

Using New Zealand Literature
in the
English Language Classroom

Jan Robertson

Dunedin College of Education

Private Bag 1912

Dunedin 9020

New Zealand

Contents

At Makara by Barry Mitcalfe

Rain by Hone Tuwhare

Teacher's Notes to *At Makara*

Teacher's Notes to *Rain*

Makara Beach, Spring by Fiona Kidman

Teacher's Notes to *Makara Beach, Spring*

Biographical details of Fiona Kidman, Barry Mitcalfe
and Hone Tuwhare

Who are you taking to the School Dance, Darling? by Witi Ihimaera

Teacher's Notes to *Who are you taking to the School Dance, Darling?*

Extracts from **the Whale Rider** by Witi Ihimaera

Teacher's Notes to *the Whale Rider*

The Elements of a Short Story

Figures of Speech and Sound Techniques

The 10 Principles of Effective Second Language Acquisition (Ellis: 2005).

At Makara

The hills
are tawny
black lions

I watch
the sun die

Black rocks
leap
one after the others
breasting white waves

Pouring out
from the shore
to the light
the silver edge
where the sun died

My thoughts
like sparks
from a driftwood fire

You came

I knew
you would

Barry Mitcalfe

Rain

I can hear you making
small holes in the silence
rain

If I were deaf
the pores of my skin
would open to you
and shut

And I should know you
by the lick of you
If I were blind:

the steady drum roll
sound you make
when the wind drops

the something
special smell of you
when the sun cakes
the ground

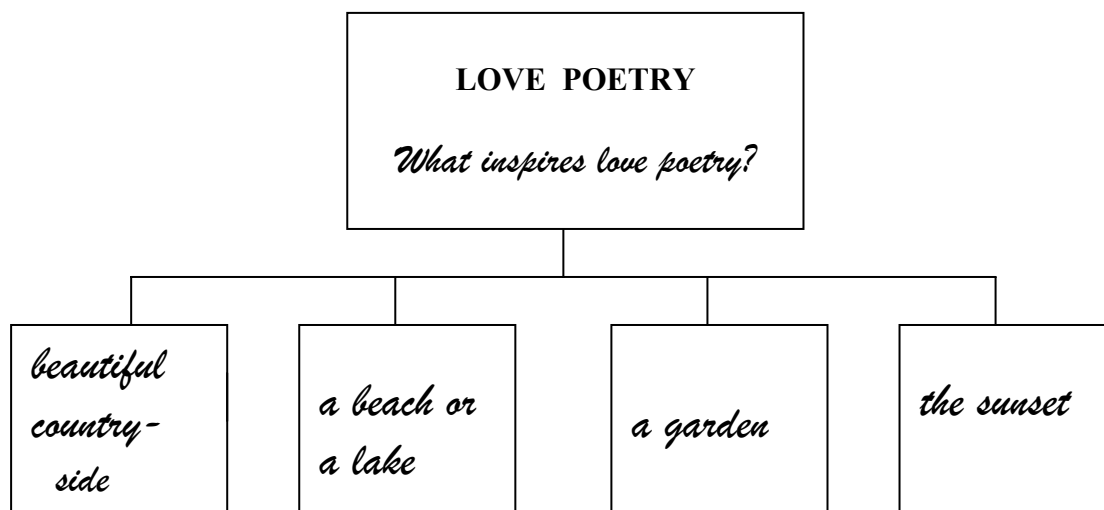
But if I should not
hear
smell or feel or see you
you would still
define me
disperse me
wash over me
rain

Hone Tuwhare

TEACHER'S NOTES

At Makara

Barry Mitcalfe



1. What inspires love poetry?

What are common settings for love poems? Ask a student to be “teacher” and write the class’s ideas on the board in boxes as above.

2. Read aloud the poem At Makara. Get the students to close their eyes as you read the poem. Then ask them to describe the scene as they imagined it.

3. Hand out class copies of the poem. Get the students to read the poem to each other in pairs, trying to portray the mood of the poem.

4. Written work: Individually, students to write down answers to the following:

1. What does the poem mean to you? (What do you think about when you read it?)
2. What questions would you like to ask the poet?
3. Does the poem remind you of anything?

Students should then share **orally** what they have written with a partner.

5. Class discussion: What are the different images (pictures) in the poem?

tawny black lion - **What technique is being used here?** metaphor: the hills look like a brown lion lying down; the black is the shadows.

I watch the sun die – **What picture do you have in your mind? What mood does this portray?** ie how is the poet feeling? unhappiness, the end of something

Black rocks leap – **What is the effect going from *die* to *leap*? What is the poet conveying?** There is suddenly life and movement.
What technique is he making use of? Metaphor

Jan Robertson

Dunedin College of Education, Dunedin, New Zealand

Fax: + 64 3 441 1260 Email: janrobertson@xtra.co.nz

Pouring out from the shore – **What technique is the poet using here?**

Metaphor. **What does the movement here show?** A smooth movement. The sun died, yet there is life. White has a feeling of purity and hope.

My thoughts like sparks – **What technique is the poet using here?** Simile.

