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WRITING FOR THE ADULT NEW READER

A thesis presented in partial fulfilment
of the requirements for the
degree of Master of Arts
in Education at
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ABSTRACT

This investigation reports an inquiry into the needs within N.Z. literacy programmes for new teaching materials and describes the writing and testing of five stories developed to cater to these needs.

Two questionnaires were used to establish the requirements; one of which was sent to twenty-six individuals associated with literacy schemes as tutors, programme directors or educationists, while a second questionnaire was completed by sixty-eight adult students in three separate literacy programmes to ascertain their interest in reading leisure or functional materials.

There was found to be a need for N.Z. oriented leisure reading materials at the reading age 8 level prepared specifically for the adult new reader.

In view of this information, five stories were written with recognized readability factors and the characteristics of adult new readers as a prime consideration.

Five areas of relevance were established in light of current reading research.

These areas were as follows:

1. Setting objectives
2. Simplified and original writing
3. Words and word lists
4. Illustrations
5. Format

Nine adult new readers in Palmerston North were used as subjects for testing the materials as they were developed.

These same adult students and six standard two children, who had also read the materials, were asked a set of questions pertaining to each story. It was found that while the children could read orally more fluently, their comprehension of the stories was markedly inferior to that of the adult students.

The materials were further tested through the use of the Dale-Chall, Fry, Fog and Spache readability formulas

which resulted in scores of plus or minus one grade from the target 8 year reading level.

The stories were printed as four booklets and were sent, along with questionnaires, for independent testing to tutors and adult new readers in Napier, Auckland, and Christchurch.

A size 12 point type was found to be satisfactory while a smaller size 10 point type was unsatisfactory as it was judged to be too small for the adult students.

The five stories were rated by the fifty-five students who used the books in the final form as average, high average, and above average interest, with a particular appreciation for the humour, factual information, use of N.Z. spellings and the local origin of the stories.

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Palmerston North
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CHAPTER I

INTRODUCTION

The Illiteracy Problem:
Overseas and in New Zealand

Illiteracy problems in third world countries are well publicized, although the numbers and needs of adult illiterates in developed countries has received attention only in the past ten to twenty years (Ryan, 1977; Brown and Newman, 1970).

This thesis deals not directly with illiteracy itself, but with the preparation of reading material for adult literacy students in developed countries, particularly, New Zealand. Yet, in order to make this topic more relevant, an examination of the extent of the illiteracy problem and the steps that are being taken to meet the needs of adult students in developed countries is necessary.

Gathering accurate statistical information concerning the numbers of illiterates is difficult for want of a universal definition of literacy; each country's definition is a reflection both of its level of development and of its cultural expectations.

Literacy in third world countries suggests basic survival skills while in developed countries, literacy includes not only the ability to read and write, but the expectation that the individual will contribute towards his community (Harper, 1975).

The U.S.A. illiterate is defined as ... "Those who are unable to read and write a simple message either in English or any other language" (Ryan, 1977, p.4).

In New Zealand

Literacy refers to those competencies which any person brings to the tasks of understanding and using what he reads, and conveying what he means in writing, so that he can engage effectively in those activities which he is otherwise equipped to undertake. These competencies vary for any individual according to the task and to the context in which they are used. (Report of the Literacy Project Working Party, 1976, p.8)

In addition, classifications within the term 'literate' also require defining, e.g. illiterate, semi-literate, functional literate, survival literacy or exliterate. These terms usually relate to school grades or reading ages which in turn are based on chronological age and reading ability. For example, a nine year old child would have a reading age (R.A.) of nine if he is an 'average' reader. For adult new readers, i.e. adults in literacy programmes, reading ages are best reserved for programme planning guides and selecting or writing materials for specific reading levels (Longley, 1975). Nevertheless, adult literacy terms are defined in reading ages and grade levels.

In 1950, the British Department of Education suggested the illiterate had a reading age of less than seven years while the semi-literate's reading age was between seven and nine years (Harper, 1975).

The British definition of an illiterate remained the same in 1975, but the semi-literate was redefined as one who read between reading age seven and reading age thirteen (Longley, 1975).

The functionally literate is defined as having a reading age of thirteen years and as such, possesses only basic skills; lacking the sophisticated reading and writing abilities necessary to partake fully in his culture (Longley, 1975).

It is estimated that over 160,000 adults are illiterate in Britain while research suggests the number of semi-literates would surpass several million (Longley, 1975).

The U.S.A. functionally illiterate is defined as having five years or less of schooling (Ryan, 1977). The 1970 Census reported 1,443,000 Americans in this category with over twenty million Americans classified as semi-literate.

In monetary terms, functionally literate Americans earn \$4,000 average less per year than literate workers, and in 1970 the Bell Telephone System estimated they spent twenty-five million dollars on employee literacy education (Smith & Fay, 1973).

Australian figures indicate approximately 10-20% of their fifteen year old school-leavers have less than adequate reading skills (Hart & Richardson, 1973).

There are no officially recognized statistics concerning New Zealand's illiteracy problem (Harper, 1975). Nevertheless it has been suggested that approximately 10% of school-leavers fail to learn to read and write adequately (Brabyn, 1976b) and within the past year, a newspaper article entitled 'Read On ...There's 60,000 Who Cannot' outlined a new literacy programme in Wellington (Dominion, 1976). David James, director of the National Council for Adult Education, suggests that between 50,000-100,000 New Zealand adults may have reading ages at or below that of a nine and a half year old, based on estimates extrapolated from school P.A.T. scores (Dominion, 1977).

Information gathered from school-leaving records are less than accurate predictors of later adult standards since some students become motivated to improve their literacy skills of their own accord. But it is also known that literacy skills that are not initially well established tend to lapse without continued practice (Longley, 1975). Most semi-literate teen-agers become semi-literate or totally illiterate adults.

Catering for the Needs of Adult Illiterates:
Overseas and in New Zealand

How are the needs of these illiterates being met? In the U.S.A., the Laubach Literacy International Programme was founded in 1955. In addition to training tutors nationwide, materials are developed and published through the New Readers Press Publishers. Other large scale American programmes have included "The Right to Read" and "Operation Alphabet".

In 1975, the BBC Adult Literacy Project was launched and included radio and television programmes for training tutors and teaching adult students, tutor and tutor trainer information packs, student workbooks, tapes, etc. Additionally, the British National Institute of Adult Education publishes a literacy newsletter through the Adult Literacy Resource Agency (ALRA).

New Zealand has adult literacy programmes organized in approximately sixteen centres in the North and South Islands (Brabyn, 1977b). This estimate does not include services provided by the Psychological Service, reform institutions, private tutors, the Correspondence School, and many programmes offered at colleges and technical institutes. And, in August, 1976, the N.Z. Adult Reading Assistance Newsletter, ARAN, was first published (Brabyn, 1976a).

Pressures on the adult illiterate vary, depending upon his country of residence, whether he is a rural or urban dweller and the educational level of his family and friends (Ryan, 1977). Yet his chances of continuing to get by without literacy skills in an industrialized nation are diminishing.

Forty years ago in New Zealand one out of four jobs was filled by unskilled labour. Now, only one out of twenty jobs requires unskilled labour (Ryan, 1977). As populations increase and nations become more technologically advanced, the number of

jobs open to illiterate adults drops sharply; one result being a mushrooming of literacy schemes to meet increased demands for literacy skills.

In 1965, the state of Texas in America made plans to provide literacy classes for adults and the response was overwhelming. In every case, the final enrollment was two to three times what was expected. In Brownsville, Texas, 600 students were anticipated yet 1,600 enrolled for the classes. The scene was repeated in Houston, Texas, with the enrollment of 2,500 students though 100 students were expected (Cooper, 1967).

In spite of the initial enthusiasm and the adult student's recognized motivation, literacy classes in America face a staggering 54% dropout rate. The U.S. Department of Commerce attributes this to (1) the lack of professional tutors, (2) the lack of correspondence between tutoring and learners' needs, and (3) the lack of suitable adult learning material (Miccinati, 1977).

Though nationwide statistics are unavailable for New Zealand attrition rates, six literacy programmes reported their losses at 1-15% (National Council of Adult Education, 1976).

In New Zealand as elsewhere, tutors are usually volunteers and are professional or non-professional teachers. Training programmes last anywhere from eight to twenty hours (Brabyn, 1976b). Non-professional tutors plus the lack of correspondence between tutoring and learners' needs may be partially overcome in New Zealand by the large numbers of individual tutoring programmes as compared with American group classroom programmes (Bhola, 1977). However the lack of suitable adult learning material is a continuing problem both here and abroad. And hence, the basis of this thesis.

