



Year 12



English

ENGLISH

Year 12



GOVERNMENT OF SĀMOA
MINISTRY OF EDUCATION, SPORTS AND CULTURE

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Introduction To Conflict And Resolutions

The theme of the first part of this textbook is '**Conflict and Resolutions**'. The exact meanings of these two words are as follows:

The *Concise Oxford Dictionary* defines the word 'conflict' (noun) as: 'fight, struggle (literally and figuratively); collision; clashing (*of* opposed principles, etc.)'

Thus a 'conflict' can be physical, as in a struggle between two opposing armies, or can be between two opposing points of view, such as when one political party is in favour of going to war, while another political party is against it. In the latter case, their views will conflict (verb) during a debate in parliament. Conflict can also be internal. It can occur in a person's mind, when they have to make a crucial decision about what to do over an important issue.

A 'resolution' is defined by the *Concise Oxford Dictionary* as: 'solving of doubt, problem, question, etc.' i.e. the 'resolution' of a conflict means the solving of the problem that led to that conflict. This could be done by force, or by peaceful means. In general the resolution of a conflict by peaceful means – by discussion or debate which leads to an agreement between the conflicting parties – is preferable, because it does not involve physical injury to the people involved.

Examples Of Conflict

Conflict is very much a part of everyday life, however, and always has been. There is no way that it can be avoided. People disagree or conflict (verb) over all kinds of matters, large and small, serious and trivial. Conflict takes many forms. For example:

- ❑ **cultural** – disagreement over religious or other beliefs
- ❑ **domestic** – disagreement within a family
- ❑ **political** – disagreement over what the government should do
- ❑ **ideological** – disagreement over political ideas
- ❑ **environmental** – disagreement over how to treat the land, air or sea
- ❑ **sporting** – disagreement on the sports field
- ❑ **racial** – disagreement between races of people
- ❑ **moral** – a struggle with one's conscience.

Because conflict is very much a part of life, it is crucial that societies have effective ways of resolving their conflicts peacefully, to avoid serious damage to human life and property.

Different Levels Of Conflict

Below is a list of words which describe different kinds of conflict. Some are minor, some are very serious, others are somewhere in between. Write the words down, in what you think is their order of seriousness, i.e. the least serious conflicts first, the most serious last. If you don't know the exact meanings of any of the words, check the meanings in a dictionary. Compare your list with someone else's, and discuss the differences.

disharmony	riot	insurrection	world war
brawl	strife	taunting	clash
disagreement	civil war	quarrel	argument
tiff	feud	rebellion	war
rift	dispute	fight	falling-out

Discussion

In groups of four or five, discuss the examples of conflict given below and decide if they are: cultural, domestic, political, ideological, environmental, sporting, moral or racial.

Then for each example, suggest practical ways that each conflict could be resolved satisfactorily.

- 1 Two rugby players are 'red-carded' for ignoring the referee's attempts to stop them fighting.
- 2 A gang of white youths attacks a group of black youths in a Los Angeles street and a brawl takes place.
- 3 In India a some Moslem protesters burn down a Hindu temple, leading to religious riots.
- 4 A student discovers that one of her friends is using hard drugs. Does she report this to the school authorities?
- 5 The government wants to pass a law banning smoking in offices. The opposition says this would be an infringement of people's rights.
- 6 A brother and sister quarrel over which DVD they will hire and watch.
- 7 The government wants to allow the police to carry guns. The opposition says that this will lead to more violence.
- 8 A wife knocks her husband unconscious after he comes home drunk late at night for the third night in a row.
- 9 Some members of a church congregation want to relax their Sunday service 'dress code', other members say that this would be disrespectful.
- 10 One group of people want to set up a marine reserve in the lagoon, others want to retain the right to fish there.



Close Reading

What Is Close Reading And How Is It Assessed?

We need to analyse a piece of writing so we are able to fully understand and appreciate its meaning and how the writer created that meaning. This is called close reading.

In this unit you will be given several texts, which may include transactional or creative prose, poetry, an oral transcript and/or a visual text. In most cases you will be asked to read a passage and answer a series of questions. The questions will follow the order of the passage. They may be short-answer or multi-choice questions, although most likely you will be asked a mixture of the two.

The questions will test your ability to read closely and to explore language. They can generally be divided into three categories:

- 1 questions on **understanding the meaning** of the passage;
- 2 questions which ask you to **identify language features** and their use;
- 3 questions on the **style** of the passage.

Obviously if you are able to identify what the question is actually asking it is easier for you to give the correct answer. Let us look at each of these question types in turn.

Understanding the meaning

These questions test whether you understand what you read. They ask you to carefully read the passage and retell facts and figures, or to explain ideas. To answer questions like these, go back to the passage and reread the appropriate sentences. Always try to use your own words.

Example: Name the creatures that the poet brings to our notice in verse 2.

or

In your own words, explain why Simon thought he was a coward.

1

- ❑ If you are unsure of what answer to put down, write all the information you have that relates directly to the question—that way you have covered all bases. Also look at the mark weighting. This often helps if you are not sure how much to write. Two marks usually means there are two parts to the answer.
- ❑ If no marks are given the number of lines provided for the answer is a clue to how detailed your response needs to be. Try to make more than one point and give more than one example – especially if you are aiming for ‘Excellence’.
- ❑ Always give a full answer – you get no credit for half an answer.
- ❑ If you have been asked to identify a poetic technique or a particular word, you must underline the specific words in the sentence you copy. This shows that you actually know the technique and have not just taken a guess. An entire phrase or sentence that includes but does not highlight the technique will not be given a mark.
- ❑ It is important that you know the correct terminology and can use it to explain yourself clearly.

Guidelines for answering multi-choice questions:

- ❑ Read the question carefully and try to think of the answer before you look at the options given.
- ❑ Carefully read through the options available, try to work out which option is likely to be correct.
- ❑ Go back to the passage and reread the place on the page that you think mentions the answer. Sometimes you will be given a reference point, either a line number or paragraph number. Always make sure you read around the place on the page and remember that any answer you choose needs to relate to the whole passage. They call this keeping in ‘context’ with the passage.
- ❑ Go through each option again. Eliminate those that are wrong and circle the answer you think is correct. You are often asked to give ‘the best’ answer. That can mean all the options you are given could be right in their own way. This is where you need to evaluate which answer best fits the context of the whole passage.

Let’s look at a passage together . . .

Read the following passage carefully and answer the questions that follow.

Over the next hundred kilometres I watched in dismay as all my determination for a new life drained away as surely as if someone had pulled the plug. I tried kidding myself it was indigestion from one and a half mouthfuls of apple pie, but by the time I spotted the sign for Riverdale School, my gut was churning with fear. In two days all my friends – and now I’d left them behind, they seemed so many and so brilliant – would be back in Year Thirteen at High. And here was I in the middle of nowhere, in the company of assorted farm animals, acres of grass, and a bunch of snooty girls. I longed to be in the city, fighting for a locker, grabbing a battered desk next to Daisy, yelling witty insults down the stair well, sharing my cheese sandwiches and views on Life under the pohutukawa trees. It hadn’t occurred to me until this minute that to start a new life you had to ditch the old one. And right now the old one felt like the most precious

5

10



15 thing I had. But then, poor Dad, he was going back to the old life – work, garden,
Gran on Sunday afternoons – the old life, but without me. And without Mum. I
wound down the window, trying to clear my head. I was coming to Riverdale
because I'd thought it was what Dad wanted – to be on his own, to get me
20 out of his hair. But what if he was bringing me here because he thought it was
what I wanted – to get away from him? I stifled a desperate sob.

Dad nosed the car down a wooded drive and pulled up in front of a three
storey brick building smothered in ivy. There was a circular lawn in front with a
statue of some pompous old bloke, and a vast spreading tree. At High the statue
25 would have been tagged, the old bloke obscenely defaced. Here, everything
was so clean and neat and classy, I already felt like an urchin in my jeans and
ratty sweatshirt.

(from *Love and Other Excuses*, Jane Westaway)

Answer the following questions in your exercise book.

- 1 The narrator's feeling towards the new school is one of:
 - a dread
 - b anticipation
 - c joy
 - d sadness.
- 2 Give **several** pieces of information about the narrator of this passage. (1 mark)
- 3 Give **THREE** examples from the passage of how Riverdale School is different from High. (2 marks)
- 4 Write down **TWO** images used in the passage and, **in your own words**, explain what each one means. (4 marks)
- 5 In lines 15–18 the narrator has a dilemma. **In your own words**, explain what it is. (1 mark)
- 6 The word '**pompous**' in line 25 means:
 - a old
 - b stiff
 - c large
 - d self-important. (1 mark)

Now let's look at the answers and how we got them from the passage.

- 1 The narrator's feeling towards the new school is one of:
 - ✓ a dread
 - b anticipation
 - c joy
 - d sadness. (1 mark)

It should have been obvious that joy and anticipation are wrong as the girl is in no way positive about starting the new school. That leaves only sadness and dread. The word 'dismay' in line 1 and 'desperate sob' from line 18 tell you that the narrator is more than sad about the new school.



- 2 Give **several** pieces of information about the narrator of this passage.

The narrator is starting a new school – Riverdale School. The narrator is female as she is going to a ‘snooty’ girls school. She is in Year 13.

(1 mark)

The question asks for ‘several’ pieces of information so you should give more than two. Some of these points could be directly quoted from the text, e.g., ‘back in Year Thirteen at High’. Others are inferred, e.g., about her father now being alone ‘And without Mum’, the country location from ‘assorted farm animals’ and the private school ‘a bunch of snooty girls’. You would have needed to give at least two pieces of information to be awarded the mark.

- 3 Give **THREE** examples from the passage of how Riverdale School is different from High.

Example one:

There was no ‘tagging’.

Example two:

It was ‘clean, neat and classy’.

Example three:

It was in the ‘country’.

(2 marks)

This type of question tests that you understand what you read. With this type of question the answer is not obvious but is implied. In this example you needed to skim the passage and look for details that give hints rather than say directly. You would have needed three clear examples to be awarded two marks, two correct examples would have scored one mark, while only one correct example would have scored zero.

- 4 Write down **TWO** images used in the passage and, **in your own words**, explain what each one means.

Image one: . . . determination for a new life drained away as surely as if someone had pulled the plug.

Explanation: When a plug is pulled all the water disappears – this is how she sees her commitment to her change of direction in life.

Image two: “I already felt like an urchin in my jeans and ratty sweatshirt.”

Explanation: An urchin is usually someone who lives in the street or is poor. She feels like this because everything else is so flash and ‘rich’.

(4 marks)

An image is any picture created by words used in the passage. Always look for similes and metaphors as they are obvious. ‘In your own words’ means you must not repeat words already used in the passage. A mark would have been awarded for each correct part of this answer, so you could have scored on the explanation or the image or both.



- 5 In lines 15–18 the narrator has a dilemma. **In your own words**, explain what it is.

She isn't sure if she is attending the new school because her father doesn't want her around any more OR because her father thinks she doesn't want to be living with him. (1 mark)

The question directed you to certain lines from the passage. It is important that you carefully read those lines several times before you answer the question. The word 'dilemma' implies the narrator had to make a choice, therefore your answer must have two parts. Sometimes it can be tricky to rephrase the writing in the text.

- 6 The word '**pompous**' in line 25 means:

- a old
- b stiff
- c large
- ✓ d self-important.

(1 mark)

A question like this is asking for a synonym. A good way to make sure your choice is right is to think of it in the sentence and see if it sounds right.

Close Reading 1

Read the story below closely, then answer the questions that follow:

Protect us – words wound too

A decision by an Australian judge to award A\$73,700 in damages to a young woman psychologically scarred by bullying at school should give all secondary school teachers and guidance counsellors pause for thought.

5 Verbal abuse, sometimes referred to as girl-on-girl bullying, is rife in our local high schools.

Lisa Jane Eskinazi, now 21, was 13 years old when she became the target of verbal abuse over a two-year period at Sandringham Secondary College in Victoria.

10 Branded a "fat . . .", "fat . . ." and "two dollar hooker" by a group of female students, Eskinazi spent her two years at Sandringham in a state of fear.

What began as catty remarks escalated into relentless verbal attacks, threats and finally two physical assaults.

Teachers ignored her complaints, telling her to make new friends.

Eskinazi sued the state, as it employed the teachers who failed to protect her.

15 In Auckland high schools, many female students tell of verbal harassment.

"I wanted to leave school last year," says Anna (not her real name), a Year 10 student at an Auckland school.

A group of Year 10 students started a rumour that Anna was pregnant.

20 "Every time I walked through the school grounds girls would say, 'There goes the pregnant . . .'"



Anna started to bus home from school after she was threatened with physical violence when walking, but did not feel safe on the bus either.

“Kids at the back of the bus called out ‘skank’ and ‘s. . .’ and even my own friends didn’t want to be seen with me because they didn’t want to be associated with the problem.”

25

Anna complained to teachers and was told to ignore the bullying.

When Anna slapped another girl, however, immediate action was taken, and Anna was put in isolation for the afternoon and given two detentions.

“The girl threatened to beat me up after school and called me disgusting names, so instead of ignoring her, I slapped her,” says Anna. She refused to undertake the two detentions because she felt the punishment was unfair and unjust.

30

“But what really hacks me off is that the girls who abused me were never punished.”

A Year 11 student from a girls’ school, Bridget (not her real name), agrees that verbal bullying is a prevalent and frightening aspect of school life.

35

“I abuse other girls myself. I feel that I have to do it because if I don’t I’m seen as weak. But I hate it.”

Helen, in Year 11 at the same school, agrees that verbal abuse is not always taken seriously by teachers.

“You wouldn’t believe how bad the girls can be. They are so vindictive and merciless. I complained about bullying four times but it didn’t stop. It kept on going, even when two of the girls left the school.”

40

Helen’s mother also complained, but no action was taken against the offenders.

Helen says the teacher seemed to hope the abuse would just vanish if it was ignored.

45

The guidance counsellor at one college points out that schools can deal with the problem only if students report it.

“Schools take verbal bullying equally seriously, but this type of bullying is harder to police, and there is recognition of this. It is not getting worse but it has become more acknowledged in recent times.

50

“Our college has a harassment complaints procedure in place, but students are often unwilling to initiate the procedures because they fear loss of popularity or student reprisals.”

This lack of reporting is also fostered by parents’ fears for their children.

Anna agrees that her school tries to deal with the problem.

55

“We’re always told that there is zero tolerance for verbal harassment, and that we must report any verbal abuse immediately to our form teachers,” she says. “But when the girls responsible for the harassment are confronted, they deny it. It’s not like there’s a blood nose and a crowd of witnesses to prove your story.”

Anna and Helen both describe their suffering as intense.

60

“At times I thought I should kill myself,” says Anna.

Helen says her school work suffered, as well as her confidence.

Some teachers may feel they need to see blood before taking action over bullying, but Australian Judge Rachele Lewitan needed no such proof.



65

The money awarded to Lisa Jane Eskinazi acknowledged her trauma and upheld her belief that the school was responsible for her safety.

The judgement stands as a warning to all schools that simply acknowledging that verbal abuse exists is not good enough. More action must be taken to curb verbal harassment in our secondary schools.

The answers to the first five questions must be given in full sentences; the answers to the second five questions are multi-choice.

- 1 Give a full, clear definition of the expressions 'verbal abuse' and 'verbal harassment'.
- 2 What action did Lisa Jane Eskinazi take against verbal abuse, after she left school?
- 3 What is the most important warning that schools should take from Judge Rachelle Lewitan's ruling in this case?
- 4 Give one reason why 'verbal harassment' is a difficult problem for its victims to prove.
- 5 There is a saying that, 'Sticks and stones may break my bones, but names will never hurt me'. In what ways does the story prove that this saying is not true?
- 6 The expression 'psychologically scarred by bullying' means:
 - a being physically wounded by peer attacks
 - b suffering mental stress as a result of verbal bullying
 - c suffering low marks as a result of verbal bullying
 - d having her complaints ignored by guidance counsellors.
- 7 From its context, it can be deduced that the word 'vindictive' means:
 - a continuous
 - b helpless
 - c determined
 - d spiteful.
- 8 From its context, it can be deduced that the words 'to initiate' mean:
 - a to begin
 - b to assist
 - c to follow up
 - d to replace.
- 9 From its context it can be deduced that the expression 'upheld her belief' means:
 - a agreed with her complaint
 - b protested about her complaint
 - c disagreed with her complaint
 - d ignored her complaint.



- 10 From its context it can be deduced that the expression 'zero tolerance' means:
- a a high level of patience
 - b a lack of interest
 - c no acceptance whatsoever
 - d a willingness to help.

Discussion

In groups, discuss the following issues:

- Is there a problem of bullying in your school?
- If so, is it mainly physical or verbal bullying?
- Which is worse, physical or verbal bullying?
- Suggest practical ways that the problem of physical bullying can be resolved.
- Suggest practical ways that the problem of verbal bullying can be resolved.

Then discuss your findings and suggestions with the class as a whole.

Close Reading 2

Here is another passage of prose containing conflict. It is taken from a novel with a surfing theme. Read the passage closely, then answer the questions that follow.

Carl carried his board across the black sand to the far side of the bay, to the foot of the cliff, reckoning that it would be much quicker to approach the waves that way, working his way around the rocks, carrying his board and entering the water from the side of the bay, rather than pushing out into the centre, where the reformed waves broke heavily. The sky was overcast and a cold wind was blowing across the bay, but he didn't care about the coldness because it was an offshore wind and it was smoothing the water further out. Eager to test the waters, he broke into a jog. 5

Board tucked under his arm, he leapt up onto the rocks which lined the base of the cliff. The tide was ebbing, but the rocks nearest the water were still glistening and slippery, and he made his way cautiously around to where the breakwater projected at right angles into the bay. In the lee of the breakwater the sea was silky and still, and when Carl reached this sheltered area he stopped and attached the board's leash to his right ankle. Then he waded into the water, feet feeling their way from stone to stone, until it reached his thighs. Gripping his board in both hands, he launched himself forward. 10 15

Half a kilometre out in the bay, well beyond the end of the breakwater, he began to feel the sea surging and roiling beneath him, and the thought of its power caused his heart to pump. Glancing to his left he could see, a hundred metres away, the swells rising, their crests curling, the tube forming. The roar of the breaking water filled his head like the noise from an approaching tornado. 20

Only once had he been among waves as big as these, and that was off the north coast of Oahu. But in Hawaii he had had to share the waves with dozens of others. Here he was alone.



25 He kept moving until he was beyond the point where the swells steepened,
then sat up on his board. Turning and facing beachward, rising and falling steadily
30 from the swells passing beneath him, he studied the breaking waves, trying to
calculate the distance he could ride before they closed out. Earlier, from the
cliff-top, he had studied the wave pattern, had seen the violence with which
35 the waves broke as they eventually reached the shallow water. Whatever
happened, he must not stay with the wave that long. If he did, the dumping
would be as dangerous as going over Niagara Falls, or as bad as hitting Hawaii's
coral. He remembered his friend Amos Leakaha, who – crowded by other board
riders – hadn't been able to spin out of a huge wave soon enough and had
40 been dumped straight down on the coral reef. Amos – paralysed from the
waist down – now watched the other surfers every day from his wheelchair on
a hill above the beach, a bottle of Coruba always in his hand. At the age of
twenty-one, an alcoholic as well as a paraplegic.

Carl spent a good ten minutes lying on his board at the edge of the break,
paddling gently, watching closely, waiting to make his move. Glancing down into
the cold, crystal-clear water, he could see the reef several metres below him.
The rocks were black and mottled with pink growths. Brown seaweed moved
45 slowly back and forth in the current like a girl's long hair. He stared down for
some minutes, fascinated by the sight, before he looked up again and out to
sea where the water mountains were forming. Then he began to paddle forward,
urgently, cutting a track across the surface of the water and into the path of
the swells.

50 Instinct as much as experience told him which one to choose. Pointing his board
landward, he began to dig into the water, deep and hard. And as the huge wall
of water began to build up behind and below him, he thrust himself forward
with all his strength.

As the swell became a wave and the surge caught him, he felt the board achieve
55 its own momentum. It overtook the wave and began to slide diagonally
downward, the water beneath him moving like an avalanche. He sprang to his
feet and planted them firmly on the waxed part of his board, his right foot in
front of his left. Crouching, he glanced left and right, keeping just ahead of the
break at his shoulder, trying to estimate the height of the wave. Five metres at
60 least. Maybe even six. Now the moving wall of water was carrying him in three
dimensions – forward, downward and across – at scintillating speed. As always,
he felt a multitude of sensations – exhilaration, anticipation, fear – which in just
a moment came, went and returned, a constantly shifting series of impressions,
all powerful, all thrilling.

65 Crouching like a skier, he reached the foot of the wave, where he again glimpsed
the shadowy, pink-mottled reef rocks before swerving and rising swiftly to the
wave's crest. Just a metre behind him, the roar of the white water sounded like
a cataract in his ears. Ahead of him the glass wall was steepening. Twice more
he plunged and rose, getting the maximum speed from his friend and enemy
70 the wave, always keeping just ahead of the break, knowing that if he slipped
and was taken down he would in that instant be fighting for his life. Glancing
back once more, he saw that the wave was coiling, was about to close out. He
powered up its face, but this time, instead of swerving he kept going, powering
through its crest and out the other side, launching himself into space for a few
75 seconds like a ski jumper before coming down on calm water.



He lay still for a few seconds, regaining his breath, then, looking around, saw the broken wave seethe, bulge and collapse in a deadly cauldron. As he stared, he saw the churning water turn black with volcanic sand from the bottom of the bay before the wave surged on towards the beach. Then, chest still heaving, he pointed his board seaward again.

80

This time, the first five questions are multi-choice, the second five are to be answered in full sentences.

- 1 The main type of conflict in the passage is the conflict between:
 - a Carl and the cold
 - b Carl and the rocks
 - c Carl and the wind
 - d Carl and the sea.
- 2 From its context we can deduce that 'The tide was ebbing' means the tide:
 - a was coming in
 - b was high
 - c was going out
 - d was low.
- 3 Carl launched himself into the water at the *side* of the bay because:
 - a the water was very cold and he wanted to spend as little time as possible in it
 - b the waves were reforming and breaking heavily in the centre of the bay
 - c the rocks at the side of the bay gave him something to step across in the water
 - d the offshore wind was smoothing out the water further out in the bay.
- 4 For Carl, the most special thing about surfing in this bay was:
 - a the size of the waves
 - b the clearness of the water
 - c the fact that he had the waves all to himself
 - d he could stay out as long as he wanted to.
- 5 The expression 'the glass wall' is an example of a:
 - a simile
 - b metaphor
 - c proverb
 - d cliché.
- 6 Explain in your own words what a 'breakwater' is.
- 7 What is the difference between a 'swell' and a 'wave'?
- 8 Explain exactly how Amos had become a paraplegic.
- 9 What were the three 'sensations' that Carl felt when he was on the wave?
- 10 Explain what is meant by the expression 'white water'.



Close Reading 3

An American writer, Robert Dean Frisbie, went to live on the island of Suvarrow, in the remote Northern Group of the Cook Islands, with his four young children. The children's mother, Desire Frisbie, had recently died. While Frisbie and his children, Johnny, Jakey, Elaine and Nga, were on Suvarrow, the atoll was struck by a terrible cyclone which almost washed away tiny Anchorage Island, where their house was. Two men visiting Suvarrow on a yacht, Ronald Powell and John Pratt, were also caught up in the cyclone. Later Frisbie wrote about the experience, and the passage below is taken from this account.

5 During the morning the wind had shifted very slowly from north-east to north-northeast, but from 11 a.m. to 2 p.m. it swung round rapidly to the north. Those were three hours of madness. We experienced something there is no name for in my vocabulary: a sort of insane exhilaration. The violence of the wind had broken through our material bodies to enter our spirits, so that we experienced a wild madness in keeping with the storm itself. Often I wanted to scream louder than the wind, and I believe I did scream, but my poor voice was inaudible even to myself. Of physical sensations I remember only that my eyes burned.

10 The storm centre must have been close to us during those three hours. The wind had ceased to be a wind: it had become a monstrous thing that did not belong to the physical world. For three hours we ceased to live on the familiar Earth; and perhaps that is why I find it so difficult to describe the wind, the sea, our own emotions. Vocabularies are built around the things of everyday life; this thing belonged to the frenzied life of delirium.

15 The air was now almost solid with salt water driving past us horizontally, seeming to drive its needles through us. The great combers hurled themselves beneath us almost continuously. There seemed to be no land. The tamanu trees were growing out of the sea itself – growing out of a sea in turmoil indescribable.

20 The wind lashed us and clawed us and yelled in our ears, and we bowed our heads away from it, bereft of our senses.

I believed we were about to die in a wild nightmare of churning seas and tumbling masses of trees. More than once my brain took crazy flights, made me believe my tree was uprooted, was being rolled by the combers across the island and into the passage; and more than once I broke from my crazy hallucination to find myself holding my breath to keep from drowning.

25 I thought that Desire was with me, clutching my arm and crying, "The children! The children! The children!" I must have been stark mad at times.

30 About 2 p.m. the wind shifted suddenly from the north to the northwest, and it was then that the awful thing came down on us – but, alas! I have used my superlatives, I have no words left to describe it! When we saw the comber looming out of the rain we were struck dumb with awe. Distinctly I remember bracing myself for death. Its noise could be heard above the shrieking of the wind. It raged towards us, engulfing everything in its path. It seized the fallen tamanu tree and flung it at us. The comber loomed above us, its crest thirty feet high; and I remember closing my eyes tightly, gritting my teeth, holding my breath, feeling every nerve come up taut.

35 There was a moment of crashing branches, rushing water. My life rope bit into my flesh; then the ends were jerked from my hands. The comber gripped me and rolled me under. It pitched me this way and that. My head struck something

40



and I nearly lost consciousness. I thought I could hear my children screaming for help which I could not give; Desire's cry: "The children! The children!" Then I was flung against a mass of branches. I clutched them blindly, held my breath, and felt the comber surge over my body. Then the water subsided; and then suddenly quietness! Even the wind seemed hushed! Was it death? 41

It was fully a moment before I dared open my eyes. When I did so I saw Johnny, lying face downward directly below me, her arms and legs gripping the branches; I was wedged in among a great mass of branches high above her. Then I glanced this way and that, furtively, afraid of the havoc and death I felt certain the sea must have left in its wake. The big tamanu had been flung against the two in which the tree-house had stood; these had fallen, with Jakey, Elaine, and Pratt tied to their limbs, and then all three trees had been pitched against the one that Johnny was in. It had stood! Jakey, his arm badly lacerated, was clinging to his limb, which now lay horizontal, three feet off the ground. Elaine hung limply by her life rope, and I thought her dead until I had climbed down to her and found her only stupefied by the shock. Pratt was hanging to his limb, one rib broken, limp and unconscious. Johnny and Nga were unhurt, and Powell and I had escaped with scratches. 45 50

In this predicament we awaited the next sea.

The air had cleared with the shifting wind. Now we could see the havoc wrought on lovely, haunted Suwarrow. Everywhere was desolation – clean-swept sand with here and there a pile of rubbish, a fallen tree, the scattered stumps of coconut palms. Only a few trees had withstood the hurricane; among them was the tall coconut leaning over our house. We stared at this scene of ruin with dull, uncomprehending eyes; we awaited death with fierce impatience; our spirits were broken. We believed we had only to wait for the next comber, when the three remaining tamanus must fall and we must be swept to sudden, awful death! 55 60

But there were no more combers! Perhaps the sudden shift in the wind had broken the offshore seas; perhaps once again a god had looked down on us. By evening the wind had abated to the force of a full storm. To us, huddled in the lee of the barricade of fallen trees, so soaking wet that we heeded not the rain, it seemed that there was no wind at all. 65

Sometime during the night, when the noise of the storm had lessened, we heard, at first indistinctly, then louder and louder, the thunder of great combers rolling over the barrier reef. 70

The life and sparkle are blown out of everything, from the living creatures to the soil itself. The palm fronds droop; the creeping things move sluggishly over the land; the sun seems pale and cold; the sea birds squat, disconsolate, on the piles of rubbish and the branches of fallen trees. The life has been blown out of even the tough nonu saplings: they break off at a touch. All the jungle is gone; now white coral sand reflects a lustreless glare. There are three barren sand cays where Anchorage Island once flung its living green against the sky. 75

We are demoralized. We grope about the wreckage with mouths agape, eyes inflamed, tongues muttering all but senseless jabber. Our hands and feet are swollen; the least scratch pains and festers. Jakey's lacerated arm is puffed and swollen; Elaine coughs continually; Pratt has stabbing pains in his side, where one of his ribs is broken. The terror of our experience, which we were too excited to feel during the hurricane, is haunting us now. We never speak of the storm, but we dream of it. After a long nightmare of surging seas and yelling wind I waken with a feeling of relief. Perhaps the dream is Nature's way of relieving terror. 80 85



Questions

- 1 Find a word in paragraph one that means 'unable to be heard'.
- 2 Find a word in paragraph one that means 'a state of extreme liveliness'.
- 3 Find a word in paragraph two that means 'a disordered state of mind'.
- 4 Find a word in paragraph three that means 'completely deprived'.
- 5 Find a word in paragraph four that means 'the illusion of seeing something when no such thing is there'.
- 6 Which word does the writer use, throughout the account, which means 'a giant wave'?
- 7 There are two Polynesian words used in the passage. What are they?
- 8 In the last paragraph the writer shifts from the past to the present tense because:
 - a it describes their desolation more vividly
 - b the storm was over at last
 - c he was feeling very confused
 - d none of them was able to speak properly.
- 9 The main physical damage the cyclone caused on the island was to the:
 - a bird life
 - b buildings
 - c lagoon
 - d vegetation.
- 10 The main mental effect the storm had on the survivors was:
 - a hearing the frantic crying of their dead mother
 - b fear that the rest of the tamanu trees would fall
 - c nightmares about surging seas and screaming wind
 - d anxieties that the cyclone would return.

1

English Proverbs

A proverb is a short saying which contains an important truth. Every language has proverbs. Many proverbs in English have been used for hundreds of years. Some come from the Bible, some from nursery rhymes, some from literature, others have no known origin, but all proverbs make an important comment on human behaviour.

Most proverbs can be interpreted in two ways, literally and metaphorically. Their literal meaning is what they actually state; their metaphorical (or figurative) meaning is how what they state applies to human behaviour in general. Throughout this book you will be given a number of English proverbs whose meaning you can discuss, working out both its literal and its metaphorical meaning. For example:

A bird in the hand is worth two in the bush.

Literal meaning:

If a hunter has caught one bird, he should be satisfied with that and not go off looking for the ones that have flown away.



Metaphorical meaning:

Be satisfied with what you have definitely got, don't look for more than you actually have. For example, if you have won a small prize in Lotto, don't spend your winnings on another ticket to get another, bigger prize, because *a bird in the hand is worth two in the bush*.

Cross the stream where it is the shallowest.

Literal meaning

Cross the stream at the easiest part, where the water is not so deep.

Metaphorical meaning

If there is a hard way and an easy way to do something, choose the easy way. For example, if you have to light a fire and the wood is wet, do not keep trying to light it just with matches, use a little kerosene to help you get the fire started. i.e. using kerosene to start the fire is like *crossing the stream where it is shallowest*.

A watched pot never boils.

Literal meaning

If you are anxiously waiting for a pot of water to boil on the stove, watching it closely seems to make it take even longer to boil.

Metaphorical meaning

If you are hoping for something to happen, waiting and watching anxiously can mean it does not happen immediately. For example, if you're expecting an important letter in the mail, standing and waiting for the postman to bring it usually means it seems to take longer to arrive. But if you go away and do something else and forget about waiting for the letter, when you come back you might find that the letter has come, because *a watched pot never boils*.

Samoan proverbs

Do you know any Samoan proverbs? If so, write three down and in three sentences explain their literal and metaphorical meanings.

Exercise

Discuss the literal meanings of each of the English proverbs below, then think of an actual example to prove their truth in real life.

A stitch in time saves nine

A rolling stone gathers no moss

All that glitters is not gold

An ounce of prevention is worth a pound of cure

As you sow, so shall you reap

Look out for more proverb exercises throughout the book.

Unit

2

Impromptu Speeches

‘Impromptu’ is an adjective meaning, ‘without preparation or rehearsal’. As you have learnt in previous years, an impromptu speech is one where you have had very little time to prepare or rehearse it. It is a very useful skill to be able to make an effective impromptu speech. For example, somebody may ask you to speak at short notice on behalf of a group at a sporting, church or family occasion. If you have had practice in planning and delivering such a speech, you will be able to speak more effectively. In this unit we cover making impromptu speeches. The maximum time for delivering your impromptu speech will be three minutes.

Think of 10 subjects, all to do with the themes of conflict or resolutions, which would be suitable for your class impromptu speeches. Make sure the topics are all ones that members of the class will be able to speak about for three minutes, with just a few minutes more for the preparation of the speech. Some examples could include:

- dealing with domestic violence
- the generation gap
- the gang problem
- let’s outlaw war
- no more fighting on the field
- the best ways to stop bullying.

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

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

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

For example, if you have chosen the subject 'the generation gap', you might use these headings:

- ❑ how you define the term 'the generation gap'
- ❑ examples of the different ways the different generations see things
- ❑ the conflicts which arise because of these differences
- ❑ suggestions as to how these conflicts can be resolved.

Remember the following, as you plan and deliver your speech.