What do sparks make us think of? Agitation, inspiration, the beginnings of a fire ie the fire of love (or the fire of love had not completely gone out when the sun died.)

to the light

What feeling do we get with the *light*? hope

the silver edge

What about the change to *silver edge*? very hopeful

where the sun died

Why is this repeated? He had been feeling dejected, but now perhaps he shouldn't be.

6. Up until this point, the poet has described the scenery and the effect it has on him. What is the effect when he suddenly changes to

You came

I knew

you would ?

There is a feeling of exhilaration / relief and then satisfaction. The beautiful scenery has combined with the person. **But, was he confident all along?**

Does anyone have another way of interpreting the ending?

7. What does the structure of the poem suggest about its meaning?

There is no punctuation. He says his ideas as they come to him as he watches the sunset.

His ideas are flowing and unhindered.

8. What is the overall mood or tone of the poem?

dejection - *I watch the sun die*

anticipation - *to the light the silver edge*

exhilaration - *You came*

satisfaction - *I knew you would*

9. How would you describe the New Zealand scenery from reading this poem?

The hills are the colour of lions, but are black in the shadows.

The hills are quite rounded, like a lion's body.

The hills are close to the coast.

There are black rocks on the coast, with white waves crashing on to them.

One can see out to the horizon, to the edge where the sun sets.

There is driftwood on the beach.

10. Written work: Give reasons as to why this poem is/is not effective.

Students should use the discussion as a guide and back-up their comments with quotes from the poem.

TEACHER'S NOTES

Rain

Hone Tuwhare

1. Read the poem aloud to the class.
2. What senses does the rain appeal to in the poem?

hearing:	small holes in the silence the steady drum roll sound
touch:	the pores of my skin would open to you
taste:	by the lick of you
smell:	when the sun cakes the ground
3. Hand out class copies of the poem. Get the students to read the poem to each other in pairs, trying to portray the mood of the poem, by making the sounds and the feelings come alive.
4. Written exercise: What do you think Tuwhare means by *small holes in the silence*? Get students to share ideas with a partner and then as a class. (The noise of the rain interrupts the silence he is experiencing.)
5. Oral: What do you think the poet means by *define me, disperse me, wash over me*? (*define* = to describe the nature of something; *disperse* = distribute over a wide area / scatter)

Why is this regarded as a love poem? One gets the same feelings when loving another person, as one experiences the person through all the senses.
6. What techniques has the poet used to reinforce his meaning? Oral work in pairs or individual written answers.

Run-on: there is virtually no punctuation, so the lines run on like the continuous flow of rain.

Metaphor: *making small holes in the silence*

Onomatopoeia: *lick, drum roll*

Alliteration: *something special smell ...sun* - soft sounds that reinforce the quietness when one is concentrating on smell.
7. Write your own poem, using *Rain* as a model and using your senses to show the experience of a feeling such as love, anger, jealousy, happiness, shyness etc. Choose one of the following as your title:

sun	wind	storm	snow	clouds
drizzle	fog	ice	flood	

Makara Beach, Spring

It's this skin of happiness that holds
me together. Like an olive round an anchovy's
body. More loosely, like Maggie's neck
collected in folds over her collar bone
sliding about, no special grip on the world.
A dog's life all right. But god, it's good, beside
the sea collecting wild flowers and weeds
of new zealand. Blue eyed daisies, white as foam
and dark as the sea's center, the middle's
what counts, and yellow, there's yellow
flora all over the place. I've even got you
collecting the encroaching cream off
the land, and a smudge of silver edged
leaf. A heron
bows, arches, stalks across
stones. A bunch of overland cyclists stand
aside, smile. Indians picnic in the shade
of a cliff. A Vietnamese child lies down
waiting to be rescued on the round
rocks. A tide of gorse
flows over the hills flushed at the seams
with orange broom. We agree to share botulism
if the crayfish roll at the tearooms
should fail us. Well yes. This is certainly
short enough to be happiness.
The morning's a ball
of silk unwound about us. You gather
it back with me at its center.

Fiona Kidman

TEACHER'S NOTES

Makara Beach, Spring

Fiona Kidman

BRING SHEETS OF WHITE A4 PAPER AND COLOUR FELTS/CRAYONS TO CLASS

1. Read the poem aloud.
2. Ask the class what words they do not understand.

Expressions:

<i>anchovy</i>	a small fish with a salty taste
<i>Maggie</i> (a female name)	the dog's name in the poem
<i>god</i>	goodness
<i>flora</i>	plants
<i>encroaching</i>	intruding on the property of another
<i>smudge</i>	smear
<i>stalks</i>	takes long strides
<i>gorse</i>	a plant with a yellow flower
<i>flushed</i>	shining, glowing
<i>botulism</i>	severe poisoning from food
<i>tearooms</i>	a small café

3. In pairs, draw the scene in colour on an A4 sheet of plain paper.
4. Each pair to explain to the class their drawing.
5. What have you found out about life in New Zealand?

Wild flowers and weeds grow by the sea.
 There are daisies with blue centres and yellow plants.
 The sand is cream in colour.
 There are herons.
 People like cycling.
 Vietnamese and Indian people live here.
 The coast is rocky.
 Gorse covers the hills.
 Crayfish are caught here.