Materials for the Adult New Reader:
Overseas and in New Zealand

While speaking at the I.R.A. Conference in Palmerston North (1977), Dr. Harbans Bhola (1977) stated that there are no special materials developed and published for adult new readers nor for new literates in New Zealand. Dr. Bhola likened the situation to a ladder missing all rungs except the bottom and the fifteenth rung. Primary programmes are available where the basic alphabet and sight words are introduced, but even this material is pirated from childrens' reading programmes. Following this, materials in any large quantity are those for the adult general public, e.g. newspapers, magazines and books, many of which have a reading age difficulty level of 12-15+ (Brabyn, 1976a). At the same conference, Dr. John Ryan (1977) agreed with Dr. Bhola when he added that a bridge is needed between beginning material and that which is readily available for the literate.

At a conference held by the National Council of Adult Education (1976, Section 4, Item 12), it was stated that... "Information should be disseminated on suitable reading materials which are available for use by adults with reading difficulties, and New Zealand materials should be developed."

At a further conference in February (1977) concerning the supply of suitable reading materials it was stated that..."Selection of suitable material at an adult level of interest and at varied reading levels is a constant concern" (National Council of Adult Education, 1977, p.40).

New Zealand is not alone in a deficiency of materials for the adult new reader, as early studies in America also reported this need (Smith & Fay, 1973; Hall & Coley, 1975; Olsen, 1965). While the general lack of materials in America is now less apparent, there remains a gap in certain types of materials for specific levels of difficulty.

The need for materials at the reading age 8 level is apparent from a review of several American annotated bibliographies. This same review illustrates the lack of leisure reading materials, e.g. sports, romance, hobbies, as opposed to functional materials, e.g. childcare & tax forms. The New Readers Press Catalog (1977) had a total of ninety-three entries of which only sixteen were for reading ages 8 or less (Table I). Five of these selections were for leisure reading. The three books entitled 'Correlated Readers' had stories of approximately four pages in length. The two selections entitled 'Supplementary Reading' had eighty-one stories of less than two pages each, including illustrations. This raises the question as to whether or not these selections, because of their length, can be classified as stories.

An article entitled 'New Materials on the Market' (Stauffer, 1977) reviewed materials published for the first time since June 1, 1975. Of 146 items, thirteen were for adult interests. Four of which were for parents of children who were poor readers. The remaining nine series were evenly distributed between Primary (grade 1-4), Intermediate (grade 4-6) and Junior High (grade 7-9) difficulty levels.

Though poetry and fiction were not included in this review, much of the new fiction materials for 1975, 1976, would be reflected in the Free Library of Philadelphia Bibliographies (Forinash, 1974, 1975, 1976). This association compiles a Reader Development Bibliography for literacy tutors and this list was first published by the New Readers Press in 1974, with supplements for 1975 and 1976. The decrease in the amount of material reviewed for 1975-76 as seen in Table II reflects newly published material suitable for adult new readers. Of the total 431 items reviewed for the three year span, fifty-four were for reading age 8. While this appears to be a large number, it must be remembered that as the individual's reading

TABLE 1
 MATERIALS AVAILABLE THROUGH
 NEW READERS PRESS CATALOG (1977)

<u>Topic</u>	<u>Total Reading Age</u>		<u>Materials for</u>
	<u>Entries</u>	<u>& Level</u>	<u>Leisure Reading</u>
English reading and writing skills book (phonics)	5	3	0
Correlated readers	5	3	3
Supplementary readers	4	2	2
Reading Skills development	21 units	0	0
Personal business series	7	0	0
Re informed series	21	0	0
Career education	3	0	0
News For You (Weekly newspaper)	2	1	0
Social Studies	16	2	0
Family life and health	18	0	0
Drivers education	2	0	0
Sign Series	3	0	0
Religious heritage	5	5	0
Total	93	16	5

TABLE II

THE FREE LIBRARY OF PHILADELPHIA
 READER DEVELOPMENT BIBLIOGRAPHY (1974, 1975, 1976)

<u>Topic</u>	1974	Reading Age 8	1975	Reading Age 8	1976	Reading Age 8
Leisure reading*	70	5*	10	1*	2	0*
Community and family life	66	10	16	1	2	0
Jobs	33	0	8	0	0	0
Reading writing and arithmetic	42	8	6	2	15	4
Reading	55	19	5	2	9	1
Science	8	0	6	0	0	0
Social Studies	9	0	4	0	1	0
Famous people	6	0	0	0	0	0
Minority history	33	1	0	0	0	0
United States	10	0	0	0	0	0
Totals	332	43	70	6	29	5

skills improve, he can read not only his own reading age material but also all of that which is below his reading age. Thus, while the reader with a reading age of 11-12 years has 431 items from which to choose, the reading age 8 student has only fifty-four selections. Of these fifty-four items, only six were for leisure reading.

An Australian publication (Hart & Richardson, 1973) listed 142 series, four of which contained seventeen books for leisure reading at the reading age 8 level with a child and adult combined interest rating.

The BBC Adult Literacy Handbook (Longley, 1975) listed 167 reading series, thirty-four of which included materials at a reading age 8 level for leisure reading; the majority were childrens' or adolescents' interest levels.

Tutors' comments in the British ALRA newsletter point to the "acute shortage of structured reading material that caters for adult interest" (Devereux, 1976c, p.8) and continue by suggesting that there is plenty of functional materials provided by the two literacy newspapers, special sections in regular newspapers, and general printed matter, but what is lacking is good fictional materials for adults. (Devereux, 1977a, 1977b).

Factors Affecting Material Development and Availability: Overseas and In New Zealand

Why is there a lack of leisure materials particularly at the reading age 8 level for adult new readers? Economic factors are the main reasons. Adult literacy programmes are for a fragmented market and are not as profitable as are primary and secondary school programmes (Olsen, 1965). The managing director of a

large international educational book company in New Zealand sums up the situation ... "While there is a great need for this sort of material, sales are not known to be particularly high. However if we could get a spin-off of sales in secondary school as well it is possible that the market could be a reasonable one" (Heap, 1977). A second problem is that few trained writers are willing to write in this field (Ryan, 1977; Devereux, 1977b). Thirdly, for those who wish to write, there is little to guide them, as evidenced by a review of such materials. Two excellent publications, entitled Readability (Gilliland, John, 1972) and Printed Media and the Reader (Davies, 1973) are directed at writing and readability, but neither deal directly with writing material for the adult new reader. Literacy newsletters are also a source of guidelines, but these are generally found in the form of criticism or praise in book review columns. A British author, Lornie Leete-Hodge, was asked to rewrite a popular crime novel for the literacy market. The writer, never having worked with adult new readers, sought suggestions from literacy tutors, but her difficulties were only compounded with the diversity of advice she received (Brabyn, 1977b).

Most books dealing with the teaching of reading include a section on readability, but again, writers must read between the lines to apply the information to adult new readers. The Newhouse School of Communications, Syracuse University, U.S.A., offers a graduate programme in literacy journalism. Courses taught by Dr. R.S. Laubach (Laubach Literacy International) provide training in teaching methodology and preparation of adult-oriented materials at low reading ages. The extent to which the programme deals with writing for adult new readers is unknown.

There are two booklets published by the New Readers Press dealing with the preparation of materials for adults. The description of the first book, How to Take the Fog Out of Writing (Gunning, 1977) mentions nothing about adult new readers. The second publication, Using Readability (Laubach & Koschnick, 1977) is a guide for writing and evaluating materials for adult new readers and is based on the Gunning (1952) and Fry (1968) readability formulas. Yet writing to the requirements of a formula and not the needs of the adult new readers is not recommended as there are many intrapersonal variables which must be considered. A larger publication by Gunning (1952), The Technique of Clear Writing, is an excellent book for writers, but does not consider the adult new reader. One may read a number of Educational research journals and piece the information together, but for most aspiring writers this is a daunting experience.

Ideally, those who write for adult new readers should have --

1. experience with various methods of teaching reading;
2. awareness of readability research and factors affecting the difficulty of reading materials;
3. experience of working with, if not teaching reading to adult new readers;
4. writing experience;
5. an awareness of the extent and variety of needs within the literacy market.

It would be impractical to expect writers of adult materials to fulfill all of the proposed qualifications as materials will continue to be written and published as the literacy market expands. The quality of these materials will vary as it does now. Then again, writers may continue to ignore lower reading levels not only because of the restrictions of having to write within a limited vocabulary, but because of the misconception that writing at lower reading levels requires word repetition and that easy to read materials

are for the simple minded, e.g. too many series ... "equate limited reading ability with limited intelligence..." (Nolan, 1976, p.7). While it may be true that some illiterates are below average I.Q. (Palmer, 1967) this does not mean that they cannot learn to read or that material for them must be simple in both concepts and subject matter in addition to vocabulary. The main concern should be that while the materials are at a low reading level, they are also adult in concepts and format and of interest to the reader.

