebrows ...)

Anacoluthon: the sentence begins with one structure and changes intention to finish with a different structure. Very frequently found in conversation.

Are you off to *it's just such a good movie!*



probably a shake of head or other body gesture at this point in the change of structure

The **tag word/question**. These are used to invite a response in conversation. They are 'tagged' onto the end of the sentence's statement and turn it into a question.

That was just such an awesome movie, eh?

Appendix 3: Supplementary Texts

It Used to be Green Once

by Patricia Grace

We were all ashamed of our mother. Our mother always did things to shame us. Like putting red darns in our clothes, and cutting up old swimming togs and making two – girl's togs from the top half for my sister, and boy's togs from the bottom half for my brother. Peti and Raana both cried when Mum made them take the togs to school. Peti sat down on the road by our gate and yelled out she wasn't going to school. She wasn't going swimming. I didn't blame my sister because the togs were thirty-eight chest and Peti was only ten.

But Mum knew how to get her up off the road. She yelled loudly, 'Get up off that road, my girl. There's nothing wrong with those togs. I didn't have any togs when I was a kid and I had to swim in my nothings. Get up off your backside and get to school.' Mum's got a loud voice and she knew how to shame us. We all dragged Peti up off the road before our mates came along and heard Mum. We pushed Peti into the school bus so Mum wouldn't come yelling up the drive.

We never minded our holey fruit at first. Dad used to pick up the cases of over-ripe apples or pears from town that he got cheap. Mum would dig out the rotten bits, and then give them to us to take for playlunch. We didn't notice much at first, not until Reweti from down the road yelled out to us one morning, 'Hey you fellas, who shot your pears?' We didn't have anywhere to hide our lunch because we weren't allowed school bags until we got to high school. Mum said she wasn't buying fourteen school bags. When we went to high school we could have shoes too. The whole lot of us gave Reweti a good hiding after school.

However, this story is mainly about the car, and about Mum and how she shamed us all the time. The shame of rainbow darns and cut-up togs and holey fruit was nothing to what we suffered because of the car. Uncle Raz gave us the car because he couldn't fix it up any more, and he'd been fined because he lived in Auckland. He gave the car to Dad so we could drive our cream cans up the road instead of pushing them up by the wheelbarrow.

It didn't matter about the car not having brakes because the drive from our cowshed goes down in a dip then up to the gate. Put the car in its first gear, run it down from the shed, pick up a bit of speed, up the other side, turn it round by the cream stand so that it's pointing down the drive again, foot off the accelerator and slam on the hand-brake. Dad pegged a board there to make sure it stopped. Then when we'd lifted the cans out on to the stand he'd back up a little and slide off down the drive – with all of us throwing ourselves in over the sides as if it were a dinghy that had just been pushed out into the sea.

The car had been red once because you could still see some of the patches of red paint here and there. And it used to have a top too, that you could put down or up. Our uncle told us that when he gave it to Dad. We were all proud about the car having had a top once. Some of the younger kids skited to their mates about our convertible and its top that went up and down. But that was before our mother started shaming us by driving the car to the shop.

We growled at Mum and we cried but it made no difference. 'You kids always howl when I tell you to get our shopping,' she said.

'We'll get it, Mum. We won't cry.'

'We won't cry, Mum. We'll carry the sack of potatoes.'

'And the flour.'

(cont.)

'And the rolled oats.'

'And the tin of treacle.'

'We'll do the shopping, Mum.'

But Mum would say, 'Never mind, I'll do it myself.' And after that she wouldn't listen any more.

How we hated Wednesdays. We always tried to be sick on Wednesdays, or to miss the bus. But Mum would be up early yelling at us to get out of bed. If we didn't get up when we were told she'd drag us out and pull down our pyjama pants and set our bums on the cold lino.

Mum was cruel to us.

Whoever was helping with the milking had to be back quickly from the shed for breakfast, and we'd all have to rush through our kai and get to school. Wednesday was Mum's day for shopping.

As soon as she had everything tidy she'd change into her good purple dress that she'd made from a Japanese bedspread, pull on her floppy-brimmed blue sunhat and her slippers and galoshes, and go out and start up the car.

We tried everything to stop her shaming us all.

'You've got no licence, Mum.'

'What do I want a licence for? I can drive, can't I? I don't need the proof.'

'You got no warrant.'

'Warrant? What's a warrant?'

'The traffic man'll get you, Mum.'

'That rat. He won't come near me after what he did to my niece. I'll hit him right over his smart head with a bag of riwais and I'll hit him somewhere else as well.' We could never win an argument with Mum.

Off she'd go on a Wednesday morning, and once out on the road she'd start tooting the horn. This didn't sound like a horn at all but more like a flock of ducks coming in for a feed. The reason for the horn was to let all her mates and relations along the way know she was coming. And as she passed each one's house, if they wanted anything they'd have to run out and call it out loud. Mum couldn't stop because of not having any brakes. 'E Kiri,' each would call. 'Mauria mai he riwai,' if they wanted spuds; 'Mauria mai he paraoa,' if they wanted bread. 'Mauria mai he tarau, penei te kaita,' hand spread to show the size of the pants they wanted Mum to get. She would call out to each one and wave to them to show she'd understood. And when she neared the store she'd switch the motor off, run into the kerbing and pull on the handbrake. I don't know how she remembered all the things she had to buy – I only know that by the time she'd finished, every space in that car was filled and it was a squeeze for her to get into the driver's seat. But she had everything there, all ready to throw out on the way back.

As soon as she'd left the store she'd begin hooting again, to let the whole district know she was on her way. Everybody would be out on the road to get their shopping thrown at them, or just to watch our mother go chuffing past. We always hid if we heard her coming.

The first time Mum's car and the school bus met was when they were both approaching a one-way bridge from opposite directions. We had to ask the driver to stop and give way to Mum because she had no brakes. We were all ashamed. But everyone soon got to know Mum and her car and they always stopped whenever they saw her coming. And you know, Mum never ever had an accident in her car, except for once when she threw a side of mutton out to Uncle Peta and it knocked him over and broke his leg.

After a while we started walking home from school on Wednesdays to give Mum a good chance of getting home before us, and so we wouldn't be in the bus when it had to stop and let her past. The boys didn't like having to walk home but we girls didn't mind because Mr Hadley walked home too. He was a new teacher at our school and he stayed not far from where we lived. We girls thought that he was really neat.

But one day, it had to happen. When I heard the honking and tooting behind me I wished that a hole would appear in the ground and that I would fall in it and disappear forever. As Mum came near she started smiling and waving and yelling her head off. 'Anyone wants a ride,' she yelled, 'they'll have to run and jump in.'

We all turned our heads the other way and hoped Mr Hadley wouldn't notice the car with our mother in it, and her yelling and tooting, and the brim of her hat jumping up and down. But instead, Mr Hadley took off after the car and leapt in over the back seat on top of the shopping. Oh the shame.

(cont.)



But then one day something happened that changed everything. We arrived home to find Dad in his best clothes, walking round and grinning, and not doing anything like getting the cows in, or mending a gate, or digging a drain. We said, 'What are you laughing at, Dad?' 'What are you dressed up for? Hey Mum, what's the matter with Dad?'

'Your dad's a rich man,' she said. 'Your dad he's just won fifty thousand dollars in a lottery.'

At first we couldn't believe it. We couldn't believe it. Then we all began running round and laughing and yelling and hugging Mum and Dad. 'We can have shoes and bags,' we said. 'New clothes and swimming togs, and proper apples and pears.' Then do you know what Dad said? Dad said, 'Mum can have a new car.' This really astounded and amazed us. We went numb with excitement for five minutes then began hooting and shouting again, and knocking Mum over.

'A new car!'

'A new car?'

'Get us a Packard, Mum'

'Or a De Soto. Yes, yes.'

Get this, get that. . .

Well Mum bought a big shiny green Chevrolet, and Dad got a new cowshed with everything modernised and water gushing everywhere. We all got our new clothes – shoes, bags, togs – and we even started taking posh lunches to school. Sandwiches cut in triangles, bottles of cordial, crisp apples and pears, and yellow bananas.

And somehow all of us kids changed. We started acting like we were somebody instead of ordinary like before. We used to whine to Dad for money to spend and he'd always give it to us. Every week we'd nag Mum into taking us to the pictures, or if she was tired we'd go ourselves by taxi. We got flash bedspreads and a piano and we really thought that we were neat.

As for the old car – we made Dad take it to the dump. We never wanted to see it again. We all cheered when he took it away, except for Mum. Mum stayed inside where she couldn't watch, but we all stood outside and cheered.

We all changed, as though we were really somebody, but there was one thing I noticed. Mum didn't change at all, and neither did Dad. Mum had a new car all right, and a couple of new dresses, and a new pair of galoshes to put over her slippers. And Dad had a new modern milking shed and a tractor and some other gadgets for the farm. But Mum and Dad didn't change. They were the same as always.

Mum still went shopping every Wednesday. But instead of having to do all the shopping herself she was able to take all her friends and relations with her. She had to start out earlier so she'd have time to pick everyone up on the way. How angry we used to be when Mum went past with her same old sunhat and her heap of friends and relations, and them all waving and calling out to us.

Mum sometimes forgot that the car had brakes, especially when she was approaching the old bridge and we were coming the opposite way in the school bus. She would start tooting and the bus would have to pull over and let her through. That's when all our aunties and uncles and friends would start waving and calling out. But some of them couldn't wave because they were too squashed by people and shopping, they'd just yell. How shaming.

There were always ropes everywhere over Mum's new car holding bags of things and shovel handles to the roof and sides. The boot was always hanging open because it was too full to close – things used to drop out on to the road all the time. And the new car – it used to be green once, because if you look closely you can still see some patches of green paint here and there.



Hills Like White Elephants

by Ernest Hemingway

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out the flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

'What should we drink?' the girl asked. She had taken off her hat and put it on the table.

'It's pretty hot,' the man said.

'Let's drink beer.'

'Dos cervezas,' the man said into the curtain.

'Big ones?' a woman asked from the doorway.

'Yes. Two big ones.'

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

'They look like white elephants,' she said.

'I've never seen one,' the man drank his beer.

'No, you wouldn't have.'

'I might have,' the man said. 'Just because you say I wouldn't have doesn't prove anything.'

The girl looked at the bead curtain. 'They've painted something on it,' she said. 'What does it say?'

'Anis del Toro. It's a drink;

'Could we try it?'

The man called 'Listen' through the curtain. The woman came out from the bar.

'Four reales.'

'We want two Anis del Toro.'

'With water?'

'Do you want it with water?'

'I don't know,' the girl said. 'Is it good with water?'

'It's all right.'

'You want them with water?' asked the woman.

'Yes, with water.'

'It tastes like licorice,' the girl said and put the glass down.

'That's the way with everything.'

'Yes,' said the girl. 'Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe.'

'Oh, cut it out.'

'You started it,' the girl said. 'I was being amused. I was having a fine time.'

'Well, let's try and have a fine time.'