6. Homework / Assessment

Describe the techniques the poet uses to describe Makara Beach in spring, in order to portray / show her happiness. Quote from the poem to back up your answers) (eg. run-on sentences, similes, metaphors, the colours, alliteration, *me* at the beginning becomes *us* at the end).

Fiona Kidman (1940 -)

Fiona Kidman has worked as librarian, creative writing lecturer and teacher, producer and critic, but primarily as a writer. To date, she has published seventeen books, including novels, poetry, non-fiction, short stories and a play. She has been the recipient of numerous awards and fellowships, including the OBE for services to literature and in 1998 she was created a Dame (DNZM) in recognition of her contribution to literature. She lives in Wellington.

(from *the best of FIONA KIDMAN'S short stories*,
Fiona Kidman: 1998 Vintage)

Barry Mitcalfe (1930 -)

Barry Mitcalfe is the author of twenty books, including poetry, translations and children's fiction and has contributed many papers, reviews and articles to journals. When he was a teacher, he organised a Māori Studies programme at Kaitaia College which anticipated the development of Māori studies in many schools today. While he was lecturing in Polynesian Studies at Wellington Teachers' College he founded and edited *Polynesian Studies*. He is the founder of the Coromandel Press.

(from *MĀORI POETRY the singing word*, Barry Mitcalfe: 1974 Price Milburn)

Hone Tuwhare (1922 -)

Hone Tuwhare belongs to the Ngapuhi hapu Ngati Korokoro, Ngati Tautahiand Te Popoto. He has written numerous collections of poetry which reflect his remarkable life, from his earliest childhood memories, through his years as a boilermaker, political activist, husband, father and lover. He has had numerous university fellowships, in 1992 was awarded a Scholarship in Letters by the Queen Elizabeth II Arts Council of New Zealand and was New Zealand's second Poet Laureate from 1999-2001. He is regarded as one of New Zealand's greatest literary figures. He has spent time in Germany and China and now lives at Kaka Point in South Otago.

(from *DEEP RIVER TALK*, Hone Tuwhare: 1993 Godwit
and *piggy-back moon*, Hone Tuwhare: 2001 Godwit)

Who are you taking to the School Dance, Darling?

Witi Ihimaera

1. Read the short story.

2. Expressions:

<i>had arrived back on the planet</i>	was taking part in family matters again
<i>to make a run for it</i>	to leave quickly
<i>the local hunk</i>	the best-looking boy at school
<i>the one to die for</i>	the one who was so special, one could actually give up one's life for him/her.
<i>had dropped off the planet again</i>	was taking no notice of family matters
<i>do his own dirty work</i>	do/say the unpleasant things that need to be done/said himself
<i>in a trice</i>	immediately
<i>New Age</i>	very modern
<i>pursed</i>	puckering up lips (to apply lipstick)
<i>Some ungodly reason</i>	for some strange reason
<i>To sleep over</i>	to stay the night
<i>To draw the line</i>	to make an end
<i>The shit had truly hit the fan</i>	everything had been discovered and someone was very angry
<i>drop me into it</i>	implicate me
<i>OhmyGod</i>	an expression expressing shock

2. What is your reaction to the last sentence?

3. How did the writer build up the realisation that Luke had a secret, and then that he *might be gay*?

4. What do we learn about the mother from the story?

5. What sort of person is Grandma?

6. Figures of speech are used to help make the story more interesting. Identify metaphors, similes, onomatopoeia and alliteration, and say why the figures of speech are effective.

7. What aspects of New Zealand 'culture' are evident in the short story?

8. What topics for discussion arise/come from the short story?

9. Assessment / Homework:

Write a character study of the mother. Describe her attitudes, beliefs and expectations and back up your points with some quotations from the text.

What are the elements that make this an effective short story? Consider the characters, the way the story-line is developed, the way the story is written and the effect of the ending on the reader.

TEACHER'S NOTES:**Who are you taking to the School Dance, Darling? Witi Ihimaera**

1. **Read the short story** aloud around the class or get each person to read it silently. (Expressions are on the students' sheet.)

(Would this be a story suitable for one of your classes? How comfortable would you feel about dealing with the issue of homosexuality with your students?)

2. **What is your reaction to the last sentence?** Students to write five or six sentences and then to share thoughts in a group or with a partner.

(Luke's answer was innocently devoid/free of any reference to it being strange that he was going to the dance with a male friend. The *best dancer* is quite a legitimate reason for going with someone to a dance.)

3. **How did the writer build up the realisation that Luke had a secret, and then that he *might be gay*?** Group work / pair work: Discuss and gather answers, using quotations from the story to prove your points.

Mum didn't see the hot blush storming into Andrew's face or the warning look that Maryann shot at her eldest brother.

'I'm thinking of asking Robin,' Luke said. (Robin is both a female and a male name.)

*'Has Luke told your mother about Robin yet?' Grandma asked Maryann.....
'Well, somebody better tell her,' Grandma said, looking meaningfully at Maryann.
Luke was Grandma's favourite. He always told her things he never told anyone else.*

Three days later Mum still had not been told.