The Purpose of Literacy Programmes through the Interests
of the Adult New Reader:

Overseas and in New Zealand

It has been suggested that literacy schemes use materials of interest to the student to sustain motivation and reduce the attrition rate from literacy programmes (Bhola, 1977; Ryan, 1977; Miccinatti, 1977; Alesi, 1967; Brown, 1967). But what are the interests of adult new readers? The answers to this question are far from clear. While vast amounts of research exists concerning childrens' interests (e.g. A.S. Artley (1968) summarized seventeen studies alone), far less information is available concerning interests of the adult student. There may well be differences not only from one individual to another, but from one country to another. In several programmes for American inner-city illiterates, students have indicated a desire to learn to read for utilitarian and religious reasons and have suggested that reading the Bible and getting a better job are of high priority (Brown, 1967; Cooper, 1967). In the state of New York, U.S.A., 180 adult education students rated material in categories of interest from the most to the least interesting. 'People' and 'functions of the body' were rated highly, followed by 'animal life', 'history' and 'environment' (Fitzgerald, 1975). Other studies also have shown that adults are interested in the topic of personal health (Dale & Tyler, 1934).

While interesting, these limited studies do not illustrate adequately the primary goal of the American literacy programmes, which is to produce better citizens (Smith, 1967). The emphasis is on functional materials to meet the immediate needs of the student, but whether this emphasis actually coincides with the student's interests is largely unknown. The programme director's concept of 'immediate needs' may be altogether different from that of the student. The American Government considers educational materials to be a major weapon in the war on poverty.

"Without academic and job skills, the disadvantaged adult is doomed to poverty and social isolation"
(Olsen, 1965, p.276).

American journal articles listing materials to be used for teaching illiterates invariably include functional needs and interests such as child care, the military, car care, menus, consumer buying, health, family relationships, responsibility, community and world affairs, and suggest materials which integrate learning to read with general occupational learning (Alesi, 1967; Brown, 1967; Palmer, 1967; Smith, 1967; Holder, 1967; Luke, 1967; Jennings, 1967; Hall, 1975). The selections of available materials, as evidenced by the American annotated bibliographies, also reflected this functional goal.

To date, New Zealand does not have the large numbers of illiterates nor the levels of poverty as exist in the U.S.A. Thus one may question the necessity of using functional materials if they are not of high interest to the student.

While it has been suggested that there is a need for a greater exchange of information and materials between developed countries concerning the adult new reader (Ryan, 1977), it would also appear that cultural differences mitigate against the mutual use of interest research between countries (Gilliland, Jack, 1972).

Each country must be aware of specific needs and interests of its own students. The educational slogan -- 'fit the programme to the student, and not the student to the programme' is critically important.

Since in most New Zealand literacy programmes, individual tuition is encouraged (Bhola, 1977), the needs and interests of the New Zealand adult student can be more easily catered for.

Summary

It has been shown in the introduction that the increased numbers of illiterate and semi-literate adults in literacy schemes have resulted in a growing demand for teaching materials both in quantity and quality. The review indicated a special need for adult leisure materials particularly at the reading age 8 level. It was further suggested that writers need guidelines for the adult literacy market in order to encourage them to enter this field and produce quality materials at low reading ages. Such guidelines would also benefit the many volunteer tutors who will continue making their own materials for individual students.

Objectives

The objectives of this thesis were therefore twofold:

1. To ascertain the needs of students in New Zealand literacy programmes, and, by examining factors affecting readability and the adult new reader,
2. Develop a selection of materials in an attempt to cater to these needs.

These objectives would in turn generate guidelines for others writing for the adult literacy market.

Questions to be Answered Through Research

This project generated several questions, the answers to which would directly affect future production of materials for adult new readers.

These were:

1. To what extent and at what levels is there a need for materials developed specifically for adult literacy programmes in New Zealand?
2. Are New Zealand adult new readers more interested in reading functional materials or leisure materials?
3. Will the adult new reader's comprehension of more complex plots necessarily be hindered by his lower reading ability?
4. Do New Zealand adult new readers have a format preference?
5. Is it necessary for adult new readers to use a print size as large as that which is normally used in children's beginning books?
6. Is it possible to write interesting material for adult new readers on a topic that has been previously rated by them as uninteresting?

Questionnaires and Sample Groups

In order to answer these questions and to facilitate development of the materials, the following questionnaires and experimental groups were used:

1. A questionnaire was sent to 26 people associated with New Zealand literacy schemes to establish --

- a. the need for adult literacy materials in New Zealand;
 - b. the reading level at which more materials are required;
 - c. factors which make adult materials different from teen-age or childrens' materials;
 - d. knowledge of currently used materials in New Zealand literacy programmes.
2. A second questionnaire was sent to adult students in New Zealand literacy programmes to establish --
 - a. their preferences for format style;
 - b. their level of interest in thirty suggested topics;
 - c. their own personal 'high' interest areas.
 3. Nine adult new readers with reading ages ranging from $6\frac{1}{2}$ to 12 were used as an aid to testing comprehension, style, readability and interest of the materials to be developed for this research.
 4. Six standard two pupils from a local primary school were used to compare the childrens' comprehension of the stories against adult students' comprehension of the stories.
 5. The stories that were developed in the project were printed by the Massey University Press and were sent to three adult literacy programmes in New Zealand for independent testing with tutors and students. The tutors and students each completed a questionnaire concerning various factors related to the stories.

CHAPTER II

QUESTIONNAIRES

Survey of Materials for Adult New Readers in New ZealandIntroduction

It has been stated that materials should be developed for New Zealand adult new readers (National Council of Adult Education, 1976), yet the paucity of research as to the difficulty levels and types of materials actually required in New Zealand literacy programmes negated the development of any new materials until such questions were answered. Hence, a questionnaire was developed and sent to tutors, programme directors and educationists associated with adult literacy students in New Zealand.

The questionnaire was used to establish the following:

1. the need for adult literacy materials in New Zealand;
2. the difficulty level at which new materials were required, if indeed new materials were required;
3. factors which would make any new materials more appropriate than materials presently in use;
4. Knowledge of materials currently in use in New Zealand literacy programmes.

Method

In order to investigate the need for materials for adult new readers in New Zealand, an open-ended questionnaire was developed (Appendix I) with the assistance of Mr Martin Harrison, Director of the Auckland WEA, and Mrs Rosalie Somerville, Organizer of the Hawkes Bay Adult New Readers Programme, Hawkes Bay Community College. The questions reflected the specific areas in the New Zealand literacy situation which required examining prior to the development of any new materials for adult new readers. The questionnaire was sent to nine men and seventeen women who were associated with literacy programmes in New Zealand as either directors, tutors or educationists (Appendix I). They were selected from the list of the original supporters of the first ARAN.

Results

Of the twenty-six questionnaires, twenty-one were returned by seven men and fourteen women. There were three additional unsolicited returns from one man and two women who were also working in literacy programmes and had received xeroxed copies of the original questionnaire from friends. Of the total twenty-four returns, twenty-two stated that there was a definite need for new materials to be developed for New Zealand adult new readers.

One respondent stated that there was no need for new materials as there is a great quantity of readily available printed matter, e.g. road code, menus, car repair manuals and the daily newspaper. A second respondent suggested that any material could be used since highly motivated adult students will learn with anything, whether or not they find it interesting.

The second question concerned the approximate reading level at which there was a deficiency in teaching materials for adult new readers. The replies usually suggested a span of ages, e.g. reading ages 5-8 or reading ages 7-9, yet it is obvious from Figure 1 that the greatest need centred in the reading age 6-9 level with a concentration at the reading age 8 level.

The third question asked, was what should be taken into consideration in the development of new materials for adult new readers which would make such materials more appropriate than existing materials. Aside from the factors which would affect general readability, e.g. sentence length, polysyllabic words etc., several adult needs were listed. These included, adult main characters, concepts, situations, interests and the use of simple sentence structures familiar to adults. Also suggested was the use of adult vocabulary and format, including a smaller print size than is normally used in beginning reading materials for children, i.e. 14 point type (Tinker, 1965). In addition, sixty-six topics were suggested as possible reading materials for adult new readers (Appendix I). Twenty-five of these were for functional materials while forty-one suggestions were for leisure reading, e.g. plays, hobbies, sports, romance, racing, etc.

Responses to the final question illustrates the lack of New Zealand materials prepared specifically for the adult new reader. Of the forty-one books and series listed (Appendix I), the only material prepared specifically for adults was the daily newspaper, four novels for literate adults, and the Reader's Digest books for Adult New Readers. Of those six, only the Reader's Digest books begin at a low reading age, i.e. R.A. 7. Newspapers, School Journals, and P.M. books were the only publications suggested which were mainly New Zealand oriented, but were either above reading age 8 level or were obviously childrens' or adolescents' stories.