'All right. I was trying. I said that the mountains looked like white elephants. Wasn't that bright?'

'That was bright.'

'I wanted to try this new drink. That's all we do, isn't it – look at things and try new drinks?'

'I guess so.'

The girl looked across at the hills.

(cont.)



'They're lovely hills,' she said. 'They don't really look like white elephants. I just meant the colouring of their skin through the trees.'

'Should we have another drink?'

'All right.'

The warm wind blew the bead curtain against the table.

'The beer's nice and cool,' the man said.

'It's lovely,' the girl said.

'It's really an awfully simple operation, Jig,' the man said.

'It's not really an operation at all.'

The girl looked at the ground the table legs rested on.

'I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in.'

The girl did not say anything.

'I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural.'

'Then what will we do afterward?'

'We'll be fine afterward. Just like we were before.'

'What makes you think so?'

'That's the only thing that bothers us. It's the only thing that's make us unhappy.'

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

'And you think then we'll be all right and be happy.'

'I know we will. You don't have to be afraid. I've known lots of people that have done it.'

'So have I,' said the girl. 'And afterward they were all so happy.'

'Well,' the man said, 'if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple.'

'And you really want to?'

'I think it's the best thing to do. But I don't want you to do it if you really don't want to.'

'And if I do it you'll be happy and things will be like they were and you'll love me?'

'I love you now. You know that I love you.'

'I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?'

'I'll love it. I love it now but I just can't think about it. You know how I get when I worry.'

'If I do it you won't ever have to worry?'

'I won't worry about that because it's perfectly simple.'

'Then I'll do it. Because I don't care about me.'

'What do you mean?'

'I don't care about me.'

'Well, I care about you.'

'Oh, yes. But I don't care about me. And I'll do it and then everything will be fine.'

'I don't want you to do it if you feel that way.'

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

'And we could have all this,' she said. 'And we could have everything and every day we make it more impossible.'

'What did you say?'

'I said we could have everything.'

(cont.)



'We can have everything.'

'No, we can't.'

'We can have the whole world.'

'No, we can't.'

'We can go everywhere.'

'No, we can't. It isn't ours any more.'

'It's ours.'

'No, it isn't. And once they take it away, you never get it back.'

'But they haven't taken it away.'

'We'll wait and see'

'Come on back in the shade, he said. 'You mustn't feel that way.'

'I don't feel any way,' the girl said. 'I just know things.'

'I don't want you to do anything that you don't want to do—'

'Nor that isn't good for me,' she said. 'I know. Could we have another beer?'

'All right. But you've got to realise—'

'I realise,' the girl said. 'Can't we maybe stop talking?'

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

'You've got to realise,' he said, 'that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you.'

'Doesn't it mean anything to you? We could get along.'

'Of course it does. And I know it's perfectly simple.'

'Yes, you know it's perfectly simple.'

'It's all right for you to say that, but I do know it.'

'Would you do something for me now?'

'I'd do anything for you.'

'Would you please please please please please please stop talking?'

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

'But I don't want you to,' he said, 'I don't care anything about it.'

'I'll scream,' the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. 'The train comes in five minutes' she said.

'What did she say?' asked the girl.

'That the train comes in five minutes.'

The girl smiled brightly at the woman, to thank her.

'I'd better take the bags over to the other side of the station,' the man said. She smiled at him.

'All right. Then come back and we'll finish the beer.'

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

'Do you feel better?' he asked.

'I feel fine,' she said. 'There's nothing wrong with me. I feel fine.'



Hone Tuwhare

Born in Kaikohe, New Zealand in 1922, Hone Tuwhare is of Ngāpuhi descent. His first poetry collection, *No Ordinary Sun*, was published in 1964 and he has since published *Selected Poems* (1980), *Year of the Dog: Poems New and Selected* (1982), *Mihi: Collected Poems* (1987), *Short Back and Sideways: Poems and Prose* (1992), *Deep River Talk* (1993), and *Shape-Shifter* (1997). He was awarded the Burns Fellowship in 1974 and his play, 'In the Wilderness Without a Hat', was published in *He Reo Hou: 5 Plays by Maori Playwrights* (1991). In 1999 Hone Tuwhare was named New Zealand's second Te Mata Poet Laureate and in 2001 published *Piggy-back Moon*, which won the poetry category in the 2002 Montana New Zealand Book Awards.

With all things and with all beings we are as relative

Sunlight through the window falls
on a pot-plant just breaking out
in flower on the table.

For a moment the flower
is itself, complete.

Which, of course, is a fiction.

The flower gets its nourishment
from the sun, and from me.

I will sing to it – chat it up.

I will give it porridge-water to drink
thin and cloudy. And today I might even
celebrate its birth with an aria
flamboyant and breathy.

If I am as constant as the sun
the moon and tide, the flower will die
and I shall will it to bud again.

Ten thousand times live to die; die
and live again. And this is normal, quite
acceptable; timely.

But who accepts as easily

his own brief life as ebb and flow?
As part of waxing and waning?
As part of coming and going away
Of sun and flower moon and tide?

Mua Strickson-Pua

A New Zealand-born Sāmoan, Mua Strickson-Pua is of the aiga Pue of Papa Sataua and the aiga Purcell of Malaela. He is also known as Rev. MC, and describes himself as, among other things, a poet, artist, co-founder of Street Poets Black, comedian, storyteller, social commentator, chaplain and community worker. He is currently celebrating 20 years as a performing Pasifikan poet, and his work incorporates strong themes of being a New Zealand-born Pasifikan, of cultural and social change, faith challenges and the use of Pasifika Hip Hop poetry for healing and therapy.

Oh Sāmoan Boy

Oh Sāmoan boy.

Who will lament your deeds?

They say you killed a palagi taxi driver.

Stop press headlines.

Descriptions like cowardly deeds.

Savage, brutal, unprovoked attack on an
innocent bystander, a worthy member of
the community, a family man.

Who will look after his family now?

Work mates giving testimony
to what a nice bloke he was.

While commenting on the dangers
of their job.

The police praised for apprehending
such an animal.

Once again the welfare state chalked up
another success story.

Justice system swift and impartial
creaking machinery now jolted into action
with public fervour emotions swelled.

Justice must be seen to be done.

Social critics descended with their commentary
like vultures picking at the last remains
of those human bones.

He was a Sāmoan.

A boy of 15 years.

School dropout.

Unemployed.

A gang member.

(cont.)



He had a social worker.
 He had a probation officer.
 He also visited Social Welfare,
 Labour, and Justice Department.
 Now he killed someone now somebody.
 Police finally found him.
 Court put him in Mt Eden prison.
 Psychiatric assessment carried out.
 High Court served its sentence on murder.
 His mother cried openly at court.
 While the press had a field day.
 Father sat in quiet solitude.
 With his faraway look to home.
 They were aware of their shame.
 Feeling naked before righteous eyes.
 All those old feelings flooding back.
 When they first came to this land.
 This feeling of being different.
 Now parents of a murderer.
 Once again they felt left out.
 Not being in control of their destiny.
 Yet no matter how hard they worked
 it did not seem to make a difference.
 Over years an acceptance of this state
 silently sets in.
 Oh Sāmoan boy.
 When they passed judgment.
 In that dock with your Sunday best.
 Your gaze cut right through us
 in that courtroom on that day.
 It was as if everything around you
 ceased to exist.

Lemalu Tate Simi

Lemalu Samau Tate Simi was born in Fagalii, Sāmoa in 1952 and educated at Sāmoa College. He studied architecture/draughting in New Zealand at Wellington Polytechnic and the Central Institute of Technology, then worked as an architectural draughtsman at the head offices of the Ministry of Works and the Housing Corporation in Wellington, and the Department of Public Works in Sāmoa. He joined the Department of Labour, Sāmoa in 1978 and has been head of that department since 1978. His first collection of poetry, *a deeper song*, was published in 1992, and was reprinted with the addition of new poems in 1995. Lemalu has served as the National President of the Sāmoa Red Cross since 1995 and his other interests include rugby, art and music.

Who cares?

(to the man under the Apia Town Clock Tower)

Are you a lunatic, a vagabond
 that you should have the time
 to loiter under the clock tower
 eating leftovers and feeding
 your life to the dogs?
 I've seen you before
 in the bus shelters of Sydney
 in the pigeon parks of Wellington
 drinking, sleeping, pissing
 in the same clothes
 on city streets
 Then, I despised
 the seeming purposelessness
 of your existence
 and your lack of value
 for the invaluable
 gift of life
 Now, in my sorrow
 I envy your solitude,
 your seeming immunity
 to the pain of losing
 loved ones you never knew;
 how you obliviously loiter
 in the shadows
 of the town clock tower
 feeding your life to the dogs –
 Who cares?



Jully Makini

Civilised Girl

Cheap perfume
 Six-inch heels
 Skin-tight pants
 Civilised girl

 Steel-wool hair
 Fuzzy and stiff
 Now soft as coconut husk
 Held by a dozen clips

 Charcoal-black skin
 Painted red
 Bushy eyebrows
 Plucked and pencilled

 Who am I?
 Melanesian, Caucasian or
 Half-caste?
 Make up your mind

 Where am I going –
 Forward, backward, still?
 What do I call myself –
 Mrs, Miss or Ms?

 Why do I do this?
 Imitation
 What's wrong with it?
 Civilisation.

Priscilla Rasmussen

Born in New Zealand in 1969 to Sāmoan parents from the villages of Savalalo and Lepea, Priscilla Rasmussen was raised and schooled in the suburbs of Wellington. She studied at Victoria University of Wellington and started writing for the university magazine and community newspapers. After gaining a BA in Education, she continued her studies at the Wellington Polytechnic, gaining a qualification in journalism. She worked as a writer/researcher for TVNZ's *Good Morning*. She left TVNZ after four years to have a baby, then left New Zealand to travel through Asia while working as an English teacher. She is still working and living in North East Asia with her daughter.

Over Dinner

she said she was pregnant
 I cried in my curry
 then ate
 the hot
 salted tears

 her face just shimmered
 like my glistening lychees
 I glowered
 she glimmered
 with child

 we toasted to babies
 to years as cousins
 to Fatu
 her lover
 (and mine)

 I started to chuckle
 as my tears turned to chilli
 the burning
 drowning
 in wine

 I thought of my baby
 gone just ten days
 a ten-week-old
 secret dissolved

 as I finished my curry
 I smiled and said yes
 to godmother
 a mother
 no more



Momoe Malietoa Von Reiche

Born in Sāmoa, Momoe Malietoa von Reiche is well known as an artist, sculptor, photographer, and writer and illustrator of children's books, as well as being an accomplished poet. She also runs an art gallery in Sāmoa called MADD, where she holds periodic performances in dance drama and hosts workshops in creative writing for children.