'It's not my day to be responsible,' Andrew declared. 'Let Luke do his own dirty work.'

*'So no male strippers, tonight, OK?'
And a memory of Luke flashed into Maryann's mind. His flushed face as he laughed and encouraged the male stripper to go further than his G-string. The way the male stripper winked.*

Maryann knew the shit had truly hit the fan when, that morning, Grandma rang Maryann.....

'Your mother is terribly upset about Robin. Why did you drop me into it?'

'Mum knows'

Robin telephoned. Mum answered the telephone. Robin wanted to check on the time Luke was coming to pick him up for the dance.' (First indication to the reader)

'I'm not taking the blame,' Dad said.....None of her side has ever been –er-different.'

'Maryann, is your brother gay?' Mum asked.

'I don't think that's a question you should ask Luke. If you do, he might have to make a decision about whether he is or not and I don't think he knows if he is or isn't yet.'
(might be gay – still not sure!)

4. What do we learn about the mother from the story? (Class discussion / pair or individual work oral or written.)

She is a female executive at her company.

She is busy rushing around.

She does not pay complete attention to what the family is doing.

The family is surprised when she pays attention to them (1112-15)

She gives advice / knows the conventions – *tuxedo and bowtie* for the boys.

She has so little time for Maryanne, that her daughter has gone shopping for a dress with Aunt Maggie.

Her voice tapped like a woodpecker.

When trying to win a new client, she was not available for her family.

Questions about the role of a woman in the family: The supermarket shopping was done by Dad or there would be no food in the house. Maryann did the family washing.

They'd negotiated with Mum and Dad (about a party at their place) *who were, of course, going out.* (This happened often.)

This was what happened when your parents were your typical liberated New Age couple who'd met at a nudist colony.

Mum sighed in desperation..... 'Why do you have to do that to your hair?'

Mum gave instructions to the family as she applied her makeup.

'For some ungodly reason he (the father) wants to take me on a moonlight drive...'

She gives the boys condoms, which are of better quality than those the father buys for them.

She negotiated with the boys about what time they should return, because of the party.

She issued instructions about what they should do after the party.

She calls Luke *'Darling'* twice.

'Your father and I are liberal, but we have to draw the line somewhere.' (Just how liberal is she?)

She is pleased with her reflection in the mirror.

She screamed down the telephone and blamed the father.

With a hiss of tyres and a screech of brakes, Mum arrived.

She slammed the door shut.

She looked tragic as she came into the living room. *Like Lady Macbeth. Or Cleopatra who had been bitten by an asp.*

She drank half a bottle of whisky before screaming *'All I want to know is how did this happen!'* (This would be gross exaggeration.)

'Maryann, is your brother gay?' – she asks direct questions.

5. What sort of person is Grandma? (Class discussion / pair or individual work, oral or written.)

Jan Robertson

Dunedin College of Education, Dunedin, New Zealand

Fax: + 64 3 441 1260 Email: janrobertson@xtra.co.nz

She knows something about Luke that his mother doesn't.
 She realises that somebody should tell his mother.
 Luke was Grandma's favourite.
 Luke tells Grandma his secrets.
 She switched off her hearing aid when she did not want to participate in a discussion.
 She assumed it was Maryann who told her mother about Robin, and was cross with her.
 She stated that whoever told his mother will be cut out of her will.

6. Figures of speech are used to help make the story more interesting. Identify metaphors, similes, onomatopoeia and also alliteration, and say why the figures of speech are effective. (oral or written)

Simile: *Her voice tapped like a woodpecker*
 Teasing them out into long punk-like spikes
 Luke looked like a strange, skinny hedgehog.

Metaphor *four spoons of cereal hovered midway between plates and mouths*
 Luke's grey-green eyes stared from beneath a shower of golden curls
 the hot blush storming into Andrew's face
 the warning look that Maryann shot at her eldest brother
 with a glittering eye
 the question teetered in the air (One teeters as one is about to fall)
 smoky eyes

Onomatopoeia *a hiss of tyres and a screech of brakes*
 the slam
 twang

Alliteration *she brushed, applied, pouted, powdered, pursed, brightened,*
 gilded and glossed (the sounds of her patting the makeup onto her
 face.)

7. What aspects of New Zealand 'culture' are evident in the short story? (Class discussion)

Muesli and toast for breakfast.
 When the mother works, the family is expected to help in the household.
 School dances are formal – girls get a new dress and boys wear tuxedos and bowties.
 Surfing is a sport.
 The story implies that young people drink beer and smoke dope. (not always the case!).

Topics for discussion arising from the short story. (These would depend on the age and maturity of the students and whether such topics are able to be discussed within your school environment.)

The role of the female in a family.

Nudity within the family is okay.

The Expectations of School Dances

Should parents provide their sons with condoms?

9. Assessment / Homework:

Write a character study of the mother. Describe her attitudes, beliefs and expectations and back up your points with some quotations from the text.

What are the elements that make this an effective short story? Consider the characters, the way the story-line is developed, the way the story is written and the effect of the ending on the reader.