Begin your speech with an interesting or amusing statement, to 'catch' your audience's attention, for example

There are three generations in my family, and there are gaps between all three of them. In fact sometimes the gaps are so wide they seem to be the width of the Grand Canyon, with two generations living on one side of the canyon and my generation on the other side. This means we have to yell at each other to make ourselves understood, or, learn to talk another language. For example, when I say to my grandparents that I'm going to McDonalds, they say, "Oh, that's nice, where does he live?" Or, if I tell my parents I want to go to Mt Vaea on Saturday night, they ask me, "But how will you find your way up the mountain in the dark?" It seems that the different generations in our family spend half our time talking past each other . . .

As you speak, look at the audience nearly all of the time, only glance at your headings. Speak slowly and pronounce each word very carefully. Don't rush your speech.

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

They head up a sheet of notepaper: Impromptu Speeches. Under the heading they write two sub-headings: Content and Delivery. 'Content' means 'what the speaker talks about'; 'Delivery' means 'the way the speaker talks'. They write each speaker's name as they give their impromptu speech, and award them marks out of 10 for their speech, a maximum of 5 for content and 5 for delivery. They judge the content and delivery according to the criteria in the table on the following page:



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

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

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



Creative Writing

Creative writing is writing which comes from the writer's imagination. Also called fiction writing, this genre (literary type) includes novels, short stories, poems and plays. With their imagination and use of language, skilled writers can create characters, settings and plots which readers of their work can believe in and be moved by, just as skilled actors on the stage can make their audience believe that they really are the characters they are playing.

Not everyone can be a truly creative writer, but by Year 12 your teacher will ask you to produce a short piece of original writing, a 'creative essay' describing a place, a person or a significant event. You will also be expected to show some of the techniques of imaginative writing, such as a wide vocabulary, effective similes, metaphors, adjectives and adverbs.

Here are some techniques which writers use to make their writing more effective and realistic.

Why do professional writers choose certain techniques?

Many close-reading questions ask you not only to identify language features but also explain why an author has chosen to use that technique. Copy and complete the following table in your exercise book.

Technique	Definitions	Why used
simile	A phrase that compares two unlike things using 'like' or 'as'.	
personification	When a non-human thing is described as if it had human characteristics, e.g. 'the wind yelled'.	
adverbs	Tell us how, when or where an action takes place.	
minor sentence	A sentence that is not completed but can be still understood, e.g. 'Still with me . . .'.	
onomatopoeia	When the sound of the word imitates or suggests the meaning or noise of the action.	
repetition	Where words or phrases are repeated.	
pun	An expression that plays on different meanings of the same word often for humorous effect.	
rhetorical question	A question asked for effect that does not require an answer.	
assonance	The deliberate repetition of the same vowel sound followed by a different consonant sound.	
alliteration	The repetition of the same consonant sounds, usually at the beginning of words.	
pronoun	A pronoun may be used instead of a noun, e.g. 'man' is a noun and 'he' is a pronoun.	
colloquial	Relaxed and informal language that is used in everyday conversation, e.g. 'Where've you been?'.	
metaphor	A phrase in which one thing is compared with another not using 'like' or 'as', e.g. 'He was a tiger in the scrum'.	
adjective	A describing word.	

Before you begin your own writing, however, we will look at examples of fiction writing and poetry, which may inspire you to produce truly creative work of your own.

Short Short Stories

The average short story contains between 2500 and 3000 words, or four or five pages of printed text. However, some skilled short story writers can tell a whole story in a much smaller space. Even though their stories are very short – not more than 500 words – they contain all the necessary elements of a short story: characters, setting, plot, climax (the most dramatic event in the plot) and resolution (the way the story is 'rounded off'). Here is an example of a *very* short story. Read it closely, then answer the questions which follow.



Smoke Screen

by Michael Easther

He sauntered across the school playground in an effort not to draw attention to himself. When he reached the main gates, he looked left, looked right. No one was watching him. He scurried through the gateway and along the fence line until he reached a small clump of trees where he could safely hide. Crouching down, he reached for his cigarettes and quickly lit one.

With the first puff he felt more relaxed, though he was still fearful of being seen. The school rules about smoking were so very strict. He had already been caught once and given a warning. If they caught him again he was for the high jump. Out.

He finished his cigarette. Now came the tricky bit, getting back into the school grounds. He sidled towards the gateway, peered carefully through. No one was looking in his direction. He slid through into the playground, nonchalantly strolled towards the school entrance. Just then the bell for the end of morning break sounded. Perfect timing. All he needed to do now was wander along to the schoolroom, sit down behind his desk and start teaching his next class of boys.

- 1 Which adjective best describes the character's actions in the story?
 - a brave
 - b illegal
 - c careless
 - d furtive.
- 2 From its context we can deduce that the meaning of the word 'sauntered' is:
 - a to walk quickly
 - b to walk casually
 - c to walk very slowly
 - d to walk secretively.
- 3 From its context we can deduce that the expression 'for the high jump' means:
 - a to be in serious trouble
 - b to be in charge of the athletic sports
 - c to help clean up the playground
 - d to wait until school is over.
- 4 A synonym for 'casually' in the story is:
 - a quickly
 - b slowly
 - c confidently
 - d nonchalantly.
- 5 This is a story with an unexpected 'twist' in the plot at the end. Write a sentence explaining what the twist in the story is.



Here is another short short story. Read it carefully, then answer the questions which follow in full sentences.

Guilty Rain

by Sara Vui-Talitu

1 I can, I can't, thought Sina. Wrestling with her indecision, she gazed at the white
wall in front of her and sighed. She shared the hospital waiting room with a
Palagi woman who appeared strangely more relaxed, although she avoided Sina's
5 curious stares. Sina felt the knots in her stomach tighten with the uncertainty of
her decision. Posters on the noticeboard spoke of life rather than death. She
picked up a magazine and flicked through it. The pictures showed happy families,
but Sina knew her family would be far from happy if they knew the secret
embedded in the depths of her soul.

10 At school she had shown academic promise as an all-rounder before the most
popular senior boy had chosen her. He was so nice and caring, with big brown
eyes only for her – Sina from Sāmoa. He had been her first, and she had thought
it would last forever, like in the movies. She had dreamed of a big traditional
church wedding with five bridesmaids and as many guests as could fit into the
15 church hall. Her mother had always warned her about the evils of men, but it
was only now that she understood. It was barely a month when the tide turned
and he stopped calling. He left school and the rumour was he had joined the
Caleb gang down south.

20 Sina never felt more alone in her silent dilemma. No one knew she was with
child. God forgive me, she thought. Disguised with her cap pulled low and in
dark sunglasses, she hoped no one would recognise her. Outside, the bright
sun was in contrast with her dark inner turmoil. Life in New Zealand was more
pressured than in the Islands. Most girls her age had given birth, most outside
of marriage. But everyone would know, fingers would point and silent whispers
would run like the wind through the land.

25 The minutes seemed to drag slowly forward, counting down her doom. Sina's
voices in her head began to speak. Faster and faster. Louder and louder. "Ms
Crae?" called the nurse. Sina breathed a sigh of temporary relief. Watching her
go, she knew that she was next. The walls seemed chokingly claustrophobic
and her breathing grew short and sharp. She felt sick, remembering her best
30 friend Tila who had wrapped her baby in plastic and thrown it in the trash
before committing suicide a week later. Sina's pastor father had a reputation to
protect and she was certainly doomed to a fate worse than death if they knew.
But this would be Sina's secret for life. Tears filled her eyes.

35 The sound of footsteps became louder. "Miss Tui?" called the nurse. Sina froze,
then slowly stood up. She glanced out the window at the rain.

Twenty minutes later Sina emerged. The rain reminded her that God was crying
for her baby as her own tears fell on the lino.

- 1 Explain the internal conflict that Sina was 'wrestling' with at the beginning of the story.
- 2 In what way did the noticeboard posters 'speak of life rather than death'? i.e. give some examples of what the posters might have shown.



- 3 What exactly had her mother meant by the ‘evils of men’?
- 4 What might the ‘voices’ inside Sina’s head have been saying?
- 5 Discuss in pairs, then with the rest of the class, whether the way Sina resolved her conflict was the right thing for her to do.

Here is another short short story. It was written by a Year 12 student.

The Plunge

by Jonathan Yu

As I climbed up onto the safety rails of the bridge, I could see the river far, far below me. I was so high up, it seemed more like a long piece of blue ribbon than a river. The wind was so cold up here. Constantly blowing against me, pushing me closer and closer towards the edge. 1

That’s been the story of my life I guess. I’m seventeen years old and I hadn’t really lived a day of it. I never realised it until now, but it was a problem that was slowly pushing me over the edge. 5

I’m not a normal teenager. I’d never really had any friends. Going out to parties, socialising and drinking just wasn’t me. My idea of fun was solving maths and logic problems and reading scientific theorems. My parents never had any problems with me either. I was always such a good boy. Never disobedient, always did my homework and never stayed up late like normal little boys. 10

Recently though, I had been getting thoughts of rebellion, non-conformity and freedom shooting through my mind like fiery arrows, piercing my normal thoughts. I first dismissed them as mere quirks in my mind. But as they became more and more frequent, I began to worry. I told my parents but they deemed this merely a phase. Something that I’d grow out of soon. 15

I should have known they would. After all, I was their perfect son, with no interest in sport, girls or other normal teenage-guy things. My life revolved around school and knowledge. They could never accept their son having such irresponsible thoughts about drinking, partying, drugs and, worst of all, sex. 20

As the days went by since the time of my first rebellious thought, I became more and more miserable. I was consumed by these thoughts. I started realising the need to become a normal teenager – to socialise, to party, to drink and dare I say it . . . to have sex. But all this could never happen, I lived under the strict confinements of my parents’ rules. The teenage world of freedom and rebellion was totally off-limits for me. 25

When I hit my lowest point, my most depressed state, I decided I couldn’t take it any more. Something needed to be done. There was no one to talk to. I was alone. Somehow, I had to end all this depression and pain. 30

This brings me back to the start of the story. On top of the highest bridge I could find, I was going to do it. I was going to jump. It was time to stop being the boring little nerd I was. After looking down again though, it seemed so high, and so scary now as well. Before I had a chance to back out, someone behind me yelled, “Don’t be a wuss!” Then gave me a hard shove. 35

That was it, I thought, that was the start of my new life. My new life as a teenager. It all began with that bungy jump.



- 1 This story is told in the first person ('... I climbed ...'). How does this make the story seem more real?
- 2 In the story the wind was so strong it was literally pushing the narrator close to the edge of the bridge, but something about his life in general was pushing him metaphorically 'over the edge'. What was this problem?
- 3 In what ways was the narrator an unusual teenager?
- 4 Why do we at first think the narrator is going to 'end all this depression and pain'?
- 5 How does he *actually* make an effort to end his 'depression and pain'?

Now, here is a short story of more usual length, set in Sāmoa.

Vailima

by Graeme Lay

I came upon the film crew on my way back from the Apia market, early on my first Saturday in Sāmoa. I had breakfasted at the market on a banana and a slab of fried tuna before walking back around the town waterfront. It was only eight o'clock, but already very hot, with the sky above the town a brilliant blue, and a warm wind blowing from the east. I sat on one of the concrete benches by the waterfront path and watched the film crew going about their business. Two men up ladders were attaching a sign to an old, two storeyed building, stating that for the movie's purposes it was now WEINSTOCK'S HOTEL. The building itself was genuinely colonial: verandahed, with fretwork decorations and an iron roof. Watching the scene, I could see that when the vans, scaffolding and sound booms were removed from the camera's line of vision, the shot would look very realistic.

The actors – women mostly – were standing about in Edwardian costume; long, white, tightly-waisted dresses, gloves, wide-brimmed hats. The one male actor, wearing a white, high-necked suit and dark tie, was standing under a mango tree, smoking. I had sat next to him on the Polynesian Airlines flight from Tonga a couple of nights before, and had been startled to recognise the face I had seen several times on the screen. We had a brief conversation. He told me that the film was about an English aristocrat – himself – who falls in love with a Samoan-German girl, just before the outbreak of World War I. He had been to a London tanning clinic in order to look the part. The female lead, who was also English, had been to the same clinic, for even heavier doses, to make her look as Samoan as possible.

As I watched the director talking to the actors and the cameraman, I tried to imagine the finished scene. It wasn't difficult. The old wooden building, the dusty forecourt, the actors in their white, formal clothing. With the camera len's trickery, it could all quite easily become Apia in 1913, just before the outbreak of World War I.

Picking up my bag, I walked on, away from the odd mixture of old and new, of reality and unreality, in the direction of Aggie Grey's. To my left was the harbour, where a dozen overseas yachts were moored. It wasn't difficult to imagine some of the Kaiser's battleships out there, either, as they would have been less than a century before. I looked up at Mt Vaea, caught in the glare of the morning sun, the forest flecked with brown from the pods of the flame trees, giving it a strangely deciduous look. Mt Vaea was the place, more than any other, which had drawn me to Apia.



The whiteboards in the lobby of Aggie Grey's described a variety of excursions: cultural tours, fiafia nights, day trips to beaches and waterfalls. But it was the briefest item on the board that most interested me. *The climb to the top of Mt Vaea is only for the hardy. It begins near Vailima, Robert Louis Stevenson's restored home, and takes the climber up to the writer's tomb. The climb takes about forty-five minutes. There is no charge, but the taxi to Vailima costs five tala.* It was now only eight-thirty, still early enough to avoid the intense heat, and other climbers. I went back outside to the taxi stand. 40

The driver had a mop of frizzy hair and a patchy beard. As we turned off Beach Road and onto the Cross Island Road, we passed the film crew again. Shooting was evidently just going to start, as the young Englishman was standing arm in arm with one of the women, who held a sun umbrella. Again I was struck by the reality of the movie's scene, and the strangeness of seeing Europeans posing in formal clothes in the tropical heat. Apia must at one time have been dominated by such people, I realised, playing out their colonial roles, keeping up their act. I decided that I must see the film when it was released. It was to be called *Empire of Love*. 45

The taxi began to climb, the town fell behind us. 50

The rising road was lined with hedges of bougainvillea, hibiscus, banana palms and frangipani trees, their pink and white blooms glowing like coral. A little way on, the taxi turned off to the right, along a tree-lined drive which ended a couple of hundred metres later. I got out, followed by the driver. We were on the edge of a forest, right beside the mountain, and it was intensely hot and still. 55

"Which way is the track?" 60

"Up there." Then he pointed back the other way. "Vailima and Road of Loving Hearts is over there."

"Right, thank you."

"You want me to wait, and take you back?"

"No thanks, I'll walk, seeing it's all downhill."

I paid the driver, hoisted my bag onto my back and entered the forest behind the big house that Robert Louis Stevenson had had built back in 1889. 65

The track began by crossing the bed of a stream, strewn with volcanic boulders, now dry after what had evidently been weeks without rain. It then zig-zagged steeply up through the forest, the pathway and steps clearly marked by a foundation of volcanic boulders. The trees were mostly tall, straight and moss-covered, interspersed with saplings and the occasional rainforest giant. The track and the forest floor were littered with dry leaves, through which grew sprigs of small ferns. I walked for about fifteen minutes without a pause, then a sleek black skink scuttled across the dry leaves in front of me. It froze on a log beside the track, then as I bent to catch it, vanished almost faster than my eyes could see. 70

My pace began to slow. In spite of the size of the trees, and the extent of their canopy, it was very hot, and my whole body was running with sweat. From somewhere within the forest came a strange, whoop-whooping call, whether from a bird or animal I couldn't tell. It was answered after a short pause by an identical call from elsewhere on the mountain. The eerie calls, and the rustling of the leaves by the skinks which now darted away frequently before my tread, were the only sounds I could hear as I climbed. 75



85 But in spite of the heat, and the steepness, I felt a growing sense of expectation. This was the same path which hundreds of grieving Samoans had cut as they bore Tusitala's body to the summit, more than a century ago. I could not stop now, even to rest.

90 The track opened onto a clearing, and there was Robert Louis Stevenson's tomb, white, alone, higher than I had imagined, and surrounded by a wide ledge. And as I stood before it, still panting, but cooled at last by a slight breeze, I saw to my annoyance that someone else had beaten me to the mountain top. A young man.

95 He sat at the end of a strip of cleared ground which sloped away in front of the tomb, his back against the trunk of a big kapok tree. He was writing in a notebook. Ignoring him, I walked slowly around the tomb, savouring Tusitala's words on the bronze plaque, noting the inscription to Fanny, his wife, refreshed by the breeze and the beautiful views, of mountain, forest and distant sea. I felt elated. It had taken me years, but at last I was here.

100 I walked to the edge of the clearing. Far below, part of the town and its harbour, and the thumb of Mulinu'u were visible. Arcs of foam marked the reef, and beyond it the sea was pale and shimmering, mist blurring the horizon. Immediately below me, on the flanks of the mountain, swifts tacked and swooped, and from somewhere below, a church bell was tolling. Again I heard the haunting, whoop-whooping of the unseen bird, and its echo seconds later.

105 Turning to walk to the other side of the clearing, I saw the young man again. He raised one hand in greeting. I hesitated, then walked down to where he sat. Smiling, he put aside his notebook. On the grass beside him was a small rucksack. "Good morning," he said.

"Hello." I removed my pack and sat down on the grass. "You must have been up early."

"Yes, I was awake before dawn." He smiled ruefully. "Island roosters, you know."

110 His English public school accent took me by surprise. I hadn't encountered any upper-class English people in Sāmoa until now. I undid my pack, took out the large bottle of beer I had bought in the town, uncapped it.

"That was quite a climb in this heat," I said. "Would you like a drink?"

"Oh I say, thank you. Thank you very much."

115 He took the bottle, put it to his lips. His long, shapely face was deeply tanned, slightly ruddy, his fair hair thick and wavy, fashionably short at the back and sides. The sleeves of his cream-coloured shirt were rolled up, and half its front buttons were undone. Beside him on the grass was a pair of heavy, dusty, brown brogue shoes, but no socks. I put his age at about twenty-five. Wiping his mouth with the back of his hand, he examined the label of the beer bottle curiously.

120 "Vailima . . . I haven't seen this brand before." He passed it back.

"You've just arrived in Sāmoa?"

125 "I've been here two weeks, but I've only drunk German beer. That's very good though. A good name for a beer, Vailima. It means 'five rivers', they told me at the house." He cocked his head. "What is your accent? Australian? South African?"

"New Zealand."

"Aaah . . . North Island or South Island?"

"North. Auckland."



Nodding approvingly, he said, "I'm going there next month, from Fiji." He stared upwards. "I shall take a train from Auckland to . . . Hamilton, then to Tai . . . Tai . . ." Looking back at me, he raised his eyebrows quizzically. "Near the centre of the North Island . . .?" 130

"Taihape?"

"Tai . . . happy. Tai . . . happy. Yes." He savoured the word, rolling it around in his mouth as if it was a fine red wine. "Tai. . .happy. I have friends there, on a sheep station. I'm very much looking forward to seeing it." 135

"And do you like Sāmoa?"

"Oh yes! Don't you?"

"I've only been here two days, but yes, I like what I've seen so far."

"So you haven't been to a village yet?" 140

"No."

Putting his head back against the tree trunk, he closed his eyes, appearing to lose himself in reverie for some moments. He had a very full, expressive mouth, and this, and the combination of fair hair, brown skin and blue eyes was strikingly attractive. I thought vaguely that he reminded me of someone I had seen before, but I could not think who. Opening his eyes again, he spoke dreamily. 145

"Last week I stayed in a village on the south coast of Upolu, with a Samoan family. It was blissful. Very hot by day, so I just swam and walked in the morning, and slept in the afternoon. Then at night I lay awake for hours, lying on a mat, looking out at the white sand under the palms, the black line of the reef a mile out, moonlight over everything." He fixed me with his blue eyes. "And the people are so lovely, and kind, and *utterly* content, living amid so much sheer beauty, and in houses with no walls. It was all divine, like another, much happier childhood to me . . ." 150

I nodded, appreciating his enthusiasm. Then, remembering his manners, he turned the conversation away from himself. "And yourself? Are you holidaying?" 155

"Business and pleasure. I'm planning a book about Robert Louis Stevenson, and his life in the Pacific."

He sat up.

"Oh I say, how interesting. So this is something of a pilgrimage for you." 160

"In a way, yes."

He looked at me with utmost seriousness. "And for me. I am a poet."

I smiled. "You must find plenty here to inspire you."

He picked up his leather-bound notebook.

"Yes, wherever I look in these islands, there is poetry. I have written hundreds of lines." 165

"Has any of it been published?"

"Not yet. The post is very slow. But it will be. What about your work? Have you got far with *Tusitala*?"

"No, I've only just begun. Most of the material is in Scotland and England. Some in Hawaii. I'm going to those places later this year. But I had to start here, with the pilgrimage." 170



He nodded, then frowned.

175 "I read *The Beach at Falesa* on the ship from Pago. It's a strange story. I didn't much care for it, I'm bound to say."

"I think his best writing was done before he came here. In Sāmoa he was too involved with other things. Politics, journalism, horticulture."

180 Leaning forward, the Englishman said, "But who could blame him? He had been an invalid for so long. Being here gave him his first real taste of the physical word, in the fullest sense. I understand that." After a pause, he added, "And the Samoans, did they really love him as much as it's said they did?"

"Oh yes, I'm sure that's true. The only people who didn't like him were the colonial authorities. Which is another point in his favour, I think."

"Hah, yes."

185 "What part of England are you from?" I asked him.

"I grew up in Warwickshire, then after leaving Rugby school I went up to Cambridge university."

"That's a beautiful town."

190 "Oh yes. I wasn't a good student though, I wasted a good deal of time." He stared into the distance, lost in memory and evidently not happy with what he was finding there. He said quietly, "Perhaps I still am. Wasting my time." Maintaining his thoughtful expression, he went on, "They say that every white man who comes to the South Seas is running away from something."

"Including Tusitala?"

195 "Yes. From his illness, from death."

Taking a crumpled handkerchief from his pocket, he wiped the sweat from his face. I noticed that his clothes were made from coarse material, too heavy for the climate. Even in my shorts I was hot. But he went on speaking, sadly now.

"I'm running away. From people I love. Two years ago I had a breakdown."

200 "Oh."

"But I'm better now," he added firmly.

"And you're going to stay in this part of the world?"

205 "For a few months. He gave a little laugh. "I need to fall in love again, I think." He was silent for a few moments, then added in a wistful, distant voice, "But I can't stay forever, I must go back to England. I left too many friends behind." As he turned his gaze on me, I thought I saw a flicker of fear in his blue eyes. "And there's a war coming in Europe."

"Things are very stable there now, surely."

210 I couldn't keep the irritation from my voice. His pessimism was getting on my nerves. But politics was obviously a topic of intense interest to him. Sitting up, leaning forward, he fixed me with an earnest stare.

215 "The politicians would like us all to *think* things are improving, but it's not true. Europe's full of weapons, the navies are expanding month by month. The Russian leadership will collapse before much longer, and the Germans are so aggressive. I've been to Berlin, I've seen what they're like. The ones here are just the same, arrogant, full of bluster."



I didn't bother to reply. He was, I decided, underneath his charm, slightly mad. Like most poets. His anti-German feelings I found very strange. It was true that there were many Germans in Sāmoa, there were several at my guesthouse in Apia, backpackers mainly, about his age. They were decent, thoughtful, civilised young people, in my experience. I hadn't met one I hadn't liked. It had occurred to me that their very presence in the South Pacific constituted a rejection of Europe's nuclear weapons. 220

But I hadn't climbed Mt Vaea for a political argument. Instead I put the empty beer bottle into my pack and stood up. 225

"Forget about Europe," I said, "Let's have another look at the tomb."

Leaping to his feet, he said keenly, "Oh yes, good idea."

We walked up the slope together. He was tall, loose-limbed, athletic. As we approached the tomb he wandered over to a hibiscus bush, broke off a small branch containing one scarlet bloom, brought it over and placed it gently on the ledge at the front of the vault. 230

"For you, Tusitala," he said. We stared at the bronze words of 'Requiem' for a few moments in silence, then he read aloud the last lines. "Home is the sailor, home from sea."

We stood side by side in silence for a little time, then he took a large silver watch from the fob pocket of his trousers, glanced at it, put it back. "I have to go now. I have to be at Weinstock's at eleven. There's a coach coming to pick me up from Vailima at a quarter to. Would you like a ride back down to Apia?" 235

"No thanks, I'll stay a bit longer."

Nodding understandingly, he said, "It is a lovely place. I would like to be buried somewhere like this." 240

"You're a bit young to be thinking along those lines," I replied.

Still with his eyes on the tomb, he ran his hand slowly over his fair hair.

"Perhaps. But if there is a war, I won't be able to escape it. No one will." Then his mood changed again. Smiling warmly at me, he held out his hand. "Goodbye. And good luck with your research." I gripped his hand. 245

"Thank you. And good luck to you, too. I hope you enjoy Taihape, and everywhere else. My name's Anthony, by the way."

"Rupert," he replied, giving me a brisk nod. "I've enjoyed our talk very much."

"Yes. Goodbye, and the best of luck." 250

Our eyes met for an instant longer, then he turned and strode back down the slope to the trees. I watched him bend to put his shoes on, tie the laces. He picked up his rucksack, slung it over his shoulder. Glancing back at me, he held up a hand, momentarily, in salute, then walked to the head of the track and vanished downwards. 255

As I photographed the tomb, and the views from the mountain, an image of the young man lingered in my mind. I doubted if I would see him again. The Pacific Islands were filled with such brief encounters. People met, talked, flew on, without bothering with formalities like surnames. That was part of the South Pacific's charm. Still, there had been something very distinctive about him, something vital and appealing, despite his strange preoccupation with death and his swinging moods. Perhaps it was his striking good looks, his unblemished youth, 260



265 his passion for life. I hoped that he would find the peace he needed, however temporary it might be. England, it seemed, had done nothing but wound him emotionally. But here in the Pacific he could live as he wished. He had mentioned that he wanted to fall in love. I thought that some girl would surely fall in love with him. With Rupert. A good name for a poet, too, Rupert. I froze. Rupert Brooke . . .

270 I ran to the track, plunged downwards, my bag, the books and empty bottle inside it thumping against my spine. Although the descent was much easier, it was also hotter, and the sweat was soon streaming from every pore. As I hurtled down through the forest, the skinks darted away to left and right in flashes of black. Of course it was ludicrous, the very thought that it could have been him. Yet I knew enough of Rupert Brooke's life story. Rugby school, Cambridge university, travels in the Pacific. And death in 1915, in Greece or somewhere round there. And of course I had seen the famous photo of Rupert Brooke, poet, the handsome but doomed youth. It was him, surely, or his double. Or was it? How much Vailima had I drunk up there in the sun? Not *that* much, he had drunk more. I had shared the beer with Rupert Brooke. So, was he mad, or was I?

280 I kept running, taking the stone steps down the mountain three at a time. He had mentioned where he was going, but what was the name of the place? Weinstock's. Where had I seen that name? Of course, the film set in Apia, the sign for the hotel. *That* was it, he was an actor, one of the cast. He must have slipped away from the filming for a couple of hours, still in his period costume. The whole thing had been a piece of actor's game-playing. No doubt he and his fellow movie actors would laugh about it later, at how cleverly he had led me on.

290 Yet as I ran on, back and forth down the zig-zagging, rapidly descending track, I knew full well that at this speed I must by now have overtaken him. Skin dripping, lungs burning, I reached the dry river bed. Ahead was a clearing, planted with vividly coloured tropical shrubs. A young Samoan man dressed only in a green and mauve lavalava was sitting weeding the plants. He looked up at me incuriously as I burst into the clearing.

"Talofa," I gasped. "Where is the man, the young Englishman. Palagi man, fair hair."

295 The gardener looked around, then said, "No man here."

"He was ahead of me on the track. He must have come past here . . ."

The man shrugged. "Only you here this morning. No other man."

300 Trudging, chest heaving, I reached the end of the level track. A vast expanse of lawn, an avenue of teak trees. The Road of Loving Hearts. My eyes panned the scene. No coach, not another person in sight. Just the lawn, and the trees, and a huge verandahed house. Vailima.

1 Setting

What things about the setting of the story – the time and place – make it seem real?

2 Characters

Choose three suitable adjectives from the list below to describe the poet and the narrator of the story, then write a sentence saying why you think each of the adjectives you chose is suitable to describe these characters. Some of the adjectives listed will not apply to either character:



romantic *old-fashioned* *scholarly* *curious* *fit* *rude*
bored *enthusiastic* *neurotic* *determined* *anxious* *modern*
wandering *distressed* *fearful* *satisfied* *immature* *generous*

- 3 Remember that the climax of a short story is its turning point, or most dramatic event. Say which of the following you think is the climax of 'Vailima', then write a sentence saying why you chose that event.
- The narrator reaches the place where the tomb is located
 - The narrator disagrees with the young Englishman about politics
 - The narrator realises that the young Englishman is Rupert Brooke
 - The narrator runs back down the mountain
 - The narrator finds that the young Englishman has disappeared.
- 4 Write which of the following genres you think the short story 'Vailima' belongs to:
- action story
 - historical story
 - ghost story
 - travel story
 - love story.

In 'Guilty Rain' the writer has narrated Sina's story in the third person ("She shared the hospital waiting room . . ." "She picked up a magazine and . . ."); whereas in 'The Plunge' and 'Vailima' the writers tell their stories from the first person point of view. When you begin your own writing, this is the first decision you have to make i.e. to use the first or the third person viewpoint. Both techniques have their advantages and disadvantages for both the writer of the story and its readers.

Creative Writing

Guidelines on how to write a creative essay

Creative writing comes from the imagination. Novels, short stories, plays are all forms of creative writing. In Year 12 you will be asked to write a short, 300-word piece: a description of a place, a person, a moment, perhaps. You will probably not have time or space to write a complete story. Rather you will aim to capture a mood or a moment. You may create a piece of writing that is mysterious, suspense-filled, humorous, romantic, science fiction, historical, a slice of life or a personal anecdote. The choice is yours . . .

Writing from experience

It is better to write about something you know. Authors often draw on and develop their own experiences for their writing. If you have never been to Mars or been involved in an attack of giant bees/aliens/robots your description of such events will be limited. It would be better to choose a local beach or street, an experience you have had, like catching a big fish or learning to water ski. Things you have seen, felt, experienced are good subject matter for you to write about.

Writing effectively

You recognise and appreciate the effects of the simile, personification, metaphor, alliteration and many other language techniques when you study the writing of others. You can use those same techniques in your own writing.



Here are some other examples:

Choosing the narrative voice

- ❑ Using the first person pronoun (I) puts the narrator's voice at the centre of the piece and allows you to tell a story from one particular point of view. 'I spent the whole day on the water, loving every sunny second.'
- ❑ Using third person (he/she) allows the author to be more distant and perhaps tell things that a character in the piece will not know. 'Julie spent the whole day on the water, little knowing that while she was enjoying herself the sun was inflicting several days of agony on her skin.'

Being descriptive

You might want to paint a picture in words, introduce a character whose feelings you want to be understood or describe a mood. There are several ways you can help your readers imagine clearly what you are describing:

- ❑ Using adjectives to add detail like colours, size, texture. 'The child held an *enormous, red, silky* balloon.'
- ❑ Using adverbs. 'The child held on *tightly* to an enormous . . .'
- ❑ However, you should use adverbs carefully. A well-chosen verb is often better. 'He walked quickly' might be better as 'He rushed/*hurried/scampered/raced*'. 'He walked slowly' might be better as 'He *loitered/rambled/dawdled*'.

- ❑ Use of dialogue means giving the exact words the characters said, having them talk to each other. This adds interest and realism to a piece.

'It was choice, awesome.'

'Wasn't it, darling. I enjoyed the dancing immensely.'

These two short lines of dialogue already tell you something about the two characters from the vocabulary they each use.

- ❑ And remember the senses:

Sight: Grey sea swirled and writhed as the white-topped crest of foam dashed itself against the shore.

Sound: A piercing whistle blew in the distance: that was the signal. Time to move.

Taste: A bitter lemony taste hit my tongue. It was delicious.

Smell: She stood in the middle of the orchard and every smell brought back her childhood: orange peel, apple blossom, raspberry cordial and vanilla ice cream.

Touch: Andy wrapped his hand around the deteriorating rough skin of the cricket ball and along its ribbed seam.

- ❑ An interesting, audience-grabbing opening and an ending with impact are also worth spending time thinking about and planning carefully.



Proofreading

As with formal writing the accuracy of your work is important. Correct spelling, punctuation, paragraphing and setting out of speech makes the reader more easily appreciate what you have to say. One good way of proofing your writing is to read it aloud to check that it flows smoothly.

Exercise

Write a short story on one of the following subjects:

Going home

The festival

The cyclone

The burial

The fautasi race

Missing you

Just one more time

Finding Sione

Finding Sina

Beyond the reef

The longest hour

Making the team

OR

Use one of the following opening sentences to begin your creative essay:

It had to be done, there was no other way.

They stood there defiantly, barring my way.

Hoping against hope that it wasn't true, she . . .

Even now, when I think back to that time, I . . .

The door swung open, and there they stood . . .

It was a sight that I had never expected to see . . .



OR

Use the following photos as a starting point for your story. Imagine that you are one of the people in the photographs, then tell a story based on that person.





After you have decided on the subject of your story, remember what you have already learned about the processes and techniques of imaginative writing. Write several drafts, double-spaced, so that you can self-edit your writing. Choose interesting and original images, adjectives and adverbs which have not been overworked, to help create an atmosphere in your story and make your descriptions seem real. Include some conflict in the plot so that you create drama and make the reader want to continue turning the page. Make sure too that the plot builds up to an interesting climax and a satisfying resolution.

Good writing!