Taxi 2016

I'm glad this taxi
Is without 'sound' –
Loud raucous senseless noise they call 'music' –
Stretched love songs that leave one puking –
Silently praying for destinations to materialise.
He fans himself like a tourist in plastic shades,
While guiding the dilapidated craft with
One hand, cruising – (he imagines a sleek silver Toyota or
A smooth black Mazda, the town's popular models)
In the back seat
I listen to 'sounds' of 'without music' in silence . . .
The doors rattle in confused rhythm
The front tyres thump in rotational unison,
The axle groans like a dead man
At every turn – not full degreed,
The engine sputters in strangulated protest
While the fan belt whines and whinges,
Is listing . . . is giving way to steam –
I am no mechanic, perhaps what I am
Assessing is in the right terms,
I have to be self-righteous or
Like the taxi, this poem drops dead.

Hanging Wish

There is a hanging wish
In every thought, of all
That is unnoticed and uncared for.
Take this morning for instance:
The collusion of night and day
Invests in the coolness of leaves

(cont.)

While the sour smells of yesterday
Dissipate with quiet rain –
The fiery dewes on gardenia
Exude sensuous flavours
Like the unravelling of a lover's treasures –
The immortal fragrance of jasmine
That peep whitely over these hedges
Caress tissues of thoughts
Like soft kisses on the soul.

Vinepa Aiono

Born in Western Sāmoa in 1960, Vinepa Aiono writes poems which deal with the personal pressures of growing up in the 1960s in Otara, South Auckland, and with the experiences she has gained in adulthood from working in that area as a social worker. She discovered poetry under the tutelage of an English teacher in the sixth form and has continued to write amateur poetry and perform her work only in the company of close friends. Vinepa currently works for Waitemata Health in the child abuse area.

Adapting

Uncle! Wear a jersey the wind will ice your back
and strip your grey hair from your balding head
Uncle! Where's your socks
your jandals will slip your feet wet
Uncle! Drink this coffee
to warm your chest in strength
Uncle! Try these trackpants
your lavalava will blow you down
Uncle! Where's your shoes
your size is nevermind
Uncle! Here's your money
don't give it to the church
Uncle! Stop phoning Sāmoa
the bill will reach the sky
Uncle! Don't plant those taro leaves
the flowers are for the mind
Uncle! Why do you sit there in the corner
night and day
Uncle! Where's your passport
NOW you've overstayed.



Ta'i George

Ta'i George writes: 'My mother is from Pukapuka and my father is from Atiu, in the Cook Islands. They were part of the wave of Polynesians who arrived in Auckland during the 1950s. it wasn't very long before they bought a house in the then brand new suburb of Otara and they live there still. So, I'm a 'South Auckland gal' born and bred. For the past sixteen years I've lived in Wellington.'

My Mother's Coat

As a child
 I felt protected and warm
 Wrapped
 in my mother's coat
 It must have looked funny
 Big brown eyes
 Peering from its folds
 As if that was all there was
 to me

 I remember
 Its unique threads
 Unusual and coarse
 Their slenderness
 belied their strength
 Its tivaevae-like panels
 of thin fabric
 An effective shield
 against bitter winters
 The colours loud
 Shouting for attention
 and space

 My mother always wore
 her coat with pride
 Unfazed
 by its highlighter effect
 Marking her out
 in a Papaā crowd
 But blending beautifully
 at every putuputuanga

(cont.)

I remember too
 With youthful disdain
 Discarding my mother's coat
 Not for me
 The uncool design
 extravagant colouring
 and awkward fit
 I did not want
 to be marked
 If only
 I knew then
 What I know now

 She wears it still
 Her brooch of pride
 brilliant and bright
 And not long ago
 I tried it on
 after many years
 Although it's not really me
 It's because of her
 I can sew
 my own

Michael Fanene-Bentley

Michael Fanene-Bentley is a New Zealand-born Sāmoan of the aiga Fanene-Tui Sāmoa from the village of Saleilua, Falealili. He has an inherited interest in writing poems, short stories and novellas, reflecting the Sāmoan people's unique humour with underlying messages for his aiga and the people of Sāmoa. Michael has worked as a rehabilitation practitioner in the psychiatric field for the past 27 years, 20 of which were in Canada and among the native American First Nations' peoples.

Corned Beef by Candlelight

Tins of N.Z. corned beef from Hellaby's;
 gone to England
 to be auctioned at Sotheby's.
 Fresh frozen mutton flaps;
 even boiled for a long time,
 chewy like licorice straps.

(cont.)



Frozen U.S. turkey tails,
 a luxury for me,
 like the Americans eating quails.
 Three minute noodles from Japan;
 they go far: one packet
 nearly feeds this man.
 More pilchard tins from Chile;
 scatter over rice,
 but keep some back for Uele.
 Those tins of mackerel today;
 no, for an occasion,
 to give as fa'alavelave.
 Boiled cabbage and povi masima.
 rinse it well,
 too much salt's bad for tinā.
 Open cans of pisupo lolo;
 can't wait all year,
 for our own palolo.
 My meal imported by modernisation;
 it's not all good for me, I know,
 but will eat in moderation.
 Taro, fruit, fish and banana
 keep us healthy,
 our food with mana.
 Pass me the matches, by that pot handle,
 I'm going outside to eat
 my tinned comed beef by candle.

Tracey Tawhiao

Tracey Tawhiao of Ngaiterangi and Tūwharetoa has a BA LLB from the University of Auckland. She spends a lot of time doing work for her tribal trust. Tracey began writing poetry five years ago and for two years performed her poetry before stopping to reflect and to write a novel. With her husband, she is travelling in France to promote a Polynesian hip-hop music label and bring Polynesian music to the world.

Maori Girl

She can't get a job but she's used to that
 Most of her family can't get jobs either
 The man next door says she doesn't want one
 A pretty girl like you must get all kinds of offers
 She isn't sure why but he gives her the creeps

 Last week she had an interview at Shanton's
 She had had to burrow Mary's good dress
 Mary said it looked too big but what else could she do
 The lady at Shanton's was too busy to see
 What a great shop assistant she would be

 The man next door said that she looked good
 He asked her over for a cup of tea, she said yes
 No one had ever asked her over for a cup of tea before
 He talked non stop about himself as she drank the tea
 He said she was too pretty to be a Maori

 When she said she had to go he asked her why
 She told him she had to look after her sister's kids
 He told her she should get herself a real job
 She left but wondered about that word real
 Her sister's kids were pretty real she thought.

 The lady from Shanton's called back the news was bad
 She was too shy the woman said, to be a sales person
 That she needed to get over being shy, get confident
 Get confident, real job, too pretty to be a Maori
 She knew the dress had been too big what were her
 choices

 While she was watching her sister's kids, she cried
 Why did that man make her feel bad why did he say,
 Being a Maori didn't exactly get you anywhere in life
 She had to stop crying because the baby was crying
 She picked her up and kissed and held her tight
 She closed her eyes she hummed a song, she rocked
 from side to side.



Weaving

I read my poems to my cousin while she weaves
 She's cutting bits off this way and that, all is well
 Nothing fogs her strong hands as they move in and out
 I wish my poems had her delivery, maybe I'll cut bits too
 Maybe I'll cut every bloody bit, what will this leave?
 A string of self-indulgent angst, can't sell that shit
 All my cousin's cutting has a destination, a point
 She collects up all the scraps and makes them into a thing
 What should I do with all my leftovers aye, chuck them in the bin?

 What the hell do I think I'm doing with these words I ask her
 Wish I could do something useful, weaving words is hopeless
 Weaving harakeke is a gift from the gods and you can make a living
 All I can do is make something from inside my curly woolly head
 Sometimes I wonder why I hang myself out there, nerves bent
 Finding out the truth of the things inside, outside my head
 Don't worry she says in her calm and weaving way
 Just go out there and tell the world *your* words in *your* own way
 My cousin of course always always has just the right thing to say.

Kaloni Tu'ipulotu

Kaloni Puliniute Tu'ipulotu was born in 1975 in Tonga, where she was educated and works as an economics teacher at Tonga High School. She received a university scholarship to go to New Zealand where she studied business and economics in Gisborne. She is a member of the Mataliki Tongan Writer's Group and writes poems in English and Tongan.

The Evil Woman

She is H u g e
 Fat and white
 With some nifo ali
 A black 'holy' smile
 Married once but
 Single now

 Black clothes
 Are her uniform
 To school
 To town
 To church

 Yes! She is a churchgoer
 Who is known
 To be the one
 With the world's
 Widest smile

 Who always makes sure
 That every individual
 MISTAKE
 Is broadcast
 As headlines

 On the radio
 On the TV
 And everywhere
 'Typical of Coconut Wireless'
 Some people say

 One Sunday I was forced
 To go to church
 To avoid total interruption
 I sat right in
 The front seat

 Suddenly I came to fix
 My eyes on her!
 Not for long
 She looked away
 With that mocking frowning face

(cont.)



'Something wrong?' I asked
 To my conscience
 Then there she went

 She flung up
 Off her seat
 And shouted at me

 'Go to the back,
 That's the Minister's
 Daughter's seat!
 I slowly moved away
 With wonders,
 Why, why? Oh! Why?
 Is it a crime to be mis-seated?
 Or is it a Sin
 To sit in front
 Without being labelled
 And without that qualification?

Albert Wendt

Albert Wendt CNZM is of the Aiga Sa-Tuaopepe of Lefaga, the Aiga Sa-Maualaivao of Malie, and the Aiga Sa-Patu of Vaiala, Sāmoa. Poet, novelist, short-story writer and playwright, he is currently a Professor of English specialising in New Zealand and Pacific Literatures and Creative Writing at the University of Auckland. He has been an influential figure in the developments that have shaped New Zealand and Pacific literature since the 1970s. He is the author of five novels, three books of short stories, three previous collections of poetry, articles on Pacific writing and art, and the editor of two major anthologies of Pacific writing.

The Mountains of Ta'ū

Mountains wouldn't be
 mountains without the valleys ravines
 and sea level they rise up from
 They are
 the rising high of sight propped up by stone
 earth and sky
 They can't be
 Any other thing (and they know it)

(cont.)

They are
 the eyes of the earth gazing out
 gazing inwards contemplating the future
 on the horizon line and in the depths
 of the whirling retina

 These mountains the mountains of Ta'ū are
 Locked arm to arm blood to blood
 and live in one another's thoughts

 They hum
 like spinning tops of Maui's endlessly
 inventing mind on fine mornings
 when the mist lifts and the horizons open
 to the promise of what may be

 They creak and crack
 like old aoa trees as they dry in the sun
 and the river dives and digs
 for its roots and
 fat pigeons nibble the day away on
 the sweet black berries of moso'oi and
 in cold rock pools Atua wash off
 the night's stale smell of sex and perfume
 their twisting hair with laumaile leaves and
 for dear life trees and creeper cling onto
 sharp slope and cliff and the air
 is thick with long messages of death
 in the falling

 They whisper together in the evenings
 in talk only they can hear
 as the dark turns all languages
 into one shape of the tongue and
 the ravenous flyingfox chases
 the ripe-papaya moon and
 comic aitu squeal in the waterfall

 They sleep best
 on stormy nights when they can't hear
 one another's sleep-chatter
 and the wind massages their aching spines
 with tender hands

(cont.)