10. Further reading on the same theme:

The Uncle's Story Witi Ihimaera

Witi Ihimaera (1944 -)

Witi Ihimaera belongs to TeWhanau a Kai, a subtribe of Te Aitanga a Mahaki and Rongowhakaata, and has close links with other tribes including Ngati Porou, his mother's people. He has lived a rich, diverse life as a labourer, postman, journalist, diplomat and university lecturer and has been awarded many of the top New Zealand prizes for literature. In 1994 he was awarded the prestigious Katherine Mansfield Fellowship to spend a year in Menton, France. As well as an opera librettist, he has written plays for the stage and screen. He currently teaches English and creative writing at the University of Auckland.

The Whale Rider was written in New York in 1986 while he was working there as a diplomat. The story is set in his childhood home of Whangara, near Gisborne. Most of the cast of the film of the story are members of the local Ngati Karohi tribe and every scene was shot in consultation with them. As the father of two grown-up daughters but coming from a long line of eldest sons in his own family, Ihimaera says *Whale Rider* reflects what he has seen and experienced in his own life regarding the position of first-born girls.

It was not until 1995 that his gayness was no longer the "best known 'secret' in the Māori world," wrote North and South magazine at the time, when his novel *Nights in the Gardens of Spain* was published.

(adapted from the article *Distinctly NZ story touches world audience* by Jennifer Little in the *Otago Daily Times*, February 1-2, 2003)

Jan Robertson

Dunedin College of Education, Dunedin, New Zealand

Fax: + 64 3 441 1260 Email: janrobertson@xtra.co.nz

the Whale Rider**Witi Ihimaera**

1. What do you think of when you think of your grandparents?
Do they have any expectations of you?

2. As you read the first extract from *the Whale Rider*, fill in the relationship of the following people to Kahu (Kahutia Te Rangi), the main character:

Nanny Flowers _____ Koro Apirana _____

Porourangi _____ the narrator _____

3. Māori expressions:

<i>arohanui</i>	with very much love
<i>kumara</i>	a sweet potato
<i>piupiu</i>	traditional flax skirt
<i>Hope! Tena i whiua</i>	Hands on hips! Let them sway
<i>E nga rangatira</i>	all respected people
<i>e nga iwi</i>	the tribe
<i>tena koutou, tena koutou, tena koutou katoa</i>	hello everyone, greetings to you all
<i>tenei korero he korero aroha mo taku koroua ko Apirana</i>	This talk is about my beloved grandfather, Apirana
<i>whakapapa</i>	family lineage
<i>kia kaha, kia manawanui</i>	be strong, be brave
<i>haka</i>	posture dance
<i>uia mai koia</i>	gather together
<i>whakahuatia ake ko wai te whare nei e?</i>	What is the name of the house here?
<i>ko Te Kani</i>	the house is Te kani
<i>tamahine</i>	girl, daughter

4. What do we learn about Nanny Flowers?

5. What do we learn about Kahu?

6. What effective techniques are used by the writer to show Kahu's disappointment?

7. What does Kahu realise about her grandfather, when he did not come to the school break-up ceremony?

8. What are some of the traditions of the Māori people that are part of this story?

9. Vocabulary exercise. Match-up the words in List A from the story with their meanings from List B:

<i>cordially</i>	an attractive girl with ability
<i>coily</i>	group (of songs)
<i>neat</i> (colloquial)	warmly and friendly
<i>skits</i>	showing a weakness
<i>a cracker</i> (colloquial)	short satirical sketch (play)
<i>bracket</i>	wonderful
<i>vulnerability</i>	shyly
<i>tremulous</i>	(an intensifier) awful
<i>blinking</i>	quavering

Chapter THIRTEEN

- Class discussion: At what time of day did Koro begin his prayer?
What figure of speech does the writer use to make this effective?
Why did Koro tangi when he returned home?
- Why did Kahu look like a stingray?
- Why is Nanny Flowers a humorous sight?
- What did the dolphins do to help Kahu?
Which words are particularly effective in describing the dolphins?
- What does the writer mean by saying she *gave Nanny Flowers a heart attack*?
- What contrast is there at the end of this chapter, compared to the previous one?

7. Māori Expressions

<i>wananga</i>	seminar
<i>karakia</i>	prayer
<i>tangi</i>	mourn
<i>paka</i>	old man, grandfather
<i>kei te whiti te ra</i>	let them shine
<i>moko</i>	tattoo
<i>taku mokopuna</i>	my grandchild
<i>haumie, hui e, taiki e</i>	breathe together, gather together, join together

8. Vocabulary exercise. Match-up the words from the story in List A with their meanings in List B:

<u>A</u>	<u>B</u>
<i>valiant</i>	pigtails
<i>sagged</i>	a small boat
<i>gravity</i>	seriousness
<i>dinghy</i>	with a sudden movement
<i>indigo</i>	refusal to believe
<i>braids</i>	lobster
<i>disbelief</i>	omen
<i>darting</i>	dropped
<i>crayfish</i>	expectation
<i>portent</i>	courageous
<i>anticipation</i>	blue-violet

Chapter EIGHTEEN

1. This is an emotional scene as Kahu feels that now that she has become the whale rider, she will probably die as she is alone out at sea with the whales. On shore her family are also upset and crying, as they also believe that she will die. Witi Ihimaera reinforces this by using effective words for the water, the wind, the rain and the tears. List all of these expressions that you can find and give reasons why they are effective.