Unit

4

Poetry

With a poem, every word contributes to the effect the writer is hoping to achieve. One definition of a poem is 'the best words, in the best order'. A poem can be as short as three lines (a type known as 'haiku') and if the words are carefully chosen and skilfully put together, it will still achieve its desired effect.

The frigatebird soars
dark and alone
master of the Pacific skies

One poet has even written a *two-line* limerick (usually a *five-line* rhyming poem) which reads:

There was a young man from Nauru
whose limericks stopped at line two

Poets choose their words and images very carefully, to create an important impression in just a few lines. When you read and interpret a poem, you must read very closely in order to appreciate the feelings that the poem conveys. You should always read a poem several times. Study each line carefully so that you fully understand its meaning.

Before you begin to write some poems of your own, we will look at some examples of poetry by students and well-known poets. Here are poems by secondary school students.

Revolutions

The Earth is turning faster
 Turning faster
 Learning faster
 I'm scared
 That one day
 I will wake up
 To find
 That it is too fast for me

Thought

Someone told me in early July
 That I would be expected to do
 Five hours swot every night
 For about five months before
 Scholarship. Flippantly I said –
 You won't catch me
 Swotting for that long –
 Anyway, I couldn't concentrate for five hours.
 But guess what?
 I am.

Paua

Through the clear water a huge paua shell
 Clings to a rock.
 Scooping down
 I pick it up.
 Deceived
 I find it
 Small

Summer Insomnia

The night breathes
 fragrant gardenia
 A bright moon illuminates my bare arms
 and crisp white sheets
 Outside, a tree dances
 rustling and beckoning, with verdant limbs
 I close my eyes and float;
 drift down a drowsy river
 among riots of wildflowers
 As my clock ticks away from midnight.



Necessities

I've gone
to get
the things
you need
I'll be back
soon
with bread
and milk
and eggs
butter
and me

Tanya

She drums
her African rhythms,
into the night.
She tells stories,
sings songs,
dreams on
Forever
into the mists.
She is light,
She is music.
For she is,
And lives as,
The witch of darkness.

Bake A Dream

Escaping reality takes time and patience,
It needs the exact and perfect ingredients,
First add a handful of mystery,
Place in a pinch of horror
Sprinkle very lightly with fantasy
Carefully rub in the romance
Beat it together with the best brand of adventure
Mix it gently
Massage each substance in its rightful place
Finally brush it over with a little magic,
Now open your mind,
Really taste the essence
Bake it well, for as long as you want.



Exercise

After you have read the poems above, rank them in your order of preference from one to seven, according to how effectively written you think they are. Then compare your list with someone else's in the class, discussing the reasons for the differences.

Now, here are poems by well-known writers.

This poem presents the thoughts of a Roman soldier, who is forced to guard the wall between England and Scotland (Hadrian's Wall), nearly two thousand years ago. He is cold, miserable and homesick.

Roman Wall Blues

by W. H. Auden (1907–1973)

Over the heather the wet wind blows,
I've lice in my tunic and a cold in my nose.
The rain comes pattering out of the sky,
I'm a Wall soldier, I don't know why.
The mist creeps over the cold grey stone,
My girl's in Tungria; I sleep alone.
Aulus goes hanging around her place,
I don't like his manners, I don't like his face.
Piso's a Christian, he worships a fish;
There'd be no kissing if he had his wish.
She gave me a ring but I diced it away;
I want my girl and I want my pay.
When I'm a veteran with only one eye
I shall do nothing but look at the sky.

Read the poem again, then answer the following questions in full sentences:

- 1 Where is the soldier from?
- 2 How is it that he doesn't know why he is in Britain?
- 3 What are the physical discomforts he suffers in Britain?
- 4 What are the emotional problems he has to put up with?
- 5 Why doesn't the soldier like Aulus?
- 6 What does 'diced it away' mean?
- 7 Why does Piso 'worship a fish'?
- 8 Why does the soldier think he will have 'only one eye' when he is a veteran?
- 9 What main literary technique does the poet use to make his words *sound* effective?
- 10 Why is the poem's title capable of two meanings? (pun)



Here is a poem by one of New Zealand's leading writers.

A Perfect Life

by Kevin Ireland (1933–)

I enjoyed falling in love with you
for the day
we went right through the lot
from young fervour
to the arm-chair luxury
of forgiving old age
in the morning
I gazed on your alabaster skin
in the evening
I counted your grey hairs
at eight a.m.
I wrote you a teenage poem
at four in the afternoon
I signed on for our pensions
in the course of a single rotation
of the planet we met
loved built our dream-house
raised children retired
and lay down to die
I enjoyed falling in love with you
for the day
it saved an extravagant waste of time

- 1 What is the main intention of the poet in this poem?
 - a to teach us something
 - b to make fun of something
 - c to entertain the reader
 - d all of the above.
- 2 The poem is called 'A Perfect Life' because the relationship:
 - a only lasted one day in the lovers' lives
 - b contained everything that people should experience
 - c ended at the right time in the lovers' lives
 - d took them right around the Earth.
- 3 The line, 'In the course of a single rotation of the planet' means:
 - a in twenty-four hours
 - b in twelve hours
 - c in a whole lifetime
 - d in the time it took to read the poem.



- 4 From the word's context, a synonym for 'fervour' would be:
- a love
 - b conflict
 - c attraction
 - d passion.
- 5 'Alabaster skin' and 'grey hairs', and 'teenage poem' and 'pensions' are examples of:
- a comparison
 - b contrast
 - c exaggeration
 - d conflicts.

D. H. Lawrence was a famous English novelist, short story writer and poet. He was also briefly a schoolteacher. Here is a version of a poem he wrote.

Last Lesson of the Afternoon

by D. H. Lawrence (1885–1930)

When will the bell ring, and end this weariness?
 How long have they tugged the leash, and strained apart,
 My pack of unruly hounds! I cannot start
 Them again on a quarry of knowledge they hate to hunt,
 I can haul them and urge them no more.
 No longer can I endure the brunt
 Of the books that lie out on the desks; a full three-score
 Of several insults of blotted pages, and scrawl
 Of slovenly work that they have offered me.
 It is sick, and what on earth is the good of it all?
 What good to them or me, I cannot see!
 So, shall I take
 My last dear fuel of life to heap on my soul
 And kindle my will to a flame that shall consume
 Their dross of indifference; and take the toll
 Of their insults in punishment? – I will not! –
 I will not waste my soul and strength for this.
 What do I care for all that they do amiss!
 What is the point of this teaching of mine, and of this
 Learning of theirs? It all goes down the same abyss.
 What does it matter to me, if they can write
 A description of a dog, or if they can't?
 What is the point? To us both, it is all my aunt!
 And yet I'm supposed to care, with all my might.
 I do not, and will not; they won't and they don't; and that's all!
 I shall keep my strength for myself; they can keep theirs as well.
 Why should we beat our heads against the wall
 Of each other? I shall sit and wait for the bell.



- 1 The tone of the poem's writer could best be described as:
 - a frustrated
 - b exhausted
 - c disillusioned
 - d all of the above.
- 2 The writer compares his students to a 'pack of unruly hounds' because:
 - a they are like dogs desperate to get off their leashes
 - b they are badly behaved in the classroom
 - c they are trying to write a description of a dog
 - d they are fighting with each other like wild dogs.
- 3 The poet uses several exclamation marks in the poem because:
 - a they answer the questions he asks through the poem
 - b they show that he has decided to give up teaching
 - c they help explain why his students do not want to learn
 - d they emphasise how strongly he feels about teaching.
- 4 From its context we can work out that the expression 'all my aunt' means:
 - a he wants his auntie to help him teach
 - b the students and the teacher are working together
 - c it doesn't matter at all to the teacher
 - d it is all part of the problem of teaching.
- 5 The theme (the main idea) of the poem is:
 - a the last lesson of the day is the worst for students and teachers
 - b the pointlessness of teaching students who don't want to learn
 - c that it is best just to sit and wait for the bell when you are tired
 - d that the teacher would be better off doing another job.

Writing exercise

Imagine you are the teacher in the poem 'Last Lesson of the Afternoon'. You have decided to resign from your teaching job. Write your letter of resignation to the school principal, explaining that you are resigning and giving the reasons for your resignation.

Writing a poem

Now write a poem of your own. You can write about anything in any style you like. It can be a rhyming poem or a non-rhyming poem. It can describe a place or a person. It can be descriptive or tell a story. It can be humorous or serious. It can contain some sort of conflict or be an entirely peaceful poem.

However, when you compose your poem, make sure you write several drafts of it until it is 'perfect'. Choose every word carefully, arranging the lines in some sort of pattern and using at least one original simile or metaphor.

When you have written the final draft of your poem, give it a suitable title, then read it aloud to someone else in the class. You can also read this poem during the Culture Week activities later in the year.



Response To Text Essay

How To Write A 'Response To Text' Essay Comparing Two Short Texts

In the 'response to text' part of your external assessment you may be asked to compare and contrast two works of literature. This means you must explore the similarities and differences between two pieces – usually poems or short stories. Your classroom teacher will have selected works for you to study that help you to answer a question like this.

Finding the key words

The questions may be presented in this form:

Compare and contrast two short texts studied in class this year.

That means you must show how one text is like another text and how the same text is different from the other text.

Structuring your essay

You will need to choose two texts that have more than one feature can compare and contrast. If you have features that both compare and contrast you should start by grouping them together. Divide your essay into two sections and deal first with the features that compare, and then with the features that contrast.

You should write about at least three features.

You will need to start your essay by writing the titles of the texts and authors of your two texts and perhaps indicate the similarities/differences you will talk about.

Finding the appropriate content

On the following two pages are war poems chosen by a student from a selection presented to the class. The poems show her annotations – the notes she made before planning and writing her essay.

Before beginning her task the student found this basic information about the two poets on the Internet.

Published 1915
– start of war

deals with
idealised future

sonnet rhyme
pattern *abab*
cdcd efefg

The Soldier

by Rupert Brooke

first person
narrator

how he wants
to be
remembered

pun 'sons'

alliteration

abstract nouns

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

he is better
than other
nationalities
. . . he is
English

patriotic

dies for a
greater good

soft vowel
sounds



Dulce et Decorum est

by Wilfred Owen

written Oct 1917 later in the war

died in 1918 fought in trenches

regular rhyme pattern, regular syllables too but not rhythmic

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of disappointed shells that dropped behind.

similes – unpleasant comparisons

Soldiers

We, I, my personal pronouns

personification

GAS! Gas! Quick, boys!— An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.—
Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.

deals with reality of present

personal experience narrating incident

hard consonant sounds

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

poet's opinions

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,

concrete nouns

alliteration

His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood

onomatopoeia

Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud

irony?

Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest

patriotism

To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

The phrase: *Dulce et decorum est pro patria mori* is Latin. It comes from Horace's *Odes* written in the first century BC and means *It is sweet and becoming to die for one's country*. Owen calls it "the old lie".



You may have annotated copies of your texts in your folder when you were doing your close reading in class. You may also have handouts about your texts. You will need to start by sorting out the relevant information. Things to consider may include:

- subject
- theme
- setting – time, place, social background
- character/s
- use of figures of speech
- use of descriptive vocabulary
- tone of voice
- author's opinion.

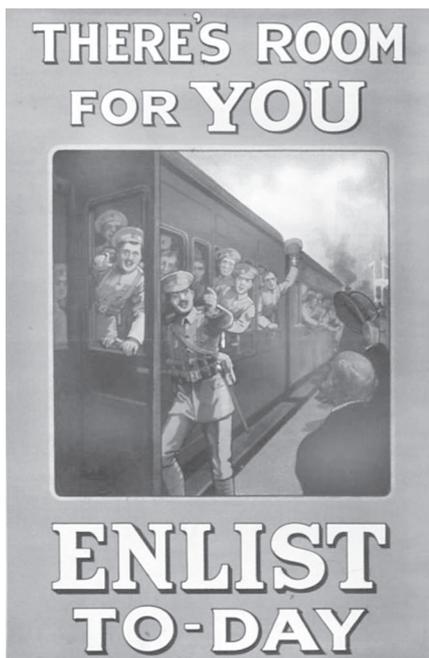
It is often useful to know something about a writer's life when you are exploring his or her work. Use the Internet or a good biographical dictionary to search for such information.

Rupert Brooke (1887–1915)

Rupert Brooke was the son of a wealthy family, educated at Cambridge, and described as a good student and athlete and strikingly handsome. He joined the Navy, saw a little action but died of blood poisoning in 1915 en route to Gallipoli. His few poems are remembered as part of the “inspired patriotism of the early months of war”. His poem *The Soldier* was published in 1915.

Wilfred Owen (1893–1918)

Wilfred Owen was the son of a railway worker. He failed to win a scholarship to the University of London and was working as a teacher of English in France when war broke out. He served in the army as a commissioned officer from October 1915 and was in the trenches at the battle of the Somme. He was killed in action seven days before the Armistice. Owen wrote several war poems now very well known, including *Dulce et Decorum est*, which was written in October 1917.



Crafting your essay

Now look at how the student crafted an essay with the information selected.

The Soldier by Rupert Brooke and Dulce et Decorum est by Wilfred Owen

Both of these poems share a common subject: war and the patriotism associated with war.

Brooke, who died of blood poisoning en route to Gallipoli in 1915 and was not involved in much warfare, uses an English soldier narrator in his poem who is looking at the possibility that he might die in battle. He sees his death as symbolically leaving a part of England in the soil of the land where his body lies. "In that rich earth a richer dust concealed". He sees his remains as representing all the good that England is said to represent.

Owen experienced at first hand all the reality of war in the trenches. He too has a first person narrator "As under green sea I saw him drowning" but this narrator is describing the young men all around him and how they look like "old beggars" and "hags".

Brooke's poem concentrates on the positive, abstract things he sees England representing. Therefore England's strong young soldiers represent "dreams, laughter, gentleness/In hearts at peace under an English heaven." He is enthusiastic and sentimental about his homeland and all that the unnamed soldier is fighting to preserve.

Owen, who it must be remembered had seen much more of war than Brooke did, denies this sentiment, calls it "the old Lie" and describes instead the horrific death from gas poisoning of one of his troop: "the blood/Come gargling from the froth-corrupted lungs". These are the things that will be remembered by those who fight:

"In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning."

Each poem uses its narrator to express the poet's opinion of war. Brooke's soldier wants the world to remember him as one who died in pursuit of an ideal:

"... think only this of me
That there's some corner of a foreign field
That is for ever England."

The manner of his death is never considered.

Owen's soldier, addressing those at home, tells those who encourage young men to join up "children ardent for some desperate glory" of the "vile incurable sores on innocent tongues" and instructs them not to repeat the old patriotic lies.

These two poets take the same subject, war and patriotism, but treats it in two completely different ways, perhaps because one experienced the reality of war and one did not.

Note that this essay is about 370 words long. It has not considered everything e.g. rhyme, metre, figures of speech. In terms of a Year 11 essay it is not possible to include everything. You need to be selective, as this student has been.

Notice how the student has used the biographical information she downloaded from the Internet to add depth to her essay.

There are conventions for quoting from poems. If you quote two complete lines they should be indented as shown. If a quotation is shorter but goes over a line end then that end is indicated with a forward slash: "gentleness/In hearts ..."

Poets choose their vocabulary very carefully. You, too, need to select quotations for your essay with great care. This student has chosen lines that directly contrast the two poets' styles.

Notice the third section begins slightly differently with a sentence that introduces the feature being identified. Try using this technique yourself.

Notice that this essay is broken up into 'sections'. Each section looks at a different feature of comparison and includes two paragraphs, each dealing with one of the poems. An alternative structure would be to use only three paragraphs and deal with the poems/poets together. You would need a clear lead-in sentence for each paragraph detailing the feature you are focusing on.



DIY (Do it yourself!)

Now plan an essay on the same topic using text that you have studied. Write a 250-word essay, making sure that you include specific detail and quotations from each of your chosen texts.

2

English Proverbs

Work out the literal and metaphorical meanings of the following proverbs, then give a modern-day example of each one:

Beggars can't be choosers

Birds of a feather flock together

Cut your coat according to your cloth

Don't count your chickens before they're hatched

Don't cry over spilt milk

Don't put all your eggs in one basket



Novel Study

You have already learnt that a novel is a long work of fiction and you have previously studied selected novels in detail. In this unit you will study another selected novel by considering its main features, that is:

- plot
- setting
- characters
- theme
- language.

Plot

The plot of a novel (or a short story, play or film) is the story and what happens to the characters during the story. First of all read the novel slowly and closely. As you read, keep a record – a summary of the story – of the most important things that happen during the narrative. You do not need to write down every single incident in the story, only the events that are very important. Write your plot summary in the present tense, for example:

In *The Pearl* by John Steinbeck, Kino and Juana's baby, Coyotito, is stung by a scorpion and becomes ill.

As Peter and Mary are wandering, lost in the desert, in *Walkabout* by James Vance Marshall, they meet an aborigine boy.

In *To Sir With Love* by E.R. Braithwaite, the main character is told that he cannot be given a telecommunications job because he is black.

- 1 Put your important plot events on a timeline, which extends down the page.
- 2 Identify three important conflicts which occur in the novel. They can be either physical or moral conflicts. Then write three sentences, each one describing a conflict.
- 3 Say whether or not each conflict was resolved during the novel, and why.
- 4 Discuss your answers with someone else in the class, then with the class as a whole.

Setting

The setting is the time and place in which the events of the novel take place, for example:

The Australian desert in modern times; the East End of London after World War II; the Gulf of California early last century.

The setting is very important to a story because it helps give the story a sense of reality and enables the reader to fully imagine where the story is happening.

- 1 For the novel you have just read, draw a map of the country where the story is set, then mark in on your map any other real places mentioned in the story, e.g. Adelaide, London.
- 2 Write a paragraph which describes in detail the setting of the novel. Include all the important geographical features (mountains, rivers, seas) mentioned in the story. Then imagine you are visiting the place where the story is set and are writing a postcard home to your family telling them what it is like. Write the postcard description, then draw a picture showing what the area looks like.

Characters

If the novelist has used his or her skills well, the characters in the novel will seem like real people, even though they are made up from the writer's imagination.

- 1 From the novel, identify the three main characters in the story, then write down headings in your exercise book as below. For each character fill in the information under the headings:

Character	Why he or she is important	Three adjectives which describe him or her accurately	Like or dislike him or her, and why

- 2 Choose the character from the novel who *changes* the most in outlook as a result of what happens during the story. Then write a short essay (4–5 paragraphs) describing him or her at the beginning and at the end of the novel, and explain how and why this change came about.

Theme

The theme of a novel (or short story or poem or play) is a very important idea that we learn from the story and what happens to the characters. Some examples are: how kindness can overcome prejudice; greed leads to evil deeds; every culture can teach us something important; human nature is the same at every time and place; war brings only horror and suffering. The theme is an important idea which the writer wants the reader to be left with, after many of the details of the story have been forgotten.

- 1 Identify the theme of the novel you have studied, then write 3–4 sentences stating what it was.
- 2 Does this theme have any relevance to your life? Say why.



Language And Point Of View In The Novel

- 1 Is the story told in the first person or the third person?
- 2 Through whose eyes is the story mainly told?
- 3 Is the language simple or complex? Quote a typical sentence to illustrate your answer.
- 4 Did the text contain many words that you had not come across before?

Vocabulary

From the novel, list ten interesting words, their parts of speech and meanings. Use each word in a sentence of your own which illustrates its meaning, e.g.

bustard (noun): a large, swift-running bird found in Europe, Asia and Australia.

The aborigine boy found it easy to hunt and kill a bustard, which the children then cooked and ate.

Film Poster

Imagine that the novel you have been studying was made into a very successful movie. Imagine that you have been asked to design and draw a poster advertising this movie. Working in pairs, produce an eye-catching, well-designed poster which would attract people to see the film of the novel.



Unit

7

Library Study And Research

In previous years you have learnt about the steps to take when carrying out research on a topic of your own choice and how to organise and present the information you have obtained, using library references, textbooks, questionnaires, interviews and letters. Developing your research skills is very important, as the amount of information available to us today is enormous. The age we live in has even been called the 'Information Age'.

Learning research skills will also be very useful for both tertiary education courses and for your future employment. Most jobs in today's world involve finding and processing information from a variety of sources and once you have practised the steps to take when carrying out research, you can apply to a variety of educational courses and occupations. This unit will give you further practice at researching a topic, organising the information you have found and presenting it in a clear way.

The research process follows a number of linked steps. These are:

- 1 choosing a topic
- 2 brainstorming the topic
- 3 deciding on key questions
- 4 listing all possible sources of information
- 5 evaluating and analysing the information
- 6 organising the information
- 7 planning the presentation of the information
- 8 completing a production log of the steps you have taken.

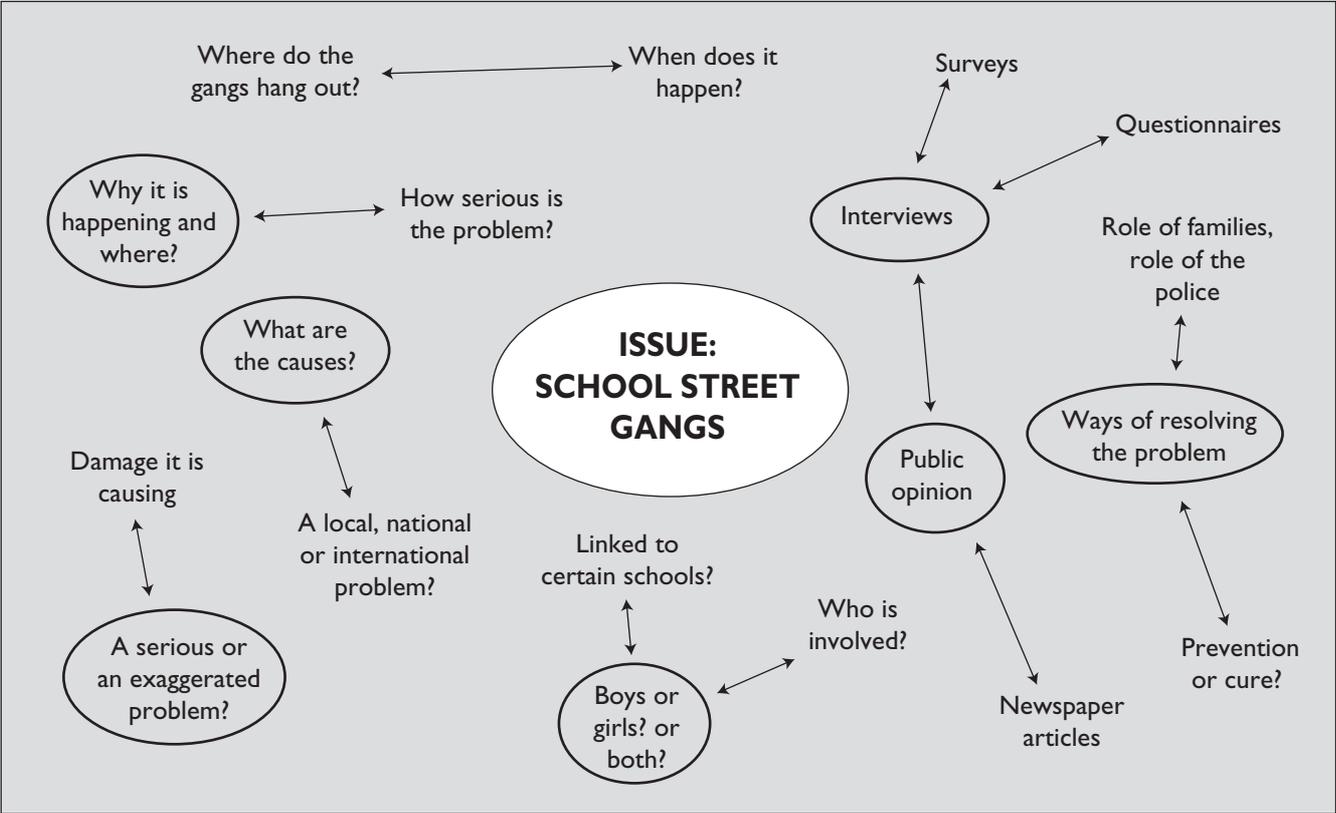
Choosing A Topic

Remembering that the themes for this part of the year are 'Conflict' and 'Resolutions', choose a topic in which at least one of these themes is present. For example:

- Preventing school bullying
- The import ban placed on kava by overseas countries
- School street gangs
- Banning illegal firearms
- Keeping SARS at bay
- Protecting our Pacific environment
- The war on illegal drugs
- Preventing domestic violence
- Is tourism ruining our natural environment?

Brainstorming The Topic

On a blank sheet of paper, write your topic in the middle of the page, then jot down in note form everything you can think of which needs to be considered in relation to the topic. When you have noted down all your ideas, ask two other people in the class what questions they think would be important in connection with the topic, and write them down too. You can include some of the references you think you might use on this page, too. For example, for the topic of school street gangs:



When your brainstorming notes are complete, circle the key words or ideas, then link up the ones which go together. Group all the linked ideas to do with the topic. For example, from the above you would group the ideas 'Interviews', 'Surveys' and 'Questionnaires' and 'Public opinion'. On another sheet of paper, write down your grouped headings. Then write down four 'key questions' connected with your topic which will need to be answered, plus your possible sources of information as you carry out your research.

At this stage you should also prepare a 'research proposal' for presentation to and discussion with, your English teacher. This should be set out as follows:

Proposed topic:

Key question one:

Key question two:

Key question three:

Key question four:

Possible Sources Of Information

Primary sources

These are first-hand sources that were recorded at the time the event happened or when an issue was debated. Examples of first-hand sources are, photographs, newspaper reports, letters, journals, diaries, TV film footage.

Secondary sources

These are sources recorded some time after the event happened or issue was debated. For example information in magazines, books and government reports.

Print sources – written information of various types, e.g. newspapers, magazines

Oral sources – information obtained from the spoken word, e.g. interviews, questionnaires, radio and TV interviews.

Library sources – books, files of old newspapers, old magazines

Electronic (e.g. Internet)

After considering your proposal, the teacher will decide whether or not the topic and your approach to it is suitable and useful. For example, your teacher may suggest you change your approach by altering some of your key questions.

When you are ready to begin your research, you must consider all the sources of information that are available to you. A library will be a very important location for various resources, but there will be other less obvious ones as well. The two main kinds of sources are:

Library Sources

Libraries are now often referred to as 'information centres', because modern libraries have electronic resources as well as books, magazines and newspapers. Much of the information in a library is on a computer database for your convenience. Here are the library resources which you can use to guide you to information about your research topic:

Librarian

A librarian is the person you should consult if you need to be shown where a reference is or how to use any of the library's systems. Librarians are qualified in the organising, maintenance and location of all the library's references. If you have any doubts about how or where to find a reference, ask the librarian!



Archives

A collection of original books, photographs, journals and diaries from the past is called an archive. Excellent as a primary source for researching historical topics, archives are often kept in a special room and protected there so that their condition does not deteriorate. Some archives are so valuable that you have to obtain special permission to view them

Computer catalogue

Modern libraries have a list of book titles, authors and reference numbers, stored electronically. The computer screen presents you with a menu you can choose from to help you find references quickly.

Reference section

The reference section of a library contains books which cannot be taken out of the library, so they are always there when you need to use them. The reference section contains books, atlases, dictionaries, thesauruses, encyclopaedias and yearbooks, all of which will be very useful for any research you are doing.

Periodicals

Libraries also hold copies of periodicals. These are publications which are produced on a regular basis. They include: newspapers (both local newspapers and papers from other places); magazines and journals. The advantage of periodicals is that the information they contain is usually very up-to-date.

Dewey Decimal System

This classifies all books, under numbers ranging from 001 to 999.

The ten main sections of books are grouped into hundreds, from 000 to 900s. Under the Dewey Decimal System the headings for these ten main sections are:

- 000s Generalities, e.g. 001 Mysteries, 004 Computer science, 030 Encyclopaedias
- 100s Philosophy & Psychology, e.g. 135 Dreams, 150 Psychology
- 200s Religion, e.g. 220 Bible, 230 Christianity, 297 Islam
- 300s Social Sciences, e.g. 320 Politics, 340 Law, 370 Education
- 400s Languages, e.g. 420 English, 450 Italian, 495 Chinese
- 500s The Wonder of Nature, e.g. 510 Mathematics, 550 The Earth, 590 Zoology
- 600s Science & Technology, e.g. 610 Medicine, 620 Engineering, 690 Building
- 700s The Arts & Sports, e.g. 720 Architecture, 750 Painting, 790 Recreation & Sport
- 800s Literature, e.g. 821 Poetry, 822 Plays, 827 Humour
- 900s The Past, People and Places, e.g. 910 Travel, 920 Biography

Encyclopaedias

These are books, usually separated into several volumes, which contain information under many headings, listed alphabetically. i.e. A-C, D-E and so on. Encyclopaedias are found in the library's reference section. Although the rapidly changing nature of the modern world means that encyclopaedias sometimes become out-of-date on current issues, they are still a valuable source for such subjects as history, natural science and so on.



Microfiche

This is a small plastic sheet. A microfiche has several pages from older newspapers or publications in their original form which have been photocopied and reduced. You need to view the sheet under a special magnifying screen to read the information it contains.

Vertical file

A large filing cabinet filled with clippings from newspapers, magazines, plus articles and illustrations. The information is filed in folders alphabetically. You may not remove a vertical file folder from the library, but the material it holds can be taken out and photocopied in the library.

The Parts Of A Book

Once you have found a selection of non-fiction books which are related to your research topic, look through each one to see exactly which parts you can use. To do this you need to look at:

Contents page	A list at the front of the book giving its chapter headings.
Introduction	Summarises what the book is about and the author's viewpoint.
Footnotes	Located at the bottom of the page at the end of the book or a chapter in small type. A brief statement explaining something in more detail or saying where the author's information came from. The word 'ibid' after a footnote means that the information came from the same book or article mentioned in the previous footnote.
Appendix	Extra information added at the end of a book or report, for example, letters, interview notes and other survey information.
Glossary	A list of special words and their meanings, listed in alphabetical order, found at the back of the book.
Bibliography	A list of the other books used by the author in the writing of their book. A bibliography, therefore, can give you the titles of other books relevant to your research. The books in a bibliography list the books by: author's surname, title of book, name of publisher and place and date of publication. For example, Henry, Brother Fred, <i>History of Sāmoa</i> , Commercial Printers Ltd., Apia, 1992.
Index	Located right at the back of the book, an index is organised alphabetically. It lists all the important topics covered by the book, as well as the key people in it, and gives all the page numbers where these references are mentioned. Sometimes a book can have more than one index, for example, one for the topics and one for people mentioned in the book.

Note-taking

Researching information from several books you have borrowed from the library can be very time-consuming. To make sure that you use your time efficiently, first read the books very quickly. Use these techniques:



Scanning

This helps you to read a page of text very quickly. To do it, hold your first and second fingers out and apart. Put these two fingers at the top of a page, so that they in effect divide it into three columns. Then run your fingers down the page slowly, concentrating on seeing whether your 'key words' appear anywhere in the text. If you find one, read the sentence or paragraph it contains more closely, to see if it provides you with helpful information for your subject.

Skimming

Once you've found a key word, then skim read the text quickly to see if it is really relevant. If it is, read it again more carefully and begin to take notes.

When you make your notes, make sure they contain just the main ideas you need, plus the details that support the main idea. For example,

Main idea:

Kava is extracted from the roots of a shrub that grows in the Pacific Islands, commonly known as the 'pepper plant'. The murky-coloured drink made from the plant is drunk ceremonially in Fiji, Sāmoa, Tonga and other Pacific Islands.

Supporting information:

The plant has the scientific name, *Piper methysticum*. The roots contain several chemicals of an alkaloid nature. It is low in calories and serves as a mild tranquilliser. The ground-up root of the shrub is mixed with water in a carved bowl and drunk by people seated around the bowl, usually from a half coconut shell.

Recently, health authorities in North America banned the import of kava because there was some evidence that it may cause liver damage to those who consume it.

Remember, always distinguish between facts and opinions when considering information. Facts are things that can be proved to be true; opinions are individual interpretations of facts. For example,

Fact:

Kava is drunk ceremonially throughout the Pacific Islands

Opinion:

Kava consumption causes liver damage

Electronic sources of information

The Internet

The Internet has revolutionised research. Using this source, you can quickly access hundreds – sometimes thousands – of items of information on almost any subject you can think of. It is like a huge, lightning-fast, international encyclopaedia.

The Internet contains 'search engines' which you can use to find out the information you need. Some of the most popular search engines are Google, Yahoo and Alta Vista. To access the information, just go to one of these 'engines', type in one of your 'key words' in the search box on the screen and the Internet will come up with all the references to the word that it holds – known as 'websites'.

For example, just one search of the Internet from entering the word 'kava' in the search box show 23 references to the subject, including websites which describe the shrub, the drink made from it and its medical properties.



As well as its speed, the advantage of the Internet is that it is right up-to-date. Because SARS is an illness which occurred for the first time in 2003, no encyclopaedia published before then has a reference to it. But there are already thousands of pieces of information about SARS on Internet websites. Almost all organisations and companies now have websites, so if you find out what their website addresses are, by entering their address in the space at the top of the 'home page', all the details you require will appear in seconds.

You do not need to have your own computer to gain access to the Internet. There are several Internet centres in downtown Apia which you can use. It costs about three tala for ten minutes' use. In this time you can quickly access the material you need, then download it by having a copy printed out. In this way, in just minutes, you can obtain the latest international information on your topic. One warning, though – not everything on the world 'web' is accurate. Always check to see that the information has come from a reliable source and not from some individual pushing their 'cranky' theories!