These mountains the mountains of Ta'ū are
 above the violence of arrogant men
 They now fit my eyes and heart exactly
 like a calm river is snug in the hand
 of its bed
 I am of their rising
 I am of their dreaming
 and they of mine
 These mountains the mountains of Ta'ū

Aunt's Gallery

The walls of my aunt's sitting room at Malie
 were a crowded gallery of family photographs
 As I grew the collection grew and changed arrangement
 One photo never lost its central position though
 It held the heart of the main wall
 A small black and white portrait of her father
 Gaunt face – prominent forehead – penetrating eyes
 searching for what he would never find
 Everyone said I looked like him
 But even my aunt wouldn't divulge much about him
 Years later I found out he'd died of alcohol
 Not long after that photo was taken
 He was only thirty-six
 Uncle Sanerivi – aunt Ita's first husband
 was one of the first Sāmoans to be taken
 by the LMS to London and trained for the ministry
 I grew up with a row of his photographs in my aunt's
 house
 My favourite is of him standing stiffly upright
 in a black tie black suit black trousers
 holding his black bowler hat against his chest
 (The Noble Savage so correctly English!)
 Faint impish smile aimed at the future
 with Ita and four children
 and fame throughout the country for
 his sermons intellect and humility

(cont.)

He didn't live to see Vaiese and her husband
 work as missionaries in New Guinea
 or his youngest son – Aleni – become
 a professional wrestler instead of the pastor
 our Aiga sent him to New Zealand to become
 or loane the eldest as Minister of Finance
 I've always admired his immaculate handwriting
 in the exercise books he filled with our Aiga's gafa
 and left to Ita to protect for my generation

In my aunt's gallery there were three photos of me
 One the enlarged passport head of a thirteen-year-old
 smiling bravely but I remember was shitscared
 of the journey to New Zealand and boarding school
 Three years later I'm capped and in full school uniform
 on the veranda of Niger House wearing the Wendt
 frown

as I look out of the frame at Mt Taranaki
 (My mother died the year before)

In the third photo I'm standing with standing with cousin
 Pine

at a party in Auckland aswirl with cigarette smoke
 our beer glasses raised to the camera

Whenever my children stayed with Ita

She used those photographs to teach them

an exemplary history of their father

and warn them of the evils of drinking

She was accurate in her predictions:

last week my cousin Pine died of cirrhosis of the liver
 after a lifetime of enjoying the liquid demons

Since university I've had a career of bleeding ulcers

Caused so my aunt has argued by those same demons

During the three days of her burial rituals

when hundreds of aiga and friends gathered

her family of photographs disappeared from the walls

When I was at university she promised me Sanerivi's

books of gafa but they too vanished during her funeral



Appendix 4: Sample Examination Papers

The following pages contain sample examination papers from previous years' English examinations. Only relevant pages have been included.



SOUTH PACIFIC BOARD FOR EDUCATIONAL ASSESSMENT
PACIFIC SENIOR SECONDARY CERTIFICATE



Marker Code

Candidate Code

ENGLISH

2000

QUESTION AND ANSWER BOOKLET

Time Allowed: 3 Hours

INSTRUCTIONS

1. You should answer ALL questions, as follows:

SECTION I	READING COMPREHENSION	40 marks
	Passage 1	
	Passage 2	
	Passage 3	
	Passage 4	
	Passage 5	
SECTION II	WRITING	20 marks
SECTION III	LITERATURE	40 marks

2. You are to write your answers in the spaces provided in this booklet.

3. Budget your time carefully. (Suggestions about time to spend are made at the beginning of each question.)

4. If you need extra paper, ask your supervisor.

5. Put your candidate number on this page, on the back flap and on any extra sheets of paper you write your answers on.

6. Make sure this booklet has pages 2 - 18 in the right order.

TOTAL MARKS

100

SECTION I: COMPREHENSION

READING COMPREHENSION I

(40 marks: Spend about 70 minutes on this question.)

Read the following passages and answer all the questions that follow.

PASSAGE 1

- 1 Most of the intelligent land animals have prehensile, grasping organs for exploring their environment — hands in human beings and their anthropoid relatives, the sensitive inquiring trunk in the elephant. One of the surprising things about the dolphin is that his superior brain is unaccompanied by any type of manipulative organ. He has, however, a remarkable range-finding ability involving some sort of echo-sounding. Perhaps this **acute** sense — far more accurate than any that human ingenuity has been able to devise artificially — rings him greater knowledge of his watery surroundings than might at first seem possible. Human beings think of intelligence as geared to things. The hand and the tool are to us the unconscious symbols of our intellectual attainment. It is difficult for us to visualize another kind of lonely, almost disembodied intelligence floating in the wavering green fairylane of the sea — an intelligence possibly near or comparable to our own but without hands to build, to transmit knowledge by writing, or to alter by one hair's breadth the planet's surface. Yet at the same time there are indications that this is a warm, friendly, and eager intelligence quite capable of coming to the assistance of injured companions and striving to rescue them from drowning. Dolphins left the land when mammalian brains were still small and primitive. Without the stimulus provided by agile exploring fingers, these great sea mammals have yet taken a divergent road toward intelligence of a high order. Hidden in their sleek bodies is an impressively elaborated instrument, the reason for whose appearance is a complete enigma. It is as though both the human being and the dolphin were each part of some great eye which yearned to look both outward on eternity and inward to the sea's heart — that fertile entity like the mind in its swarming and grotesque life.

From: *The Greenpeace Book of Dolphins* edited by J. May 1990.



3

A. MULTIPLE CHOICE.

Write the letter of the best answer in the box.

1. The word "acute" in line 5 means
 - A. excruciating.
 - B. severe.
 - C. keen.
 - D. sudden and intense.

2. The author suggests that human failure to understand the intelligence of the dolphin is due to
 - A. a lack of knowledge about the sea.
 - B. the need for a common language.
 - C. the human tendency to judge other life by our own.
 - D. the inadequacy of human range-finding equipment.

3. According to the passage, which of the following statements about dolphins is true?
 - A. They developed their brains further to compensate for the lack of a prehensile organ.
 - B. Their brains are no longer mammalian in nature.
 - C. They lived on land and sea simultaneously in prehistoric times.
 - D. They are no longer mammals.

4. Evidence of the dolphin's superior brain is seen in
 - A. its ability to write without hands.
 - B. an inquiring trunk like that of an elephant.
 - C. an ability to socialize and help other wounded dolphins.
 - D. an outstanding range-finding ability.

5. The "wavering green fairyland" in line 10 refers to the
 - A. planet's surface.
 - B. appearance of the sea.
 - C. sleek body of the dolphin.
 - D. great sea mammals.

6. "Anthropoid relatives" in line 2 refer to
 - A. land animals with brains.
 - B. elephants and dolphins.
 - C. injured family members.
 - D. a group of apes related to man.

1 - 6

	6
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5

PASSAGE 2

(6 marks)

School social

Faces bud-enclosed by boredom through the term (see them, row on row, only soft eyes to herald the promised burgeoning) bloom now after a half-day off for the hairdo, new dress and anguished care for the final image. Now legs become legs, and eyes take on a pencilled emphasis, and girls will be young ladies for the evening. Only teachers still assume that frozen look, donned before the steamed - up glass no doubt every school morning saying 'I have my duty to....' Well, even that can disappear this night with the beat of drums and guitars and the pulse of the young, shivering of leaves of education, and opening faces to their special sun.

B.A. GREEN

13. Identify **two** things which students have done in the poem to prepare for the social. (1 mark)

14. Explain what the poet means by the phrases "faces bud-enclosed" (line 1) and "their special sun" (line 16). (2 marks)

15. Explain what you think are the "leaves of education" (line 15). (1 mark)

16. Describe how the teachers and the students are contrasted in the poem. (2 marks)

13 - 16

	6
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PASSAGE 2

(6 marks)

School social

Faces bud-enclosed by boredom through the term (see them, row on row, only soft eyes to herald the promised burgeoning) bloom now after a half-day off for the hairdo, new dress and anguished care for the final image.

5 Now legs become legs, and eyes take on a pencilled emphasis, and girls will be young ladies for the evening. Only teachers still assume that frozen look, donned before the steamed - up glass no doubt every school morning saying 'I have my duty to....' Well, even that can disappear this night with the beat of drums and guitars and the pulse of the young, shivering off ^{the} leaves of education, and opening faces to their special sun.

B.A.BREEN

13. Identify **two** things which students have done in the poem to prepare for the social.

_____ (1 mark)

14. Explain what the poet means by the phrases "faces bud-enclosed" (line 1) and "their special sun" (line 16).

_____ (2 marks)

15. Explain what you think are the "leaves of education" (line 15).

_____ (1 mark)

16. Describe how the teachers and the students are contrasted in the poem.

_____ (2 marks)

13 - 16

6

PASSAGE 3

(6 marks)

How will science and technology influence fashions of the future? Well, clothing design will become computerized. Fabric selection, length, size, colour and style will be programmed into a computer. Designers can experiment with alternatives before a final choice is manufactured. This saves time because you can reject any design you dislike before one meter of cloth is used.

Tailors and seamstresses may lose jobs. Instead of traditional cutting and sewing there may be more gluing and fusing rather than needles and thread to join pieces of cloth. Similarly, in fabrics we shall see less of natural materials: cotton, wool and furs as these become less available and more protected. Instead, we shall see more engineered fabrics: nylons and polyesters and artificial furs. Paper clothes will also become common.

All right - if anyone has any questions, I'm happy to answer them now.

17. What is the difference between cotton and nylon?

_____ (1 mark)

18. From the passage explain **one** positive effect **or one** negative effect of science and technology on the fashion industry.

_____ (1 mark)

19. Where do you think this passage is taken from? A magazine, a newspaper, a lecture, a sermon? Identify a feature which supports your answer.

_____ (2 marks)

20. Explain in **two** sentences how you would get some clothes made in the 'technological way'.

_____ (2 marks)

17 - 20

6



8

PASSAGE 5 (6 marks)

PACIFIC JOURNALISM TRAINER
MANUAL AND TV COURSES

Responding to the need for training materials for journalists, the UNESCO/PINA PACTRAINER project has conceived a manual entitled Pacific Journalism Trainer. This manual is being reviewed by participants of a meeting in Suva before publication. The meeting will also help journalists cover HIV/AIDS issues.

The publication of the manual is funded by UNESCO and the International Center for Journalists (ICFJ), Washington. Because of the growth of indigenous language newspapers after the colonial era and their increasing importance for communication in the region, several workshops focused on giving indigenous language journalists the means to protect and project their culture.

Adapted from: Small States: Big Issues UNESCO 1998

- 24. What **two** tasks are being undertaken at a workshop in Suva?

(1 mark)
- 25. Explain what the Pacific Journalism Trainer manual is for.