2. What did the grandfather understand at the end and what is his reaction?

Vocabulary exercise. Match the words in the story from List A with their meanings in List B:

A	B
<i>astride</i>	anger
<i>escorting</i>	become weaker
<i>fury</i>	call
<i>abating</i>	the tail of a whale
<i>flukes</i>	with a leg on either side
<i>karanga (Māori)</i>	accompanying

3. Interview: Work with a partner. Imagine one of you is Kahu, after she returns safely to shore (as she does in the story). The other person is the TV news reporter who interviews her. Together think of some ideas for questions and then role play the

interview. Change roles and try it a second time. Try and be imaginative and creative.

4. Written work: Write a news item for your local newspaper after Kahu returns to shore. Remember to answer the questions: Who? What? Where? When? Why? and How?

5. Written work: Bio Poem (Biographical poem). Write a “poem” of eleven lines about Kahu, according to the following rules. Write on your own paper.

First name	_____
Granddaughter of	_____
	<i>(family relationship)</i>
Who loves	_____
	<i>(three things you love)</i>
Who feels	_____
	<i>(three feelings or opinions you have)</i>
Who needs	_____
	<i>(three needs you have)</i>
Who gives	_____
	<i>(three things you give)</i>
Who fears	_____
	<i>(three fears you have)</i>
Who would like	_____
	<i>(three wishes)</i>
Resident of	_____
	<i>(city, town, area)</i>
Street name	_____
	<i>(or country)</i>
Last name	_____

6. Further written work: Write a Bio Poem about yourself. You will probably prefer to put a different family relationship in the second line.

TEACHER'S NOTES

the Whale Rider

Witi Ihimaera

1. What do you think of when you think of your grandparents?

Do they have any expectations of you? To start discussion, you could bring some photos of older people.

2. As you read the first extract from *the Whale Rider*, fill in the relationship of the following people to Kahu (Kahutia Te Rangi), the main character:

Nanny Flowers grandmother Koro Apirana grandfather
 Porourangi father the narrator a male relative (Uncle Rawiri)

3. Māori expressions: (on the students' sheet)

4. What do we learn about Nanny Flowers? (This could be oral work as a class or in pairs, or individual written work). She was colour blind and did not realise she looked awful in the dress. The hat was also awful and looked as if it was part of a vegetable garden. She realised that the grandfather would not come and was almost in tears. She cried, however, when Kahu began her speech. She was very proud of her granddaughter and led the traditional song at the end to support and encourage Kahu. She was so annoyed with the grandfather that she said she was really going to get a divorce. The *really* implies that she has threatened it before.

5. What do we learn about Kahu? (This could be oral work as a class or in pairs, or individual written work). She is a young girl, who still gets words mixed up: She wrote *embraced* instead of *embarrassed* in the invitation. She wanted the boys to look dressed up and act properly, so asked them not to wear their leather jackets and to put their bikes in the correct parking place. She had the ability to fix up her grandmother's hat, so that it looked good. She loved her grandmother as called her *darling*. It is obvious that she really loved her grandfather and wanted him to be proud of her. She is proud of being a Māori and enjoys being the leader of the cultural group. Kahu started to become upset as she realised that her grandfather was not going to come, but dedicated her speech to him. She wants to fulfil the wishes of her grandfather and of the tribe. After the ceremony she shows that although she is upset, she understands that the grandfather does not accept what she is able to do as she is a girl.

6. What effective techniques are used by the writer to show Kahu's disappointment? similes: *The light kept dimming, gradually flickering from her face, like a light bulb flickering* and *There were stars in her eyes like sparkling tears.*

7. What does Kahu realise about her grandfather, when he did not come to the school break-up ceremony? He can not accept that Kahu as a girl has the special qualities of leadership. He was wanting a boy to excel, not her.

8. What are some of the traditions of the Māori people that are part of this story? The **piupiu** and the bodice are the traditional dress of women. In a speech one begins with reciting the **whakapapa** to say what your ancestral line is. Men do the **haka** to show support after a speech, the women take off their shoes and sing.

9. Vocabulary exercise. Match-up the words in List A from the story with their meanings from List B: The answers are in the box.

<u>A</u>	<u>B</u>
<i>cordially</i>	warmly and friendly
<i>coyly</i>	shyly
<i>neat</i> (colloquial)	wonderful
<i>skits</i>	a short satirical sketch (play)
<i>a cracker</i> (colloquial)	an attractive girl with ability
<i>bracket</i>	group (of songs)
<i>vulnerability</i>	showing a weakness
<i>tremulous</i>	quavering
<i>blinking</i>	(intensifier) awful

Chapter THIRTEEN

(These questions could be dealt with as a class discussion, as the sentences in the story are quite short. You may like to do the vocabulary exercise first for better understanding.)