Email

Electronic mail has revolutionised personal and business communications. It takes a fraction of the time to send an email letter as it does a traditional letter 'snail-mail'. However, if you send an email request letter to someone who you think can help you with your research, you must still follow the traditional rules of letter writing. You must set out your request formally and clearly, explaining carefully what you need and how the person to whom you are writing can help you.

Media sources

The word 'media' refers to newspapers, magazines, radio, television and film. These sources contain a great deal of information about current issues, which you can draw on for your research. Radio and television stations often feature interviews with people who are experts on issues of national and international importance, while libraries also hold back-copies of newspapers and magazines. Most newspapers and magazines also publish their latest issues on the Internet, so check these media sources for information related to your research subject.

For example, the *Sāmoa Observer* recently ran this story, which was headlined,

Pacific Islands push for removal of kava ban, and which began:

Fiji, Sāmoa and other Pacific islands countries are pushing to get the kava export ban, which crippled the industry, lifted as soon as possible.

The first European-Pacific kava stakeholders meeting held in Brussels is exploring ways to re-establish the kava trade between the European Union and Pacific countries.

The multi-million dollar trade in kava exports was mainly used in herbal drugs to treat things like stress.

The Pacific was represented by the four major kava exporting countries, Fiji, Sāmoa, Tonga and Vanuatu.



Oral sources

An oral source is one that involves talking to someone who has knowledge of your subject. These people can be government employees, workers involved with the subject you are researching, eye witnesses to an event, family friends and so on.

Oral information can be obtained in two ways: by a **direct interview** – asking questions and tape-recording or noting down their replies – or by giving your subject a **questionnaire** to fill in. Personal interviews must be planned carefully, however. Firstly, ask the permission of the person you wish to interview. If he or she agrees, organise a meeting with that person, by telephone, email or letter, then before you meet, write down the questions you intend asking them. Be polite at all times to the person you are interviewing.

Design your questions so that the response will give you plenty of information, not just a 'yes', or 'no' answer.

Make sure your questions 'flow' in a logical way, for example,

What are the chemicals which the kava shrub contains?

Which of these chemicals can be harmful to human beings?

What evidence is there that these chemicals cause harm to humans?

If there is an answer which you do not really understand, ask your subject to explain what they have said. Make sure you take notes carefully and accurately during the interview.

Afterwards, make sure you thank the person you have been interviewing. Then 'transcribe' – write down from the spoken version – the notes you have made, in a clear and easy-to-follow way. As not all the information you have obtained will be relevant, decide which is important and which is not, and only include the information which is important to your research findings.

A questionnaire will give you a variety of opinions about a topic from a cross-section of the population. When designing a questionnaire, plan and set out the questions carefully so that they are not 'loaded', or biased towards receiving a set of pre-planned answers, for example,

During an average kava-drinking session, how many cups of the drink would you usually have? *Tick the box that applies to you.*

1–5

6–10

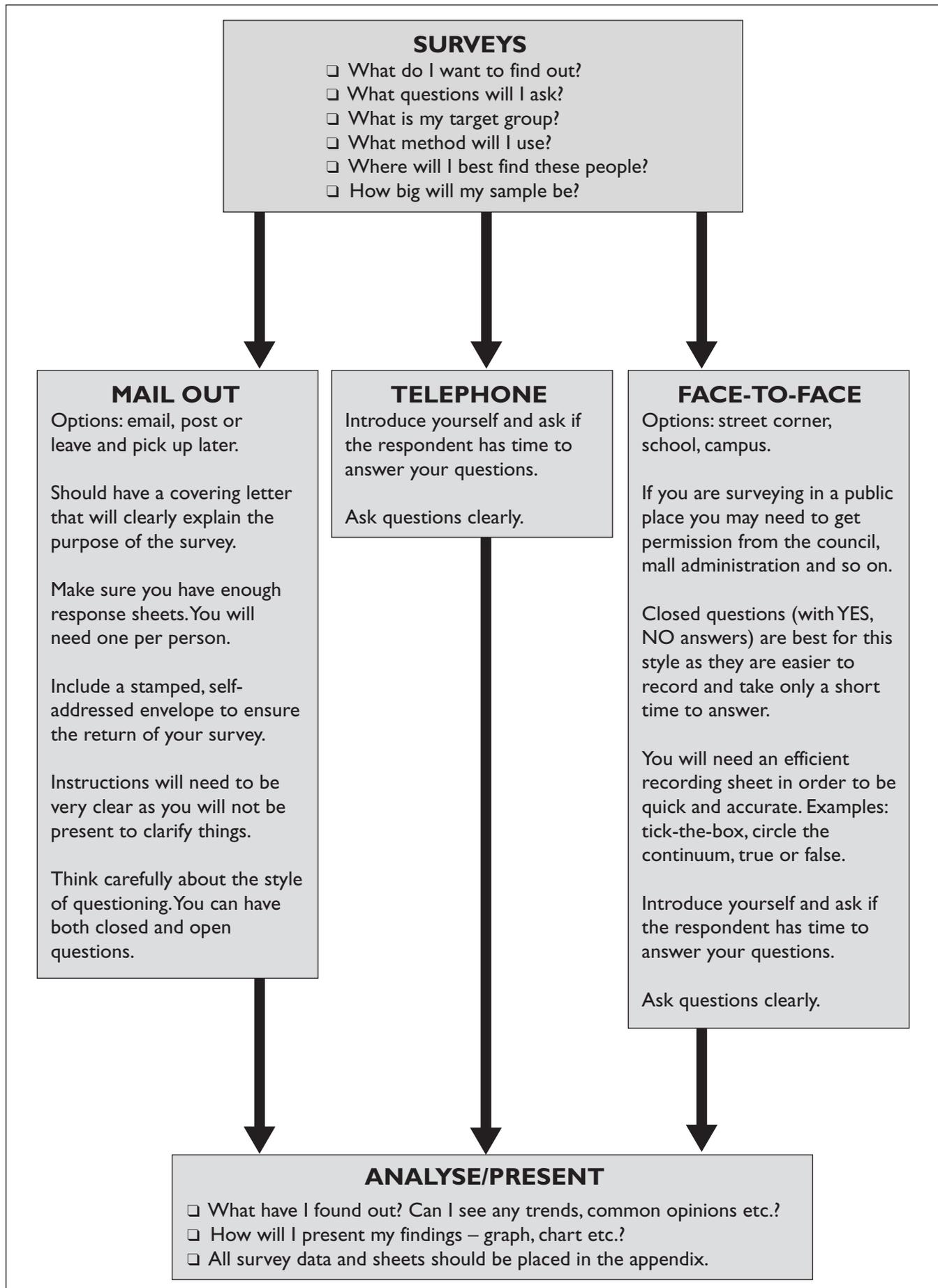
10–15

more than 15

Also choose a number of people to survey which will give you a 'sample size' wide enough to reflect a variety of opinions. Usually surveying the opinions of between 12 and 15 people will enable this to happen.



What Survey Method Should You Use



Letter And Email Writing

In many cases you will need to write a letter to an organisation requesting information. Below are some guidelines you may like to follow:

- 1 Wherever possible type your letter (take advantage of school library or computer rooms).
- 2 Plan your letter carefully.
- 3 Get it checked by a parent or teacher.
- 4 Proofread both your plan and your final copy.

_____ *home address*

_____ *date written in full*

_____ *name of the person you are writing to*

_____ *name of organisation/business*

_____ *postal address*

Dear Sir/Madam

As part of my Year 12 English course I am carrying out a research assignment on _____.

I was wondering if you would have any information that you could send me about the following points:

- _____
- _____
- _____
- _____

I am including a stamped, self-addressed envelope to make sending any information easier. My assignment is due

on _____ so if you have any relevant information it would be good to receive it before this date.

Thank you very much for your time and help.

Yours faithfully

_____ *Sign using your signature*

_____ *Print your full name*

Alternatively you may have an email address for a person to contact. Use the guidelines above to complete the body of your email. An email can be less formal than a letter but as you will be writing to a stranger it is better to err on the side of formality.

Organisation And Presentation

By the time you have contacted or investigated all your sources you should have found plenty of material. Remember, if you have not received information that you sent away for do not wait until the last weekend to complete your research; start using what information you have.

You should have grouped information you gathered into the areas of your key questions. It is now time to evaluate carefully what information to use and, in many cases, what information to leave out.

Once you have done this you will need to choose a logical order to present your information. The best way would be chronologically, in order of time or development. Your key questions will help you to achieve a logical sequence.

A majority of research projects will be presented in the form of a written report. Just as you have learnt the parts of a non-fiction book the same basic parts should be reflected in the layout of your assignment. There are several items that need to be included:

- Contents page
- Introduction
- Body
- Conclusion
- Appendix
- Glossary
- Bibliography.

However you may have the option to present your assignment any way you choose. You could create a wallchart, produce a pamphlet, give an oral report, record a video, make a PowerPoint presentation. Let us look at some of these options.

The wall chart

With a wall chart not only are you presenting information but you're presenting it visually. This means that you will need to catch your audience's eye. You can use some techniques you have learnt in the Static Image section of this book. You will need to consider colour, layout, titles, headings and so on. You will also need to think about how your chart will look both from a distance and up close. In most cases presenting your information on a wall chart will mean streamlining your information as you will not have too much space. It is also important to consider carefully the flow of your information so your audience can follow your material in a logical sequence.

Pamphlet

As with a wall chart, a pamphlet also relies on careful layout and sequencing. If you have been instructed, or chosen, to create a pamphlet try not to make it a glorified written report.



Seminars

You may be required to present an oral report of your research as effective speaking is an important part of the English curriculum. You should prepare this, as though it is a speech. Do not think all you have to do is stand up and read your written report. You need to think of ways to interest your audience. You may make use of a classroom whiteboard, use a video clip to help illustrate your topic or have an OHT (overhead transparency) of any important data or diagrams that you may need to present.

Referencing your work

This is a very important part of research but many students often overlook it. You must acknowledge the source of any information if you:

- quote someone else's exact words
- use an idea based on someone else's work
- summarise something written by another person.

To reference another person's work you need to:

- put the author's surname and year of the publication in brackets after any quoted material (including diagrams)
- include full details of the source in your bibliography.

Copyright

Whenever you are using and interpreting other people's work you must be aware of the laws of copyright. The reason for having a copyright law is to protect the right of creators to earn money from their works and to encourage them to continue creating for the good of society in general and for educational purposes.

Copying extracts from works such as books, periodicals and journals are all covered by the Copyright Act, Sāmoa, 1998. There are exceptions and fortunately for you as school students these include work done for criticism, review, research and private study. However, when you leave school and are in the workforce you must always follow the guidelines set down within the Act.

One final suggestion . . .

If you are able to choose a topic, or the angle for approaching a given topic, try to pick something that really interests you. You will undoubtedly put more effort into the research if you feel involved.

Research – Test Yourself

Copy the sentences on the following page into your exercise book and insert the appropriate word from the lists below into the gaps in the sentences.

- | | | | | |
|----------------------|-----------|---------------|----------------|-------------|
| periodicals | archives | appendix | glossary | index |
| oral | reference | encyclopaedia | reference | primary |
| front | email | inter-loan | search engines | key words |
| vertical file | websites | survey | key questions | yearbook |
| interview | media | bibliography | present | Index Sāmoa |
| Dewey Decimal System | | | | |



- 1 If you were using a folder from the library that has a variety of current newspaper and magazine articles and other assorted information on an oil spill, you would be using the _____.
- 2 In order to focus your research you should start by writing _____.
- 3 If you need an overview of a historical event, an _____ is the first place you might look.
- 4 All extra data, notes, etc, should be placed in _____.
- 5 A diary is an example of a _____ source.
- 6 A contents page appears at the _____ of the book.
- 7 Having _____ would help you when using the topic search of a computer.
- 8 A list of technical terms used in a book is called a _____.
- 9 To find out whether your topic is mentioned in a book you would look in the _____.
- 10 A wall chart is one way to _____ your information.
- 11 _____ store documents of historical importance.
- 12 If the librarian got you a book from another library, the system would be called _____.
- 13 The system used to classify non-fiction books is the _____.
- 14 The National Geographic and other magazines are called _____.
- 15 You need to keep a record of _____ and _____ you visit when you use the Internet.
- 16 An atlas would be found in the _____ section of the library.
- 17 An annual publication that gives up-to-date statistics and information is a _____.
- 18 The easiest way to gauge public opinion is to complete a _____.
- 19 IS stands for _____.
- 20 An interview would most likely be classed as an _____ source.
- 21 An _____ enables you to get information in a direct way.
- 22 _____ has made it easier for you to contact people for information.
- 23 If you are researching a current event a _____ source would be the best place to locate information.
- 24 Books that are unable to be removed from the library are kept in the _____ section.
- 25 A _____ can suggest where you could go for further reading material.



Recording Your Sources

It is important to record your information accurately as you research your topic. Most of you will need to use several sources and each will give you information to answer your key questions. Here is a template to help you record and collate your sources.

This information will be useful if you need to skim back through your sources for any extra information as your research progresses.

This information will be used to form the bibliography of your final presentation.

Type of source: _____

Name of source: _____

Creator of source: _____

Publisher: _____

Date and place of publication: _____

Summarise the key information you received from this source:

Categorise your information under the appropriate key question:

Key question one: _____

Key question two: _____

Key question three: _____

Key question four: _____

Evaluate how valuable this source was in the gathering of information:

Evaluating the usefulness of your sources and the type of information you receive from each will help you to compare various sources of information and assess your information-gathering process.

Dividing the information up under your key questions will make it easier to focus on your chosen topic and select only relevant information. It will also make collating your information in the final stages more efficient. NB: We have left a line for you to insert your key questions.

3

English Proverbs

Work out the literal and metaphorical meanings of the following proverbs:

Empty vessels make the most sound.

Every cloud has a silver lining.

Fools rush in where angels fear to tread.

Forbidden fruit tastes the sweetest.

Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime.

Half a loaf is better than none.

Haste makes waste.

He who laughs last laughs longest.

He who lives by the sword shall die by the sword.



Formal Speaking - Speeches And Debates

This section relates to both close reading and dramatic presentations. The skills you learn are useful for analysing the speeches presented by others and improving the quality of your own presentation.

Speeches – Terms And Ideas

Delivering a speech

When making any oral presentation use delivery techniques that will make it more appealing to your audience. Remember in an oral presentation you use your face, your body and your voice.

Body language

How you stand and move. The use of body language adds interest to your speech. It is important that you look confident and relaxed. Stand with your shoulders back and head up and hold your cue cards still.

Eye-contact

Maintain eye-contact with your audience as it establishes a rapport and makes them feel involved. If you are to use eye-contact successfully you must know most of your speech off by heart as you may not read off your cue cards. However, speak to the back of the room rather than to the people right in front of you. Also many people find it easier to change who they have eye-contact with when they speak.

Facial expressions

Faces can tell us more than any other part of the body so it is important that you consider the expressions you will use throughout your speech. Match your facial expression to the words. If you look interested in what you are saying the audience will be interested too.

Gesture

Try and use natural gestures. They can add interest and help emphasise a point. Think of speech-making as having an animated conversation with a friend.

Intonation

This is the way your voice rises and falls while you speak and adds atmosphere and mood. By changing the tone of your voice you can avoid your speech sounding monotonous. You can also emphasise or reinforce what you are saying by using your voice to reflect what is being said.

Pause

Pausing is useful for emphasising important points. It can also create suspense or be used for dramatic effect as well as offering an easy place to maintain eye-contact.

Posture

How you hold your body. Standing tall and facing the audience suggests that you are confident. Stand with your feet shoulder-width apart and place your body weight evenly between the two. Do not sway as this can be distracting.

Visual aids

Visual aids can be a powerful addition to your speech. They help convey information clearly while keeping your audience focused on your message. Visual information is received and processed faster than a verbal message so it helps your audience to remember your information. Visual aids can also be useful to help control your nerves!

Voice

It is important that you learn to control your voice and use it effectively. Speak clearly and vary the volume and speed. Make sure you speak loudly enough for the back row to hear you. If you are using a microphone, practise before you present your speech. Know how to turn the microphone on and off.

Hints for reducing nervousness

- Be organised** Do not write your speech at the last minute.
- Rehearse** Remember the truth of the old saying, 'practice makes perfect'.
- Breathe** Your muscles tighten with nervousness. Breathe deeply to help you relax.
- Move** Speakers who stand stiffly in one spot and never gesture feel tension. Move naturally.
- Eye-contact** Try and make your speech similar to a friendly conversation. Eye-contact will help you relax. However, do not look at just one person.

Speech writing techniques

Use some or all of the following techniques to make your speech more memorable, interesting and thought-provoking.

Anecdotes

Short stories used to help illustrate a point. They help your audience get a clearer picture of what you are saying.

Emotive words

Add impact to your speech.

Examples/statistics

These are best used to support your argument.



Figures of speech

Alliteration catches the audience’s attention and can add emphasis to what is being said. Other techniques that can be used to create pictures in the minds of your audience so that your ideas are clearer are metaphor, simile and personification.

Humour

It is a great ice-breaker and can sometimes keep your audience listening. Sometimes humour is not appropriate to the topic, audience or occasion.

Listing

Many examples in a list form can add weight to your argument. Do not do this too often as it can get boring.

Personal pronouns (for example, I, me, my, our, we, you)

These make your speech more personal and help the audience feel involved. For example, ‘What do you think about this plan? I think it will be good for us all.’

Proverbs/well-known sayings

These are familiar to your audience and therefore easily involve your audience. Avoid clichés – words that are over-used.

Repetition

The repetition of words and phrases is used to add emphasis to what you are saying.

Rhetorical question

A question that suggests its own answer and makes your audience think.

Speeches – A Checklist

Unfortunately this list of dos and don’ts has been mixed up. Create two headings in your exercise book as below, then write each sentence down under the appropriate heading.

Good Idea	Bad Idea

- 1 Don’t use pauses. It is better to use filler words like um, er and ah.
- 2 Know your audience and ensure your speech has some relevance to them.
- 3 Read your speech word for word from a piece of paper.
- 4 Talk quickly to ensure your audience does not fall asleep.
- 5 Use statistics but don’t overdo it.
- 6 Rehearse your speech out loud in front of a mirror.
- 7 Use distracting industry jargon.
- 8 Limit your topic. Pick a simple idea and develop it.
- 9 Fidget or play with something like a pen or pencil while you deliver your speech.
- 10 Use visual aids whenever you can to hold your audience’s attention.
- 11 Talk past your time limit, losing the audience’s attention.

- 12 Use your hands self-consciously.
- 13 Keep eye-contact with people in the audience.
- 14 Outline key points on cue cards so you can stay on track.
- 15 Write an opening statement that will intrigue your listeners.
- 16 Speak clearly and loudly enough so that your voice can be heard by everyone.
- 17 Use humour to help win over the audience and make your speech stand out.
- 18 Panic if you make a mistake.

Understanding Speeches

Practice Question One

Read the following speech and answer the questions that follow

Sāmoa – Islands of Natural Beauty

by Sera Brown

5 The theme of our last Teuila Festival was 'Islands of Natural Beauty'. That's how we like to think our country is, that's the image the tourist brochures portray of Sāmoa – beautiful beaches, palm trees waving in the wind, crystal-clear lagoons, coral reefs, towering volcanic mountains, lush rainforests. As the Teuila Festival theme put it, 'natural beauty'. And it's true. Ten minutes' drive from our capital, Apia, and you're surrounded by it. Forests, mountains, beaches, lagoons, reefs – all natural, all beautiful. People from the industrialised countries come to see and marvel at our natural attractions, to get away from the pollution and overcrowding that spoils their own countries, to get back to nature and natural beauty.

10 But is it true? Let me tell you a story. Last week my family hosted an overseas visitor, a girl from Germany. Heidi had heard all about our islands and their natural beauty, she had travelled right round the world to immerse herself in Sāmoa's lovely landscape and seascape. Germany was too polluted for her, she told me that first night she arrived. The rivers and lakes and beaches were too filthy for swimming in, it was disgraceful what her people had done to their natural environment over the years.

15 But now she was in the South Pacific, now at last she could experience for herself the delights of a tropical island, now she could see real islands of natural beauty. 'Could you take me for a walk first thing in the morning?' Heidi asked me. 'To see the lagoon and the coast for myself?' 'Of course', I replied, proud that she had come so far to see my beloved country, proud that I would be the first to show it to her.

20 After getting up early, together we went for a walk along Apia's sea wall, from where there are wide views of Upolu, our 'island of natural beauty'. And within minutes, I was ashamed. Embarrassed and ashamed. Do you know why? I'll tell you. Because everywhere we looked, there was rubbish. Rubbish and filth. On the wall, in the water, on the rocks, on the sand. Plastic bags, polystyrene food boxes, cardboard cartons, plastic bottles, broken glass, even disposable nappies
25
30 – rubbish by the tonne, none of it biodegradable, rising and falling with the tide, like a white wave of rubbish.



I could see my visitor's face as she saw the rubbish everywhere. A look of shock. This was the last thing she expected. And as we kept on walking along the wall, out towards our Parliament Building, a place where you would expect there to be no visual or water pollution, the amount of rubbish was just as bad. Finally, Heidi pointed to the water's edge and asked me: 'Why do people throw their rubbish into the harbour? Why don't they put it into the rubbish bins?' And there were bins, lots of them, some donated by the United Nations. But instead of putting their rubbish in the right place, lazy locals had just chucked their bottles, cartons, plastic and polystyrene straight into the harbour.

35

I didn't know what to say to Heidi, I was speechless. I tried to raise my eyes to the mountains, to where the natural beauty still was, but it didn't work. It was like trying to pretend that the sky itself didn't exist. The filth just could not be ignored. 'Islands of natural beauty'? Islands of unnatural ugliness, more like it.

40

So, fellow students, let's get real! We can't really call our islands 'beautiful' while we go on trashing our waterfront in this way. The Sāmoa Tourist Authority tells us that eighty percent of all overseas visitors to Sāmoa stay in and around Apia. All of these people see the harbour and the way we abuse it every day. At this rate we'll have to rename the sea wall and call it the rubbish wall.

45

I love my country and its natural beauties. I don't want to see Sāmoa suffocate in a sea of polystyrene. So let's clean up our capital town, let's clean up our lovely harbour. Only in this way can we give it back its natural loveliness. Only in this way can we truly call our country, 'Islands of Natural Beauty'.

50

- 1 Identify an example of each of the following in the above speech and copy it into your exercise book:
 - colloquial language
 - use of statistics
 - rhetorical question
 - forceful statement
 - simile
 - personal anecdote
 - repetition
 - humorous reference
 - hyperbole (deliberate exaggeration).
- 2 Identify a sentence where you might add expression in the following way, and copy it into your exercise book:
 - gesture for emphasis
 - facial expression to match indignation
 - eye-contact to establish rapport
 - a part where she could speak slowly
 - a part where she could speak loudly
 - a part where she could speak in a low voice.
- 3 Choose a 30-second section of the speech. Practise this section in order to present it to the rest of the class, firstly by speaking as well as you can, then by repeating this section, showing how NOT to speak well.



Practice Question Two

Read the following extract from a student's speech and answer the questions that follow in your exercise book.

- 5 Picture this, you're driving into town and just as you are getting onto the motorway you catch up to a car going 20 kilometres slower than the speed limit. Of course there are double yellow lines which means you can't pass. Finally you reach the spot where the road splits into two lanes and what would you know, the slow car decides to speed up. Sound familiar?
- 10 Lately I've been watching people's driving behaviours and have found that the most annoying people always seem to be wearing hats. The 'too cool with no worries on his mind at all' wears the beanie. They go so fast and have the stereos up so loud, that the car is practically jumping along the road in beat with the music. If you can call that music.
- 15 Then there are the old guys in their bowling hats who seem to weave all over the road as if they're the only one's going anywhere. They are just so slow!
- But the worst case is the fluorescent green, kiddie's cap with flaps at the back – the tourist. You can tell that these people aren't from around here because they aren't paying a whole heap of attention to the road. Instead they are looking at maps, or houses, cud-chewing cows, searching for something, or some place that they can take a photo of.
- Hilary Campbell*

- 1 What effect is the speaker trying to achieve by using 'you' at the beginning of her speech? (1 mark)
- 2 How would the speaker emphasise the last sentence of paragraph 3? (1 mark)
- 3 Where would the speaker pause in the first sentence of paragraph 4 and why? (1 mark)
- 4 Name or describe TWO typical techniques of speech-making (not already mentioned), and explain why they are used. Quote words to show where the features are. (2 marks)
- 5 Give TWO examples of where the speaker could effectively use gesture or stance. (1 mark)
- 6 Judging from this extract the most likely purpose of this speech is to:
 - a inform
 - b persuade
 - c entertain
 - d criticise. (1 mark)

My Speech

Now you know the essential ingredients that go together to create a good speech it is time to create your own. As with any other piece of work, spending time thinking, planning and preparing is always a good idea.

Draw two columns in your exercise book. Write your speech in the left-hand column and, in the right-hand column (headed, *Annotated notes on delivery techniques*) note the delivery techniques you will use for your assessment presentation.



Commentary

As part of your classwork your teacher may ask you to give a dramatic presentation. Writing answer these questions will help you to compose a commentary on your own work. Each question looks at a different aspect of your work and therefore will ensure that your final commentary is comprehensive and detailed. Remember: this is a vital part of your assessment.

- 1 What was your speech meant to do?
- 2 Who was the intended audience?
- 3 What were the main points of your speech?
- 4 Describe THREE delivery techniques you used. Give clear examples of where in your speech you used them and what you were hoping to achieve.
- 5 What were THREE speech-writing techniques you included? Give clear examples of where in your speech you used them and what you were hoping to achieve.
- 6 What visual aids did you use and why did you choose them?
- 7 Complete these sentences about your speech:
 - These were my opening words:
 - They were effective because . . .
 - These were my closing words:
 - They were effective because. . .

Debating

You have practised formal debating in earlier English courses. To refresh your memory, here is the way a formal debate is structured.

A debate is an oral contest between two teams, an affirmative team and a negative team. 'Affirmative' means 'in agreement with' the chosen topic; 'negative' means 'against' the chosen topic. There are three members in each debating team.

A debate discusses the arguments for and against a controversial statement, called 'the moot'. Each team has to present as many arguments as they can to support their side of the moot, and speak as well as they can to convince the audience and the judge that they are right. The person who judges a debate is called an 'adjudicator'.

A chairperson controls a debate, calling on each speaker to present their arguments in turn. All statements made by team members are directed to the chairperson.

The chairperson is helped by a timekeeper, who times each speaker and ensures that they do not speak for longer than they should. The timekeeper rings a warning bell once, one minute before the end of the time given to each speaker, then twice when their speaking time is finished.

Debating is useful because it teaches you to argue logically. It trains you to order your thoughts before you speak. Debating also teaches you to listen to what other people have to say and take this into account before you give your views on a topic.

Because a debate is a formal discussion, it must follow clearly set out rules and keep strictly to the time limits. The following is the order in which a debate is carried out.



- 1 The leader of the affirmative team (speaks for four minutes)
- 2 The leader of the negative team (speaks for four minutes)
- 3 The second speaker for the affirmative (speaks for four minutes)
- 4 The second speaker for the negative (speaks for four minutes)
- 5 The third speaker for the affirmative (speaks for four minutes)
- 6 The third speaker for the negative team (speaks for four minutes)
- 7 The leader of the negative team now 'sums up' (speaks for two minutes)
- 8 The leader of the affirmative team now 'sums up' (speaks for two minutes)

Remember, to prepare for a debate you must:

- choose two teams of three speakers, one for the affirmative, one for the negative
- choose a leader for each team
- use a dictionary to help you define the words in the moot
- decide the order in which each team members will speak, and the arguments each speaker will use.

Imagine there is to be a class debate on the moot,

That sport leads to violence.

Below are some arguments that either the affirmative or the negative team could use in the debate. Write down which of the two teams could use which arguments:

Violence on the sports field is better than violence in the streets

True sporting people do not practise violence on the field

Many sports are very physical by nature

The rules of sport carry very severe punishments for players who are violent

Sport is always intensely competitive

Violent people are attracted to sport

People who do not play sport are more likely to be violent than those who do

Sport provides the opportunity to 'let off steam' in a non-violent way

Team sports encourage co-operation, not just competition

In most sports what the players do can be seen so obviously that they don't dare practise violence.



Understanding Debating

The following are quotations taken from the debate on the moot: *That sport leads to violence*.

- A We have defined the words 'sport' as 'a game or pastime involving physical exertion and competitive activity', 'leads' as 'causes to occur' and 'violence' as 'the unlawful use of physical force'.
- B It is simply not true that sport and violence are linked in any strong way.
- C Watch a replay of a 'red card' incident in a rugby match. Then watch it again. How can anyone claim that such an incident is not violent?
- D Two-thirds of all boys who play sport have been treated for serious injuries which occurred on the sports field.
- E Who wants to see their brother crippled by a boot in the spine?
- F It is one of the worst generalisations we have ever seen.

Questions

- 1 Name the role of the speaker in line A.
- 2 The speaker of line B would be on which team?
- 3 What technique is the speaker in line C using?
- 4 Identify TWO other debating techniques and give an example of each from the sentences above.

Form two teams of three from the class, choose a chairperson, then debate the moot:

That the Miss Sāmoa contest is insulting to all women.

The rest of the class will be the adjudicator for the debate. To do this, have a show of hands at the end to see which team the class thought was the more convincing during the debate.



Unit

9

Media Studies

Medium (noun, singular): an agency or means by which something is done, e.g.

As a medium for advertising, television is a powerful marketing tool.

Media (noun, plural): newspapers, magazines, radio and television broadcasting, the means by which information is conveyed to the general public, e.g.

One of the first actions of political dictatorships is to seize control of the media.

The word 'medium' means literally the 'middle'. So when we refer to a 'medium', what we mean is, that information is coming to us through something or someone else. That is, the information is passing through something in the middle, before it reaches us. The plural – 'media' – meaning 'things in the middle' (between us and what happened), are the industries of radio, newspapers, magazines and television. All these are in the middle, they are the 'channels' which exist between us and what actually happened.

Through modern electronic technology such as satellite-linked television and email, and through computerised print technology, communications can be carried out instantly and globally, and printed material can be produced and disseminated widely in a matter of moments. The speed at which the media can produce and spread information is increasing all the time. So too is the *amount* of information available to people in most countries around the world.

The main types of media are:

- newspapers
- current affairs magazines
- popular magazines
- radio
- television
- video films
- cinema
- brochures.

Newspapers

Below is a list of the information that a good newspaper should provide for its readers:

- News from around the country (national news), the rest of the Pacific (regional news) and the rest of the world (international news)
- Parliamentary reports
- Court reports and legal happenings
- Specialised news, for example, sports, business, share-market listings, entertainment
- Feature articles
- Unpaid services and entertainments, for example, interviews, weather, fashion, crosswords, food, cartoons, real estate, entertainment guides, agriculture, TV and radio listings, education, horoscopes, travel.
- Paid-for services and announcements, for example, automotive sales, births, deaths, marriages, engagements, religion, gardening, public notices, personal messages.

Exercises

1 Cut out and put into your exercise book examples of all the above aspects of a newspaper from a recent edition of a local paper. Label each example, for example, an editorial, a classified advertisement, a film review and so on.

2 Advertising: display (visual advertisements), classified advertisements (text only)

Analyse a recent copy of the *Sāmoa Observer* by answering these questions:

- How many pages does the issue contain all together?
- What proportion of the news stories is: local? regional? (that is, the South Pacific) international?
- Approximately what proportion of the total issue is: Fact? Opinion? Advertising?

3 Below are some headlines from a Samoan newspaper:

Food for life on sale at Lalovaea

Prime Minister's visit to Papua New Guinea delayed

Pacific Islands push for removal of kava ban

Suicide bomber kills 14 in Baghdad

Sydney buildings left without power

Sāmoa schoolboys championship kicks off

Kilikiti returns to Teuila

Bush to visit Israel for top-level talks

Secret meetings over Diana letters

Outrigging makes a comeback on Apia harbour

Newspaper editor arrested by Tongan authorities

New Vaisomo primary school declared open

One in four Aucklanders an immigrant

Put each of the above headlines under one of the headings below:

local news; regional news; international news



4 Example of a local newspaper story

Read the following example of a local news story closely, then answer the questions that follow. Names and dates in the story have been changed, but everything else is exactly as it was reported in the newspaper.

Eight alleged stone throwers on trial

Eight young men from Lesolo appeared in the Apia District Court yesterday to answer charges of throwing stones and wilful damage.

The young men are accused of stoning the homes of two families in the area on the night of 10 July 2003.

As a result of the offences the homes were severely damaged.

One of the home owners, who is also the complainant in this case, Peter Brown, told the court that the damage caused to his house could cost up to \$50,000. His wife Elaine later took the floor and said the damages could probably cost up to \$5,000.

The court heard from the Peter Brown, whose parents were banished from the village, that the accused stoned their house at around midnight of 10 July 2003.

He said he could not see who was stoning the home because it was so dark at the time. But they managed to get in their car and fled their home.

He said they contacted their parents who were staying at Manono and told them about the incident.

Earlier, another witness, Sione Tulivae, a shop owner from Lesolo said that he saw two of the offenders that night walking past their home.

He said that he could not identify the others.

Four police officers are scheduled to give evidence in this trial.

Two of them gave evidence in the morning where they stated some of the defendants admitted plotting the whole incident.

Defence counsel, Suala objected to such evidence. Senior District Court Judge John Francis Wilson granted the objection saying the law regarding conspiracy did not prevent any defendant from implicating another defendant in his or her evidence.

The trial is still continuing.