(1 mark)
- 26. Give the full name for the following acronym:
ICFJ _____
(1 mark)
- 27. What issue has become important in the post-colonial period and how has this issue been addressed?

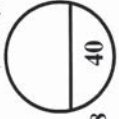
(2 marks)
- 28. Who is paying for the Pacific Journalism Trainer manual?

(1 mark)

	6
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24 - 28

I 1 - 28



7

PASSAGE 4 (6 marks)

When he was feeling warm again, he simply decided to see his gold. He got up and put a light on the floor near his loom. Then he pushed away the sand. He picked up the stones. When he saw the empty hole, his heart jumped. It couldn't be true. His hand started shaking. Quickly he tried the hole again. Perhaps it was his eyes. Then he held the light in the hole. He was shaking more and more. Finally every part of his body shook, and he dropped the light. He stood up and searched everywhere. But alas - his gold was gone.

Feeling weak and ill, he went outside. He saw nothing and heard nothing. He went back inside, closed the door, returned to the fire and sat down. Suddenly in the fire's weak light he saw something gold on the floor. Was it - his own gold? His heart beat faster and faster. He could not move.

At last he put out his hand. But his fingers did not feel the usual hard shape of coins. They touched soft, warm hair. Silas fell on his knees in surprise. He put his head down and saw the child asleep.

15 All over ~~his~~^{her} head was hair the colour of gold.

Adapted from Silas Marner by George Elliot.

- 21. Why did Silas think that his gold had been found?

(2 marks)
- 22. Explain in **two** sentences how exactly Silas hid his gold.

(2 marks)
- 23. From the passage give **two** reasons why Silas could not see very well.

(2 marks)

	6
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21 - 23



SECTION III: LITERATURE

(40 marks: Spend about 70 minutes on this question)

Answer TWO questions from this section. Each question is worth 20 marks. Write between 200 and 250 words for each question. Do NOT use the same text or same writer in your two answers. State the title of the book, short story etc. and the person who wrote it, first.

QUESTION 30F: NOVEL

EITHER

A. From a novel you have studied, discuss how an important incident leads to a deeper understanding of one or two characters. (20 marks)

OR

B. Discuss how certain images or symbols strengthen your understanding of the themes of a novel you have studied. (20 marks)

QUESTION 30S: SHORT STORY

EITHER

A. Discuss how TWO short stories deal with similar ideas or concerns in different ways. (20 marks)

OR

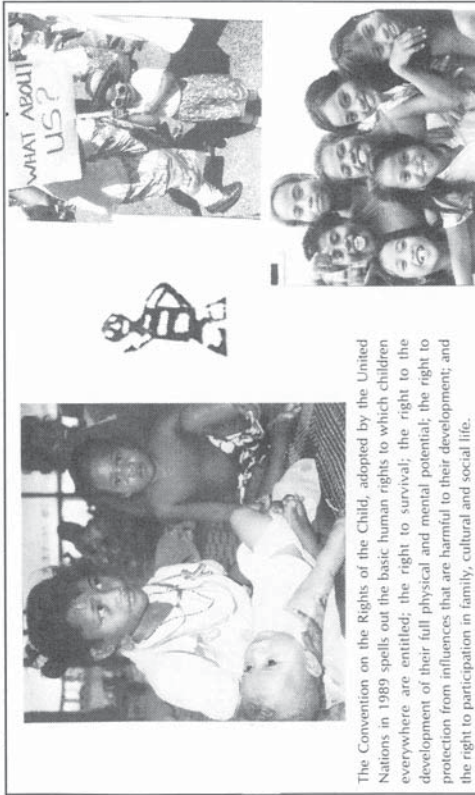
B. "A writer's style makes the story come alive." With reference to TWO short stories discuss features of the author's style which appeal to you as the reader. (20 marks)

SECTION II: WRITING

(20 marks: Spend about 40 minutes on this question.)

QUESTION 29

Write an essay of between 200 and 300 words on ONE of the following topics. The essay should present your ideas in a clear manner. A blank page is provided should you wish to plan, draft or edit your essay. Planning, drafting and editing will not be assessed. You may wish to use the resource given if you wish to.



The Convention on the Rights of the Child, adopted by the United Nations in 1989 spells out the basic human rights to which children everywhere are entitled; the right to survival; the right to the development of their full physical and mental potential; the right to protection from influences that are harmful to their development; and the right to participation in family, cultural and social life.

TOPICS: (Choose only ONE)

1. The media must be more responsive to the needs of children.
2. We can evaluate our society by how we treat our children.
3. Language is a form of violence that also affects children.
4. Growing up seems to be a very different experience for today's children from what it was for their parents and grandparents.
5. "It takes a whole village or community to raise a child." Discuss.
6. Self esteem in a child develops if it is nurtured.
7. Children can produce solutions to social problems that affect them.
8. Childhood memories are important.



14

QUESTION 30D: DRAMA

EITHER

- A. Discuss how different conflicts in a play you have studied actually lead to the development of one or two characters. (20 marks)

OR

- B. Choose a scene from a play you have studied and explain how you would effectively create the setting, the atmosphere and act it out for an audience. (20 marks)

QUESTION 30P: POETRY

EITHER

- A. "Poetry relies heavily on imagery to extend meaning." Discuss with reference to TWO poems you have studied. (20 marks)

OR

- B. Discuss how TWO poems deal effectively with experiences you are familiar with. (20 marks)

QUESTION 30N: NON-FICTION

EITHER

- A. Choose ONE or TWO characters and discuss how their experiences affected the lives of others in the story. (20 marks)

OR

- B. Discuss what you have gained from a non-fiction work you have studied. (20 marks)

Candidate Code				

ENGLISH**2000**

(for Markers only)

Section	Marker	Check Marker
I 1 - 12	16	
I 13 - 16	6	
I 17 - 20	6	
I 21 - 23	6	
I 24 - 28	6	
II 29	20	
<i>Write the letter of your Literature answers in the circles.</i>		
III 30 <input type="radio"/>	20	
III 30 <input type="radio"/>	20	
TOTAL	100	





**SOUTH PACIFIC BOARD FOR EDUCATIONAL ASSESSMENT
PACIFIC SENIOR SECONDARY CERTIFICATE**



Marker Code

Candidate Code

ENGLISH

2001

QUESTION AND ANSWER BOOKLET

Time Allowed: 3 Hours

INSTRUCTIONS

- You should answer ALL sections, as follows:

SECTION I	READING COMPREHENSION	40 marks
	Passage 1	
	Passage 2	
	Passage 3	
	Passage 4	
	Passage 5	
- SECTION II** **WRITING** 20 marks
- SECTION III** **LITERATURE** 40 marks

- You are to write your answers in the spaces provided in this booklet.
- Budget your time carefully. (Suggestions about time to spend are made at the beginning of each section.)
- If you need extra paper, ask your supervisor.
- Put your candidate number on this page, on the back flap and on any extra sheets of paper you write your answers on.
- Make sure this booklet has pages 2 - 18 in the right order.

100

TOTAL MARKS

SECTION I: READING COMPREHENSION

(40 marks: Spend about 70 minutes on this section.)

Read the following passages and answer all the questions that follow.

PASSAGE I

(16 marks)

1 Athletes and actors (let actors stand for performing artists) share much. Firstly, the need to make movement as fluid and economical as possible. As well, endless hours of practice in order to train the body to become the perfect instrument. Both athlete and actor have an abundance of emotion, choice and strategy. In addition, a knowledge of the territory, mood of spectators, condition of others in the group and a secret awareness of injury or weakness. Moreover, an absolute concentration so that all externalities are integrated, all distraction absorbed to the self, thereby able to change the self so successfully that it changes us.

10 When either athlete or actor brings all these skills to bear then he or she will achieve that understanding of what the performer wants to do and what the performer has to do. Then the performer is free because all that has been learned, by endless practice, discipline and repetition of pattern, becomes natural. Intellect is upgraded to the level of an instinct. The body follows commands that precede thinking.

15 When athlete and artist achieve such self-knowledge that they transform the self so that we as spectators are re-created, it is finally an exercise in power. We draw from the performer's energy, just as we scrutinize the performer's vulnerabilities, and we criticize as if we were equals (we are not). This is why all performers dislike or resent the audience as much as they need and enjoy it. Power flows in a mysterious circuit from performer to spectator and back. Cheers, applause, silence or gasps mean that the moment has occurred – domination is complete, and as the performer triumphs, the result is a rare and inspiring unity.

Adapted from *Take Time for Paradise* by A. Bartlett Giamatti



3

A. MULTIPLE CHOICE

(6 marks)

Write the letter of your choice inside the box on the right of each question.

1. Which best describes the author's purpose in the use of brackets (let actors stand for performing artists) in *line 17*?
 - A. Correcting a misinterpretation of the term, actors
 - B. Defining the way he is using the term, actors
 - C. Encouraging actors to be respectful to each other
 - D. Emphasizing that actors are superior to other performing artists

2. According to the passage, freedom for performers depends on
 - A. their influence on the audience.
 - B. the absence of injuries or other weaknesses.
 - C. the internalisation of all that they have learnt.
 - D. their ability to repeat natural patterns.

3. The author's attitude toward the concept of the equality of spectators and performers (*line 21*) is one of
 - A. indifference.
 - B. rejection.
 - C. embarrassment.
 - D. confusion.

4. The word 'scrutinize' in *line 20* means
 - A. perform weakly.
 - B. look closely at.
 - C. criticize harshly.
 - D. act nicely with.

5. The phrase 'fluid and economical' (*line 2*) means
 - A. watery and expensive.
 - B. effortless and precious.
 - C. effortless and precise.
 - D. flowing and clear.

6. The phrase "brings all these skills to bear" in *line 11* means that the athlete
 - A. comes to endure these skills with hardship.
 - B. carries the burden of his talent with courage.
 - C. gives birth to these skills with pain.
 - D. applies these skills with purpose.

1 - 6

6

4

B. SHORT ANSWERS

(10 marks)

Write your answers clearly in the space provided

7. From the passage give two attributes of the ideal athlete or actor.
 - (a) _____
 - _____
 - (b) _____
 - _____

8. Explain why the performer both needs and resents his audience. (2 marks)
 - _____
 - _____
 - _____

9. Explain what is meant by the statement "Intellect is upgraded to the level of an instinct." (*lines 15-16*) (2 marks)
 - _____
 - _____
 - _____

10. Which word from *line 23* suggests that both athletes and actors as performers generate a constant action and reaction with the audience? (2 marks)
 - _____

11. Which word from *line 23* suggests that the reaction between actors and spectators is something of an enigma? (1 mark)
 - _____

12. According to the passage explain what is meant by the statement 'the result is a rare and inspiring unity'. (*lines 25-26*) (1 mark)
 - _____
 - _____
 - _____

(2 marks)

7 - 12

10



5

PASSAGE 2

(6 marks)

My favourite letter from a boy said: "Dear RL Stine, I've read 40 of your books and I think they're really boring."

JB: Were you a fearful child?