1. At what time of day did Koro begin his prayer? early morning as the sun was rising

What figure of speech does the writer use to make this effective? metaphor: *When the sun tipped the sea* - when the sun touched the sea, like a man tipping his hat

Why did Koro tangi when he returned home? He was disappointed that none of the boys had been able to dive for the stone and bring it back to him.

2. Why did Kahu look like a stingray? Her dress billowed out, like a stingray's body.

3. Why is Nanny Flowers a humorous sight? When she jumped in, she made such a big splash it seemed she was emptying the ocean. Because her dress filled with air she looked *like a balloon* kicking around. (simile)

4. What did the dolphins do to help Kahu? They came around her in a circle and seemed to be talking to her. She held on to one, which took her very quickly to another part of the reef, where the dolphins indicated she should dive for the stone.

Which words are particularly effective in describing the dolphins? *white shapes came speeding out of the dark* (onomatopoeia), *as quick as a flash* (simile), *the dolphins were like silver dreams* (simile).

5. What does the writer mean by saying she gave Nanny Flowers a heart attack? Nanny Flowers was very worried and agitated, just as if she was having a heart attack.

6. What contrast is there at the end of this chapter, compared to the previous one? At the end of the previous chapter, Kahu was upset and felt defeated that she was a girl, but at the end of this chapter, she has proved herself better than the boys. Now she must wait until the right time, the time when the grandfather is ready to accept her. *The sea seemed to be trembling with anticipation* is personification – the waves in the sea look as if they are excited at the thought of what will happen.

Māori Expressions (on students' sheet)

7. Vocabulary exercise. Match-up the words from the story in List A with their meanings in List B: The answers are in the box below:

<u>A</u>	<u>B</u>
<i>valiant</i>	courageous
<i>sagged</i>	dropped
<i>gravity</i>	seriousness
<i>dinghy</i>	a small boat
<i>indigo</i>	blue-violet
<i>braids</i>	pigtails
<i>disbelief</i>	refusal to believe
<i>darting</i>	with a sudden movement
<i>crayfish</i>	lobster
<i>portent</i>	omen
<i>anticipation</i>	expectation

Chapter EIGHTEEN

1. This is an emotional scene as Kahu feels that now that she has become the whale rider, she will probably die as she is alone out at sea with the whales. On shore her family are also upset and crying, as they too believe that she will die. Witi Ihimaera reinforces this by using effective words for the water, the wind, the rain and the tears. List all these expressions that you can find and give reasons why they are effective.

the sting of surf and rain upon her face – The onomatopoeia is effective as it sounds as it would feel.

the water was like streaming silk – The simile is effective as it shows the water was smooth and soft, and it was hanging down in the way silk does.

the whale surfaced, gently spouting – The alliteration of the s sounds is effective as it sounds like the soft sound of the water.

Her face was wet with sea and tears – A very matter-of-fact sentence that tells us she was crying as well.

its spout was like a silver jet in the night sky – The simile shows how high the spout of the whale reached, and how fast it was; the alliteration of s sounds show the soft smoothness.

The wind whipped at her hair – The personification is effective as it shows the wind was strong and hurt her. Perhaps it could also make us think that this could be her punishment for riding the whale out to sea. *whipped* is also onomatopoeia.

sounding, sounding, sounding – the repetition of the onomatopoeia reinforces that the sea is deep and that there is an echo as the whales are communicating.

The water hissed and surged over the girl. – The onomatopoeia reinforces the sound of the water, so that the reader can hear it too.

Jan Robertson

Dunedin College of Education, Dunedin, New Zealand

Fax: + 64 3 441 1260 Email: janrobertson@xtra.co.nz

The huge flukes seemed to stand on the surface of the sea, stroking at the rain-drenched sky. – *stroking* is onomatopoeia and this is effective as it makes us feel everything is now soft, loving and safe. This is further reinforced by the alliteration using the soft *s* sound.

Then slowly, they too slid beneath the surface. – As above – onomatopoeia and alliteration for the same reasons.

The iwi were weeping on the beach – the use of the word weeping shows that they are quiet. *weeping* is onomatopoeia

The tears were streaming down her face – The metaphor shows that she was crying continuously like rain streaming down a window.

2. What did the grandfather understand at the end and what is his reaction? He suddenly realised that it was his granddaughter who had retrieved the stone and he suddenly understood his mistake in not recognising her as a leader to follow him. The simile, *He raised his arm as if to claw down the sky upon him* shows that he is

3. Vocabulary exercise. Match the words in the story from List A with their meanings in List B: The answers are in the box below:

<u>A</u>	<u>B</u>
<i>astride</i>	with a leg on either side
<i>escorting</i>	accompanying
<i>fury</i>	anger
<i>abating</i>	become weaker
<i>flukes</i>	the tail of a whale
<i>karanga (Māori)</i>	call

3. Interview: Work with a partner. Imagine one of you is Kahu, after she returns safely to shore (as she does in the story). The other person is the TV news reporter who interviews her. Together think of some ideas for questions and then role play the interview. Change roles and try it a second time. Try and be imaginative and creative. (This may need further explanation and clarification before the students are ready. Have two or three pairs perform their interview in front of the class)

4. Written work: Write a news item for your local newspaper after Kahu returns to shore. Remember to answer the questions: **Who? What? Where? When? Why? and How?** (This will need further explanation and clarification before the students are ready to write. {Put the news items up in the classroom).