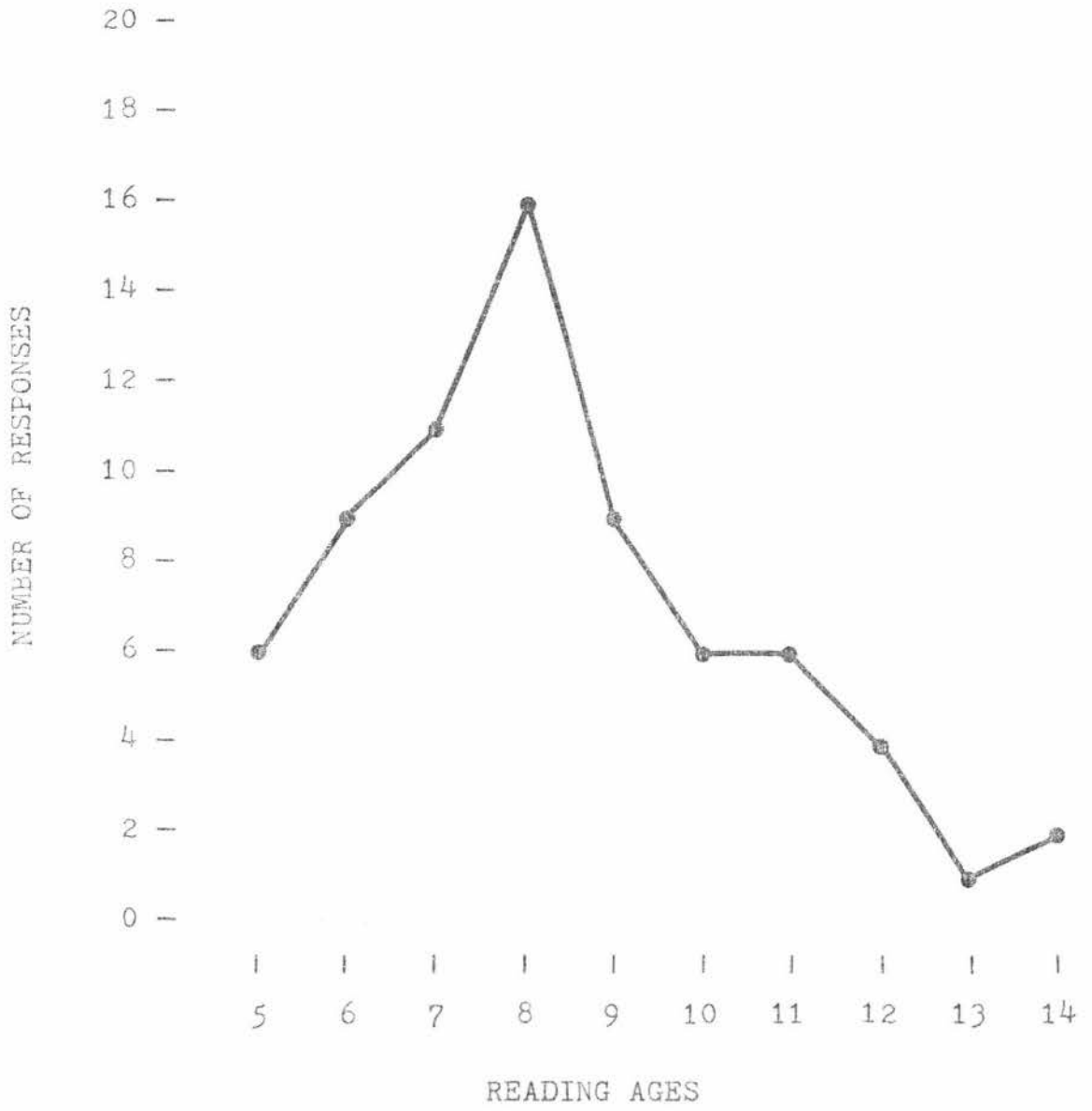


Fig. 1. Reading ages at which a deficiency of materials exists.

Discussion

According to the responses to this questionnaire there is a definite need for materials developed specifically for the New Zealand adult new reader. One respondent suggested that there was an abundance of printed material already available, i.e. general printed matter. Yet it is well known that these materials often have a reading age of 12+ which forces the adult student to use childrens' and teen-agers' material until he reaches near independence in reading, or, it requires the teacher to personally construct her own appropriate materials for the student. A second suggestion was that motivated adults would use any printed matter whether or not they found it interesting. But one must ask how long any adult, literate or illiterate, will persevere with a difficult task if he or she does not find it interesting and rewarding? And how much of the learning task will be comprehended and retained? Some illiterate adults remain in reading programmes for several years before literacy is achieved and interest plays such a large part in learning and motivation that it cannot be ignored (Gilliland, 1977; Dale, 1934; Klare, 1972; Shayner, 1969; Fitzgerald, 1975; Gilliland, Jack, 1972).

All of the suggestions for developing new, more appropriate literacy materials pointed to the fact that the material should be adult in all aspects except the level of difficulty. It is obvious through these suggestions that the materials used at present are considered inadequate.

In addition, there was a further indication of a need for leisure reading materials with 62% of the suggested topics for materials in this category.

A variety of materials is being used in New Zealand literacy programmes according to the responses to this questionnaire. The use and awareness of any particular book or series by a tutor usually depends upon what is available locally, as evidenced by the numerous series which were not mentioned yet have been located incidentally through this research project.

The majority of these additional materials are for a higher reading level, i.e. 10+, and none are New Zealand oriented. For example, the Heinemann Guided Readers have forty-seven titles, ten of which are recommended for the beginning level. The Essar series has nine titles recommended for a reading age of 8+, although personal experience suggests these books are for more advanced readers. It is perhaps the format and syntax rather than the vocabulary which creates the difficulty, since the students' most common complaints are the lack of leading (space between the lines), too few pictures and that the stories are too long. Neither of these two series include stories in New Zealand settings.

A selection of short stories by New Zealand authors are contained in My New Zealand 'Senior' (Gadd, 1975) and My New Zealand 'Junior' (Gadd, 1976). The Junior volume would be appropriate for adult students reading at a reading age of approximately 12-13, yet the frequently difficult sentence structures and a lack of pictures prohibits its use at the 8 year reading level.

One series suggested as having a low difficulty level and New Zealand interests was Stories for You by Joy Colin. But contact with Reed Publishers indicates that this is now out of print.

In May, 1977, the W.E.A. writers group in Taranaki was making plans to write stories of approximately four-hundred words on subjects of interest to individual students in that area, but further information on this project is unavailable.

A more complete annotated list of materials used in New Zealand literacy programmes is being compiled by the organizers of the Hawkes Bay Adult New Readers Programme.

Adult New Reader Interest QuestionnaireIntroduction

To date, there have been no studies of the interests or format preferences of adult new readers in New Zealand. For this reason, the Adult New Reader Interest Questionnaire was developed and sent to adult students in four separate literacy programmes in New Zealand in order to establish --

1. their preferences for format style;
2. their level of interest in thirty suggested topics;
3. their own personal 'high' interest areas.

The first question concerning format preference was included in this questionnaire in light of the increased promotion of the paperback format for books for remedial or 'reluctant' readers. The popularity of paperbacks tends to rely on the fact that they are (1) indistinguishable from the literate adult's materials, thus increasing motivation, and that (2) they are sold in a variety of places where hard-cover books are unavailable, e.g. supermarkets, and that (3) paperbacks are cheaper than hard-cover books thus encouraging students and tutors alike to buy them (Gray & Rogers, 1956; Lewis, 1972; Reading is Fundamental, Inc., 1976). Smith and Fay (1973) suggest that paperback popularity with poor readers may be psychological in that these students unconsciously relate paperbacks to successful experiences with comic books, one of the few materials they may be able to read.

In Sections II, III and IV of the questionnaire, the students' interest in 30 suggested topics and their own 'high' interest areas were used to ascertain whether the students were interested in leisure or functional materials.

Method

The Adult New Reader Interest Questionnaire (Appendix II) was developed with Mr Martin Harrison, Director of the Auckland WEA, and Mrs Rosalie Somerville, Organizer of the Hawkes Bay Adult New Readers Programme, acting as consultants.

With the assistance of the tutors, questionnaires were completed by students in the Auckland WEA Programme, Hawkes Bay Adult New Readers Programme, the Remedial Reading and Writing Programme at the Christchurch Technical Institute and by nine adult new readers assisting in this research in Palmerston North.

The directors of the Auckland, Napier and Christchurch programmes agreed to distribute and collect the questionnaires in their own areas as it was felt that this would increase the response rate.

The Auckland programme had 130 students while the Napier programme had 85 students including 20 'English as a second language' students. The questionnaires for the Auckland programme were not distributed until two months after they were received, due to the director attending an overseas conference and to an unexpected illness. By the time the tutors received the questionnaires it was past the requested return date. As a result of this, Mrs Elizabeth Martin, Director of the Remedial Reading and Writing programme in Christchurch was contacted and agreed to have her students complete the interest questionnaires. It was specified that the questionnaires be used only with adult students having reading problems. This resulted in fifteen questionnaires being sent to the Christchurch programme.