Stine: Very shy but I read a lot. I loved scary things and wonderful horror comics which I could only read at the barber's or what they call hairdresser's today. Consequently I had very short hair then.

JB: What do you believe is the role of fear in children's literature? Well, I ask kids why they like Goosebumps and they all tell me they like to be scared. That's the appeal of scary books-being scared and safe at the same time.

JB: Are adults too particular about what children read?

Stine: Kids should read whatever they want. I try to write really good books for kids but what's happening here and even the boy who wrote to me... is that... these kids are not just reading. They're developing a reading habit which I hope will last.

Adapted from R.L.Stine 'Giving our Kids Goosebumps'

13. Why did the author have very short hair when he was a child?

(1 mark)

14. Explain why Stine might consider the letter he quotes as his favourite.

(2 marks)

15. (a) Where do you think this passage is taken from? A lecture, an interview, a sermon or a play?

(1 mark)

(b) Identify a feature which supports your answer.

(1 mark)

16. Explain Stine's main reason for writing.

(1 mark)

13 - 16

6

6

PASSAGE 3

(6 marks)

1 The effects of the information age can be summarized into three main categories. The first is the speed of business communications. Information which once took weeks to travel from one place to another can now reach its destination in seconds. The speed of business communication also influences the rate of change in the business community. The second effect has been on the distance over which information can be transmitted. As the technology we use has shrunk in size and in price, it has enabled people to send and receive information easily. As the speed and the effective distance of business communications increase, increase in the volume of communications similarly increases. Companies, which were once starved of information, are now smothered in it. This is often referred to as information overload. The most common piece of technology used in business today is the personal computer.

Adapted from : Effective Business Communications in New Zealand by Phil Chase et al. (1995)

17. Give an example of information technology from the passage.

(1 mark)

18. In your own words define 'information overload'. (line 13)

(1 mark)

19. Give TWO words from the passage (between lines 6 and 10) which state the second and third effects of the information age.

(a)

(b)

(2 marks)

20. Explain the meaning of the statement 'as the technology we use has shrunk in size and in price'.

(lines 7-8)

(2 marks)

17 - 20

6



7

PASSAGE 4

(6 marks)

"You too will marry a boy I choose" said Mrs Rupa Mehra firmly to her younger daughter. Lata avoided the maternal imperative by looking around the great lamp-lit garden. The wedding-guests were gathered on the lawn.

"Hmm" she said. This annoyed her mother further.

"I know what your hmms mean young lady, and I will not stand for hmms in this matter. I do know what is best. I am doing it all for you. Do you think it's easy for me to arrange things without His help?"

Her nose began to redden at the thought of her husband somewhere benevolently above. Mrs Mehra believed of course in reincarnation but at moments of exceptional sentiment she imagined him in the same robust cheerful form in which she had known him when he was her husband.

Eight, eight years ago thought Mrs Mehra miserably.

adapted from A Suitable Boy by M. Vikram

21. Explain in your own words the meaning of "maternal imperative" (line 2) and Lata's "hmm". (line 5)

(2 marks)

22. Who does "His" refer to in line 8? What is the effect of writing this word using capital or upper case "H"?

(2 marks)

23. Explain the reasons for Mrs Mehra's happiness and sadness occurring at the same time.

(2 marks)

	6
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21 - 23

8

PASSAGE 5

(6 marks)

Dear Miss Malo

Employment Offer: Poly-Pasifika International Ltd.

Poly-Pasifika International Ltd has great pleasure in inviting you to join our team as an accountant and trainee manager. Your educational qualifications and curriculum vitae were outstanding and your interview proved that you have exactly the personal qualities valued by this company.

5

We would like you to start work on Monday 15 December in our main branch. Normal Office hours are 8am to 4.30pm. You will be working with Sieni Kamera who will be waiting for you in reception on Monday. Your salary package is as agreed with three weeks holiday, two weeks sick leave a year. You will be eligible for a salary review after one year.

10

Poly-Pasifika International Ltd is committed to staff development and training programmes and we are keen to advance your career within our organisation. We look forward to working with you and are pleased to welcome you to the world of international accounting.

15

Yours sincerely,

N. Suega

24. Describe the tone of the letter.

_____ (1 mark)

25. Explain the main reasons why Miss Malo was selected.

_____ (2 marks)

26. Who will Miss Malo be working for? _____ (1 mark)

27. What opportunities in the job will enable her to progress as an employee?

_____ (1 mark)

28. Does she know how much she will be paid? Yes or No? _____ (1 mark)

	6
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24 - 28

I 1 - 28

	6
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40



SECTION II: WRITING

(20 marks: Spend about 40 minutes on this section.)

QUESTION 29

Write an essay of between 200 and 300 words on ONE of the following topics. The essay should present your ideas in a clear manner. A blank page is provided should you wish to plan, draft or edit your essay. Planning, drafting and editing will not be assessed. You may use the resource given, as a stimulus for your thinking, but you do not have to.

RESOURCE



TOPICS: (Choose only ONE)

1. Dancing and Music are important to Youth.
2. Modern Music and Dance create conflict in the family.
3. Songs and dances are also part of our history.
4. Traditional and Modern Dancing represent social changes.
5. Deaf People can dance and sing also.
6. Making a career in singing and dancing is possible.
7. Songs and Dances are celebrations of life and death.
8. Practice makes perfect in singing and dancing.

SECTION III: LITERATURE

(40 marks: Spend about 70 minutes on this section)

Answer **THO** questions from this section. Each question is worth 20 marks. Write between 200 and 250 words for each question. Do **NOT** use the same text or same writer in your two answers. State the title of the book, short story etc. and the person who wrote it, first.

QUESTION 30 : NOVEL

EITHER

A. "Society is never perfect but its members must never stop striving for better conditions."
Discuss with reference to a novel you have studied. (20 marks)

OR

B. "The setting of a novel affects the way people think and speak."
Discuss with reference to a novel you have studied. (20 marks)

QUESTION 31: SHORT STORY

EITHER

A. Discuss how two short stories you have studied reflect social attitudes of the times in which they are written. (20 marks)

OR

B. "The mood of a short story is very much determined by the writer's choice of words."
Discuss with reference to two short stories you have studied. (20 marks)



14

QUESTION 32: DRAMA

EITHER

A. Choose a scene from a play you have studied and explain how a character takes control of a situation or fails to do so. (20 marks)

OR

B. Choose an important speech from a play you have studied and explain why it is significant. (20 marks)

QUESTION 33: POETRY

EITHER

A. Discuss how the themes of two poems you have studied are effectively conveyed through sound and choice of words. (20 marks)

OR

B. Discuss how a poet's background is reflected in two poems you have studied. (20 marks)

QUESTION 34: NON-FICTION

EITHER

A. Identify a work of non-fiction and explain why you would recommend it for other PSSC students to read. (20 marks)

OR

B. "Non-fiction can also be seen as part of history because it documents the lives of real people." Discuss with reference to a work of non-fiction you have studied. (20 marks)

Candidate Code				

ENGLISH**2001**

(for Markers only)

Section	Marker	Check Marker
I 1 - 12	16	
I 13 - 16	6	
I 17 - 20	6	
I 21 - 23	6	
I 24 - 28	6	
II 29	20	
<i>Write the NUMBER and LETTER of your Literature answers in the circles.</i>		
III ○ ○	20	
III ○ ○	20	
TOTAL	100	





SOUTH PACIFIC BOARD FOR EDUCATIONAL ASSESSMENT
PACIFIC SENIOR SECONDARY CERTIFICATE



Marker Code					
Candidate Code					

ENGLISH

2002

QUESTION AND ANSWER BOOKLET

Time Allowed : 3 Hours

INSTRUCTIONS

1. Answer ALL sections.	SECTION I	READING COMPREHENSION	40 marks
		Passage 1	
		Passage 2	
		Passage 3	
		Passage 4	
		Passage 5	
	SECTION II	WRITING	20 marks
	SECTION III	LITERATURE	40 marks

- Write your answers in the spaces provided in this booklet.
- Budget your time carefully. Suggested times for each section are given at the beginning of each section.
- If you need extra paper, ask your supervisor.
- Write your candidate code number on this page, on the back flap and on any extra sheets of paper you write your answers on.
- Check that this booklet has pages 2 – 18 in the right order.

100

TOTAL MARKS

SECTION I: READING COMPREHENSION

(40 marks: Spend about 70 minutes on this section.)

Read each of the following 5 passages and answer all the questions that follow each one.

PASSAGE 1

(16 marks)

- When we think about cities over time we must always remember that cities are artifacts. In forests, jungles, deserts, and oceans—the organic environment is born and dies and is reborn endlessly, beautifully, and completely without moral constraint or ethical control. But cities, despite the metaphors that we apply to them from biology or nature (the city dies, the city is an urban organism) to describe them as natural, cities are in fact, artificial. Nature has never made a city, and what nature makes that may seem like a city—an anthill or a beehive—only seems like one but it is not a city.
- Human beings make cities and only human beings kill cities or let them die. We control the creation and life of a city by the choices and agreements we make. The basic choice is not to live alone but to live together. When people choose to settle, they are also agreeing not to separate. Now, stasis and proximity, not movement and distance define human relations. Mutual defence, control of a river or harbour, shelter from natural forces—all these common interests and other reasons may lead people to aggregate, but once congregated, they then live differently and become different.
- A city is not an extended family. That is a tribe or clan. A city is a collection of disparate families who agree to live as if they were as close in blood or ties of kinship because in fact they are living in physical proximity. By choosing life in an artifact, people agree to live in a state of similarity. A city is a place where ties of proximity, activity, and self-interest assume the role of family ties. It is a considerable pact, a city. If a family is an expression of continuity through biology, a city is an expression of continuity through will and imagination—not through physical or natural reproduction.

Adapted from *City* by William H. Whyte



3

A. MULTIPLE CHOICE

(6 marks)

Write the letter of your choice inside the box on the right of each question.

1. The author's purpose in this passage is to
 - A. identify the sources of dissatisfaction with cities.
 - B. define the city as growing out of a social contract.
 - C. illustrate the differences between cities and jungle areas.
 - D. prove that cities are natural creations.

2. According to the author, an anthill by implication is not like a city because
 - A. it is a different shape and smaller.
 - B. it is built by instinct rather than imagination.
 - C. it can be casually destroyed by human beings.
 - D. it has more inhabitants than any human city.

3. The author's attitude towards the statement that cities can be truly described as natural (*paragraph 1*) is one of
 - A. indifference.
 - B. surprise.
 - C. certainty.
 - D. doubt.

4. According to the passage "artifacts" (*line 2*) refer to
 - A. the organic environment.
 - B. an urban organism.
 - C. human creations.
 - D. ethical controls.

5. According to the author, to live in the city is
 - A. an opportunity for profit.
 - B. a random choice.
 - C. an act of human determination.
 - D. an example of biological continuity.