- a** Are there any errors of expression in the report? If so, correct them.
- b** Give a synonym for each of these words:
wilful, evidence, banished, complainant, defendant, conspiracy
- c** Would you classify the above story as:
very important? quite important? not very important? not at all important?
- d** Say why you chose the answer you did to **c** above.



5 Example of a regional news story

‘Foreign’ *Times of Tonga* banned, Tongan Government confirms

Nuku’alofa (PINA Nius, 27 February 2003)

The Tongan Government today confirmed it has banned the import of the Auckland-based *Times of Tonga*, saying the newspaper is foreign and trying to overthrow Tonga’s government structure.

The newspaper “ruthlessly campaigned” for this overthrow, the Government said, adding: “No foreign-owned publication with such an agenda, has a right of entry into any Sovereign State.”

Earlier, *Times of Tonga* publisher Kalafi Moala had said in Auckland that the ban is unconstitutional. Mr Moala, who is regarded as close to the kingdom’s pro-democracy movement, told Radio Australia he would challenge it in court.

And a Tonga-based editor, Mateni Tapueluelu, told Radio New Zealand International the government move is because of their articles questioning government performance and royal family business activities.

A four-page statement issued by the Information Unit of the Prime Minister’s Office said of the Tongan-language, twice-weekly *Times of Tonga* (Taimi ‘o Tonga):

“On Wednesday, 26th February, 2003, in accordance with Government policy, the Chief Commissioner of Revenue, pursuant to Section 34 of the Customs Excise Act served a notice to prohibit the import of the foreign newspaper Taimi ‘o Tonga.

“The main reasons for these decisions are:

“That the Taimi ‘o Tonga is a foreign concern with a political agenda;

“That the Taimi ‘o Tonga’s continuous standard of journalism is unacceptable;

“This decision was then conveyed by the Chief Commissioner of Revenue to the local manager of the Taimi ‘o Tanga, Mr Filokalafi Akauola.”

The government statement said Mr Moala is an American citizen who lives in Auckland. The newspaper is flown to Tonga from Auckland, it said.

The statement added: “The Taimi ‘o Tonga, whilst a foreign newspaper, has ruthlessly campaigned for the overthrow of Tonga’s Constitutional Government structure. With strong cultural insensitivity, it has incited disaffection among the people of Tonga.”

The statement also said those who do not read Tongan and do not read the newspaper regularly are unqualified to pass judgement on its “journalistic performance”.

The ban continues a testy relationship between Mr Moala and the Tongan authorities. In December he won US\$8000 damages after court rulings that he was wrongly jailed in Tonga in 1996 over a report in his newspaper.



- a Underline the words in the story whose meanings you are unsure of.
 - b Give definitions of these words. Use a dictionary if necessary.
 - c Say which of these best describes the above news story:
very important? quite important? not very important? not at all important?
 - d Give a reason for the answer you chose for c above.
 - e Discussion question: Why is it important that newspapers can be published without the government influencing what sort of stories they contain?
- 6 Imagine you are a reporter for a Samoan newspaper and that you have been assigned to cover one of the Teuila Festival events, for example, the fautasi race, a kilikiti game, the street parade, the variety concert.
- Choose which event you will report on, then write a half-page story describing the event in an interesting way for the newspaper's readers.

Opinions In Newspapers

Newspapers provide a number of opportunities for members of the public and journalists to express opinions. They include:

- the editorial (or 'leader'), usually written by the editor
- letters to the editor
- cartoon
- movie reviews
- feature articles.

Here is an example of a letter to a newspaper editor:

Dear Sir,

I was greatly shocked to see during the recent Teuila Festival that many of the so-called 'Samoan' dancers were anything but Samoan in style. At times indeed I wondered if I was in Tahiti or Rarotonga or even Hawaii instead of Apia in front of our government buildings. In item after item, dance groups who were described by the MC as being from this or that place in Sāmoa, danced as if they were from other parts of the Pacific, wriggling their hips in what I can only describe as a very rude style. I actually left the variety concert halfway through, rather than put up with this corruption of our Samoan traditional dancing.

What is happening to our society, that we can allow our culture, our fa'aSāmoa, to be ruined in this way?

Elizabeth Lemisio

Exercise

Write a reply to this letter, expressing a different opinion.



Newspapers – Terms And Ideas

Angle	The focus, approach or main news point of a story.
Banner	A large headline over the width of a page or covering several related stories. Usually the big headline in the front of the newspaper.
Box	An item enclosed in a ruled box. Used to separate or highlight. Usually found around photo stories.
Broadsheet	Newspaper with a page the full size of a rotary press plate, for example, the Sāmoa Observer, Savali.
By-line	The name of the reporter who wrote the story.
Caption	Text explaining a photograph or graphic.
Column	Vertical rows of type.
Crop	To cut away unwanted parts of a photograph.
Cross head	Sub-heading used between paragraphs to break up a story or to draw attention to a point of interest.
Cut-out photo	A photo that has been 'cut out' of a larger one to create a 3D effect. (Usually of a person.)
Dateline	Words at the beginning of a story that indicate where it came from and sometimes when.
Deck	A small headline running below the main headline.
Drop cap	The first letter of the word in a paragraph enlarged for visual effect.
Edition line	Found under the masthead and gives the day and date on which the newspaper was printed.
Editorial	An article expressing the newspaper's opinion.
Fact box	Text set out in the form of a series of facts and boxed.
Feature	A non-hard news story providing background to news, issues or personalities. Often given special design treatment.
Filler	Brief story used to fill a small space on a page.
Gutter	A space running vertically between columns.
Index	A list of major sections and contents of the newspaper.
Infographic	Graphically summarised information, for example, maps, tables, diagrams.
Inverted pyramid	Newspaper articles follow a specific pattern, putting most important information first, least important last.
Kicker	A phrase at the beginning of a photo caption giving a hint of what it is about, to 'kick' the reader into the caption. Or a small, short one-line headline, placed above a larger headline. (cont.)



Newspapers – Terms And Ideas

(cont.)

Layout	How the information is arranged on the page.
Lead story	The major story of the day given the most noticeable display on the page.
Letter to the editor	Letters from the public chosen by the editor to publish on the editorial page. People write letters expressing their opinions or reactions to articles in the newspaper.
Lift-out or pull quote	A quotation pulled out of the story and presented graphically, using bold, italic, rules or screens.
Logo	A graphic that is usually identified with a certain issue or story, for example, the Olympics. Sometimes referred to as an icon. Or a trademark or symbol designed to identify a company, organisation or columnist.
Masthead	The name of the paper found at the top of page one. It is also called a nameplate or flag.
Modular	A design style where all elements on a page are arranged in rectangles.
NZPA	New Zealand Press Association (a co-operative newsgathering agency).
Photo credit	Where the photographer's (or other provider's) name is printed next to the photograph. It shows who owns and has the copyright of the original photo.
Pointer	Tells the reader where more of the story, a related story or picture can be found. Can also be called a turn or spill line.
Reuters	An international newsgathering agency.
Reverse head	A headline in white type against a black background. (Though any colour lettering can be used.) It can also be called a screen heading.
Rules	Lines ruled to separate text.
Side bar	A small story accompanying a bigger story on the same topic.
Skyline	A heading at the top of a page indicating what section it is. Often with graphic details for emphasis.
Solus ad	The only display advertisement on the front page. Often in the bottom right corner or at the base of the page.
Tabloid	Newspaper with pages half the size of a broadsheet paper. Many local newspapers are this size.
Teaser	An eye-catching graphic element on page one (or section front) promoting a story inside the paper. Can also be called a topline, promo or skybox.
Wrap around	Text that is indented around a photo or artwork.



Who does what?

Reporters	Research and write assigned articles and accompanying captions.
Chief reporters	In charge of reporters and check stories.
News editor	In charge of putting the paper together. Allocates the space and assigns the pages for news stories.
Sub-editors	Work closely with the news editors, 'sub' (proofread) the articles, write headlines, decide on the size and the position on the page of the story.
Illustrations editor	Responsible for all pictures (photos, cartoons, infographics and so on) in the news section of the paper.
Production editor	In charge of the final production of the page, ensuring it is ready to go to the printers on time.
Photo lithographer	Takes the photographic negative of the page from the computer file and transfers it onto aluminium plates.
Editor	Has overall control of the newspaper. Assigns jobs and ensures the paper is ready by the deadline.

Newspapers – Test Yourself

Copy and complete the following exercises:

- 1 The edition line of a newspaper will have the _____ and _____ listed.
- 2 Newspapers follow a _____ layout.
- 3 One way to make a story stand out is to outline it with a _____.
- 4 The _____ is in charge of proofing, editing, and laying out the paper.
- 5 The journalist's name is written as a _____.
- 6 When an article is continued on a different page there is a _____ at the end of the first page.
- 7 The _____ is the only display ad on the front page of a newspaper.
- 8 The most important story on the front page is referred to as the _____.
- 9 News stories are often gathered by a news agency. The main agency in New Zealand is called _____.
- 10 The name of a newspaper at the top of page one is referred to as the _____.
- 11 A diagram offering information on a news story is called an _____.
- 12 An article has a by-line, while a photo has a _____.
- 13 The technique used to make a photo fit into the available space is _____.
- 14 Newspaper articles follow a specific pattern. It is called an _____.
- 15 Local newspapers are _____ size. Major city newspapers are usually _____.



Example Of A Newspaper Editorial

Guns, drugs and the police

It is often said that the United States has the worst gun problems of any society in the world. Massacres of school pupils by their peers – the worst case of this, but tragically not the only one, was the Columbine High School slaying – have raised the most serious questions over gun ownership and control in the States. Here in Sāmoa we lament such American tragedies, and condemn a society where gun ownership is so easy and so widespread.

But can we in Sāmoa condemn the United States, and claim a perfect gun ownership record ourselves? Are we so morally superior that we are able to condemn the laws and actions of others?

The answer to the above questions must be a resounding, 'No'.

The ownership of guns has been a long-standing problem in Sāmoa. In fact it became so serious not long ago that the police decided to run a firearms amnesty. The result? Very few weapons were handed in.

Only a short time later Sāmoa (and other South Pacific countries) were shocked by the assassination here of a cabinet minister with a high calibre rifle, a weapon that was illegal in this country. Consequently the customs authorities adopted a radical new firearms policy, intercepting dangerous weapons smuggled into Sāmoa and having them publicly destroyed. The public was reassured by these actions.

However that was some years ago. Since then the public has heard almost nothing about control of illegal firearms. What we have heard about, however, is several murders and suicides in which guns were involved.

There have also been instances where our endangered native wildlife, especially flying foxes and wild pigeons, have been gunned down, threatening these species even further. A contest between a high-powered rifle and a fruit bat or pigeon is no contest at all. If hunting these precious creatures with guns continues, they will be gone from our islands forever.

Then there is the problem of guns and drugs. These two evils have long had a deep love affair. Organised crime in the form of drug dealing needs firearms to protect its wicked trade. Sāmoa's Chief Justice has rightly expressed dissatisfaction and concern at the number of marijuana-related offences coming before the courts. Drugs are usually associated with money and organised crime. Firearms in the hands of people who deal in, and use, drugs, will set our nation on a United States-style path of crime and violence.

Of most concern in the matter of gun control is the widespread suspicion that the problem of having too many unlicensed firearms in Sāmoa will not be fully addressed because it is people in high places who have some of the largest collections of such weapons. Think back to that tragic assassination, and recall too that two other Members of Parliament were involved in the killing.

This should be a matter of extreme concern. If our elected representatives set such a poor example, how will the general public, and especially those who own guns, feel?

There is only one group who can take action to halt the illegal ownership of weapons, and that is parliament.

For the sake of public safety, our politicians need to act over this matter. Swiftly.



- 1 With regard to the opinions expressed by the editorial writer above, do you:
strongly agree? partially agree? strongly disagree?
Give a reason for your answer.
- 2 Regarding the quality of the writing of the editorial, do you think the
editorial is:
very well written? quite well written? poorly written?
Give a reason for your answer.
- 3 Regarding the importance of the issue this editorial covers, do you think it
is:
a very important issue? a quite important issue? an unimportant issue? a
totally unimportant issue?
Give a reason for your answer.
- 4 Write a letter to the newspaper in reply to the above editorial, stating firmly
and clearly your views about the issue.



Understanding Newspapers – Practice Questions

Practice Question One

Look carefully at the front page of the *Sunday Star-Times* and answer the questions that follow in your exercise book.



POP TARTS
The battle of the teen princesses
LIFE D1

PETA'S PASSIONS
Win trips with foodies' new show
LIFE D5-6

SHAQ ATTACK
Giant is just a big softie
SPORT B18



JUNE 18, 2000





\$150 INC GST

All Black skipper attacked

Team demands tighter security

By Duncan Johnstone and Kim Purdy

ALL BLACK captain Todd Blackadder was punched in the back when unruly fans invaded the field after a record victory over Tonga.

All Black manager Andrew Martin was forced to call the team from the field early as the celebrations of the 102-0 rout on Friday night got out of hand.

Team management wants better security for the rest of this season's tour after the North Harbour Stadium debacle.

North Harbour officials will study video footage tomorrow after the All Blacks were jostled.

Radio commentator Peter Montgomery said a drunken fan hit Blackadder while he was interviewing him immediately after the final whistle.

"Todd realised he got a hit all right but he probably put it down to an adoring fan giving him an overzealous pat on the back. But I saw it more as some lout with too much to drink being a dick in front of his mates," said Montgomery.

"He was certainly hit. It was a real thump."

Montgomery was forced to call off the interview as he and Blackadder were mobbed.

"Todd had just called the team to get together to wave to the crowd. I went up to him and he was happy to talk. I asked him one question, I was in the middle of a second one, when this lout came along and thumped him on the back."

"It was bad and I was staggered because North Harbour has been exemplary in setting security standards. I said to Andrew Martin that was dangerous and a disgrace and he told me that's why he had called the team off the field."

Martin confirmed yesterday that he had brought the team off be-

Right royal rumble over William

Maori schools choose to close

By Rachel Grunwell

TWO of the country's historic Maori boarding schools – including the troubled St Stephen's in south Auckland – will close.

The move appears to have pre-empted government negotiations over the future of St Stephen's after a string of violent incidents involving pupils at the boys-only school.

The *Sunday Star-Times* can reveal the school's trust board, which also governs the girls-only Queen Victoria School in Auckland city, has decided to close both schools by the end of next year for financial reasons. It will open a co-ed school at a new site in south Auckland.

St Stephen's, which opened in 1854, has been plagued by bullying and violence. In May a senior student allegedly attacked a 14-year-old with an iron bar. This followed the suspension of 23 senior students in February for beating junior students in a game dubbed *manhau*.

The school has received several damning Education Review Office reports and has failed to lift its performance despite a \$1.3 million funding boost from the government.

It is understood 97-year-old Queen Victoria School, in Parnell, sits on land worth about \$25 million, while the St Stephen's property at Bombay is worth about \$8 million.

Trust board member Hone Kaa said the board decided last month to close the schools.

The new school will have several whanau (family) units housing 10 students each, instead of big dormitories. Staff will live with students at the new school as a way to stop bullying and for safety reasons.

A name and site for the new school have not been selected. The 120 students at both schools have already been told about the closures. Kaa said they had taken it well.

But St Stephen's associate principal Wiremu Doherty said students were "gutted".

"I hone whistled in and said 'the St Stephen's you know

Blackadder in the midst of the chaos

cause of security fears. He was unaware of the attack on Blackadder.

"I took the decision to get the players off the field and into the dressing room so that things could settle down. Once that was achieved a number of them came back out to sign autographs."

Martin wants better security at Carisbrook in Dunedin next Saturday when the All Blacks play Scotland.

"I have to say we would hope that we wouldn't have that sort of situation again."

North Harbour officials pleaded with the crowd to keep off the field and belatedly warned spectators they could be caught and fined for a pitch invasion.

"That's an imbalance at the bottom of the cliff really," said Martin.

North Harbour Rugby Union chief executive Doug Rolleston said fans should never have been allowed to flood the field after the match.

"There was nothing security could do once everyone had run on the field because there was just too many."

"We'll have a look at videos on Monday to see what went wrong and how things can be improved."

High Price: News A5
Awesome Blacks: Sport B1

Schnack loses his whiskers as Monk hairs off

By Rachel Grunwell and Andrew Sanders

TOM Schnackenberg's wife Annie kissed his famous moustache for one last time last night – and then it was whisked off for charity.

An anonymous bidder paid \$10,000 for the Team New Zealand boss to have his moustache shaved for cancer charities.

Schnackenberg sat nervously, legs crossed and smiling as the bidding began in an Auckland hotel.

"Maybe it'll be like going from a brunette to being a blonde. Maybe I'll have more fun," he said before the auction.

Bidding started at \$500 as television commentator Peter Montgomery roared "he's been growing this moustache for 31 years!"

It's New Zealand's most famous moustache.

INZ skipper Dean Barker bid \$5300 for his boss to keep it. But if it went, and as Schnackenberg wiped the skin on his lip for the first time in three decades, he said "it feels strange, cool".

Schnackenberg's not sure if he'll keep his new look, but is looking forward to drinking a cappuccino without having to wipe his face every second sip.

Meanwhile, grinder Craig Monk has become the first NZ crew member to reveal he has accepted a huge America's Cup offer from the Seattle syndicate.

The deal doubles the INZ offer with Monk's tax payments alone likely to equal the \$250,000 a year salaries of many All Blacks.

The defence syndicate was never going to be able to match giant offshore bids but Monk, who flies out for the Seattle syndicate.

The deal doubles the INZ offer with Monk's tax payments alone likely to equal the \$250,000 a year salaries of many All Blacks.

The defence syndicate was never going to be able to match giant offshore bids but Monk, who flies out for the Seattle syndicate.

Seattle this weekend, said the money was only one of the reasons for his shift.

"It didn't just come down to matching up the deaks," he said. "It also came down to matching up the excitement."

As a yachting, adrenaline rush, Monk said the Louis Vuitton Cup challenger series was light years ahead of the defence for which the Kiwis trained for four years then whitewashed Prada 5-0. "The quality of the challenger series looks like it is going to get better and better."

To News A2

Now Showing on Broadway

New Mercedes-Benz SLK 320 V6 - Brilliant silver, AMG styling - \$121,000

New Mercedes-Benz S 500 - Brilliant silver, antique leather, handy phone - \$228,000

New Mercedes-Benz CLK 430 Avantgarde Cabriolet - Silver, performance and more - \$159,000

2000 Mercedes-Benz CLK 55 AMG - Brilliant silver, black leather, sunroof - \$198,000

2000 Mercedes-Benz E 320 Avantgarde - Avantgarde silver - \$125,000

2000 Mercedes-Benz E 280 Avantgarde - Sunroof, alloy wheels - \$109,000

99 Mercedes-Benz A 160 Avantgarde - Manual, alloy wheels - \$39,000

99 Mercedes-Benz A 180 Avantgarde - Manual, alloy wheels - \$49,000

99 Mercedes-Benz S200 - Brilliant silver, alloy grey leather, only 5000kms - \$135,000

99 Mercedes-Benz CL 500 - Brilliant silver, 1 owner - \$149,000

99 Mercedes-Benz SL 208 - Black, brilliant leather, only 9000kms - \$89,000

99 Mercedes-Benz E 320 Elegance Wagon - Sunroof, (V6) - \$99,000

99 Mercedes-Benz E 280 Avantgarde - Sunroof, alloy wheels, only 14,000kms - \$72,999

99 Mercedes-Benz C 200 - Brilliant silver, 1 owner - \$35,999

99 Mercedes-Benz C 180 Avantgarde - Brilliant silver, 1 owner - \$32,999

99 Mercedes-Benz C 180 Classic - 5 speed, 60,000kms - \$24,999

99 BMW 320i A/C - Sedan, alloy, grey leather, parktronic, 8300kms - \$89,999

99 Peugeot 406 - V6 Vagon, dark blue metallic, 1 owner - \$43,000

99 Range Rover - Dark metallic, blue leather, 1st owner, 17,000kms, 3,000kms - \$77,999

97 Audi A8 2.4 Quattro - Emerald green - \$69,999

97 Range Rover 4x4 RSE - Dark blue, 1st owner, 1 owner - \$72,999

97 BMW 740i A - V12, quattro, blue, only 29,000kms - \$95,000

96 Audi A8 - Emerald Green, blue leather, 91,000kms - \$72,999

95 BMW 540i E - Tobacco blue, blue leather - \$69,999

94 BMW M3 - Cosmos black, black leather - \$59,999

94 BMW 325i E - Boston green, 48,000kms - \$37,999

Coutts Cars Limited
Telephone 01-529 8888, Freephone 0 800 268 087
2 Great South Road, Newmarket 1362

- 1 Write down the by-line of the lead story. (1 mark)
- 2 Write down TWO methods that are used to make stories stand out. (2 marks)
- 3 Identify a graphic pointer used on the page and say why it is used. (1 mark)
- 4 Give TWO reasons why the photos of Prince William have been positioned where they have. (2 marks)
- 5 Write down the headline that uses a pun to attract attention. Explain the pun. (1 mark)
- 6 Reuters provided the newspaper with the pictures of Prince William. What is Reuters and what is its role? (1 mark)
- 7 What does the product of the only advert suggest to us about the readership of this paper? (1 mark)
- 8 What would you find in Section D of this paper? (1 mark)



Practice Question Two

Look carefully at the article and answer the questions that follow.



SOBER STANCE: Long Bay College 1st XV players are taking sobriety so seriously, they've put their school rugby careers on the line to prove it.

Photo: JASON OXENHAM

By NATALIA LE BAS

Drink-driving offside with rugby role models

Top rugby players at a North Shore college are signing contracts that could save their lives and their rugby careers.

Long Bay College's 1st XV is setting an example for the school community and sports teams around the North Shore by signing social responsibility contracts with the school and police.

Teaming up with Police Blue Light Ventures and Students' Against Driving Drunk, the school's top rugby players endorse the "don't drink and drive" message.

In return for full training and playing uniforms sponsored by Police Blue Light Ventures, players and coaches sign the contract requiring each team member to abide by a certain standard of behaviour on

and off the playing field.

This includes not driving while drunk, not allowing friends to drive drunk, not getting into a vehicle where the driver has been drinking, and taking responsibility for teammates and friends when out socialising.

Long Bay College 1st XV forwards coach John Dustow says the team discussed the sponsorship and the contract and decided it was an excellent idea.

Team members are serious about their contract commitment and say it has brought a greater sense of unity within the team and, says halfback Anton

Nielsen, "It helps keep us out of trouble."

North Shore police area manager Detective Inspector Mike Hill says the boys will be responsible role models for their peers.

If any of the boys are picked up by the police for alcohol related offences they automatically lose their place on the 1st XV and must surrender their jersey.

At the end of the season one player will be chosen as the best role model and receive a prize sponsored by Blue Light Ventures.

Mr Hill says the more youth are involved in lead-

■ Continued Page 4

- 1 **a** Name a language technique used in the headline.
- b** Write down the words that illustrate this technique. (1 mark)
- 2 How do you know this article continues on another page? (1 mark)
- 3 Name the people that the writer of this story would have had to interview. (1 mark)
- 4 Name ONE connection between the caption and the photo. (1 mark)
- 5 Name TWO features typical of news writing that are found in the first three paragraphs of this news item. (2 marks)
- 6 Explain TWO things that the subeditor would have done to this story. (1 mark)
- 7 Explain the difference between direct and reported speech. Give an example of each from the article. (3 marks)

Practice Question Three

Study the facts sheet below and answer the questions which follow.

Facts Sheet

- 1 The Youth Council Board is supplying materials.
- 2 Ms Joan Bradie, Chairperson of the Youth Council Board, wants murals to begin going up as soon as possible.
- 3 Lucas Street Youth Centre has a programme to encourage more kids to use the centre.
- 4 Blank walls need brightening up.
- 5 Kids and teens are invited to submit designs.
- 6 Ms Bradie is inviting anyone interested in the project to get in touch with her or the centre.
- 7 Youth Council Board member, 18-year-old Katie O'Malley, says, "Young people should be doing the designs because it's for them."
- 8 An adventure pursuits programme will start next month.
- 9 "It might be a class project, or a group project," said Katie.

- 1 **a** Write the introductory paragraph for a newspaper article based on these facts.
- b** Explain why you have included the details chosen. (2 marks)
- 2 In what type of newspaper do you think you would find an article of this type? Why? (1 mark)
- 3 What photograph would you choose to accompany the article? Give TWO reasons why. (Note: 'to attract attention' is not sufficient.) (2 marks)
- 4 Which numbered item could be excluded most easily from this article? Why? (1 mark)



Commentary

As part of your classwork your teacher may ask you to produce a newspaper page. Answering these questions will help you to compose a commentary on your own work. Each question looks at a different aspect of your work and therefore will ensure that your final commentary is comprehensive and detailed. Remember: this is a vital part of your assessment.

- 1 What was the name of your newspaper?
- 2 What was the purpose of your newspaper?
- 3 Who was the target audience of your newspaper?
- 4 What were THREE things you did to attract this audience?
- 5 What was your role? Explain what it involved.
- 6 State THREE headlines you used in your production piece and using clear details and examples, explain the reasoning behind each choice. Set it out in your exercise book like this:

Headline one: Reason:

Headline two: Reason:

Headline three: Reason:

- 7 Describe THREE layout decisions you made and, using clear details and examples, explain the reasoning behind each choice. (For example front page selection, choice and position of photographs, size of headlines, modular layout, relevance of the foldline.) Set it out in your exercise book like this:

Decision one: Reason:

Decision two: Reason:

Decision three: Reason:

- 8 Describe THREE graphic features (infographic, skylines, boxes, photographs, solus advert, design of masthead, and so on) from your newspaper and using clear details and examples, explain the reason why you included them on your front page. Set it out in your exercise book like this:

Graphic feature one: Reason:

Graphic feature two: Reason:

Graphic feature three: Reason:

- 9 Name TWO difficulties that you had during the production of your newspaper and explain how you overcame them.
- 10 Explain TWO things that in hindsight you would change if you had a chance to repeat your production. Explain why.



Magazines

There are two main kinds of magazine, those for a 'general' audience and those for a 'target' audience. Magazines aimed at a general audience contain a variety of stories: personality profiles, current affairs, politics, fashion, sport, recipes and so on. Magazines aimed at a target audience specialise in one particular interest: sport, music, food, gardening, wine, fashion, bodybuilding, computers and so on.

Magazines obtain their income from what the buyer pays for the magazine and the fee companies pay to place advertisements in the magazine.

The way a magazine looks and 'feels' – is a very important factor in their sales. The following influence a magazine's aesthetic qualities:

- quality of the paper
- use of colour
- impact of the cover
- general tone of the stories
- layout style
- print size
- photographs.

Magazine survey exercises

- 1 How many different types of magazine are for sale in shops in Apia.
What are their target audiences?
- 2 Is there a disproportionate number of women's magazines for sale? What men's magazines are available?
- 3 Analyse one magazine, calculating the percentage of stories to advertising content. You might find that you pay \$7 for a publication which is 75% advertising. Therefore you have paid \$5.25 just to look at adverts. Do you mind doing this?

Production exercise

Working in a small group, appoint an editor and plan the next issue of a magazine which will have wide appeal for a Samoan readership. It can be a 'general audience' or 'target audience' magazine. After a discussion among yourselves, write out the titles of the stories which will be included in your next issue. Also consider other important factors such as the price of the magazine, illustrations and advertising content and charges.



Brochures

Brochure (noun): 'a booklet or pamphlet containing information'.

Brochures can be another form of advertising. The brochure is a form of the media which is used, in particular, by the travel industry. Travel agencies or visitor information centres will have on display hundreds of brochures giving details of places to visit, sights to see and places to stay. Some brochures also give information to people who want to know how to do something or what they have to do. For example, brochures could tell you how to put together a kitset, what you have to do to vote, or how to make sure drinking water is safe.

Because they are often a form of advertising, brochures frequently only contain information about the particular attractions of a place. The language used will be very descriptive and the illustrations very flattering. Any unattractive features are never shown!

Example of advertising brochure language

Safotu on Savai'i

A pair of brilliant pearls in the heart of the South Seas, these are the two main islands of Sāmoa. And on the 'big island' of Savai'i, you'll discover one of the South Pacific's best beaches, Safotu, and upon its creamy-white shores, the Safotu Beach Resort. A lush, stunningly beautiful island; a vibrant, enchanting resort.

Relax your body

Warm your heart

Refresh your soul

Immerse yourself in the delicious pleasures . . .

Of the unique, exotic island of Savai'i. Delight in luscious tropical fruits and savour fresh gamefish and the earthiness of steaming traditional feasts. Join us on Wednesday nights for our famous fiala evening. Let your heart resonate to the ancient beating of the drums. Marvel at the spectacle of leaping fire dancers. Gasp at the grace of the siva. Be captivated by the unassuming charm and warmth of the beautiful island people. Dream of paradise as you sleep beside the lagoon in one of our beach fales, then awake and find that paradise is real!

Open smiles, open hearts await you.

Drift into a deep sleep . . .

To the sure rhythm of the waves pounding on the coral reef. Awake, refreshed, stroll along the beach hand-in-hand, feel the soft sea breezes caress your cheek, sip a fresh papaw juice and thrill to the dawn of a new day in paradise.

Imagine . . .

Soaking up some pampering together in our delightful tropical spa. Then realise your dream of an island beach wedding basking in the golden glow of the setting sun, surrounded by the intoxicating perfume of tropical blooms and the soft popping of champagne bubbles. On your honeymoon dine by candlelight under the palm-thatched canopy of the sand-floored garden gazebo.

Where your hearts will beat as one.

Seas the day!





Experience the underwater wonderland at Safotu lagoon, a protected marine sanctuary directly in front of the resort. Hand-feed the friendly tropical fish, or don your snorkel and play with cheeky sunset wrasses and a rainbow of angel, butterfly and parrot fishes. Dive over the reef in the clear blue Pacific among rays, turtles and sharks.

Safotu is simply unforgettable!

Exercise

- 1 List the adjectives in the brochure's language.
- 2 List the imperative verbs (commands) used.
- 3 List the clichés used.
- 4 Quote a pun used in the brochure.



Production exercise

Think of an 'undiscovered' aspect of Sāmoa which could become a tourist attraction. Then write the text of a brochure which the Tourist Authority could use to publicise this attraction.

4

English Proverbs

Work out the literal and metaphorical meanings of the following proverbs:

In the land of the blind, the one-eyed man is king.

It's not the size of the dog that's in the fight, it's the size of the fight that's in the dog.

It never rains but it pours.

It's the squeaky wheel that gets the grease.

It's no use crying over spilt milk.

Let sleeping dogs lie.

Lie down with dogs, wake up with fleas.

Look before you leap.

New brooms sweep clean.

Once bitten, twice shy.

One swallow doesn't make a summer.

People who live in glass houses shouldn't throw stones.

Rome wasn't built in a day.



Media Presentations - Static Images

The adjective 'static' means 'still' and the noun 'image' means 'a picture'. A static image means a picture that does not move. This usually refers to photographs, posters and newspaper cartoons but also includes advertisements, book covers, greeting and business cards. Static images are important parts of newspapers and magazines. Nearly all such static images contain a message which they want the readers to absorb. The people who design static images for such publications plan them very carefully, taking the following factors into consideration:

Audience

The designer must always consider who the image is intended to reach, and use techniques which will ensure that the image does have an effect on this audience. The audience may be teenagers or middle-aged people, females or male, sportspeople or people who are interested in opera.

Language

As well as the image, there will be a written text of some kind presented with the image. Designers also use language techniques to reinforce (add to) the visual message of the image they present.

Layout

This refers to how the image and its written information are set out. Designers put the two together in the most effective possible way, so that the image is eye-catching and dramatic and thus has the maximum impact on the reader.

Message

This is the idea or ideas that the image delivers to the viewer. The image aims to influence the viewer to behave or react in a particular way, so that they remember the message even if the image is no longer in front of them.

Impact

Because we live in a visual world, surrounded by many different static and moving images, each one should be designed to stand out from all the others. Designers of static images try to do this by humour, by shocking, or by producing a highly original and different image. Bright colours, bold lettering and a clever mixture of image and language are all used to get the viewer's attention.

Understanding Static Images – Practice Questions

Practice Question One

Look carefully at this image and answer the questions that follow.

LIFE OR DEATH

Half of all smokers will die early

If 1000 young smokers continue smoking, approximately:

- 1 will die of AIDS
- 2 will be murdered
- 2 will drown
- 11 will commit suicide
- 13 will die in car crashes
- 500 will die from smoking.

(From Tobacco Statistics 1996 - NZ Ministry of Health and the Cancer Society of New Zealand.)

Choose life • Don't smoke

- 1 What is the message of this static image? (1 mark)
- 2 At whom is this image aimed? Give TWO reasons to support your answer.
Set out in your exercise book like this:
Target audience:
Reason one:
Reason two: (2 marks)
- 3 Explain TWO ways in which balance is created in this static image. (2 marks)
- 4 Identify TWO connections between the verbal and visual elements of this static image. (2 marks)
- 5 Comment on ONE layout technique used in the image and why it is used. (1 mark)
- 6 Comment on the presentation of the statistics in the image. (1 mark)
- 7 What is the significance of the background in the right-hand side of the poster? (1 mark)



Practice Question Two

Look carefully at this static image and answer the questions that follow



Even when you're apart,
we bring you together!