Section I of the questionnaire was used to examine the students' preferences for four different formats, i.e. magazine, hard-cover book, newspaper or paperback. The students ticked the box which indicated their level of interest in each format. For scoring purposes, both Section I and Section II of the questionnaire used the following ratings:

'Little' = 1; 'Below Average' = 2; 'Average' = 3;
'Above Average' = 4; 'High' = 5.

Section II of the questionnaire listed thirty topics including three New Zealand subjects which were under consideration as possible topics for materials development, i.e. #4 'Maori Legends', #7 'New Zealand Settlers in the 1800's' and #13 'Maoris in the 1800's'. The thirty topics were compiled from the replies to the first questionnaire, from reading journal articles, and from suggestions by the nine adult new readers in Palmerston North.

In Section III of the questionnaire the student was asked to list any topic he had marked as 'high' interest in Section II, and to specify the area in that topic he found as 'high' interest. For example, if #16, 'cars' was rated as 'high' interest in Section II, the student with the assistance of the tutor may have written 'mechanical repairs' or 'rally cars' in Section III as his special interest in cars. Section IV was for students to list their own personal 'high' interest topics that were not among the thirty suggested topics in Section II.

The questionnaire results will be discussed in terms of average combined group interests and as average between sex interests.

Results

Forty-four of the eighty-five Napier questionnaires were completed for a 52% response rate. Two questionnaires of the 130 were returned from the Auckland group. The Christchurch students completed and returned all of the fifteen questionnaires; two of which were incomplete and thus considered invalid. These in combination with the nine questionnaires from the Palmerston North students gave a total of sixty-eight questionnaires completed including thirty-four men and thirty-four women in the sample (Table III).

TABLE III
NUMBER OF NEW READER INTEREST
QUESTIONNAIRES RETURNED BY LOCATION, SEX AND
AGE GROUP

NAPIER

Age	15-19	20-29	30-39	40+	Total
MEN	6	9	6	2	23
WOMEN	10	8	1	2	21
Total	16	17	7	4	44

PALMERSTON NORTH

Age	15-19	20-29	30-39	40 +	Total
MEN	0	4	2	0	6
WOMEN	1	2	0	0	3
Total	1	6	2	0	9

AUCKLAND

Age	15-19	20-29	30-39	40 +	Total
MEN	0	0	0	0	0
WOMEN	0	0	2	0	2
Total	0	0	2	0	2

CHRISTCHURCH

Age	15-19	20-29	30-39	40+	Total
MEN	1	3	0	1	5
WOMEN	0	5	2	1	8
Total	1	8	2	2	13

As shown in Table IV, the highest rating was 57% for 'average' interest in paperbacks. If the 'above average' and 'high' interest ratings are combined for each format, only 21% of the adult students had more than an 'average' interest in paperbacks, 31% in both magazines or hard-cover books and only 17% in newspapers.

In Section II of the questionnaire, the students were to rate thirty suggested topics according to five interest levels. Each of the thirty topics had at least one person rate it as 'high' interest. None of the thirty-four men rated 'fairy tales', 'Maoris in the 1800's' or 'sewing' as 'high' interest subjects and none of the women rated 'horse racing forms' as 'high' interest.

The subject 'Maoris in the 1800's' had one person, a woman, rate it as 'high' interest. 'Politics' had 'high' interest ratings from one woman and one man, and 'horse racing forms' had two men rate it as 'high' interest. These individual ratings reflect the combined general low interest in these topics.

The womens' averaged ratings were all lower than the mens' ratings as a whole. The mens' highest average was 4.24 vs. 3.37 for the woman, while the mens' lowest average was 1.27 vs. 1.14 for the women. It is obvious from Figure 2 that there are vast differences in interests between the sexes.

Of the top five ratings for men and women, only 'humour', 'travelling', and 'animals' were selected by both sexes. The combined ratings placed 'travelling', 'animals', 'humour', 'job related material' and 'cars' as the top five.

The womens' interests shows the top six as being of only 'average' interest. Of these, only 'sewing' and 'child-care' could be considered functional topics. These were interspersed among leisure topics, i.e. 'humour', 'travelling', 'mysteries', and 'animals'.

Of the mens' seven selections rated as 'average' or higher, only 'cars', 'job related materials' and 'money management' could be considered functional, and were combined with interests in 'animals', 'travelling', 'humour', and 'books from films or T.V.'.

TABLE IV

FORMAT PREFERENCES
(SIXTY-EIGHT ADULT NEW READERS)

<u>Format</u>	Interest Levels				
	Little	Below Average	Average	Above Average	High
Paperback	10%	12%	57%	6%	15%
Magazine	22%	6%	41%	22%	9%
Hard-cover	15%	13%	41%	15%	16%
Newspaper	27%	18%	38%	10%	7%

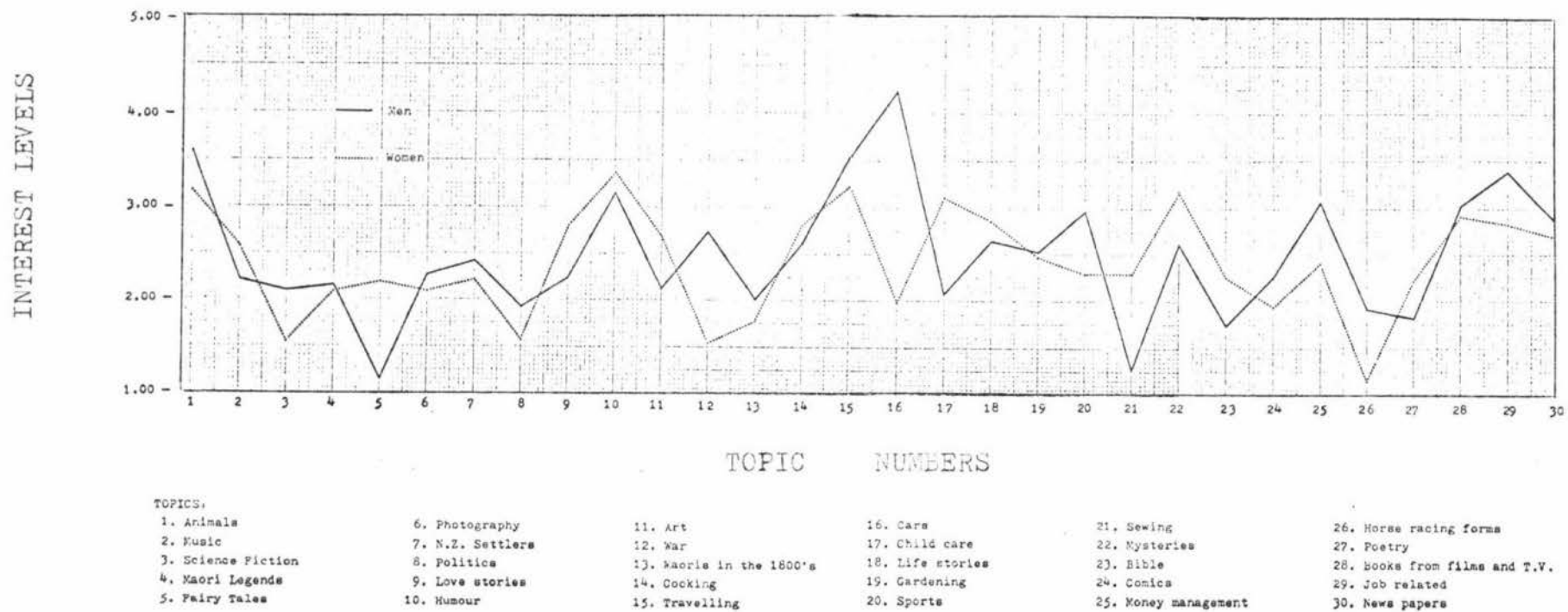


Fig. 2. Interest levels in thirty topics by average between sex ratings.

The urge to read the Bible does not appear to be as strong with the New Zealand adult new reader as with American inner-city illiterates. The topics, #4 'Maori legends', #7 'New Zealand Settlers in the 1800's' and #13 'Maoris in the 1800's' were all rated as 'below average' interest except for #13 which the women rated as 'little' interest.

Five of the sixty-eight students had no 'high' interests in any of the thirty suggested topics in Section II. Yet they all listed personal 'high' interests in Section IV. There were a further four students who not only had no 'high' interests in Section II, but also had no personal 'high' interests in Section IV.

The other fifty-nine students rated an average of 4.6 topics each as 'high' interest in Section II. Of these fifty-nine, twenty students had personal 'high' interests in Section IV. The total twenty-five students with personal 'high' interests had an average of 2.24 stated interests each. The students' high interests from the suggested topics and their own personal 'high' interests varied enormously, yet it is interesting to note that only five students' personal 'high' interests were of a functional nature (Appendix II) i.e. farming, family medicine, reading problems, maths, human behaviour, emotions and law (as it affects the average citizen). The rest of the personal 'high' interests were for leisure or hobby activities.