6. By saying that a city is a "considerable pact" (*line 23*) the author stresses the importance of
 - A. self-interest amongst individuals.
 - B. blood links between families.
 - C. geographical proximity between tribes.
 - D. consensus amongst people.

Q1 - 6

6

4

B. SHORT ANSWERS

(10 marks)

Write your answers clearly in the space provided.

7. With reference to the passage, explain two motives that may lead people to live together.
 - (a) _____
 - (b) _____

(2 marks)

8. Explain why this metaphor "the city dies, the city is an urban organism", (*lines 5 - 6*) is used to describe the city.

(2 marks)

9. Explain in your own words the meaning of the phrase "the organic environment is born and dies and is re-born endlessly ...without moral constraint..." (*lines 2- 4*).

(2 marks)

10. Which word from *paragraph 2* means to be living closely or within reach?

(1 mark)

11. Explain the main difference between a city and a family as discussed in the passage.

(1 mark)

12. Explain what is meant in the passage by the phrase "once congregated, they then live differently and become different" (*lines 16 - 17*).

(2 marks)

Q7 - 12

10



PASSAGE 2

(6 marks)

1 Today we are taking a short break from the usual course of Friday mornings to come together to award the Pacific Polytechnic Scholarships.

5 It is therefore my pleasant duty on behalf of our Chief Executive Officer, staff and students of Pacific Polytechnic to express our utmost thanks and gratitude to all our sponsors who have made it possible for so many of you here today to continue with your studies.

10 The selection of scholarship students was based solely on academic merit. As scholarship students remember you are also relieving your parents of a financial burden. You are also part of the development plan for our region. Although you may thank some of your sponsors here today, the best way to thank them is to complete your course in minimum time. Good luck and enjoy your studies this year.

- 13. (a) What is the most likely source of this passage?
_____ (1 mark)
- (b) Identify a language feature which supports your answer.
_____ (1 mark)
- 14. Explain the meaning of "taking a short break from the usual course" (line 1).
_____ (1 mark)
- 15. What is meant by selecting scholarships "solely on academic merit"? (lines 8-9)
_____ (1 mark)
- 16. What is the "financial burden" referred to in line 10 and how will the scholarship relieve the parents?
_____ (2 marks)

Q13 - 16

	6
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PASSAGE 3

(6 marks)

1 Ballast water is pumped into, and carried by ships to provide stability and adjust a vessel for optimal steering and propulsion. Ballast water often originates from ports and other coastal regions, which are rich in planktonic organisms. It is variously released at sea, along coastlines, and in port systems when no longer needed inside the vessel. As a result, a diverse mix of organisms is transported and released around the world with the ballast water of ships.

5 Today, ballast water appears to be the most important carrier for marine species transfer throughout the world. The transfer of organisms in ballast water has resulted in the unintentional introduction of hundreds of freshwater and marine species to the U.S. and elsewhere. It is clear that some invaders such as the zebra mussel in the U.S. Great Lakes, and toxic dinoflagellates in Australia have had tremendous ecological and economic impacts.

- 17. In your own words explain two uses of ballast water stated in the passage.
(a) _____
(b) _____ (2 marks)
- 18. Explain the meaning of "variously" (line 4) as used in the passage.

_____ (2 marks)
- 19. Explain what is implied by the use of the word "invaders" (line 12).

_____ (2 marks)
- 20. Give an example of a planktonic organism from the passage.
_____ (1 mark)

Q17 - 20

	6
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PASSAGE 5 (6 marks)

1 Drink nourishing, warming **Cadbury Bourneville Cocoa**. Goodness you can taste and make you strong and healthy. Better quality than any other cocoa. Place half to one teaspoon of **Cadbury Bourneville Cocoa** in a cup and mix with sugar to taste. Add a little milk and stir to a smooth paste. Pour on hot milk or water and stir briskly. **Cadbury Bourneville Cocoa** has that real chocolatey flavour. Ideal for making chocolate cakes, chocolate pies, chocolate icing and other chocolate desserts.
This box holds 125 g NET. Store in a cool dry place.

5

10 **Ingredients:** cocoa powder, mineral salts (potassium carbonate, sodium carbonate) salt, flavour.
Packed in New Zealand from cocoa processed in Singapore.

24. Where is this passage taken from? _____ (1 mark)

25. Give one feature of advertising from the passage and explain its effect. _____ (2 marks)

26. Where is the cocoa originally from? _____ (1 mark)

27. Give another word for "Store" (line 8) as used in the passage. _____ (1 mark)

28. Which of the following **best** describes the product discussed in the passage? (1 mark)

A. Informative and appealing.
B. Strong and healthy.
C. Delicious and nutritious.
D. Sweet and salty.

Q24 – 28

6

I 1-28 40

PASSAGE 4 (6 marks)

A Time to Talk

1 When a friend calls to me from the road
And slows his horse to a meaning walk,
I don't stand still and look around
On all the hills I haven't hoed,
5 And shout from where I am, "What is it?"
No, not as there is a time to talk.
I thrust my hoe in the mellow ground,
Blade end up and five feet tall,
And plod: I go up to the stone wall
10 For a friendly visit.

by Robert Frost

21. Explain in your own words the message that the poet is trying to express. _____ (2 marks)

22. Explain in your own words the meaning of the phrase "And slows his horse to a meaning walk" (line 2). _____ (2 marks)

23. Explain the meaning of the word "plod" (line 9) and why it is suitable for this poem. _____ (2 marks)

Q 21 – 23

6



SECTION II: WRITING

(20 marks: Spend about 40 minutes on this section.)

QUESTION 29

Write an essay of between 200 and 300 words on **ONE** of the following topics. The essay should present ideas in a clear manner.

A blank page is provided should you wish to plan, draft or edit your essay. Planning, drafting and editing will not be assessed.

You may use the resource given, as a stimulus for your thinking, but you do not have to.

RESOURCE



(Illustration by John Bonallick)

TOPICS: (Choose only ONE.)

1. Old age is becoming a problem in the South Pacific.
2. How you live as a young person affects your life as an old person.
3. The elderly should live in old peoples' homes.
4. What other people say about their children is what parents really care about.
5. Why young people don't want to listen to older people.
6. Those were your days and these days are ours.
7. The things that old people dislike about being old.
8. People live longer through medication.

SECTION III: LITERATURE

(40 marks: Spend about 70 minutes on this section.)

Answer **TWO** questions from this section. For each question answer either A or B. Write between 200 and 250 words for each question. Each question is worth 20 marks. **DO NOT use the same text or same writer in your two answers.**

State the titles and writers of the works you have chosen to answer the questions.

QUESTION 30: NOVEL

EITHER

A. From a novel you have studied, discuss a particular relationship between two people, which was important in conveying **ONE** of the themes in the story. (20 marks)

OR

B. From a novel you have studied, discuss the effects of using different varieties of language to portray different characters. (20 marks)

QUESTION 31: SHORT STORY

EITHER

A. With reference to **TWO** short stories, explain how well they made you understand the social issues that they present. (20 marks)

OR

B. With reference to **TWO** short stories, explain how the author(s) develop(s) two characters within such a short space of time. (20 marks)



QUESTION 32: DRAMA

EITHER

- A. Identify ONE major speech from a play you have studied and explain how you would set the stage to deliver it effectively. (20 marks)

OR

- B. Describe a symbol from a play you have studied and discuss how effectively it is used throughout the play. (20 marks)

QUESTION 33: POETRY

EITHER

- A. With close reference to TWO poems, discuss the different poetic ways in which their themes were presented. (20 marks)

OR

- B. With close reference to TWO poems, discuss how they effectively re-create an incident or scene or character through the careful and effective use of words. (20 marks)

QUESTION 34: NON-FICTION

EITHER

- A. With reference to a work of non-fiction, discuss why it was important to record this true story. (20 marks)

OR

- B. From a work of non-fiction, discuss a character you think is worth holding up as a model for young people. (20 marks)

Candidate Code			

ENGLISH**2002**

(for Markers only)

Section	Marker	Check Marker
I 1–12	16	
I 13–16	6	
I 17–20	6	
I 21–23	6	
I 24–28	6	
II 29	20	
<i>Write the NUMBER and LETTER of the Literature questions you answered in the circles below.</i>		
III ○ ○	20	
III ○ ○	20	
TOTAL	100	

Marker Code	Candidate Code

ENGLISH

2003

QUESTION AND ANSWER BOOKLET

Time Allowed : 3 Hours

INSTRUCTIONS

1. Answer ALL sections.

SECTION I	READING COMPREHENSION	40 marks
	Passage 1 Passage 2 Passage 3 Passage 4 Passage 5	
SECTION II	WRITING	20 marks
SECTION III	LITERATURE	40 marks
2. Write your answers in the spaces provided in this booklet.
3. Budget your time carefully. Suggested times are given at the beginning of each section.
4. If you need extra paper, ask your supervisor.
5. Write your **candidate code number** on this page, on the back flap and on any extra sheets of paper you write your answers on.
6. Check that this booklet contains pages 2 – 18 in the correct order.

TOTAL MARKS

100

SECTION I: READING COMPREHENSION

(40 marks: Spend about 70 minutes on this section.)

Read the following FIVE passages and answer ALL the questions that follow each one.

PASSAGE 1 (16 marks)

1 Environmental destruction is one of the global problems today. As the world's population has grown and developed, the environment has correspondingly suffered. Some nations have begun to try to stop pollution and environmental destruction. But the environment is global—the atmosphere, the oceans, and many forms of life are all connected. Thus, the solutions require global thinking.

For centuries, people have used the oceans as a dumping place. Many cities take tons of garbage out to the sea and dump it there. The quantity of garbage that ends up in water is incredible. Five million plastic containers are thrown into the world's oceans every day! Aside from plastics, many dangerous substances are dumped in oceans. These include human waste and chemicals used in agriculture. Moreover, every year, oil tankers accidentally spill millions of gallons of oil into the sea.

15 Some people believe that the oceans are so large that chemicals and waste will disappear. However, many things, such as chemicals and plastics, stay in the water and create problems. They eventually float to shore and are eaten by tiny sea creatures. Then the larger animals that eat the tiny creatures are poisoned and die. Harbours and coasts around the world have become unsafe for humans and animals. As a result, the world's fish population is rapidly shrinking.

20 Another global pollution problem concerns the atmosphere. Until recently, chloro-fluorocarbons (CFCs) were used around the world in manufacturing refrigerators. Scientists have discovered that these CFCs were destroying the ozone layer in the atmosphere. The ozone layer helps protect the earth from the sun's rays. Without this layer, most forms of life on earth, including humans, probably would not be able to live.

25 CFCs will soon be completely banned in the United States and in most developed countries. But many other countries still use CFCs in manufacturing. Among these countries are some of the most populous on earth, such as India and China. These countries need to change their refrigerator factories to non-CFC processes. But they may not be able to make this change alone. They will need help from the industrialized countries. This is what global thinking means in the 21st century—working together for solutions.

Adapted from *More Reading Power* by B.S. Mikulecky & L. Jeffries, 1996.