 **SamoaTel**
Family first

- 1 What is the message of this image? (1 mark)
- 2 Towards whom is the message directed? Give TWO reasons to support your answer. (2 marks)
- 3 Explain TWO ways in which balance is created in this static image. (2 marks)
- 4 Identify TWO connections between the visual and written elements in this static image. (2 marks)
- 5 Comment on one layout technique used in the image, and the reason for it. (1 mark)
- 6 What is the significance of using the words 'apart' and 'together' at the end of each line? (1 mark)
- 7 What language technique is present in the slogan, 'Family first'? (1 mark)



Practice Question Three

Look carefully at this static image and answer the questions that follow

Heavenly

Discover some of the most interesting churches in the South Pacific by flying the friendly skies of Polynesian Airlines. To find out more about how to get there contact your Bonded Travel Agent.



QUDOS PZ138

 **Polynesian**
AIRLINE OF SAMOA
www.polynesianairlines.com



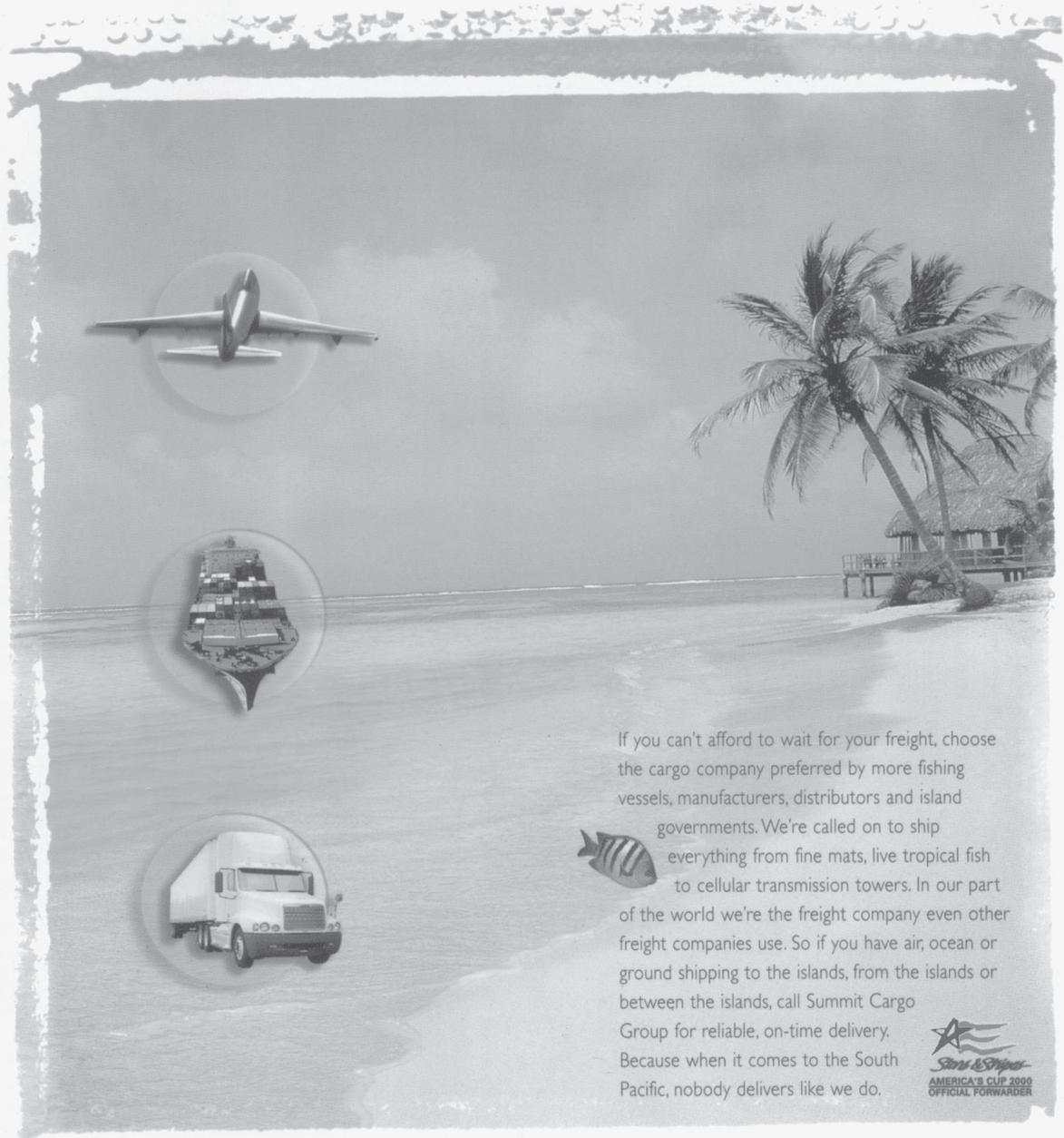
- 1 What is the message of this image? (1 mark)
- 2 Towards whom is the message directed? Give TWO reasons to support your answer. (2 marks)
- 3 Explain TWO ways in which balance is created in this static image. (2 marks)
- 4 Identify TWO connections between the visual and written elements in this static image. (2 marks)
- 5 Comment on one layout technique used in the image, and the reason for it. (1 mark)
- 6 What is the significance of using the word 'Heavenly' at the top of the page? (1 mark)
- 7 What language technique is present in the slogan, 'Flying the friendly skies'? (1 mark)



Practice Question Four

Look carefully at this static image and answer the questions that follow

We Put Every Beach Within Your Reach.



If you can't afford to wait for your freight, choose the cargo company preferred by more fishing vessels, manufacturers, distributors and island governments. We're called on to ship everything from fine mats, live tropical fish to cellular transmission towers. In our part of the world we're the freight company even other freight companies use. So if you have air, ocean or ground shipping to the islands, from the islands or between the islands, call Summit Cargo Group for reliable, on-time delivery. Because when it comes to the South Pacific, nobody delivers like we do.



Trade Winds of the South Pacific



Summit Cargo Group **Samoa** Ltd
 PO Box 3434, Savalalo
 Apia, Samoa
 TEL (685) 23067
 FAX (685) 23205

Summit Cargo Group **Pago Pago** Inc
 PO Box 7091, Nu'uuli
 Pago Pago, American Samoa 96799
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 FAX (684) 699-6188

Summit Cargo Group **USA** Inc
 724 S. Hindry Avenue
 Los Angeles, CA 90301
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 FAX (310) 645-2802

Summit Cargo Group **USA** Inc
 3180-D Ualena Street
 Honolulu HI 96819
 TEL (808) 833-7300
 FAX (808) 833-7304

Summit Cargo Group **New Zealand**
 17 Aintree Avenue, Airport Oaks
 Auckland, New Zealand
 TEL (64) 9-257-2733
 FAX (64) 9-257-2766

www.summitcargo.com



- 1 What is the message of this image? (1 mark)
- 2 Towards whom is the message directed? Give TWO reasons to support your answer. (2 marks)
- 3 Explain TWO ways in which balance is created in this static image. (2 marks)
- 4 Identify TWO connections between the visual and written elements in this static image. (2 marks)
- 5 Comment on one layout technique used in the image, and the reason for it. (1 mark)
- 6 What is the significance of using the image of the lagoon and sea so prominently? (1 mark)
- 7 What language technique is present in the heading 'We Put Every Beach Within Your Reach'? (1 mark)

Production exercise

Working with someone else in the class, design and produce a static image of your own on one of the following subjects:

- HIV-AIDS Awareness
- An anti-litter campaign for Apia
- Culture Week
- A sports event
- An anti-bullying campaign
- Smoke-free work place
- Say 'No' to drugs
- Don't drink, then drive

Remember the most important things to consider as you design your image: audience, language and visual techniques, layout, message and overall impact.

Use colour and present your static image on newsprint.

When you have completed your static image, answer the 'Commentary' questions below, based on its production.

Commentary

As part of your classwork your teacher may ask you to produce a static image. Answer these questions in your exercise book. It will help you to compose a commentary on your own work. Each question looks at a different aspect of your work and therefore will make sure that your final commentary is comprehensive and detailed. Remember: this is a vital part of your assessment.

- 1 Explain clearly the reason behind (the purpose of) your static image.
- 2 What was the message of your static image? (What did you want your audience to understand from your image?)
- 3 Explain, specifically, who your target audience was and explain, giving clear details and examples, the techniques you used to reach this audience. Set it out in your exercise book like this:

Target audience:

Techniques:



- 4 Explain why you chose specific colours for each of the following: headings, borders, photographs, background. (Feel free to add more!)
- 5 Choice of lettering is an important part of visual work.
Describe clearly the different lettering styles you used throughout your image (shadowing? 3D? stylised? graduated? italics?)
Explain what they 'said' and why you chose them.
- 6 Examine the written paragraphs, headings or captions in your static image. You were to incorporate some language techniques into your writing. (For instance, descriptive/emotive language, adjectives, colloquialisms, slogans/catchphrases, personal pronouns, commands, alliterations, similes, quotes, and so on.)
Quote ONE example of these used in your image and explain why you used it and the effect you hoped to create.
- 7 List TWO graphic features that you used and explain why they suited your image, the effect they had and how they attracted your audience. (For example, photographs, maps, symbols, logos and so on.)
- 8 Describe clearly any areas of contrast you used in your static image and explain the effect you were hoping to achieve (border? heading? reverse print?).
- 9 Describe the layout of your image and explain the reasons behind your layout choices. For instance, why is your heading where it is? Why is your paper folded this way? Why have you chosen to put your pictures where you have and so on?
- 10 Did you use a border?
How did it relate to your image and why did you use it?
- 11 What is the dominant visual feature of your image?
Where is it positioned and what was the effect you were trying to achieve?
- 12 Things can always be improved! Look critically at your image and describe any feature you would change if you repeated this exercise, explaining how you think this would improve your static image.



Essay Writing

Where Do We See Formal Writing?

Students often ask 'Why do we have to do formal writing?' Every time you write an essay on any subject you should be using formal writing. In the world outside the school gate formal writing is everywhere. It's in the newspaper. It's in magazines. It's in business letters and reports. It's in public relations. It's in legal documents. It's for people you may not know personally. Whatever job you do you may have to present an idea in a formal way, using formal language, in a formal structure. And before you get that job you will probably have to study at a tertiary institution where you will be judged on your ability to write formally.

Here are examples of formal writing.

Model answer 1: Review

First viewing of *Bend It Like Beckham* (directed by Gurinder Chadha) wasn't really love at first sight: it looked interesting – though English football isn't really my thing – but it was the fact that I found it very hard to follow what the main characters were saying that made it so hard to enjoy. Second viewing, however, was wonderful: I now understood the basic storyline and a little about the characters so I was able to concentrate better on what they were saying. And what they said was funny, moving, insightful and thought-provoking.

Jess (Parminder K. Nagra) loves football. She's good at it. The trouble is, she's a girl – and an Indian at that. Her hopes and dreams, skills and abilities do not match with that of her very traditional Sikh family. But, she's also determined and, when invited to join a women's football team, she goes behind her parents' backs to play.

Jules (Keira Knightley) loves football. She's good at it. The trouble is, she's a girl – and all her mother (Juliet Stevenson) wants for her is to do nice girly things. Like Jess, who becomes her best friend, she has a dream to become a professional football player.

Both girls must overcome the demands of parental expectations and this forms the basis for most of the conflict (and humour) in the film. Jess must employ deception to play football; Jules has to deal with misunderstanding from her mother as well as her own confusion with regard to their coach, hunky Joe (played by Jonathan Rhys-Meyers).

The review begins with the writer's opinion of the film (introduction), then explains different facets of the film (the body) and finishes with a sentence which sums up the film as a whole (conclusion).

Notice how each new idea is given a new paragraph. You should follow this pattern in your own writing.

You will notice that the article is formal because the author follows a formal structure. Did you notice that his tone was light and enthusiastic?

The film is filled with lessons about children trying to break free from the expectations of parents; about the British Indian community trying to keep their traditions while their children participate in a modern world; lessons about cultures and their clashes; parent/child relationships; racism and prejudice. Heavy themes. Important themes. Thankfully, the director allows us to enjoy the viewing without feeling like we are being hit over the head with all the issues.

Before *Pulp Fiction* and *Strictly Ballroom*, people might have labelled *Bend It Like Beckham* a quirky film. But audiences are used to film makers reminding us that we are indeed watching a movie. So it is with this film: the in-jokes, Spice Girl music (Sporty Spice, not Posh Spice, singing), the dream sequences, the camera angles and juxtaposition of the two worlds as each reaches its climax. Once you get used to the accents there are wonderful one-liners. My favourite: 'All I'm saying is there is a reason why Sporty Spice is the only one without a fella.'

Bend It Like Beckham, like a true classic, can be watched again and again. Each time we see more, notice more. It's a clever, feel-good show.

Model answer 2: Senior literary essay

Topic:

Describe Shakespeare's view of love in your own words. How does he convey this? Use quotes to back up your ideas. Make references to images, metaphors, alliteration, mood, structure, i.e. introduction, development, rhyming couplet.

Although the essay content may be a little more sophisticated than those you have written previously, you should recognise the structure of a literary essay.

Shakespeare's view of Love is that it is eternal and shall outlive all man-made creations. Shakespeare clearly portrays this in Sonnet 55 and Juliet's speech from Romeo and Juliet (Act 3, Sc 2, lines 10-25). He conveys this by using images of light, dark and ruin. He also emphasises his 'everlasting' view of love with the language he has used and the structure of the passages.

In both Sonnet 55 and Juliet's speech Shakespeare uses images of light to describe who the passage is about. In Sonnet 55 he states that the person 'shall shine more bright in these contents/than unswept stone, besmeared with sluttish time.' (lines 4-5). He is saying that although time will waste away stone monuments, something considered to be everlasting, the poem shall stay the same and every time the poem is read he shall be remembered. Therefore the poem shall outlive them all and their love will last for ever.

In Juliet's speech (Act 3, Sc 2, line, 10-25) images of light are also used. She compares Romeo with stars, that are admired world wide, and with heaven, which has an infinite beauty when she says 'Take him and cut him out into little stars/And he will make the heaven so fine/That all the world will be in love with night.' This shows Shakespeare's view of love is eternal, as the after life is everlasting and Juliet's love shall continue throughout eternity.

Images of darkness are also used in both Shakespeare pieces. In Sonnet 55 Shakespeare highlights that the main fear of everyone is to be forgotten and so be submerged in an everlasting darkness. The quote 'Gainst death and all oblivious emnity/shall you pace forth; your praise shall still find room/

Firstly there is the overall structure: introduction, body, conclusion. However there is also the internal structure to note. The ideas have been ordered into a logical sequence and are each dealt with in turn: images of light, darkness, ruin and so on.



Even in the eyes of all posterity' shows Shakespeare's view of love is eternal because the person he is writing about shall not be forgotten and their love shall continue for ever.

Juliet's speech contains many images of Darkness. They mainly are of Juliet waiting in anticipation of Romeo's arrival. However unlike Sonnet 55 the images of darkness have positive rather than negative connotations. She wants night to come because with it will bring Romeo. 'Come night, come Romeo, come thou day in night;' shows that night and day shall become the same and time will continue for ever as will the love of Juliet for Romeo.

Images of ruin are used a lot in Sonnet 55 where they are used in contrast to pictures of everlasting life. In the 16th century monuments of stone were considered to be everlasting, Shakespeare challenges that by stating 'when wasteful war shall statues overturn, /And broils root out the work of masonry, /Nor Mars his sword nor wars quick fire shall burn/ the living record of your memory.' This shows not even the God of War, nor the fury and destruction of war, shall erase the memory of the person he is so in love with therefore their love will be endless.

In both poems Shakespeare uses various language techniques to create the romantic tone. The first is alliteration, which he uses to draw attention to the theme of everlasting love. It adds effect to the poems by either slowing down, or speeding up the speed at which you say it . . .

Shakespeare used various techniques to portray his view that love is eternal. He cleverly used images of light, dark and ruin to compare the immortality of love as well as successfully using language techniques such as alliteration and repetition.

When you are at this level of writing it is sometimes necessary to 'chunk' information. This means that it might take 2 or 3 paragraphs to adequately explain your point, particularly if you are talking about more than one text. Therefore these paragraphs become a 'chunk' of the essay. In this case the student has 'chunked' those paragraphs that deal with images of light together by leaving a larger space between them.

Can We Build It? Yes We Can!

You have done some formal writing in earlier years. It may have been a letter to a principal or member of your local village council, it may have reviewed a text you studied in class or as part of your personal reading.

When producing a piece of formal writing at Year 12 you will be most frequently asked to present your opinions about a certain topic. (You may have to write an article for a publication, or write a letter expressing your viewpoint for a publication.) At this stage we are going to suggest how to write a formal piece of writing that argues a point or persuades your audience to agree with your point of view. This is the most common type of essay you are asked to write at this level.

No one is a born writer – it is a skill that is practised and refined. However, you can improve your skills with a few 'tricks of the trade'. We are going to break an essay down to small chunks so that you can learn how to write the different parts of the essay and how to utilise your information. At that stage you can build an essay of your own. Although the assessment of this standard is completed in examination conditions the aim of this text is to teach you the 'long way' to ensure that, with practice, you have effective skills to tackle the examination task with confidence.



The Introduction

Why do you need an introduction?

Your introduction will 'introduce' the reader to your essay. It will mention what you are going to write about and suggest the angle you are going to take. From your point of view it will help you structure your essay and keep it on track. Sometimes writers will use attention-grabbing techniques in their introduction such as:

- an emotive statement
- a controversial statement
- a rhetorical question
- a surprising statistic.

A simple introduction has three parts

The function of each part of an introduction is as follows. It:

- echoes the question/topic
- states the point of view
- introduces the main points.

Task 1: Annotating an introduction

Below is an introduction for an essay on the topic 'Zoos should be abolished'. It follows the guidelines above. Copy it into your exercise book and circle the sentences that cover each part. Write the number for each in the margin next to it.

There are only about 800 giant pandas in the world and the 80% who live in the wild in China are constantly threatened by poaching and habitat changes. If it were not for zoos protecting 120 pandas they could soon be extinct. Therefore zoos should most definitely not be abolished. They offer an educational experience to their visitors. They help to recover the numbers of many endangered species and zoos offer homes for animals whose natural habitats are being destroyed by humans.

Task 2: Ordering an introduction

Below are the sentences of an introduction for the essay 'Family is more important than friends'. Unfortunately they are not in a logical order. Write a logically sequenced introduction using all of these sentences.

Everyone has family: brothers, sisters, mum, dad, grandma and grandpa, step-dad or half-sister perhaps.

When things get tough family is more important, more long-lasting than friends.

My friends are there for the good times, to go to the rugby with, to hang out with at lunchtime in school, to chat to on the telephone.

Do I have to? Every teen has asked the question, usually after being told he or she has to go on a family outing.

But when there's a problem, when I feel sick, when my cat dies – then I need my Mum.



The Body

The most important part of your essay is what is generally referred to as the body. This is where the bulk of your ideas and opinions is expressed/presented.

What the body of your essay needs to do:

- 1 Be organised in a logical manner
- 2 Be paragraphed carefully.
- 3 Discuss each point made in the introduction in turn
- 4 Keep your argument going
- 5 Keep on track by referring back to the initial topic
- 6 Give supporting detail to back up what you say

You will have been told that 'a new idea gets a new paragraph'. If you will come up with three or four points about a topic. You will need to explain each point clearly and separately in a paragraph of its own.

A paragraph is like a miniature essay. Think of it as arguing just that point rather than the whole topic, you need to state the idea, support the idea and conclude the idea within that paragraph before you move on to the next one. Once you have learnt the way to paragraph writing you will find essay writing much easier. In fact those of you who are confident writers will be able to play with the structure for effect.

Why is it important to paragraph?

- 1 It signals a new point is being made.
- 2 It makes your argument easier for the reader to read and understand.
- 3 It reminds us to separate one point from another.
- 4 It shows you are organised.



Each paragraph can be prepared in the same way as you prepare the whole essay. Here is a process that you can try.

Lead sentence	<p>What are you writing about? This sentence 'introduces' the paragraph. It states the main ideas of the paragraph. It may link to the previous paragraph. It will link to the topic of the essay.</p>
Explanation	<p>What do you mean? The next sentence/s will explain what you meant by your lead sentence. It is where you give your reader more detail, lots more detail about the idea you are expressing. It will use key words from your paragraph idea and/or from the topic of the essay.</p>
Evidence	<p>What makes you say that? The next sentence/s will give the evidence, the proof, the examples to support the idea you have explained. It may offer statistics, survey results, anecdotes, examples from the media, personal experience. You will, of course, use different types of evidence in different paragraphs.</p>
Relevance	<p>So why is all that important? The final sentence/s of the paragraph will convince the reader that your idea in this paragraph supports your approach to the topic of the essay. It will probably link back to the first sentence of the paragraph. It will certainly link back to the topic of the essay.</p>

Look at how a paragraph written by a student follows the structure of the grid for the topic 'Zoos should be abolished'.

Lead sentence	<p>What are you writing about? <i>Zoos are educational places.</i></p>
Explanation	<p>What do you mean? <i>Where else can you see a lion up close, let alone their cubs? 'Did you know?' boards give visitors the opportunity to learn interesting facts about the animals, their habitat, eating habits and issues facing them in the wild. Zoos also allow students, both young and old, to have 'hands on' experience with the animals rather than only seeing their pictures in textbooks.</i></p>
Evidence	<p>What makes you say that? <i>For example, the giraffe enclosure at the Auckland Zoo allows visitors to touch the animals while they feed them. This gives them a personal experience with an animal many would never get the chance to see in the wild. A survey in 2001 by the Auckland Zoo found that 90 percent of people leaving the zoo felt that they had learned something from their time spent at the zoo.</i></p>
Relevance	<p>So why is all that important? <i>Zoos should not be abolished because a majority of people would not be able to experience something so awesome elsewhere.</i></p>

The student defined the word 'zoo' as: 'short for "Zoological garden"' i.e. 'a public park containing a collection of animals and birds for exhibition, conservation and study'.



Task 1: Taking a step back – deconstructing a paragraph

Here is the next paragraph from the same student's essay on zoos. However, the sentences are not in a logical order. Write the sentences in the sequence the student would have used. In your exercise book, identify in the margin the lead sentence, explanation, evidence and relevance.

Auckland Zoo's 'Kiwi Recovery' programme breeds the eggs of the native kiwi and, to ensure all of them survive, they place the chicks under artificial lights and care for them until they are old enough to go outside on their own.

If zoos were abolished the rate of extinction among animal species would skyrocket.

In many cases these animals are released back into the wild or a sanctuary park. It is essential for zoos to remain as they help secure the continuation of a species.

In zoos there are no predators to threaten these endangered animals. The breeding programmes in zoos now help endangered species like keas, tigers and pandas.

Animals such as elephants are killed by poachers for their tusks, and the kiwi is under threat from predators such as stoats, cats, dogs and weasels.

Task 2: Putting a paragraph into the correct order

Below are the sentences of a paragraph for the topic 'Sāmoa should retain its ties with the British Commonwealth' but they are not in a logical order. Write a logically sequenced paragraph using all of these sentences.

Empires are fast becoming a thing of the past and with them goes the relevance of a commonwealth.

The fact that Britain has no power over Sāmoa's legal system is a good reason to cut ties with the British Commonwealth.

In past centuries monarchies had a very active role to play in governing their empire, however in modern society they are little more than figureheads funded by the taxpayer.

Another reason why I believe that Sāmoa should cut its ties with the British Commonwealth is because the commonwealth plays no active role in Sāmoa and the way it is governed.

An example of how the British Commonwealth has no relevance here is the fact that Sāmoa has its own national anthem. 'God save the Queen' is Britain's national anthem, not Sāmoa's



Let's stop and look at using examples

It does not matter whether an essay is a literary essay on a specific character, a geography essay on urban sprawl or an expository essay arguing a point, the writer must always give proof for his or her argument.

Many students find this difficult. But if you take time to plan and write your essay there are many places where you can go to find your examples. Use:

- the Internet – a search engine like Google
- an encyclopaedia
- newspapers
- magazines
- organisations
- people (talking with people).

Doing this throughout the year you will recognise and remember pieces of information that could be useful. You will also get used to including examples in your work. When you are given an essay to write under examination conditions you will automatically search your memory for information you can use to support your ideas. This process becomes automatic if you use it often enough. Information you gather for other school subjects could also be useful for an English essay.

Think about who you would approach if you were doing a research assignment. For instance if you were arguing the benefits of making all public places smoke-free who would you talk to? A smoker? A non-smoker? A restaurant owner? An anti-smoking group? A tobacco company manager?

Remember that there are many examples in your own life. Often you will be given a topic that concerns a teenager, for instance cellphones, part-time work, fashion, body piercing. You will either know how others react to the issue or have first-hand experience. It is not important that you admit you are talking about something in your own life. Write as if you are talking about someone else.

The important thing is that for each topic, you think about what you already know (or in some cases what you think you know) and then work on how best to use that information in your essay. Can you word it as a quotation? Can you say it was from a survey? Have you 'read a newspaper article'?

It is not enough just to state a point and skim over it – you must give examples that support your point.

The following paragraph is from a student essay on 'The Importance of Family'. What is wrong with it?

Another reason family is important to you is that family encourage you. Family encourage you to achieve your goals, to do your best and to pursue your interests. Friends may do some of these things, but it is only family that does them all.

The idea of the paragraph is fine. Families do encourage us. But did you pick up that the paragraph was:

- short
- presented simplistically
- lacked supporting evidence?

In your exercise book rewrite the paragraph using the existing information as a skeleton but develop it further by adding explanation and examples. Think about the following:

- How can families encourage you?
- Which goals/interests could they help with?

So What's Next?

By now you may be asking: 'If a good essay takes all this work, how can I write an essay in only 40 minutes under exam conditions?'

There is no easy answer to your question. Sorry – no 'quick fix'. But hopefully by using this textbook you will have developed some effective tools to help you build a better essay.

The key differences between an essay you write in class and one you write in an examination are:

- no one can help you work through your ideas
- you can't research your ideas
- planning of the essays is essential – you won't have time to start again if you don't like it halfway through
- you don't have time to 'polish' a rough draft
- there is a strict time limit.

The key things to remember about an examination essay are:

- Don't panic! Examiners know about the time constraints and pressure of working within examination conditions. They take this into account when they mark your work.
- It is a level playing field – everyone is doing the same examination.
- You can prepare yourself by writing practice essays. You need to put yourself under the pressure of an examination by timing yourself and working under exam-like conditions.

The key to a successful examination essay is knowing how you build an essay. Whether you have four days or 40 minutes the basic steps are the same. If you constantly work on your skills of both content choice and structure/style your essays will improve and you will produce them with greater ease and speed.



Use your time wisely:

2 minutes	Skim read topics, discard those you know nothing about.
3 minutes	Assess the remaining topics, choose the best one for you.
5 minutes	Plan – use the page provided to make sure you have at least three ideas with clear explanation and evidence before you begin writing.
20 minutes	Write your essay. A thorough plan will make it so much easier to produce a controlled piece of writing.
5 minutes	Proof your work. Read it ‘aloud’ in your head. Check for simple inaccuracies that can occur when you work under pressure.

You will notice that nearly half the time allocation is given to the planning and proofing of your work. Don't be fooled into thinking that this is wasted time. If the only thing you have learnt from this text is the importance of planning before you begin, that is a good lesson learnt.

You may also notice that there are only 35 minutes allocated in the above timing sequence. In most cases you will get 40 minutes. Think seriously about where your personal weakness is when it comes to formal writing and add the last 5 minutes to the appropriate place.

Lastly go into the examination confident that you can succeed. A bit of self-belief goes a long way!

Self-study

There is not much more we can teach you. It depends on the amount of practice you do and how often you reassess your skills throughout the rest of the year. Below is a list of topics to help you practise your formal writing skills. Your teacher may set these as class work or homework, or you can use them as part of your personal revision and study programme. Your teacher will be happy to mark any extra work you do.

They are divided into three sections. We have helped you formulate some ideas for the first set. The next set gives you a few things to think about in order to jog your memory and then you are on your own with the last set. Good luck and don't forget to keep referring to the information in this book to help you.

Set One

The rainforest needs to be treated with respect

- must ensure it is there for future generations
- must ensure we look after native trees that may otherwise become extinct
- we all want to enjoy the bush and should therefore keep it clean and fresh
- can be dangerous for the ill-informed.



Some solutions to bullying

- better reporting systems so students can feel confident in complaining
- small-group counselling for those most likely to 'offend'
- Kia Kaha speakers talking in assembly
- role modelling of behaviour by senior students.

If people break the law they should have to face harsher penalties

- longer sentences and the threat of capital punishment may stop people offending in the first place
- harsher prison environment will help to stop reoffending, that is, no televisions, computers, cellphones and so on
- crimes are getting worse each year therefore sentences need to also increase
- victims need supporting, not criminals. Applies to families as well
- prison needs to rehabilitate, not continue to ruin people further
- it is punishment enough to be away from family and friends without having to miss out on simple things such as television
- the prison schedule is hardly fun. What use is making it into a living hell?

Single sex schools are better than co-educational ones.

- the behaviour of boys distract girls from learning
- takes away the pressure to be liked by boys
- girls learn better in an all-female environment
- learn to interact with both sexes
- boys benefit from girls in the classroom – study habits
- better reflection of the world we live in.



Set Two

Sāmoa is a Pacific paradise

Beaches, mountains, lagoons, reefs, snorkelling, rainforests, surfing, tramping, popular tourist destination, wide open spaces, small population vs. amount of space, greenhouse effect, pollution, dwindling fish supplies, despoiling the land. Is it a paradise or just a country with an out-of-date opinion of itself?

The value of outdoor education

Fitness, teamwork, new skills, stress release, confidence building, helps us enjoy nature, new experiences, meet new people, may help us in an emergency.

Technology controls our lives

Television, cellphones, laptops, email, GPS (global positioning system), digital cameras, the Internet, Big Brother is watching, taking our jobs, ruining our environment, the greenhouse effect, makes life easier, more efficient, we control the technology, it does not control us.

Set Three

The benefits to Sāmoa of Teuila

The Samoan village – the way the world should be

Hunting – too dangerous for man and beast

The benefits of overseas student exchanges

The Olympics – a thing of the past?

Smoking should be banned from all public places

School – the best place for a teenager?

How can we improve the Samoan environment?



Assessing A Student's Essay

Here is an essay written by a Year 12 student, on the topic, 'People I Dislike'. Read it closely, then answer the questions that follow.

The people I dislike most in the whole world are my parents. Oh yes, I know, you're meant to love your parents more than anyone else in the world, and even though they're meant to be role models for their children, now and again you're meant to dislike them – that's part of growing up. But I dislike my parents, and I dislike them all the time. Want to know why?

Let's start with my father. He's what my mother's generation – the feminists of the 1980s – called a 'male chauvinist pig'. It's a good description, I must say. Firstly, he really believes women are inferior to men. Not just some women, all of them. And this means that women don't really need an education, because all they're going to do anyway is look after men and have children, and you don't need an education to do that. 'Women were just born to have men's kids,' he told me the other day. The sad thing is, he really believes it. And when I remonstrate with him about this, he gets really surly. Know what he said to me the other day? 'Hate to be the guy who marries you, girl'. I couldn't speak. I ran out of the room, so he couldn't see that I was starting to cry with anger at what he said. He made me feel like some sort of monster.

Then there's my mother. You'd think being a one-time feminist married to a male chauvinist pig, she'd stand up to him. But no, she takes his side every time. She says things like, 'He's been working hard all day, don't make him even more tired than he already is', and 'He's having a hard time just now, worrying about us'. It's unbelievable. I say to her, 'Can't you see how you're letting down the whole female race? Why do you let him say derogatory things about women in general and me in particular? Why don't you take my side for once?' And when I do she just says something pathetic like, 'Try to understand Lina, everything your father does he does to help our family. He loves us all so much.' Feeble.

Both of them are the same, they just can't stand back and look at themselves, can't see themselves the way others do. If they did, then they'd change their behaviour. But they won't. It's got so bad I don't ask my friends home any more, I'm ashamed of what they'd think of my sullen father and my cringing mother. Role models? Not for me.

Oh yes, there's something else. They both drink too much, too.

- 1 Which of these adjectives best describes the writer's attitude?
- a angry
 - b bitter
 - c unreasonable
 - d all of these.

Write a sentence saying why you chose the answer you did.



- 2 Which of these adjectives best describes the tone of the writing?
- a neutral
 - b personal
 - c fair
 - d thoughtful.

Write a sentence saying why you chose the answer you did.

- 3 Which of these adjectives best describes the writer's father's attitude to the girl?
- a insulting
 - b careless
 - c considerate
 - d impatient.

Write a sentence saying why you chose the answer you did.

- 4 Which of these adjectives best describes the writer's mother's attitude to the girl?
- a helpful
 - b tolerant
 - c nervous
 - d patient.

Write a sentence saying why you chose the answer you did.

- 5 Imagine you are a school guidance counsellor and that the girl who wrote the essay has come to you for advice on how to solve this family conflict. The parents have been brought in to the school for a meeting with the counsellor.

Write down what you would say, a) to the girl and b) to her parents, to help them solve this family conflict.

Discuss your answers with another member of the class, then with the class as a whole.



Introduction To Choices And Consequences

The theme for the second part of the year in English is '**Choices and Consequences**'. All through life we have choices, and it is usually up to us to decide which decision we will make. Some choices are much more significant than others. For example, the choice of which movie to see on Friday night is of little consequence, but if someone offers you a dangerous drug, the consequences of your decision will be very serious.

A study of language and literature can help guide you as to the benefits of making certain choices and avoiding harmful consequences. For example, by studying the choices presented to characters in novels, stories and plays, and the consequences arising from those decisions, we can better cope with similar experiences in our own lives.

Exercise

Here is a list of circumstances involving a choice, each of which carries serious consequences. For each situation, write down which choice you decide to make, and why. Then discuss your answers with someone else in the class.