Discussion

Section I of the Adult New Reader Interest Questionnaire illustrated that, as a group, these adult new readers had no overwhelming desire to use any particular format from the four suggested. The size of the study prohibits any generalization as to whether one format should be used in place of another,

yet it was apparent from the individual ratings that age and sex may affect format selection. The teen-agers tended to like paperbacks and magazines. Women over 20 years old tended to like magazines and hard-cover books while men over 20 tended to prefer newspapers and paperbacks. Several students summed up the situation by stating that what was more important was that they could read the material, and not whether the format was paperback, hard-cover, magazine or newspaper.

It may be noted that the mens' interest in cars was not of a functional nature, but was rather an interest in racing cars, vintage cars or 'anything with a motor in it'. Likewise, for the individual women who rated 'cooking' as 'high' interest, there was a desire to cook pastries and gourmet food.

It would be easy to speculate from the results of Section II, III and IV (which reflect a desire for leisure reading materials by the New Zealand adult new readers in this sample group), that the pressures on the New Zealand adult student are not as great as those on American adult new readers and that the skills required to function adequately in New Zealand are not as complex as those in America (suggesting perhaps that Americans live a more complex, pressured life style).

It could also be suggested that the New Zealand Government is just beginning to fully recognize the problems associated with large numbers of adult illiterates, and as yet, does not have the American Government's desire to make 'good citizens' of adult new readers through an emphasis on functional materials.

While these hypotheses are probably true to a limited extent, one point this questionnaire does illustrate is that certain interest trends are visible both between sexes and as group totals, and this, combined with the students' personal 'high' interests show that New Zealand adult new readers have

a wide variety of interests, most of which are for leisure activities.

Studies such as this can only provide crude guides to the reading interests of adult new readers as a group and caution should be used when applying such findings to individuals. Such research may be more useful for discovering what students are not interested in rather than what they are interested in, especially since so few of the suggested topics in this study had ratings of 'average' or higher, and none as 'high' by combined group averages.

It is also possible that what a student states as an interest may be quite different from what he would actually read when given the opportunity, and may differ again from what the tutor thinks the student wants to read. Ryan (1977) cited a case in Iran where villagers indicated an interest in religious materials but chose functional materials while the tutor had expected that they would select materials for recreational reading.

Then again, the adult literacy student may find certain materials interesting because he can read them, rather than because of the subject itself. What a reader chooses to read may have a great deal to do with what he can read.

Conclusions

The results of the first questionnaire which surveyed the needs within the New Zealand literacy programmes indicated that there was a need for new materials at approximately the reading age 8 level developed specifically for the New Zealand adult new reader. It suggested that the need be fulfilled mainly through leisure reading materials, and that these materials be adult in concepts, interest and format.

The results of the New Reader Interest Questionnaire illustrates that a paperback format is not as important to the New Zealand adult new reader as suggested by overseas research. While there may be further reasons for using a paperback format (e.g. cost), the desire to use paperbacks over magazine, newspaper and hard-cover books was not apparent.

It was found that New Zealand adult new readers, while having some functional reading interests, were mainly interested in reading leisure materials.

CHAPTER III

MATERIALS DEVELOPMENT

Introduction

The term readability is used to suggest the reading difficulty level of written materials. Readability is not a product of the printed material alone, but results from several interacting factors between the individual and the material. Klare (1972) reports that as early as the 19th century, educationists related readability to vocabulary counts and familiar words. Dale and Chall (1948, pp. 12-13) provide this definition,

In the broadest sense, readability is the sum total (including interactions) of all those elements within a given piece of printed material that affects the success which a group of readers have with it. The success is the extent to which they understand it, read it at optimum speed and find it interesting.

Readability can be measured in several ways, e.g. through subjective estimates, questions and answers, tables, charts, cloze tests or formula techniques. The last of these is becoming an increasingly more accurate method and will be discussed in further detail in a later section of this study.

Until recently, interest in readability has been reserved for rating school materials and reading programmes for children. With the increase in adult literacy programmes, it is of paramount importance that established readability factors be used in

conjunction with recent reading research as it relates to the production of materials for adults learning to read.

Hence, the remainder of this thesis describes the development and testing of five stories for New Zealand adult new readers. Five areas of relevance were established and taken into consideration for this purpose. Each of the areas include the following:

1. The relevant research affecting that area, and
2. The application of such research as it relates to the development of the materials.

The five areas are:

1. Setting objectives
2. Simplified and original writing
3. Words and word lists
4. Illustrations
5. Format

The following four sections describe the testing of the materials during development and in their completed form:

1. Syntax, style and predictability
2. Adult concepts and comprehension
3. Readability formulas
4. Independent testing

All of the areas discuss an attempt to improve the readability of materials developed for the New Zealand adult new reader in an effort to more closely match the adult student and his reading materials.

Prior to this discussion, it is necessary to first examine the characteristics of the intended reader, i.e. the adult student, and to introduce the sample group of adult Palmerston North students used in the initial development of the materials.

Characteristics of the Adult New Reader

Consideration of the characteristics of the intended reader is essential for writing specialized materials developed for a particular group.

Adult illiterates, as with most populations, differ considerably not only individually but also from country to country. Illiterate adults in third world countries often see little need to learn literacy skills since reading materials are frequently unavailable even if literacy is achieved (Ryan, 1977).

In the U.S.A., an overwhelming number of illiterates are from lower socio-economic groups...the minorities, migrants and immigrants with social, cultural or racial backgrounds compounding their problems (Olsen, 1965). Limited education and a lack of self-respect have often been ingrained for generations (Derbyshire, 1966). Educators are dealing not only with illiteracy but with poverty (Axford, 1969). This situation is unfortunately repeated in many Western nations and is not particular to America alone.

With the increase in literacy programmes, a third type of illiterate is beginning to emerge. These come from various backgrounds and are joining literacy programmes not so much from the desparations of poverty but from the embarrassment and inconvenience their lack of literacy skills create. Many are encouraged to seek help by their families and friends while others come of their own accord. Few of them are totally illiterate; most are semi or functionally literate to varying degrees. All initially have one thing in common...motivation (Hall & Coley, 1975; Ulmer, 1969). Motivation may stem from a desire to obtain a driver's license, to get a better job, to read to their children or simply as a self-improvement urge (Longley, 1975).

Though individuals in their own right, there are certain characteristics that these students have in common. As adults, they have a wide range of experience with which to relate learning. They also have greater self-control and longer attention spans than children.

Understandably, many adult new readers are embarrassed at their lack of literacy skills and experience anxiety from past school failures. They also may have poor vocabulary and language skills and lack competence in daily consumer activities. The adult new reader often has had little experience with the environment beyond his own immediate neighbourhood or town. He may be afraid he can't learn because he is older; yet research shows adults can learn, but often at a different rate than younger students (Olsen, 1965).

The adult's ability to learn declines at a rate of about 1% a year from the age of forty-five to seventy years (Thorndike, 1928). Nevertheless, this is counteracted by his motivation and ability to concentrate for longer periods than children. Hence, it is not uncommon for an adult student's reading ability to show an increment of several years after just a few months of classes.

The adult learner is different from the child learner in the immediacy of his need to learn to read (Mitzel, 1966) and the effects illiteracy has had on his life style and ways of thinking (Brown, 1967).

We know very little about how an adult new reader actually learns to read however (Hall & Coley, 1975). Adults and children who read proficiently usually decode new words through clusters or groups of familiar letters and attempt various syllable accents combined with context clues (Walcutt, 1974). Though lacking these skills, the adult new reader can frequently replace unknown words with a near or exact word simply through his language experience. But just as with the child who has failed to learn to read, the adult new reader needs to learn word attack skills from the beginning in a controlled manner with each skill building on the previous one (McIlroy, 1976; Holder, 1967).

For the adult student, some things must also be unlearned as well as relearned. For example, one of the adult Palmerston North students was unable to decode the word 'bacon'.

When told what the word was, he was quite confused. When the matter was elucidated, it was found that the student had frequently seen a bacon delivery truck with the company's brand name painted on its side above the picture of a package of bacon. He had learned through association that the word on the truck was bacon. Since the brand name began with a 'K' it required many lessons before this student stopped associating the sound of 'b' with the letter 'K'. The remaining letters in the word were not as difficult to unlearn and relearn as was the initial consonant. Teaching an adult to read is not vastly different from teaching a child to read. It is the experience that the adult brings to the learning situation which makes the difference. It is the writer's task to supply the reader with as many cues as possible and to avoid creating false cues or misleading the student, as for example with the 'bacon' incident.

Many adult new readers think in concrete terms, may find abstract thinking difficult and are 'today' oriented with future goals being nonexistent or unrealistic (Derbyshire, 1966; Palmer, 1967). This is not to say that a more competent new reader cannot experience and enjoy abstract concepts. But here again, even a difficult concept can be more easily understood if it is written in the simplest of terms.