4

B. SHORT ANSWERS (10 marks)

7. Identify **two** types of Global Pollution referred to in the passage and give an example of each.
 - (i) Type 1: _____
Example: _____
 - (ii) Type 2: _____
Example: _____ (2 marks)
8. With reference to the passage, describe **two** main causes of ocean pollution.
 - (i) _____
 - (ii) _____ (2 marks)
9. From the passage, what reason is given to explain why people dump rubbish into the sea.
 - _____
 - _____ (1 mark)
10. Explain an effect of dumping tons of garbage in the ocean.
 - _____
 - _____ (1 mark)
11. Which word in paragraph 5 means "to be crowded"?
 - _____ (1 mark)
12. Give **two** examples of unsuitable technology referred to in the passage.
 - (i) _____
 - (ii) _____ (2 marks)
13. Explain in **your own words** the solution offered by the article which the Pacific nations should use to solve the problem of pollution.
 - _____
 - _____ (1 mark)

	10
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Q7 - 13

3

A. MULTIPLE CHOICE (6 marks)

Write the letter of your choice inside the box on the right of each question.

1. The main purpose of the passage is to
 - A. highlight environmental problems.
 - B. encourage global co-operation.
 - C. give examples of environmental pollution.
 - D. demonstrate the negative effects of technology.
2. We can infer from this passage that in the past
 - A. problems were more local.
 - B. nations were more interested in the environment.
 - C. the environment was more global.
 - D. individual nations did not have as many problems.
3. According to this passage, many environmental problems
 - A. cannot be caused by global thinking.
 - B. can be caused by old ways of thinking.
 - C. can be caused by the United States and Japan.
 - D. cannot be solved by local laws.
4. The solution to ocean pollution requires global thinking because
 - A. all natural and unnatural things need the ocean.
 - B. the oceans are so large.
 - C. all the world's oceans are connected.
 - D. the fish population is dwindling.
5. This passage suggests that in manufacturing refrigerators
 - A. CFCs must be used all around the world.
 - B. only China and India use CFCs.
 - C. other things can be used in place of CFCs.
 - D. only CFCs are available in China.
6. The best word to replace the phrase "As a result," in line 19 is
 - A. Finally
 - B. Consequently
 - C. Therefore
 - D. Furthermore

	6
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Q1 - 6



PASSAGE 3 (6 marks)

1 If you have too much noise in your life, an American company has a special product for you. The product is a machine that can eliminate sound waves from the air. Machines like these are already in use in some very noisy factories. Soon there will be models for use in large trucks. Yet another model, the "personal quieting machine," is designed for use in homes or offices. It will be able to eliminate all kinds of unpleasant background noises, including street and air plane traffic. A quieter environment in the home could mean reduced stress, improved mental and physical health. A quieter office could allow greater productivity and job satisfaction.

B.S. Mikalecky & L. Jeffries, 1996.

18. (i) Give ONE purpose of this passage. _____

 _____ (1 mark)
- (ii) What 'word' or 'phrase' in the passage directly addresses the reader?

 _____ (1 mark)

19. Explain the meaning of the word 'model' (line 4) as used in the passage.

 _____ (1 mark)

20. In your own words explain the phrase "eliminate all kinds of unpleasant background noises" (lines 5 and 6).

 _____ (2 marks)

21. What is the effect of repeating the word "quieter" in the last two sentences (lines 6 and 7)?

 _____ (1 mark)

Q18 - 21

6

PASSAGE 2 (6 marks)

1 A: So how was it?
 B: Terrible.
 A: Really? You were so excited about going. What happened?
 B: First of all, there was the weather. It rained every day. Not just a little, but all day!
 5 There we were with these gorgeous beaches and no sun! Look at me! I'm as pale as I was before.
 A: I guess you didn't get much of a tan. At least you must have gotten some rest.
 B: Rest! The second day we were there, my husband got sick. He was sneezing and coughing for three days and nights. And then I caught his cold. I felt just awful for another three days.
 10 A: Well, how was the food?
 B: That was the only nice thing about the whole week. Except that we were too sick to enjoy it half the time. Anything new here in the office?
 A: Not much. It's been a slow week.

More Reading Power by B.S. Mikalecky & L. Jeffries, 1996.

14. Select two examples that suggest this passage is from a conversation. Explain how they identify conversational language.

15. What is the tone of the conversation? Explain your answer.
 _____ (2 marks)

16. Name two things that spoiled B's holiday.
 _____ (2 marks)

17. Explain why exclamation marks (!) are used in lines 4 and 5.
 _____ (1 mark)
 _____ (1 mark)

Q14 - 17

6



8

PASSAGE 5 (6 marks)

1 **To Kill Flying Insects:**
Close windows and doors and spray high into the air for 4 – 5 seconds. For rapid action spray directly at insect. Do not remain in treated area. Ventilate thoroughly prior to re-entry.

5 **To Kill Crawling Insects:**
Spray directly onto insects and into hiding places such as cracks, crevices, around pipes, under refrigerator and baseboards.

CAUTION
KEEP OUT OF REACH OF CHILDREN. DO NOT SPRAY DIRECTLY ON HUMANS, PETS, EXPOSED FOOD, FOOD PREPARATION AREAS OR FOOD UTENSILS. DO NOT SPRAY TOWARDS FACE. AVOID CONTACT WITH EYES AND SKIN. WASH HANDS AFTER USE. FLAMMABLE CONTENTS DO NOT SPRAY NEAR FIRE OR HEAT. Remove or cover fish tanks before spraying. Care should be taken with fabrics and furnishings. Do not spray on painted surfaces.

25. What is the most likely source of this passage?
_____ (1 mark)
26. Give another word for "rapid" as used in the passage (line 2).
_____ (1 mark)
27. In your own words, explain "Ventilate thoroughly prior to re-entry"(lines 3 - 4).

_____ (2 marks)
28. Give the reason why most of the section under "CAUTION" is written in capital letters?
_____ (1 mark)
29. Which of the following **best** describes the product?
_____ (1 mark)

- A. A flammable spray
B. An insect powder
C. A chemical powder
D. A pesticide spray

□

Q25 – 29
□
6

I 1-29
40

7

PASSAGE 4 (6 marks)

My father is a whale,
I want to save him
from extinction.
He walks out into the waves
with his hands
on his hips.
I want to learn the lingo
trace the salted slipstreams
of blue journeys
swim with the sleek sides' gentle roll
find why the death beach?
why the dying mounds of sighing bodies
cry save the whale/s.
Jenny Bornholdt.

22. Explain in your own words the message that the poet is trying to express.

_____ (2 marks)
23. (i) What figure of speech is used in the first line of the poem?
_____ (1 mark)
- (ii) Suggest another word which means the same as *lingo* (line 7).
_____ (1 mark)
24. What suggestion is made by the poet's use of "blue journeys" (line 9)?

_____ (2 marks)

Q 22 – 24
□
6



SECTION III: LITERATURE

(40 marks: Spend about 70 minutes on this section.)

This section contains FIVE questions, each of which offers TWO options. Answer TWO questions from this section. For each question, answer either A or B. Write between 200 and 250 words for each question. Each question is worth 20 marks. DO NOT use the same text or the same writer in your two answers. State the titles and writers of the works you have chosen to answer the questions.

QUESTION 31: NOVEL

EITHER

- A. "Events in a novel although fictitious are in fact 'true to life.' With reference to at least two events, discuss the above statement using a novel you have studied. (20 marks)

OR

- B. Discuss with reference to a novel you have studied, how the main character deals with challenges he/she is faced with. Refer to at least two or three challenges. (20 marks)

QUESTION 32: SHORT STORY

EITHER

- A. "Short stories highlight problem faced by individuals in society." Use at least TWO short stories studied in class to discuss problem faced by individual and how they coped with them. How do you think you could overcome such problems? (20 marks)

OR

- B. Contrast theme of TWO short stories you studied and explain how each author develops the theme. (20 marks)

SECTION II: WRITING

(20 marks: Spend about 40 minutes on this section)

QUESTION 30

Write an essay of between 200 and 300 words on ONE of the following topics. The essay should present ideas in a clear manner. A blank page is provided should you wish to plan, draft or edit your essay. Planning, drafting and editing will not be assessed. You may use the resources given to stimulate your thinking.

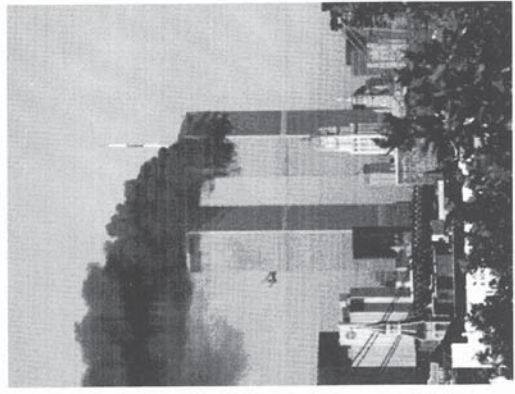
TOPICS: (Choose only ONE.)

1. Violence is never the answer to any conflict.
2. World peace is hard to maintain in the 21st century.
3. Why the Pacific Nations are considered "Peace Ambassadors".
4. Peaceful demonstration is not the answer to stopping a war.
5. All Leaders today need to consider the slogan: "Make Peace NOT War".
6. Battles/Wars in the past seem to be the best solution; but today, peace is the only solution.
7. The saying: "An eye for an eye and a tooth for a tooth" is visible in the politics of the modern world.
8. There will be no 'World' tomorrow if force of any kind is used today.

RESOURCE A



B



C



New York Times, 13/09/2001.



14

QUESTION 33: DRAMA**EITHER**

- A. "The essence of drama is conflict."
With reference to a play studied in class, discuss the conflicts highlighted in the play and explain how they are resolved. (20 marks)

OR

- B. Describe the ending of a play you have studied and discuss how the playwright brings together the elements in the play to achieve the ending. (Examples of elements may be set, lighting, speech or words spoken by character/s, sound effects etc.) (20 marks)

QUESTION 34: POETRY**EITHER**

- A. With close reference to TWO or more poems, discuss how the poets' choice of words and style developed the themes of the poems. (20 marks)

OR

- B. Discuss how the background information on TWO poets you have studied influence the subjects developed in TWO or more poems that they have written. (20 marks)

QUESTION 35: NON-FICTION**EITHER**

- A. From a work of Non-Fiction, discuss how characters provide reality to the story. (20 marks)

OR

- B. With reference to a work of Non-Fiction, discuss how the story influences you – the reader, to reflect on your own personal values and other people's values. (20 marks)

Candidate Code	

ENGLISH**2003**

(for Markers only)

Section	Marker	Check Marker
I 1 – 13	16	
I 14 – 17	6	
I 18 – 21	6	
I 22 – 24	6	
I 25 – 29	6	
II 30	20	
Write the NUMBER and LETTER of the Literature questions you answered in the circles below.		
III ○ ○	20	
III ○ ○	20	
TOTAL	100	