- 1 A crippled old man begs money from you in the street. You feel very sorry for him but the money you have is what you have earned from your part-time job.
Do you give him anything?
- 2 You are offered cheap goods which you know have been stolen. The goods include some running shoes which you need badly.
Do you buy the shoes?
- 3 Someone asks you to a late night party at a place you have not been to before. You think you can trust the person who asks you but you are unsure about his friends.
Do you accept the invitation?
- 4 You are a member of a winning basketball team. There is an important game scheduled for the night before an equally important school exam. Do you protect your own interests, or the team's?
- 5 A person you know to be a bully demands that you give him money, on the way home from school. If you do not give him any, he threatens you with violence.
What do you do?

- 6 Your grandmother's 70th birthday is on the same day as one of your closest friend's 16th party. You cannot go to both functions.

Which do you go to?

Writing exercise

Write a story in which the central character has to make an important choice. Having made that choice, the character then has to face the consequences. Make the story as realistic and moving as you can.



The Pohutukawa Tree by Bruce Mason

Bruce Mason (1921–1982) was a New Zealand playwright and actor.

The Pohutukawa Tree is a three-act play set in a small New Zealand rural community, Te Parenga, not long after the end of World War II (1939–45). There are 13 characters in the play, the main ones being the Mataira family – Aroha, Queenie and Johnny – Roy McDowell, the Reverend (Rev.) Athol Sedgwick, Mr and Mrs Atkinson and their daughter, Sylvia. The Mataira family are Maori, the other characters are all Pakeha (Palagi).

The full cast list, in the order that they appear on stage in the play, is as follows:

Character	Brief Description
Queenie Mataira	An attractive, unmarried young Maori girl
Roy McDowell	A young man who works in the local pub
Reverend Athol Sedgwick	A new minister who was in the Air Force in the war
Aroha Mataira	An elderly Maori woman, Queenie's mother
Johnny Mataira	A simple young Maori lad, Queenie's brother
Mrs Atkinson	A middle-aged orchardist's wife
Mr Atkinson	A middle-aged, well-off orchardist
Sylvia Atkinson	The Atkinson's daughter, who is about to be married
George Rawlings	Sylvia Atkinson's fiance
Dr Lomas	The local doctor
Claude Johnson	An old friend of the Atkinson family
Mrs Johnson	Claude Johnson's wife
Sergeant Robinson	The local policeman

The teacher will read the play's commentary (the sections in italics) and invite people in the class to read the parts of the characters. This is called a 'read-through'. After this initial read-through, when you are familiar with the characters, you will then get the chance to act out the characters' parts. But first you need to summarise the main events of the play. Write your summary in the present tense.

For example, here is a summary of Act I, Scene 1:

Queenie Mataira meets Roy McDowell, outside the Mataira house. They talk, dance, begin to get to know each other. When the Rev. Athol Sedgwick arrives, Roy leaves. Queenie chats to the minister, then Aroha, her mother, enters. The minister carries a letter for Aroha from her family in the town of Tamatea, urging her to sell the last of the Mataira's family land to the Atkinsons. Aroha refuses to even consider doing this. To her the land is sacred and she is very saddened by the fact that her tribe has already sold most of it. Johnny arrives and meets the minister, then after the others leave, drinks secretly. Mrs Atkinson and Sylvia enter and discuss plans for Sylvia's wedding. Everyone is excited about it, except Sylvia. She offers the use of her horse, Jezebel, to Johnny, who is delighted. Mrs Atkinson offers Queenie some of her clothes, but Aroha is offended by this. After Clive Atkinson enters, Aroha tells him about the offer for her land. Clive tells her that he won't accept the offer for the time being, but warns her that times are changing.

Now do the same for Act I, Scene 2; Act II, Scenes 1 and 2, and Act III, Scene 1.

Characters

The main characters in the play are:

Aroha Mataira, Queenie Mataira, Johnny Mataira, Rev. Sedgwick, Roy McDowell, Clive Atkinson.

Exercises

- 1 For each of these characters, from the list below choose three adjectives which describe them accurately. When you are considering your choice, think back to what the characters have said and done during the play.
- 2 Then for each character, write three sentences which say why you think each adjective applies to them. If you do not know the exact meanings of any of the adjectives, check the meaning in the dictionary. Some adjectives will not apply to any of the characters.

kind	confused	immature	angry
irresponsible	old-fashioned	spiteful	proud
foolish	cowardly	hearty	conservative
bitter	guilty	greedy	stubborn
attractive	religious	fun-loving	helpful
patient	racist	well-off	poor
violent	impatient	naive	exotic



Example:

Clive Atkinson is a very **hearty** man, he knows everyone in the community and always greets them cheerfully.

The Rev. Sedgwick is a **considerate** person, because he tries to help the Mataira family deal with all their problems.

Choices And Consequences In The Play

Exercises

- 1 Choose one important choice that one of the main characters made in the play. Write a sentence stating what that choice was, then explain in 3–4 sentences the consequences resulting from what he or she chose to do.

Conflict and resolutions

Conflict is very important in all drama because it creates tension and excitement for the audience. The main conflicts between the characters in *The Pohutukawa Tree* are between:

- Aroha and Queenie
- Aroha and Johnny
- Roy and Queenie.

There is also a conflict between Maori and pakeha attitudes towards the land.

- 2 Choose one of the above conflicts, then write a paragraph explaining what the conflict was about and how it was eventually resolved.

Symbolism Of The Pohutukawa Tree

The pohutukawa tree is native to the north of New Zealand. It grows in coastal areas and can live for hundreds of years. It is known as ‘the New Zealand Christmas tree’ because it flowers every December, when the trees become covered with brilliant crimson flowers.

In the play *The Pohutukawa Tree*, the pohutukawa tree which grows on the Mataira property is an important symbol for what happens to one character in the play. A symbol is something which stands for, or represents, a person. The symbol has some of the characteristics of the person, and makes what happens to that person more moving for the audience. This process of using a non-human object to represent a person is called symbolism.

Exercise

Look again closely at the references made in the text to the Mataira’s pohutukawa tree, then answer the following questions in full sentences.

- 1 What happens to the tree during the play?
- 2 Why is this sad?
- 3 Which character in the play does the pohutukawa tree symbolise?



Dramatic Presentations

Stage drama – Terms and ideas

Apron	The part of the stage that extends out beyond the proscenium arch (or in front of the main house curtain). It is often used for soliloquies and asides as it is where the actors are closest to the audience.
Audition	When actors 'try out' for a role.
Backdrop	Any large screen that defines the back of the stage. It is usually a painted canvas.
Backstage	The area behind the stage that is not visible to the audience.
Batten	A long piece of wood from which scenery and lights are suspended.
Blocking	The director's process of deciding where actors will stand and move on stage.
Borders	Strips of material, usually black, hung horizontally above the stage to form a limit to the scene and mask the technical areas above the stage.
Centre stage	The middle of the acting area.
Costume	The clothes an actor wears to bring his or her character to life.
Cue	Signal, often the previous action or words, for another to speak or do an action.
Curtain	The curtain that shuts off the stage from the audience.
Curtain line	Imaginary floor-line a curtain touches when closed or dropped.
Cyclorama	A plain-coloured wall or cloth (usually black or white) that is positioned at the back of the stage for lighting purposes.
Dimmer	An electrical device that controls the current, therefore increasing or decreasing intensity of light.
Downstage	The area of stage closest to the audience.
Flat	A piece of rigid, upright scenery.
Flies	The area above stage into which scenery is hoisted so the audience cannot see it.
Footlights	A long strip of lights along the edge of the stage that throw light up and back towards the acting area.
Gels	Coloured filters placed in front of a light in order to create different atmospheres.
Legs	Strips of material, usually black, hung at the sides of the stage to form a limit to the scene and mask the technical areas at the side of the stage.
Off stage	Off the visible stage.
On stage	On the visible stage.
Props	Props (properties) are any articles on stage not part of the permanent set. Personal props (luggage, and so on) carried by actors are called hand props.
Proscenium arch	A traditional stage where a frame encloses the visible stage therefore giving an opening between stage and auditorium. (cont.)



Stage drama – Terms and ideas

(cont.)

Rehearsal	To perform a play in private, often several times, as a practice before a public performance.
Rostrum	A raised platform used to give the stage different levels.
Set	The complete scenery for an act or scene.
Sightlines	The imaginary lines that indicate limits of the audience's view from extreme seats.
Spotlight	Gives out concentrated light that is directed specifically.
Stage directions	The script-writer's instructions to actors on how best to deliver the dialogue.
Trap	An opening in the floor of the stage that allows actors to appear or disappear.
Upstage	The area of the stage furthest from the audience.
Wings	The areas at the sides of the stage where the actors wait for entrances, stage-crew work, etc.

Who Does What?

Actor	One who plays the part of a character in a play.
Cast	All the actors in a play.
Costume manager	Finds and looks after all the costumes and makes sure all the actors (the cast) have the right costumes at the right time and that they fit well.
Director	The person who has ultimate responsibility for the interpretation of the script through his or her control of the actors and supporting production team.
Front of house	The person or people in charge of publicity, take sales, programmes and ushering.
Lighting technician	The person responsible for organising the lighting for the play and controlling the lighting effects during the play.
Make-up person	In charge of the actors' make-up and hair styling.
Prompt	The person who whispers forgotten lines to actors.
Stage hands	People who shift scenery and props between scenes.
Stage manager	The person in control of the performance each time it takes place.



Stage Drama – Test Yourself

Match the terms in Column A with the correct definition in Column B and write a sentence in your exercise book, for example,

l The director is responsible for the actors and their performances.

Column A	Column B
1 Director	a a piece of rigid, upright scenery
2 Wings	b the arrangement of scenery of a play
3 Apron	c an electrical device that controls the current, thus increasing or decreasing the intensity of light
4 Audition	d the clothes worn by an actor to represent a character
5 Flat	e a type of light that gives out a concentrated beam and can be directed specifically
6 Properties	f when actors 'try out' for a certain role
7 Stage manager	g a plain-coloured wall or cloth that is positioned at the back of the stage for lighting purposes
8 Cue	h the last words or action of any actor that acts as a sign for the following actor to start his or her line
9 Downstage	i a raised platform that can be used to give the stage different levels
10 Set	j the part of the stage that extends out beyond the proscenium arch
11 Dimmer board	k the script-writer's instructions to actors on how to say certain lines or make appropriate gestures and/or movements
12 Prompt	l the director's process of deciding where actors will be positioned on the stage
13 Cyclorama	m the areas at the sides of the stage where the actors wait for entrances/exits and the stage-crew work
14 Spotlight	n person who quietly whispers forgotten lines to actors
15 Stage directions	o the person with responsibility for the actors and their performances
16 Costume	p an opening in the floor of the stage that allows actors to appear or disappear
17 Rostrum	q the people in charge of publicity and ticket-selling
18 Front of house	r any article on stage that is not part of the permanent set
19 Blocking	s the area of the stage closest to the audience
20 Trap	t the person in overall charge of each performance.



Understanding Stage Drama – Practice Questions

Practice Question One

Read the play extract below, then answer the questions that follow.

Jarred has been called to Mr Enright's office to discuss the occurrences in the science lab the previous period.

Scene 7

- 1 Mr Enright: Sit down please, Jarred. I want to . . .
- 2 Jarred: Look, Mr Enright, I didn't do anything wrong, OK?
- 3 Mr Enright: I'm not sure that that is entirely true, Jarred.
- 4 Jarred: But you guys always think it was me and it makes no difference what I say or do.
- 5 Mr Enright: Well, tell me what happened this time then.
- 6 Jarred: You won't believe me so why should I bother?
- 7 Mr Enright: Because if you don't bother you'll do a detention for attempting to blow up the science lab and two detentions for 'not bothering'.
- 8 Jarred: You guys are such . . .
- 9 Mr Enright: I suggest you don't get yourself into any further trouble, Mr Keating. If you'll start at the beginning please.

- 1 What sound effect would you use to begin this scene? (1 mark)
- 2 How would you position each character for the beginning of the scene? (1 mark)
- 3 Describe TWO props you could use to show this is set in a principal's office. (1 mark)
- 4 Write the stage directions for line 2. (1 mark)
- 5 How would Mr Enright's tone of voice change between lines 5 and 7? (1 mark)
- 6 What action or movement could Jarred use in line 6? (1 mark)
- 7 List THREE words the actor playing Mr Enright would emphasise when speaking line 7. (1 mark)
- 8 What do the three dots (ellipsis marks) indicate at the end of lines 1 and 8? (1 mark)



Practice Question Two

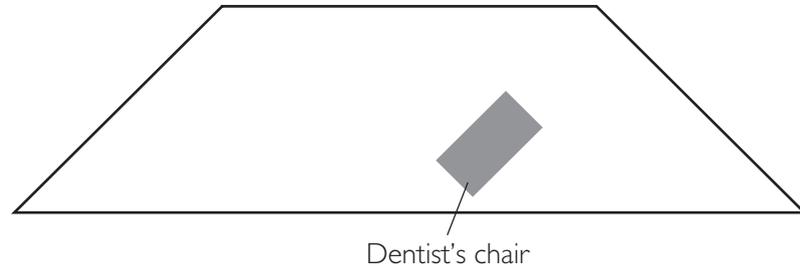
Read the following play extract and answer the questions that follow.

A modest one-man dentist's office in midtown Manhattan. An FM radio is tuned to a classical music station. It's 21 March, Johann Sebastian Bach's birthday, and Glenn Gould is playing the rollicking Presto from his Toccata in C minor. The whine of a high-powered dentist's drill slowly asserts itself. In blackout . . .

- 1 Dr Rose Still with me . . . ?
 Amy *(garbled because his hands are in her mouth)*: Aaargh . . .
 Dr Rose *(hums along as the drilling gets louder)*: You've heard his Goldberg reissue, haven't you?
 Amy Aaargh . . .
 Dr Rose *(groans with pleasure)*: Unbelievable!
(The drilling gets ferocious.)
 Amy Ow . . . Ow!
- 7 Dr Rose Whoops, sorry about that. Okay, you can rinse.
(Lights up on Amy lying prone in a dentist's chair with a bib around her neck. She rises up, takes a swig of water, sloshes it around in her mouth, and spits it emphatically into the little bowl next to her. She flops back down, wiping her mouth. She's in her forties. Dr Rose is several years older and on the dishevelled side.)
- 8 Dr Rose Glenn Gould. Glenn Gould is the penultimate Bach keyboard artist of this century, period! Open please. *(He resumes drilling.)* No one else can touch him!
 Amy Aargh.
 Dr Rose Listen to the man . . . ! The elegance of his phrasing, the clarity of his touch . . . The joy! The joy! *(He roars.)*
 Amy *(practically jumping out of her seat)*: Oooooowwwwwww!
- 12 Dr Rose Sorry, sorry, afraid I slipped. *(His drilling returns to normal)* Hear how he hums along in a different key? The man can't contain himself . . . *(He roars again, then calms down for a spate of drilling. He idly starts humming along with Gould.)* You know, you're my third patient . . . no, make that fourth . . . that's pulled out a filling with candy this week. What was the culprit again?
- 13 Amy *(garbled)*: Bit O'Honey.
 Dr Rose Almond Roca . . . ?
 Amy *(garbled)*: Bit O'Honey.
 Dr Rose Jujubes?
 Amy *(less garbled)*: Bit O'Honey, Bit O'Honey!
- 18 Dr Rose Yup, Saltwater Taffy will do it every time! Okay, Amy, the worst is over. You can rinse. *(He hangs up the drill. Amy rinses and spits with even more fury.)*



- 1 To make rehearsals effective you would need to get a copy of Bach's Toccata in C minor. Why? (1 mark)
- 2 What is effective about starting the play 'In blackout . . .'? (1 mark)
- 3 Below is a stage plan. Mark the best position for Dr Rose to stand. Clearly explain the reason/s for your choice. (1 mark)



- 4 Limited staging is needed for this play. What are TWO things you could do to the acting area to suggest that this scene is set in a dentist's office? (1 mark)
- 5 Give TWO items of costume and/or make-up you would use for Dr Rose and give reasons for your choice.
Item one:
Item two: (2 marks)
- 6 Give TWO gestures Amy could use through lines 8–18?
Gesture one:
Gesture two: (1 mark)
- 7 Give TWO conventions of script layout that this extract shows.
Convention one:
Convention two: (1 mark)
- 8 From the information given write a short character study of Dr Rose to help the actor perform this scene. (2 marks)

Acting exercises

- 1 Working in groups, assign parts to each member of the group, then rehearse and act out an important scene from *The Pohutukawa Tree*.
- 2 Imagine you are to act the part of one of the characters in Act II, Scene 1 of *The Pohutukawa Tree*: Johnny, Aroha, Queenie, Roy or Sedgwick.
 - a Say which character you have decided to play
 - b Describe one conflict your character has another character in this scene
 - c Say how this conflict is resolved
 - d Describe one choice that you make in this scene
 - e Say what the consequences of this choice are
 - f Describe how you would use body language and other movements on stage to help convince the audience that you are the character in the scene.

Expository Writing

Formal Writing

Guidelines on how to write a formal essay

Formal writing can also be called ‘transactional writing’. An expository essay sets out an argument for and against a point of view on an issue in a reasonably formal way. This means that in general you will avoid colloquialisms, slang and contractions. Think about the way you speak to your friends and the way you speak to the principal of your school. The polite, formal, careful language you use when speaking to the principal is the kind of language you use in your formal essays.

Planning

Before you begin any piece of writing you must plan – a formal essay is no different. Candidates are rewarded when the marker can see where the writing is going right from the start. They call this ‘controlling’ the essay. Spend at least 5–10 minutes working out the points you are going to make and what evidence you will need to back them up. Even in an examination take a few minutes to plan your essay first. You can do this in the margin or at the top of the page.

The introduction

A formal essay needs an introductory paragraph. It should:

- state your argument or topic
- introduce your main points
- try and grab your audience’s attention. Why not try using a shocking statement? Asking a rhetorical question? Using a surprising statistic? Whatever you choose to do it needs to make the reader want to carry on.

The body of the essay

This is the most important part. This is where you expand the ideas you mentioned in your introduction. Aim to have three different ideas, each being explained in a new paragraph. Start with your strongest point and end with your weakest.

Just as there are guidelines for writing essays, so too are there guidelines for writing a paragraph. There are many different formulae to help you remember what to do but this section will deal with the most common one – GEE.

G generalisation The first sentence of each paragraph should make a clear statement that lets the reader know what the paragraph is going to be about. It acts as an 'introduction' to the paragraph.

E explanation This is probably the most important part of the paragraph – where you need to explain your generalisation. It must be clear to the reader exactly what you meant in your original statement.

E example Now you need to give a piece of evidence that supports your statement. You could choose from a statistic, survey result, quotations from important people/groups, anecdotes, examples from the news, personal experience, overseas examples, newspaper articles, the options are endless! Try to use a variety of examples for the different points you make.

The three parts of your paragraph must flow together – that takes time and practice. However, if you repeat this structure for each paragraph you will have developed a strong body for your essay.

Vocabulary and expression

The way you begin a paragraph is important. Try incorporating some of these words and phrases into your next essay.

Nevertheless . . .	It has been said . . .
Unfortunately . . .	In many cases . . .
It has been suggested that . . .	One such example is . . .
. . . has been quoted as saying	Of course we all know about . . . but
On the contrary . . .	Currently . . .
Recently . . .	It seems that . . .
Finally . . .	The public are familiar with . . . but
It has been reported . . .	There is a general perception that . . .
This example clearly shows . . .	Many of these circumstances . . .
At the present time . . .	In recent years . . .
The fact is that . . .	In today's society . . .
In the light of . . .	This example proves . . .
Younger generations . . .	However . . .
The question is . . .	In conclusion . . .

Avoid using 'firstly, secondly, thirdly'. Maybe use one in an essay but if you use it at the beginning of each paragraph it sounds repetitive and unsophisticated.

The conclusion

This completes your essay. Ideally you should leave the reader with something to think about. You should:

- restate the main points of the essay
- reinforce your attitude without introducing any new information
- give a strong, thought-provoking statement or question as a final sentence.



Proofreading

Whenever you write an essay it is important to give yourself time for proofreading. Every writer, professional or amateur, needs to read over his or her work. For students at your level it is particularly important that you check every sentence. Accurate spelling, punctuation and paragraphing make your writing easier to read and understand.

A persuasive essay is one that will attempt to win over the reader to the angle or side of the argument you presented. When you are writing such essays you will often be given a choice of sides. Be careful, the side you agree with will not always be the easiest to argue.

Model Essay

Now you've got some theoretical information, let us have a look at how a student your age has used the structure to develop a persuasive essay.

Technology – for better or worse?

Technology is man's worst enemy. It may have a meagre amount of pleasant side effects, but it is taking our jobs, polluting our world, and defying the laws of nature.

Technology may appear to make jobs easier, but it is simply taking employment away from people. People need wages to buy houses, to provide their families with food and to save for the future, yet technology is taking over jobs and placing an immense strain on people. Recently the electric company known as 'Power New Zealand' has introduced a new computer system that allows power meters to be read by computer. This has meant that many meter readers are now out of jobs, putting increased pressure on social welfare and increasing the crime rate.

In many cases technology appears to be our helper. Televisions and video recorders make recreation more enjoyable and cars make going from one place to another very convenient and fast – but what price do we pay for these so-called conveniences? The answer is, that many of us pay with our lives. The gases and smoke from this technology is killing our population. One such example is motor vehicles. Since the introduction of motorised transport not only have millions of people been killed in crashes but toxic pollution from vehicle exhausts has become a number one environmental killer. Is petrol more important than lives?

Also, the latest genetic modifications made possible by technology are sickening. In a recent report from the United Nations Technical Development Organisation, scientist Clifford Bohemiana of Brazil said that by the year 2010 it would be possible to use genetic engineering to create any type of baby a parent wanted. This is very disturbing – if one person has a genetically engineered baby it poses a threat to mankind as we know it. Non-enhanced humans like myself will become obsolete. All the best jobs will go to the genetically enhanced humans – we must not allow this to happen.

In conclusion, technology is changing our world for the worse. It is taking jobs, polluting the Earth, causing terminal illness and posing a threat to mankind as we know it. We must stop this out-of-control technology before it stops us all.

Daniel Smith



Looking at structure

This student has used the basic structure of a formal essay confidently. Let's look at how he uses it to put his information together effectively.

- Copy the 'generalisation' of each paragraph into your exercise books.
- Copy the 'explanation' of each paragraph into your exercise books.
- Copy the 'example' of each paragraph into your exercise books.

The student uses language well.

- Copy any phrases or words he uses that you like into your exercise book. Try incorporating some of these words and phrases into your next essay.

Having completed the above exercise note the following things:

- Each idea is first presented in the introduction and summarised in the conclusion.
- Each idea has a new paragraph.
- Each paragraph is based on GEE, although the student changed the order in the third paragraph to give variety.
- He has used three different types of examples for the different points he makes. (Some examples are a little 'creative'. This isn't too much of a problem in an examination situation provided you are not prone to exaggeration! Of course you would research any relevant material if the time were available.)

Writing Practice

To smoke or not to smoke?

Look carefully at the arguments below to help you form the body of your essay. Don't just copy down the information. Use some of it to develop your own opinions, and some of it for examples, but try to make sure that the essay has mainly your own ideas.

YES

Some people have smoked for years and they never get sick. Some people are over eighty and are still smoking!

Many people are employed growing tobacco and manufacturing cigarettes. If people stop smoking, these workers will be out of a job. Think of the old ladies who sell tobacco in the market.

All my friends smoke, so if I don't smoke too I'll be left out and people will think I am not cool.

Cigarette packets carry stern health warnings about the dangers of smoking, so everyone knows about it.

If the money's not being spent on cigarettes, it'll only be spent on something else, like junk food, which is just as bad for you.

NO

The health risks which result from cigarette smoking have been documented for decades.

Tobacco contains dozens of dangerous chemicals. These cause heart disease, lung diseases, gum discoloration and other serious illnesses. Smokers die young.

Smoking is highly addictive: once you're 'hooked' it's very difficult to stop. That's why tobacco advertisements aim at getting young people to smoke. In that way, they make big profits from people's lifelong cigarette addiction.

A packet of cigarettes is very expensive. Smoking several packets a week adds up to hundreds of tala per year. Think of all the other things you could do

(cont.)



YES

Smoking suppresses the appetite, so that people who smoke stay thin. So, smoking is a good way to keep from getting too fat.

Most work-places have banned smoking now, so smokers have to go outside and smoke. This means that non-smokers aren't affected by the smell of smoke.

We live in a free world. It is up to the individual adult to decide what they will do or not do. The choice is theirs. If they want to smoke, why shouldn't they be able to?

NO

with that money! Smoking causes difficulty with breathing, so that smokers cannot play sports at all well.

Cigarette smoke stinks. It is horrible to be with a heavy smoker, their smoke smell gets into everything, including the clothes of other people.

People who get smoke-related illnesses cost the country millions of tala, because they have to receive medical treatment for these illnesses. Everyone's taxes have to pay for this destructive habit.

Plan your essay carefully. Decide which argument you will take, and plan your essay accordingly. Remember you will need to have three clear facts to back up each argument you make. Set out your essay plan like this:

Idea 1	Generalisation	Explanation	Example
Idea 2	Generalisation	Explanation	Example
Idea 3	Generalisation	Explanation	Example

When you have written the final draft of your essay, use the checklist below to check that you have done all you can to produce a well-written expository essay.

- I planned the essay carefully before I started to write it.
- The essay has an introduction that clearly states my main argument.
- I have included a statement in the introduction that encourages my reader to continue reading my essay.
- My essay has THREE clearly different points in THREE different paragraphs.
- I have used the formula 'generalisation', 'explanation' and 'example' in the body of my essay.
- I have used THREE different types of evidence to support my arguments.
- I have not included any new evidence in my conclusion.
- All the language I have used is formal, with no verb contractions, slang or colloquialisms.
- I have read my essay aloud and corrected any mistakes that I heard in it.
- I have checked all the spelling, using a dictionary.
- I have checked that all my sentences start with a capital letter and end with a full stop.



Does fa'aSāmoa need to change for the 21st century?

YES

All institutions and cultures need to change, or else they will be overcome by other institutions and cultures. Change is inevitable, and necessary.

Fa'aSāmoa is already changing, showing that it is adaptable to different conditions. In our dancing, for example, the influence of other Pacific cultures can be seen.

Sāmoa's culture is now exposed to many other cultures, through the emergence of the 'global village' and international films and television. It is impossible to prevent these influences from changing traditional Samoan values. Samoans have emigrated to many other parts of the world, taking their culture with them. But in their new countries the Samoans have had to adapt, otherwise they would not have succeeded to the extent that they have. For example, in Palagi society the emphasis is on the individual, not the group. To try to maintain fa'aSāmoa values in a very competitive society would lead only to failure.

Fa'aSāmoa belongs to the past, and its traditions will prevent Samoans from bettering themselves unless some of its restrictive traditions are relaxed.

NO

Fa'aSāmoa has been in existence for three thousand years. It has survived unchanged for those three thousand years, so it will easily survive the 21st century.

The traditions and customs of fa'aSāmoa must be strictly kept, otherwise the culture will be little different from other cultures. Fa'aSāmoa is unique to Sāmoa, and must be kept pure to keep it so.

Because there is pressure to change fa'aSāmoa through international influences via the electronic media, that pressure must be resisted. Otherwise fa'aSāmoa will eventually disappear altogether. The loss of so many Samoans to other countries where they are in a minority means that it is all the more vital that in the homeland, Sāmoa, fa'a Sāmoa must be kept pure and unchanged. Just as it is being lost by new generations of Samoans in Palagi countries, growing up without island traditions, so it is essential that it is fully protected in Sāmoa.

Samoan language, song, legends and customs are unique and therefore precious. They must not be allowed to be lost forever.

Now plan your essay carefully. Again, decide which side of the argument you will take, and plan your essay accordingly. Remember you will need to have three clear facts to back up each argument you make. Set out your essay plan like this:

Idea 1	Generalisation	Explanation	Example
Idea 2	Generalisation	Explanation	Example
Idea 3	Generalisation	Explanation	Example

When you have written the final draft of your essay, use the check-list you used for your earlier expository essay to ensure that you have done all you can to produce a well-written essay.



English Proverbs

Work out the literal and metaphorical meanings of the following proverbs:

Make hay while the sun shines.

Still waters run deep.

The darkest hour comes before the dawn.

The grass is always greener on the other side of the fence.

The pen is mightier than the sword.

The proof of the pudding is in the eating.

There's many a slip 'twixt the cup and the lip.

There's always a calm before a storm.

Too many cooks spoil the broth.



Transactional Writing

A 'transaction' is the act of carrying out a business communication. Transactional writing, therefore, is writing which is connected with an official business transaction. Transactional writing is almost always formal in tone and structure. Such writing includes job applications, business and sports reports, eye-witness accounts and so on, for example, a sports report

Marist Makes It Three In A Row

For the third consecutive week, the Marist rugby team is savouring victory. This time they achieved their win at the expense of Moata'a, last Saturday, defeating them 21–3 at Apia Park.

Marist have regained their crown and now rule as Vailima King of Rugby following their victories in the Moata'a Tens and the Tui Asau Telecom Cellular Sāmoa Sevens.

Last year Marist had to bow to Lupe ole Sāmoa, and in spite of their consecutive wins in the last three weeks, their latest victory was by no means inevitable. Moata'a played as if they had not heard of Marist's earlier wins, taking the game to them throughout the match and only really conceding defeat in the last few minutes, after Marist scored a final, game-winning try. Before that try, Moata'a was still very much in the game.

The half-time score was 11–3 to Marist, Keneti Tofilau scoring a try after a Moata'a player dropped the ball. Tofilau scooped up the loose ball and barged his way over the tryline. His try, plus two Roger Warren penalty goals, gave Marist their eight point, half-time lead.

Not long into the second half, a further Warren penalty took Marist's lead out to 14–3. But fully aware that they could still overhaul Marist, Moata'a pulled out all the stops and played with tremendous energy over the last twenty minutes.

The match was finally put beyond them when Marist winger Mika Senio crossed for a try in the final minutes of the game. The movement was begun by halfback Paul Chan-Tung, who broke, then made a clever chip kick through. Speedster Senio snapped up the bouncing ball, sprinted for the line and scored the winning try.

Marist's win was due mainly to their powerful scrum, which won them sufficient good possession for their backs to probe the Moata'a defences. Star forward for the winning team was the Marist captain, Fa'amaoni Lalomilo, while Warren's astute kicking from first five eighths assured Marist of tactical control of the contest.

Roger Warren was awarded the honour of Player of the Tournament for his consistently reliable performances on behalf of his winning Marist team.

Transactional writing exercise

Imagine you have been sent by a local newspaper to cover an important sporting event. Write a report similar in length to the one above, including all the game's most important developments. Notice how the writer made it interesting by giving highlights of the game. His prose flows like the game he describes.

Assessment exercise

Read and assess the following two examples of students' transactional writing. The letters were written in response to a newspaper advertisement in the Situations Vacant section of the *Sāmoa Post*, requiring the services of a cadet reporter. Award each letter-writer a mark out of 20, based on whether the writing is careful or careless, well planned or disorganised, and whether it reaches the necessary standards of spelling, punctuation, grammar and syntax.

When you have finished your assessment, discuss the marks you gave the two letters with someone else in the class.

Letter 1

22/ 7/ 2004
Matafagatele street,
Vaiala,
Apia.

The Editor,
The Sāmoa Post.

Dear Sir,

I'm writing about the job advertised in your paper about wanting a young person to train as a cadet reporter. It was the one in last Tuesday's paper. I was reading the front part of the paper because I was interested in the story about the rugby coaching school starting at Apia Park and I just kept on reading until I saw the advertisement.

Well anyway I thought I'd like to be a newspaper reporter. It'd be cool to go out looking for stories like the rugby coaching one, talking to people and that, then writing it all down and getting it in the paper. I saw a movie once - I forget what it was called - about a guy who wrote stories for a big newspaper in New York. He came across a politician who was a crook but nobody knew he was and he wrote a story and the guy had to go to prison and it was all the reporters fault.

I'm in Year12 at school now and thinking about what I'm going to do for a job. I like reading and that and I got an OK mark for my last English assignment and that's useful for a reporter I reckon. I like rugby and volley and got in the First XV this year so I could write stories about sport if you need someone to do that. I'm taking science, maths, history and geography too.

I'd like to meet you sometime and talk about the job.

Best wishes,
Tana Vailoa



Letter 2

22/7/2004
Faatoia Road,
Leone,
Apia.

The Editor,
The Sāmoa Post,
Apia,
Sāmoa.

Dear Sir,

I am writing in response to the advertisement in the Sāmoa Post of 20/7/2004, in which your paper is requiring the services of a cadet reporter. I would like to apply for this position.

I am a 17-year-old, Year 12 student at Sāmoa College taking English, History, Mathematics and Music. My best subjects during my four years at secondary school have been English and Music. I am also interested in current affairs and last year researched and wrote a story about the general election for our school magazine. I have enclosed a copy of this feature, so that you can judge my ability to write a news story.

My other interests are netball, choral singing and reading. Last year I travelled to Hawaii with my parents and enjoyed the experience very much. After I become a qualified news reporter I intend travelling to other parts of the world and finding out about different cultures. But first I know I must attain a recognised qualification, and the position you are advertising is one that I am very interested in obtaining. I would be available for an interview any day from Monday to Friday, after 4pm, and I can be contacted by phone, 22 575.

Yours sincerely,
Asina Savalalo



Exercise

Read the advertisement below, then write:

- a letter of application for the advertised position, and
- a letter of reference to accompany your application letter. Write the reference in the third person, i.e. begin:
'I have known (your full name) for ... (years) ...', and so on.