5. Written work: Bio Poem (Biographical poem). Write a “poem” of eleven lines about Kahu, according to the following rules. Write on your own paper. (This is a very effective and interesting way to write about a person. The poem does not require rhyming. Begin with **Kahu**, omitting First name and ending with **Te Rangi** her last name. As a third line the students could put **Descendant of Paikea** if they wanted to:

(First name) _____

Granddaughter of _____
(family relationship)

(The whole bio poem outline is on the students' sheet)

eg **Kahu**
Granddaughter of Koro Apirana and Nanny Flowers
Descendant of Paikea
Who loves
Who feels

.....
Resident of Whangara
New Zealand
Te Rangi

6. Further written work: Write a Bio Poem about yourself. You will probably prefer to put a different family relationship in the second line.

These can be shared with the rest of the class as a listening / speaking exercise and /or could be put up on the classroom wall.

The Elements of a Short Story

to communicate a personal sense of an experience.

1. The world is created of images:
 - a) dramatic – world acted in front of us.
 - b) narrative – over a period of time
 - c) slice of life (lyric) – lacks a story in the time element. A concrete experience of a moment.
2. Point of view: Who is the narrator? How much does s/he know? How reliable?
 - a) 1st person – narrated by some-one in the story.
 - b) 3rd person – seen through the eyes of some-one in the story.
 - c) omniscient – “eye of God” – the author sees and knows everything about everyone.
3. Characterisation: (often a mixture of the following.)
 - a) analytic – inner nature of the character
 - b) internal – what a character thinks and feels at a given moment.
 - c) dramatic or external – what the character says, does and is thought of.
4. Centre of interest: the subject. Refer to the title.
5. Plot: an organised sequence of events. Synthesis of character, setting and emotion. Should be relevant to the centre of interest.

6. Setting: to show the characters.
7. Theme: concepts or values implied by the total pattern of the fictional world.
Primarily moral or ethical values.
8. Technique:
 - a) Is there foreshadowing?
 - b) Does the author leave pockets of the story out until the time when they are most effective?
 - c) vocabulary – connotations of words. (denotation = meaning; connotation = the associations that word brings eg home denotes a place where one lives, but connotes warmth, love, happiness, arguments, sibling rivalry etc.)
 - d) appeal to the senses
 - e) word patterns and sentence structure
 - f) figures of speech and sound effects
9. Evaluation:
 - a) How does the story invite us to judge the characters?
 - b) What is the story trying to do?
 - c) How well?
 - d) Purpose?

Figures of Speech and Sound Techniques

Figures of speech:

simile – something is **like** or **as** something quite different
eg *The clouds are **like** pillows.*

metaphor – two different things are said to be the same thing.
It is therefore like a simile, but **without** the *like* or *as*.
eg ***The clouds are pillows** in the sky.*

personification – something is given the attributes of a **person**.
eg *The brook **laughed and smiled** as it flowed over the stones.*

Sound techniques:

onomatopoeia – a word that sounds like the sound it represents. eg *crackle, rustle, thump*

alliteration – the repetition of a consonant sound for a special effect. eg *the slimy snake slithers soundlessly* The **s** sound is quiet and yet it also has the sound of a snake *hissing*. (*hissing* is onomatopoeia.)

assonance – the repetition of a vowel sound for a special effect.
eg with a *flip and a flick* – although the two words are examples of onomatopoeia, the repetition of the short i

vowel sound emphasises the speed of the movement.

eg *Keep New Zealand Green* – the long ee sound means that the slogan is said slowly, and gives people more time to think about the message.

General Principles for Successful Instructed Second Language Learning

from Ellis, R. (2005). *Instructed Second Language Acquisition: A Literature Review*. pp 33-42. Report to the Ministry of Education. Wellington: Learning Media. www.tki.org/e/community/language

- Principle 1: Instruction needs to ensure that learners develop both a rich repertoire of **formulaic expressions** and a **rule-based competence**.
- Principle 2: Instruction needs to ensure that learners **focus** predominantly **on meaning**. (i.e. pragmatic meaning.)
- Principle 3: Instruction needs to ensure that learners also **focus on form**.
- Principle 4: Instruction needs to be predominantly directed at developing **implicit** knowledge of the L2 while not neglecting **explicit** knowledge.
- Principle 5: Instruction needs to take into account learners' '**built-in syllabus**'.
- Principle 6: Successful instructed language learning requires **extensive L2 input**.
- Principle 7: Successful instructed language learning also requires **opportunities for output**.
- Principle 8: The opportunity to **interact in the L2** is central to developing L2 proficiency.
- Principle 9: Instruction needs to take account of **individual differences** in learners.
- Principle 10: In assessing learners' L2 proficiency it is important to **examine free** as well as **controlled production**.