Some adult new readers enter literacy programmes not really understanding what reading is all about and must learn an entirely new cognitive skill; the skill of obtaining meaning from the printed word. The writer who uses words and phrases that conjure up concrete images will go a long way to helping the adult new reader. On the other hand, there is no need to be patronizing. Because an adult can't read, it doesn't mean that his learning material must be childish or that he knows nothing about the subject in the material (Devereux, 1976d). Adult new readers need to be treated as adults and the knowledge they bring with them must be recognized and used to their advantage. Even the most basic material with a structured simple vocabulary is acceptable to the adult new reader if the

topic is adult and the material looks adult through format and pictures or illustrations (Ryan, 1977). There is a need for materials which not only allow for teaching reading but to also furnish a base to extend communication and thinking.

Sample Group of Nine Adult New Readers

The nine adult students used in this programme were all Europeans with English as their first language. The group included six men and three women, with ages ranging from eighteen to thirty-eight. They were enrolled in a group adult literacy night class at a local college. The research project was explained to the students at one of their class sessions and the following day the eleven students were contacted by phone. Two of the students declined to take part. The remainder received free private reading instruction. They attended the individual experimental classes for 1-1½ hours each week while also continuing their weekly two hour group classes at the college. In the individual experimental periods the students were given reading lessons using stories developed in this research programme and were asked to evaluate and criticize each story. Though a friendship grew between the researcher and the students they nonetheless became very honest and at times harsh critics. The students also completed a cloze test, answered questions, explained concepts and phrases and indicated their interest level for each story. Transcripts were kept of their reading errors to further locate areas in the books which needed rewriting. Each student took the Burt and Holborn reading tests and read the Dolch sight word list (Table V). This information was used to place the students at an approximate reading age in order to evaluate the difficulty level of each book.

TABLE V
 SAMPLE GROUP OF NINE
 PALMERSTON NORTH ADULT NEW READERS

	Male #1	Male #2	Male #3	Male #4	Male #5	Male #6	Female #7	Female #8	Female #9
Chronological Age	25	27	31	23	38	22	22	18	27
Burt test	12.5	10.0	8.6	8.0	7.8	6.9	11.7	7.3	7.4
Holborn test	13.0	9.06	8.09	7.9	8.0	7.0	11.06	7.0	6.06
Number of Dolch words correct out of 220 words	220	220	160	151	50	70	220	98	36
Total number of classes	6	7	8	8	9	11	6	11	11

The amount of time each student spent in the programme depended upon his or her reading ability as those who were better readers finished the material in less time than the slower readers. For students # 5,6,8, and 9, the material was too difficult at times. This was explained to them but they chose to remain in the programme.

Evening classes were held since all but one of the students was employed full time. Six of the students came to the researcher's home for classes. Classes for students #8 and 9 were held in the students' home as neither student drove. Student #6 also did not drive, and was collected and taken to Teachers College where classes were held in the librarian's office.

Practical Application

Setting Objectives

Introduction

In addition to familiarization with the characteristics of the intended readers, writing objectives and how they will be accomplished must be established, as clear goals and objectives help produce better materials (Ulmer, 1969). Several questions must be answered before a distinct picture of the task is formed.

1. At what level of difficulty will the material be written? This level must remain constant throughout the material.

2. What type of material will be written? This includes fiction/non-fiction for leisure reading, or functional materials for immediate needs. The needs in the adult literacy market and the interests of adult new readers will influence this decision.

3. Will the adult student be expected to identify with the author by sharing a humorous or dramatic situation or will he identify with the main characters in the material (Devereux, 1976a)?

4. Will the material provide an immediate cognitive reward such as that provided by crime, accident, sports, social events and human interest stories? Or will the story be more difficult to comprehend and provide delayed rewards as with public affairs, social problems, economic, education and health materials (Swanson, 1972)?

5. What can be gained from the materials in addition to learning to read? Materials can provide vast amounts of peripheral information, e.g. days of the week, numbers in writing, sequence of events and general knowledge.

6. Can the material fill a variety of needs? Can it be used by both professional and non-professional teachers? Would it be appreciated only by adult literacy students? While adults generally don't appreciate teenage materials, teen-agers are often quite willing to read adult materials!

Objectives once set, must not be conflicting. It is unrealistic for example, to attempt to write with a carefully controlled vocabulary, restricting the number of words and repeating words frequently and expect such materials to reflect natural conversation and to have a high literary quality (Olsen, 1965). Instead of keeping the reader at a comfortable distance, well written material creates interest and 'pulls' the student in...involving him with the learning process, enhancing comprehension, improving retention and sustaining motivation.

Practical Application: Objectives of the writer

The main objective of this study was to develop a selection of New Zealand oriented materials to cater to the New Zealand adult new reader's needs, as established through the results of the two questionnaires. The greatest need was found to be for leisure reading materials at the reading age 8 level.

In spite of the low ratings for 'Maori legends', 'New Zealand Settlers', and 'Maoris in the 1800's', these three topics were chosen as subject matter for the materials to be developed. There were several reasons for this decision.

1. A large number of Maori legends are published each year and used in schools, e.g. Education Department, School Journals, Reed Publishers.

Though Maori legends are frequently abstract and generally not written with a controlled vocabulary, such material is nonetheless in large supply and could be usefully adapted to adult literacy programmes. It is possible that adult new readers would enjoy Maori legends if they were written with a controlled vocabulary.

2. Since New Zealand materials were to be developed, it appeared sensible to use these materials to allow the students to gain a greater awareness of their own country. If this could be accomplished through leisure reading materials, then dual purposes would be fulfilled.

3. Legends and historical materials do not become out dated as do materials using contemporary subjects and characters. Thus the 'life-span' of such materials in an adult literacy programme would be extended.

One of the goals set for the development of materials in this research project was to provide the student with a topic he could discuss with the teacher on an equal footing, as one adult to another. Hence, there was a need for materials in authentic settings and for characters with whom the adults could identify.

It was decided that between three to seven stories would be written, as this could provide a variety of moods and approaches to the materials. Currently, five stories have been written and printed as four books.

Material which would appeal to both sexes and which would include humour and drama were sought. Thus, cognitive rewards would be immediate to increase motivation with allowance for delayed rewards through adult discussion with the tutor.

The material was designed to look as little as possible like remedial reading books, e.g. there are no vocabulary lists or questions after each chapter. Nor are the sentences grouped into thought units. It defeats the purpose if one writes an adult story but prints it like a child's book (The Times Educational Supplement, 1977).

The books were written at approximately the reading age 8 level. The vocabulary was guided through word lists and readability formulas, but not strictly controlled since most of the word lists and formulas used were originally intended for use with childrens' materials. The main evaluation of the materials was through their use with the nine adult new readers assisting in this research.

Simplified and Original Writing

Introduction

Once objectives are outlined, writers can either simplify a previously written work, attempt original writing or use a combination approach.

Simplified material is in wide use for ESL students (West, 1967; White, 1975; Broughton, 1962; Davies, 1973), childrens' reading series and more recently, for adult new readers. The originals have often been 'classics', and as such simplification had met with mixed reception. Simplified classics are often said to promote distorted versions of the originals, but research suggests that simplification aids in comprehension, increases enjoyment and promotes growth in reading interest (Spache, 1974). Simplification is carried out on three levels; situational, syntactic and semantic. Situational simplification omits, modifies or adds to the content of the story as scenes and actions are summarized, description is cut, and in poorly simplified materials, characters become stereo-typed. Syntactic simplification deletes or alters archaic words, inverted sentences, repeated elements or appositions. At the semantic level, difficult or unusual words are replaced by easier, shorter synonymous expressions, which at times also result in syntactic modifications (Davies, 1973).

The difficulty in simplifying material lies in retaining the quality of the original story while making it easier to read and understand. The simplified version should be as worthwhile to read as the original. The technique of simplifying is useful not only with classics but with any difficult reading passage.

The differences between the spoken and written word produce several difficulties for the writer. The para-linguistic advantages of spoken language, e.g. tone, eye-contact, posture, gestures and feedback from readers are not available to writers.

It is therefore imperative that the writer express himself clearly to ensure that the reader understands the written passage as the writer intended. Punctuation, repetition, use of definitions, expanding explanation of difficult concepts and final summarizing sentences are ways of overcoming the limitations of the written word. Book titles, chapter headings and initial paragraph sentences prepare the reader for what is to come and also aid comprehension (Davies, 1973). Writing literacy materials may be complicated by psychological and linguistic factors or by literary immaturity of the adult student and must be considered at all times (Broughton, 1962).

The writer seldom comes from the same socio-economic background as the adult illiterate (Axford, 1969), and therefore must avoid insinuating his own values between the lines. Similarly, the student himself may bring prejudices to the material through his own experiences. Above all, the story must be credible and make sense to the student (Holder, 1967). The writer must be well informed on the chosen topic prior to writing and should make every effort to ensure factual material is correct. The adult new reader sometimes knows more about a subject than his tutor or the writer and will quickly detect such errors. Interest soon lags once credibility is lost.