National Bank of Sāmoa Limited

Employment Opportunities

The following vacancies are now available at the National Bank of Sāmoa Limited, Main Branch, Apia.

Tellers

Responsibilities include:

- performing telling duties in an efficient and friendly manner
- balancing and controlling cash under custody
- ensuring safety and security measures as governed by the Bank's policy

Minimum qualifications and requirements:

- PSSC or higher education
- honest and willing to work in a team
- must show initiative and ability to work under pressure with minimum supervision
- good communication and customer service skills
- computer literate

Salary

- attractive remuneration packages will be offered to the successful applicants, in accordance with qualifications and experience

Closing dates:

Friday, 13 September, at 4.00pm

Please address all applications with curriculum vitae, certified copies of academic qualifications, along with two references to the:

Manager Human Resources
National bank of Sāmoa Ltd.,
PO Box 20471,
Apia.



Unit

15

Mass Media - The Electronic Media

The 'electronic media' means the media which communicates with its viewers or listeners using electricity as its source of energy, that is, radio, television and cinema. The electronic media is more powerful and influential than the print media, because it reaches a wider audience of many people of different cultures in many countries. Not everyone can read books and magazines, but virtually everyone can understand moving images shown at the cinema or on television, or listen to radio programmes on the 'air waves'.

Film And Video

Films and video programmes are planned and made using the expertise of many skilled people, working as a team. Every film project has these principal people working on it:

Producer	plans the film and raises the finance to make it
Director	supervises the shooting of the scenes and the acting
Cinematographer	in charge of the camera crew
Editor	selects the best of the shot film and puts it together
Sound editor	adds the music track and sound effects to the film
Distributor	in charge of marketing the film to cinemas.

The final result of a film project is a series of moving images, consisting of hundreds of camera 'shots', put into an orderly and effective visual sequence for an audience's entertainment.

There are three distinct phases in the making of a film. They are:

Pre-production	planning of the film before the filming starts
Production	filming of the story
Post-production	editing and marketing of the shot film.

Shooting the film

A shot is a length of film taken without stopping or cutting. On the screen you may see a person's face fill the screen, then that person from head to toe. That would be two shots – close-up and full shot. 'Frame' means, what is seen through the camera's 'eye' (its lens). Shots are defined by the distance and direction of the object from the camera, and therefore determine how much of the object is in the frame.

The Language Of Film

Establishing shot (ES)	A long shot showing mostly background landscape, flashed briefly on the screen to 'set the scene' for the shot that follows. Allows viewers to see where they are being taken to later.
Long shot (LS)	Shows quite an amount of landscape or background, though figures in the scene are close enough to be recognisable as old or young, male or female.
Full shot (FS)	Shows the full height of any figure in the frame.
Mid shot (MS)	A shot in which the person is seen from the waist up. If there are two people in the shot it is called a 'two-shot'; if there are three, a 'three-shot'.
Close-up (CU)	Focuses on all of an object or a person's head and shoulders. Close-ups are used to reveal details which are important to the story, or show human emotions through focusing on a character's facial expressions.
Extreme close-up (ECU)	Focuses on an object in great detail, to reveal key information, for example, a passport and passport photograph.
Point-of-view shot (POV)	Where the camera becomes like the eyes of one of the characters, seeing events or scenes from that character's 'point of view'.
Camera angles	The position of the camera is often changed during a filming sequence, varying the angle so that the shots can be made from any one of a number of 'angles'.
High-angle shot	Taken when the camera is looking down at the figure in the shot, usually in order to make the figure look small and vulnerable. Done by putting the camera up on a crane.
Low-angle shot	Taken when the camera is below and looking up at a figure, usually in order to make the figure or object in the shot look powerful and dominating.
Overhead shot	Taken with the camera directly above the figure, again by putting the camera on a crane.
Camera movements	When the camera moves about, to follow the movements of the figures in the scene or to show the whole scene.
Panning	The camera is said to 'pan' when it swivels from side to side to shoot a scene.



Tracking	The camera is mounted on tracks, on a little wheeled buggy called a 'dolly', or is held in the cameraman's hand, then used to follow the subject or subjects. Tracking makes the viewers feel that they are part of the action in a scene where there is a chase, for example.
Tilt	This occurs when the camera moves upwards or downwards on its stand (called a tripod), to follow moving objects or reveal a scene or object which is too large to fit in one frame.
Editing film	Not all the film which is shot appears in the finished film or video. In fact most is cut out, as only the most effective shots are used. Selecting the shots which are used is called 'editing'. Editing is done after all the shooting is finished. Shots and scenes are selected, arranged and put into the most effective sequence.

Scenes in a film change in the following ways:

Cut	A straight move from one scene to the next.
Fade	There are two types of fade. 'Fade in' is where the screen is black at the start, then gradually the image appears. A 'fade out' occurs when the image being shown is replaced by the screen turning black. A fade can be used to show the passing of a period of time.
Wipe	This occurs when one shot is covered up or replaced by another shot which moves horizontally across the screen, like wiping a window. A wipe suggests a close relationship between the two images being shown.
Dissolve	This occurs when one frame is slowly replaced by another, so that halfway through the dissolve, both images can be shown on the screen. Dissolves are used to show a change of time or location, or to reveal what a character is thinking about.



Understanding film and video – Practice questions

Practice Question One

Look closely at the storyboard sequence below and answer the questions that follow.

Shot A

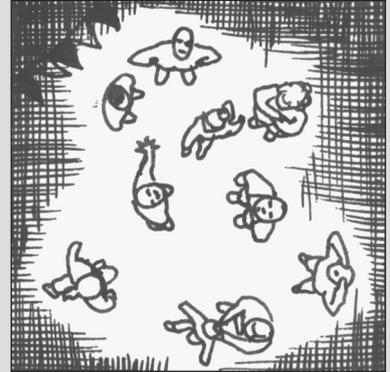


Fairground music.

Shot B



Shot C



Tension music.

Shot D

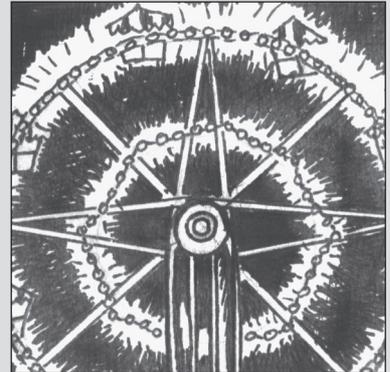


Nervous person screaming.
'Stop it!' at the others.

Shot E



Shot F



Fairground music.

- 1 Name the type of shot in Shot A. What is the purpose of this type of shot?
(2 marks)
- 2 Name TWO ways Shot A could change to Shot B. (1 mark)
- 3 Name the shot used in Shot D and explain why it has been included.
(2 marks)

Practice Question Two

Imagine that you have been asked to make a short film promoting your school to overseas students.

- 1 Clearly describe what type of shot you would use at the beginning of your film and explain the reason/s behind your choice. (1 mark)
- 2 Clearly explain how you could show that your school is friendly towards overseas students. (1 mark)
- 3 When and why could you use a zoom camera movement OR a tracking shot in your film? (1 mark)
- 4 Clearly explain how you could include TWO of the following in your film. (2 marks)

voice-over

music

sound effects

montage



Practice Question Three

Working in groups of 5–6, choose a dramatic scene from the novel you have studied this year, then plan a film sequence of this scene. Include the following in your finished plan:

A storyboard, the different roles played by each member of your group (director, camera person, actor, editor, and so on), and the camera shots and angles you used to show the scene as dramatically as possible.

Commentary

As part of your classwork your teacher may ask you to produce a film or video. Answer these questions in your exercise book. It will help you to compose a commentary on your own work. Each question looks at a different aspect of your work and therefore will ensure that your final commentary is comprehensive and detailed. Remember: this is a vital part of your assessment.

- 1 What was the purpose of your film production?
- 2 Who was the target audience of your production?
- 3 Describe your role in your production.
What was your job?
What did you do?
- 4 Briefly describe what happens during your film.
- 5 State THREE different camera shots you used in your film production and using clear details and examples, explain the reasoning behind each choice. Set out your answer like this:

Shot one:	Reason:
Shot two:	Reason:
Shot three:	Reason:
- 6 Describe THREE different camera angles you used in your film production and using clear details and examples, explain the reasoning behind each choice. Set out your answer like this:

Camera angle one:	Reason:
Camera angle two:	Reason:
Camera angle three:	Reason:
- 7 Describe TWO editing decisions you used while assembling your film production and, using clear details and examples, explain the reasoning behind each choice.
- 8 Explain ONE example of how lighting was used to create a certain effect.
- 9 Explain ONE example of how a special effect was used and for what purpose.
- 10 How successful do you think your group was? Describe ONE problem or ONE success you encountered and why it occurred.
- 11 How did your audience react?
- 12 Describe THREE things that you would improve if you were to produce this segment of film again.



Television

Of all the mass media, television is considered to be the most powerful, because its images are viewed by people in the comfort of their own homes, at their leisure. Television brings the outside world right into people's homes.

Programme content

In general, television programmes can be put into one of three categories:

- 1 factual: news, documentaries and discussion of news issues
- 2 advertising
- 3 fiction or entertainment programmes: 'soap operas' (serialised drama), drama, music videos.

Survey exercises

- 1 Study and analyse one day's programming on TV Sāmoa.

Firstly, working in pairs, decide how the scheduling of programmes is decided by what is called the 'rhythms of the household'. This means what people might be doing at home at a particular time of day. In most countries, TV programmers take this into account. For example, afternoon programmes such as cartoons are aimed at children just home from school and early evening programmes include heavy advertising, especially around the day's news broadcasts when a very large audience is watching.

Is this also true of the way programmes are scheduled on TV Sāmoa?

- 2 Working in pairs, calculate what proportion of the programmes (including advertising) are made in Sāmoa, and how many are from other countries. What is the main reason for the way these proportions come about?
- 3 Monitor an hour of TV news, and count the total length of time for advertisements. How much of the hour is devoted to advertising? Subtract this from the hour and outline the exact percentage of actual news which occurs over the period described as 'news'.
 - a Find out how much it costs per minute to advertise on TV Sāmoa.
 - b Does the cost vary according to the time of day?
 - c If so, what is the reason for this?
 - d Why is it necessary to have advertisements on TV?

Radio

Radio is an aural medium, i.e. it is absorbed entirely through the ears of its listeners. If you are not listening carefully and miss some vital information, then it's too late to catch the message. But the great advantage of radio is that you can listen to it while doing other things, e.g. driving a car, digging the garden, cooking the dinner. Unlike television, radio does not demand ALL your attention.



Discussion points

- 1 What advantages does radio have over TV?
- 2 What disadvantages does it face, compared to television?

There are several different types of radio:

- FM or AM
- national and local
- commercial and non-commercial.

Find and write down the meanings of the meaning of the above words, as they relate to radio.

- 3 Like all other types of media, the majority of radio stations anywhere in the world exist as a business, in order to make money for their shareholders. Every minute broadcast on those stations is a product for sale.

Below is a list of the main types of material broadcast on radio:

- music
- news
- opinion
- debate
- plays
- stories
- advertising
- concerts & performances
- humour
- promotions (for products, for competitions)
- services (weather, event details, gardening).

Rearrange this list, putting at the top what you consider to be the most important types of material broadcast on radio, down to the least important. Discuss your rearranged list with someone else in the class, then the class as a whole.

Survey exercise

Study the advertised programme material for one of Sāmoa's radio stations for one whole day. Compare it with the schedule for a television network for a whole day. What differences can you see in the type of programme material related to the time of day?

Why are there such differences?

Production exercise

Working in pairs, compose the script of a bulletin of news from Sāmoa, suitable for reading on a local radio station. The bulletin should take approximately ten minutes of air time. Then read your bulletin out to the rest of the class. Remember to read slowly and pronounce your words very carefully, because your listeners must 'catch' every sentence of your bulletin.



English proverbs

Work out the literal and metaphorical meaning of these proverbs:

Waste not, want not.

When the cat's away, the mice will play.

You can lead a horse to water but you can't make him drink.

You can't make an omelette without breaking eggs.

You can't run with the hare and hunt with the hounds.

You can't teach an old dog new tricks.

You can't judge a book by its cover.



Unit

16

Poetry Study

In Part One you studied poems written in modern times and in World War I. Poetry, however, has been written for hundreds of years. The following are poems written in England centuries ago. We can still learn from them in the 21st century, because the feelings and thoughts they express are true for human beings at any time in history. After all, human nature does not change. People have always had strong feelings such as love, hate and envy, just as they have always been faced with choices and consequences.

Sonnet 116

by William Shakespeare (1564–1616)

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark*,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass** come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.

* A bark (modern spelling = barque) was a type of sailing ship

** In this sense, the sickle's scope or influence

A sonnet is a poem containing 14 lines, in this case 12 lines and a concluding 'couplet' of two lines.

Read the Shakespearean sonnet closely, line by line, to see if you can understand its theme.

- 1 Say which of the following best expresses the theme of the sonnet.
 - a love changes very quickly, as circumstances change
 - b true love lasts forever, in spite of everything that happens
 - c time causes love to weaken and eventually die
 - d love is meant to be shared out among all people.

- 2 The word 'writ' is an example of:
 - a slang
 - b colloquialism
 - c archaism
 - d informality.

The Tiger

by William Blake (1757–1827)

Tiger! Tiger! Burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

In what distant deeps or skies
 Burnt the fire of thine eyes?
 On what wings dare he aspire?
 What the hand dare seize the fire?

And what shoulder, and what art,
 Could twist the sinews of thy heart?
 And when thy heart began to beat,
 What dread hand? And what dread feet?

What the hammer? What the chain?
 In what furnace was thy brain?
 What the anvil? What dread grasp
 Dare its deadly terrors clasp?

When the stars threw down their spears,
 And watered heaven with their tears,
 Did he smile his work to see?
 Did he who made the lamb make thee?

Tiger! Tiger! Burning bright
 In the forests of the night,
 What immortal hand or eye
 Dare frame thy fearful symmetry?



- 1 Almost all of this poem consists of questions. This technique is used because the poet:
 - a is confused about the tiger
 - b wants us to think about tigers
 - c cannot understand why tigers were created
 - d wants us to think about the power of God's creations.
- 2 One other poetic technique that the poet uses throughout the poem is:
 - a simile
 - b metaphor
 - c hyperbole
 - d rhyme.

My Heart Leaps Up When I Behold

by William Wordsworth (1770–1850)

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound to each by natural piety.

- 1 The theme of this poem is:
 - a what children experience influences their adult life
 - b the beauty of a rainbow in the early morning
 - c the pain of growing old
 - d the poet's fear of death.
- 2 'The Child is father of the Man' is an example of a:
 - a riddle which contains a truth
 - b metaphor which contains a truth
 - c contradiction which contains a truth
 - d rhyming couplet.



Crossing the Bar*

by Alfred, Lord Tennyson (1809–1892)

Sunset and evening star,
 And one clear call for me!
 And may there be no moaning of the bar,
 When I put out to sea.

But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;

For though from out our bourn** of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crossed the bar.

* In this sense the 'bar' refers to a dangerous sandbank at the mouth of a river, which must be negotiated carefully by a ship setting out to sea.

** A territory or realm

- 1 The theme of the poem is:
 - a the dangers of sea travel in olden times
 - b that death is like a sea voyage
 - c that crossing the bar is like facing death
 - d that floods carry ships far out to sea.
- 2 The 'Pilot' in the last stanza is a metaphor for:
 - a Death
 - b God
 - c Pontius Pilate
 - d The King.



Unit

17

Poetry Writing

Well written poems always sound good when you read them aloud. So it is a good idea when you are writing your poem to read it to yourself and hear how it sounds.

Here is the first stanza of a poem.

The tide was low, the reef was bare,
I stood upon the coral there.
When suddenly, from o'er the sea
I saw a sight that startled me.

Now continue the poem, keeping the same rhyme pattern as the opening stanza and making it as interesting and poetic as possible. When you have finished, give your poem a suitable title, then read it aloud to the rest of the class.

The class will mark each poem out of 20 as it is read by the writer, then the teacher will collect the mark sheets and use them to judge the best poems. Use the following criteria for your marking:

Marks	Poem content	Poem reading
9–10	Vivid language, with excellent use of rhyme and with original figures of speech.	Read with clarity, strong feelings and expression.
7–8	Very good use of language, with clever rhyme and some original figures of speech.	Read very well, clearly and with feeling.
5–6	Quite an interesting poem, with some effective lines and figures of speech.	Not always able to be heard clearly.
3–4	Ineffectual use of language, with uninteresting figures of speech.	Reading unclear and hard to follow.
1–2	Content completely uninteresting.	Poorly read, all the way through.

Language

Below is a piece of expressive writing from a student in Year 12, on the topic 'A Family Outing'. She gained a mark of 4 out of 10 for it. How could she get a higher mark?

See if you can help her, by correcting her errors and making her writing more interesting. Correct all mistakes of spelling, tense, paragraphing and syntax. For example, the opening sentence could read:

It's New Year's Day! I jump from my king-sized bed, land neatly on my feet like a gymnast, run down the hall and into my parents' bedroom.

Its New Year Day. I jump off my big King Size bed. I land on my feet like a Gymnastic. I run into the hall towards my parents bedroom. I went to go and wake them up but they were already up and going. My dad smiles at me and said, "Girl get ready we are going to the beach with the family".

I was so happy I packed my clothes that I got for Christmas. Also I packed my favourite togs which had a small rip on the left side. The colour was black with a blue patch of paint that my brother had accidentally done when he threw the paint brush on it. I tried to get that paint off my togs but it never came.

My parents took all the food that my mum prepared. I was very hungry but I had to wait until we got to the beach. My two brothers had already been in the car when I got in to the car myself.

Off we went. As we got to the beach. It was beautiful. The sun shined brightly in the sky giving a brightness colour into the sea. The waves were crashing on the Grey sand that was lying there like a bunch of soldiers waiting to be saved.

I saw my grandparents. They were coming towards us. I get out of the car. As I ran towards them my blue velvet hat with roses on it flew off. Thought I didn't care much about it. I hugged my Grandparents. I saw my cousins. They all came running to me and my two brothers.

"Are you all hungry" My dad yelled out. We didn't care less what he said so we just galloped to the sea like horses yelling yelling.

The water was beautiful. The cold sea water tingled my toes. My black hair was wet with all the salt water that had crashed over from the waves and the waves was nearly bowling me over when I stood in the sea.

We had all come out. Of the sea, I mean. We were hungry. The hot sand burned my feet. I wished I had wore my Jandals. I ran as fast as I could towards the green grass. My Parents and Grandparents had already eaten. We got our plates and started packing it with Chicken, Bread, vegetables and mostly junk food.

We were full. The sun was slowly going down. My Grandparents were kissing my parents. It was time to go. I kissed my cousins and Grandparents Goodbye. My dad packed all the equipment, food away.

Reading For Understanding

Read the passage below closely, then fill in the gaps, choosing words from the list at the end of the passage. There will be several words left over.

Tikehau – Isle of Sky

Captain Cook didn't like atolls. Neither did the other 18th-century European _____ who _____ across the South Pacific in search of new lands. Atolls – coral islands just a few metres above sea level – were virtually invisible from a sailing ship. Until it was too late and the ship's hull was _____ irreparably by the coral reef.

The largest collection of atolls in the South Pacific is the Tuamotu group, named by those 18th-century voyagers 'the Dangerous Archipelago'. European sailing ships crept through the group _____, sailors peering from the mastheads on the lookout for tell-tale wave breaks and palm tree crowns, signs that the ship was _____ an atoll. The chances of striking one and _____ were strong: there are 76 islands in the Tuamotus, scattered like a _____ across more than 20,000 square kilometres of ocean.

Today those atolls have been _____. Several have air strips, most are just an hour's flight from Tahiti. Their traditional cash crop, copra, now being replaced by _____, the atolls have pensions and resort _____. The lagoon of one atoll – Manihi – is the main source of the beautiful black pearls which are sold in Papeete's fashion _____. Another atoll – Rangiroa – is famed by _____ divers for its passes and the lagoon where it is possible to swim alongside hammerhead sharks and giant _____ rays. Away to the south-east are _____ and Fangataufa, which achieved notoriety as sites for the French _____ tests of the last decades of the 20th _____.

Missing words

nuclear	century	boutiques	morays	coral
Tahiti	explorers	manta	holed	seabirds
sailed	approaching	Mururoa	galaxy	tamed
tourism	fearfully	hotels	foundering	scuba



Read this next section of the story, then answer the questions that follow.

The Tuamotu Archipelago has in common low-lying reefs and small islands called motus, which encircle a central lagoon. It was Charles Darwin, passing through these islands in HMS *Beagle* in 1835, who first theorised that the atolls were remnants of ancient volcanoes, eroded and sunk almost to sea level over millions of years. The Tuamotus' lagoons vary in size: Rangiroa's is so huge that it is not possible to see the motus on its other side, but neighbouring Tikehau is much smaller, being only 24 km across. And it is Tikehau, with a permanent population of just 400, which is the latest island to provide hotel accommodation for visitors wishing to experience the uniquely beautiful environment of a South Pacific atoll.

From the air Tikehau atoll appears dramatically in the dark blue ocean: a coronet of coral enclosing an opal lagoon. The largest motu, Tuherahera, contains the airstrip and the only village of any size. The dozens of other motus are mere crumbs of sand and rock, but together they form an almost perfect hoop broken only by one passage, the Passe de Tuheiava. The runway of compacted coral sand forms a luminous white boulevard down the centre of the main motu, hemmed in on all sides by a forest of coconut palms.

Tuherahera village, the atoll's largest settlement, has dazzling white sand roads, thickets of palms and shrubs with ember-bright blooms of bougainvillea, hibiscus and frangipani. Neat modern houses peer from the foliage, children race each other on bikes and lean dogs trot by, tongues out, always on heat.

On an atoll, motor vehicles are almost superfluous. Nearly everything moves by water. The Pearl Beach Tikehau Resort is located on another, very small motu, Tavania, necessitating a transfer by motor launch from Tuherahera's pier. This provides a suitable entrée to atoll life. Travelling across the lightly scuffed water of the lagoon under a blindingly blue sky, the sense of light and space is overpowering. All seems water and sky, the motus are almost invisible, their palm trees appearing to sprout straight from the water as they incline their crowns towards the lagoon.

Paraphrase each of the above four paragraphs, using your own words.

Read the final section of the story, then answer the comprehension questions that follow.

Tikehau's new resort hotel consists of a series of beachside fales and a string of overwater bungalows which seem to stride through the lagoon like mop-topped wading birds. Each bungalow has a panel of glass in its floor, so that the marine life underneath can be observed without the inconvenience of moving outside. It's like watching a nature documentary on TV, except that it's real, and hypnotic, watching brilliantly coloured fish swimming right under your floor.

Wandering about the new resort's thatched units, connecting walkways, gardens, swimming pool, and towering, open-sided dining hall, I'm imagining all the difficulties of building such a complex out of steel, timber, pipes, coral rocks and concrete (there is much concrete) on a motu the size of a rugby field, on an atoll whose only raw materials are coconut palms, and which is 300 km across the ocean from its source of supply, Tahiti.

The hotel has a desalination plant, sewage treatment plant and, *naturellement*, French wine and cuisine are served in the dining area. The mind reels at the practicalities of setting it all up. It also prompts a frightening thought: what will



happen to the resort if a cyclone sweeps in from the north? It could take only minutes for years of toil and millions of dollars of investment to be sucked up into the sky.

But as those who planned the hotel well knew, there are powerful attractions on Tikehau. After one survey a Cousteau expedition declared that the atoll's lagoon has more fish than any other in all Polynesia. Even an amateur can verify this: sliding into the water in a channel between two motus, I'm immediately eyeballed by several fish in brilliant livery. Sinuous reef sharks cruise about, unafraid and unfrightening. An octopus backs away shyly, changing its marbled hues from orange to grey in an instant. These can all be observed with just the aid of a mask and snorkel; for a scuba diver, Tikehau must be a Mecca.

We are taken by launch across to Tuheiava pass, the atoll's only passage out to the surrounding ocean. Here there are shoals of barracuda, tuna, turtles, rays and gray and white-tipped sharks. Elaborately constructed fish traps on either side of the passage snare hundreds of fish every day, which are collected and sent by air the same day to Papeete's market.

Back inside the lagoon, alongside a coral outcrop, is Tikehau's 'Lagoonarium'. It's a wire pen in which many species of marine life have been detained for the visitors' pleasure: small fish of all kinds, a gang of sand sharks, a squadron of manta rays and several turtles. Here you can have the fish feed out of your hand on fish caught and killed minutes earlier. You can also enjoy 'poisson cru' – raw fish dipped in savoury sauce – while you snorkel with the fish which haven't yet been killed.

But after a while the novelty of this wears off and is replaced by feelings of pity. Fish being largely brainless, they don't mind, but to look underwater at the lovely turtles, banging their beaks against the wire and staring longingly at the lagoon on the other side makes you realise that the Lagoonarium is really a fish prison. One day I hope, perhaps one July 14, the turtles will storm their Bastille and liberate themselves. There are so many free fish in the lagoon that can so easily be observed with a mask and snorkel, why incarcerate any? This is just pandering to tourist laziness.

But not all the wildlife is underwater. Tikehau's motus are also home to a huge variety of seabirds, none of them pinioned. Imperious frigatebirds – the condors of the Pacific – glide singly above the lagoon, while below them flocks of terns wheel and dive for fish. A rewarding excursion on Tikehau is one to a small island of fossilised coral far out in the lagoon, L'Isle aux Oiseau, a breeding sanctuary for thousands of birds, particularly red-footed gannets and brown noddies. It's a marvellous experience to walk through the foliage on the little island, the sky above teeming with wheeling birds, the branches of the shrubs and bushes filled with nests and fledglings, completely unperturbed by the human presence.

Atolls are special places, none more so than lovely, tranquil Tikehau. Its uninhabited islets are ideal for beachcombing or flopping about under a baking sky. But it is the lagoon with its lucent waters, shoals of fish and wheeling seabirds that entrances the visitor. To be out on its waters is like being in the centre of a beautiful lake. Sea and sky merge in gradations of brilliant blue, the tops of the coconut palms on the surrounding motus are just visible on the horizon, connected by slivers of brilliant white sand, the specks of land and the expanse of water soothed by the soft trade wind from the south-east.

Captain Cook didn't know what he was missing.



- 1 Explain why the writer describes watching the fish through the floor as 'hypnotic'.
- 2 Give two reasons why building the resort was so difficult.
- 3 Why does the writer include a French word, *naturellement*, in the story?
- 4 Why was Tikehau a risky place to build a resort?
- 5 What is the atoll's main natural attraction?
- 6 Why did the writer not like the 'lagoonarium'?
- 7 What does he hope might happen to the lagoonarium one day?
- 8 What is so thrilling about a visit to the bird island?
- 9 Find and quote one simile from the above passage.
- 10 Explain the significance of the last line of the passage.
- 11 Find the meanings of the following words used in the passage, then use each word correctly in a sentence of your own.

irreparably (adverb)	archipelago (noun)	notoriety (noun)
coronet (noun)	superfluous (adjective)	desalinisation (noun)
incarcerate (verb)	sanctuary (noun)	unperturbed (adjective)
lucent (adjective)		

Essay Writing Practice

Earlier this year you learnt about the best way to plan, draft and write an essay. Remember that the theme for this half of the year is Choices and Consequences, so plan, draft and write an essay in which these two themes are central. The choices and consequences may be to do with social issues, cultural issues or your future after school.

Letter Writing Practice

Remember that personal letter writing is differently from formal letter writing in style and tone. A personal letter is what you write to someone you know well, such as a close friend or relative, and you can be much more relaxed and informal.

Exercises

- 1 Write a letter to a close friend or relative in another country, describing an important choice you were faced with recently, and the consequences (what happened) when you made the choice. Make your letter as vivid and interesting as you can.
- 2 Write a letter to the editor of the *Sāmoa Observer* on something that you feel strongly about. Your letter should be formally set out and properly paragraphed.

Culture Week: English-related activities

Culture Week provides an excellent opportunity to practise some of the speaking and performance activities that you have learned this year, and, at the same time, to revise these skills for your upcoming examinations. So, practise the scene you wrote and performed with your group from your novel study, the speech that you wrote in the first half of the year, memorise the poem that you wrote in the second half of the year, and be prepared to perform these works during Culture Week.



Unit

19

Writing Your Curriculum Vitae

The words 'curriculum vitae' are Latin. They mean 'course of life'. So, your curriculum vitae (usually abbreviated to CV) is a brief account of your education and previous career. Presenting a carefully prepared curriculum vitae (sometimes called a 'resumé') is essential when you apply for a job after your school years. Most job advertisements state, 'Send CV to . . .', so your curriculum vitae will be very influential in determining whether or not you are granted an interview for a job.

Rules For The Format Of A CV

Personal details

- full name
- postal address
- telephone number
- date of birth.

Education

- place/s educated and years attended
- description of courses taken. Put the exact title of each course first, then give the subjects you studied. Follow this with your previous educational qualifications.

Work experience

List here all the jobs you have had. Include full-time and part-time work, including voluntary work and temporary jobs. After each job you list put in brackets full-time OR part-time OR voluntary OR temporary. Put the job you last held at the top of the list, then work back through the others. Emphasise the duties these jobs included and the skills you acquired from them. Use 'action' verbs in your description, e.g.

'organised the catering for . . .'; 'supervised the work party for . . .'.

Interests and achievements

This gives you the opportunity to demonstrate your individuality. Do not be overly modest here, but never make anything up, either! You should be totally truthful.

Presenting Your CV

Use a computer or typewriter to write your CV on A4-sized paper and keep it to a maximum of two pages (print on one side only). Use generous margins at the top, sides and bottom of the sheets (don't cramp the material) and keep a copy for your own records. If you save the CV on a disk, then you will be able to update it easily as your academic and work record changes.

You must include a formal covering letter with your CV. Make this letter concise, clear and to the point. Address it to a specific person who will be dealing with your job application. If you are unsure who that person is, make a quick phone call to the company and ask. Always check that you spell the person's name correctly!

The opening of your covering letter should mention the title of the job and where you saw it advertised, for example,

I am writing in response to the advertisement in the *Sāmoa Observer*, dated 5 October, 2004.

The conclusion should include when you will be available to go to the interview, for example,

I will be available for an interview from 4 pm on weekdays . . .

Exercise

Think of a job which you would like to apply for. Write a covering letter as if you are answering an advertisement for that job, to go with your CV. Set your letter out clearly using the instructions above.



Revision

You have completed your Year 12 course in English and examinations are approaching. Think of this as a challenge and an opportunity to demonstrate the English skills you have acquired, rather than something to be frightened about. If you carefully organise your study notes and make a thorough revision of your year's work you will be able to enter the examination room with confidence.

To revise your year's work, first divide your notes into two sections, language and literature.

Language will include all the work you have done on vocabulary, close reading, comprehension, parts of speech, grammar, sentence writing, paragraph writing, essay planning, paraphrasing, and so on.

Literature will include the short stories, poems, novel and play you have studied, and the literary techniques which writers of these works use, for example, figures of speech, imagery, dialogue, characterisation and so on.

Language

To revise your language section, first make sure you know the parts of speech in English and can recognise them, that is, nouns, verbs, adjectives, adverbs, conjunctions, prepositions, pronouns, definite ('the') and indefinite ('a', 'an') articles. Work with a dictionary if you can, to practise making lists of new words, knowing and writing their parts of speech, their meanings, and using them in a sentence which shows you know what their meanings are.

Practise planning essays by choosing a topic, then writing the opening sentence, the topic sentences for each paragraph, then the concluding sentence, for example,

Imagine you are the selector of the Manu Sāmoa team for the next World Cup, or the selector of the Manu Sina netball team for their next World Cup. Write an essay describing the qualities you are looking for in your team captain.

OR

Imagine you are Prime Minister of Sāmoa for a day. Write an essay describing the practical steps you would take to improve the nation for your people.

Practice at planning essays in this way before the examination will make writing one during the exam far less daunting.

Literature

For your literature revision, ensure that you can write confidently about the plot (just briefly), the setting, characters and theme of the stories, poems, novel and play you have studied. Remember the themes which have been running through this year's course: 'Conflict and Resolutions' and 'Choices and Consequences'. Try to see where these themes have applied to your set works of literature. Know one short story and two poems really thoroughly, and the literary techniques the writers of these works have used, for example, figures of speech such as simile, metaphor, alliteration, personification and so on. Learn some of the lines of a poem by heart, particularly the lines which you think are the key lines of the poem, so you can quote them in the examination, if asked to do so. When revising short stories, the novel and play, concentrate on the characters and theme of these works, particularly any changes the characters undergo during the story and the important lessons the characters learn from their experiences.

Production Work

When revising the 'production' aspects of this year's course, make notes about the challenges and difficulties these activities presented and what the experience taught you. These notes will cover the parts of the course where you have worked with others to produce a poster or brochure, or took part in a debate, or acted out a scene from a play. After you have made the notes recalling these group production activities, learn them thoroughly.

For the individual production work you have done, such as preparing and delivering a speech, or carrying out research, make notes on such things as your topics and why you chose them, any problems you faced, and what you learnt from this personal production experience.

Finally

Remember, when you are learning all the notes you have made about the year's course in English, try to find a space which is both quiet and comfortable. Do not revise your notes with the radio or the television on. Such background noise will make concentrating on your notes too difficult. And do not revise for hours on end without taking a break. Every half hour, get up and go for a short walk to stretch your legs and refresh your powers of concentration.