Practical Application: Title selections

One difficulty in adult literacy programmes is finding material with which the student is unfamiliar, especially if the student is a recent school-leaver (Jenning, 1967). To avoid this problem, it was decided the materials would be original or composed from a variety of unusual sources.

Numerous New Zealand books were read and sixteen 'ideas' for stories were developed. These were narrowed to nine well outlined stories of which five were finally completed. The titles of these books in order of their development were (1) Hau, (2) Te Rauparaha, (3) New Zealand Adventures (two short stories, i.e. Jimmy O'Hara and His Dancing Horse and Jack the Gentleman Sailor), and (4) Tahi. Copies of these books are included with this thesis.

A total of fifteen different books on New Zealand history were used in combination to develop the stories.

Three sources were used for the legend of Hau (Petersen, 1952, 1973; Buick, 1903), the main one being T.L. Buick's (1903) Old Manawatu, which summarized the legend in a few paragraphs.

Te Rauparaha was developed from nine sources (Buick, 1903; Adkin, 1948; Carkeek, 1966; Gerard, 1938; McDonald, 1929; Petersen, 1952, 1965, 1973; Wakefield, 1845), and relates the exploits of Te Rauparaha, a Maori chief in the 1800's, as he moves his tribe from Kawhia to the Ohau River. It is based on actual events in the chief's life with each chapter as an event. These sections were chosen for their excitement and unusual quality.

The idea for Jimmy O'Hara and His Dancing Horse was found in Petersen, G.C. The Pioneering Days of Palmerston North (1952) in the form of an article reprint from the Manawatu Herald, June 1890. Information from eight additional sources was used to embellish and lengthen the story (Petersen, 1965, 1973; Warburton, 1954; Adkin, 1948; Buick, 1903, Bradfield, 1956, 1962; McDonald, 1929).

Jack the Gentleman Sailor was rewritten from The Adventures of a Surveyor by John Rochfort (1853), with factual information from four further sources (Peterson, 1973; Lloyd, 1961; Leitch, 1975; Parsons, 1975).

The fourth book, Tahi, used eight sources for reference (Adkin, 1948; Buick, 1903; Bradfield, 1956, 1962; McDonald, 1929; Petersen, 1965, 1973; Warburton, 1965).

Tahi comes the closest to being totally original. The story was built around the fact that Maoris living at Lake Horowhenua raised pigs and drove them to the beach to sell to butchers from Wellington. The historical material concerning Cobb's Coaches, McDonald's Coach house and the stable boy's fishing pig joke are true, although the human and animal characters are fictitious. Though on the surface this story appears to be for children, the wealth of factual historical material makes it excellent for adult discussions. It was fully intended that the reader sympathize and relate to the boy and his pig, since most adults had pets as children.

Jack the Gentleman Sailor comes the closest of any of the stories to being a simplified version. The original story is generally followed with the exception of the ending when Jack is dipped in the water once in the original but twice in this version. Far more description and character development has been written into the new material however.

Hau was difficult to write because of conflicting versions of the Maoris' 'Great Migration' from Hawaiki to New Zealand. In some sources, several canoes left Hawaiki together, in other sources one boat would be mentioned but not the others, and names frequently had different spellings. It was finally decided to follow the legend as in Old Manawatu but to use a more accepted version of the spelling of 'Takitimu'.

It was felt that it was necessary to tell the reader that New Zealand Adventures and Te Rauparaha were true stories. This was accomplished by a short preface to each story in New Zealand Adventures. The fact that Te Rauparaha was a true story was revealed at the end of Chapter 6 with the date of Te Rauparaha's death. Further credibility was added by the description of the dragging of Lake Horowhenua for Maori artifacts.

Tahi was a mixture of fact and fiction and was never intended to be construed as a true story.

Hau and Te Rauparaha were adventure stories. New Zealand Adventures was an attempt at unabashed slapstick, a form of humour which is enjoyed by many of the potential readers.

Tahi was a mixture of slapstick, adventure, suspense and 'tongue in cheek' jokes. All of the stories were written with the adult new reader in mind.

A few students found it difficult to remain unbiased when asked to read a Maori story and stated before they read the story that they weren't interested in Maoris. Some of the students changed their minds and found the stories interesting, others did not.

Maps indicating the stories' locations were placed in all of the books not only to help teach directions and map reading but to involve the student more closely with the story. Some of the nine adult students did not know what a New Zealand map looked like nor where any of the story locations were in relation to Palmerston North.

By developing the stories with the Palmerston North students, the author was able to receive 'feedback' as to whether or not the students were understanding the stories and to what extent they were understanding more than was first suggested by the surface structure.

The researcher's American background produced two immediate difficulties. One was the differences in British and American spellings. This was corrected through the use of an English dictionary. The second problem was syntactic and semantic, or the different ways of expressing the same idea, e.g. a New Zealand pig begins to 'quieten down' while an American pig 'gets quiet'. This was corrected through discussions with the students and associates who read the manuscripts.

Difficult passages in the writing were simplified in the manner outlined at the beginning of this section.

Words and Word Lists

Introduction

Words, like sentences frequently become more difficult with length. Long words tend to be abstract and suggest concepts, qualities or relationships while short words tend to be concrete, e.g. persons, acts, objects and places (Gunning, 1952). Likewise, long words are found more in print and shorter words in conversations (Gilliland, Jack, 1972). Another distinction can be made between types of words, i.e. content words and structure words. Content words are words which convey meaning, e.g. 'tree', 'food', 'think'. These are sometimes called interest words and are usually derived from Greek and Latin (Gilliland, Jack, 1972). Structure words, sometimes called 'glue' or relational words (Elley, 1975), serve a grammatical function and indicate the relationship between content words. Structure words tend to be short and of Anglo-Saxon origin, e.g. 'of', 'and', 'but', and are usually conjunctions, articles, pronouns and prepositions. The reader's ability to use structure words affects his fluency and rate of reading. McRae (1976) found poor readers made more errors with structure words and suggested this is so because structure words have a minimum of definable meaning. With the passage of time, a culture's structure words remain constant, yet content words may become outdated and are replaced by new content words. Thus, a woman's 'bonnet' has been replaced by 'hat' in common language usage. Other content words have been created for which there was no previous word, e.g., Teflon, Xerox.

Writers and educationists are interested in the relationship between the reader and the printed word. For this reason, structure and content words are grouped into word lists for testing or writing purposes, and are selected on the basis of familiarity or unfamiliarity to a particular group of people.

Familiar words increase readability, hence those words that are familiar are placed on the list and further divided into high-frequency and low-frequency words. High-frequency words are those which are used most often. Low-frequency words, though used more often than words not on the list, are not as familiar as high-frequency words. However, words which are on lists, especially low-frequency words, will not necessarily be familiar to every reader. Conversely, because a word is not on the list does not mean it will not be familiar to a reader (Gates, 1961).

In addition, though increased exposure to a word may make it more familiar to an individual, the individual's background and interests will limit the word's effectiveness (Gilliland, Jack, 1972). Using words which are meaningful to the reader will have a greater effect than words which are not meaningful. Word lists are made from group studies and should be treated accordingly when the individual is concerned.

The use of word lists when writing material or selecting material for students suggests that familiar words make reading easier and that the more unfamiliar words there are in a passage, the more difficult it will be to read. This is generally the case, but not always, for familiar words used metaphorically or symbolically become unfamiliar once more (Dale & Chall, 1948).

No formula has as yet been devised to control this nor shifts in word meaning through different contexts (Granowsky, 1974). The inexperienced reader may be familiar with 'May I leave?' but unfamiliar with 'He left in May.' Some unfamiliar words, such as new technological terms cannot be replaced with simpler words from word lists and must remain as interest words (Dale & Tyler, 1934; Gilliland, Jack, 1972).

How relevant are words on word lists to the real vocabularies of students and how do the lists compare with one another? Most word lists are developed from word counts taken by interviewing a particular group or by samples of writing from selected individuals. Because of this, word lists tend to be biased towards a particular source.

There are word lists for children and word lists for adults, both distinguishing between spoken and written words. There are technical and non-technical lists as well as those for middle class white children and disadvantaged black children. Some lists have a rural bias, e.g. milk, pig, cousin. Others are textbook biased, e.g. area, English, number. Childrens' word lists have a bias towards children, e.g. mummy, pretty, puppy. Furthermore, there are differences in lists from childrens' spoken vocabulary, childrens' written vocabulary and the vocabulary used by adults who write for children (Hillerich, 1974; Durr, 1973). Word lists have also been created specifically for adult new readers (Emans, 1969; Mitzel, 1966), and to date, include only functional words; functional in this sense meaning survival words such as 'emergency', 'stop', and 'exit'. These lists are not developed from the written or spoken vocabularies of adult new readers, but are words selected from a variety of literature printed for literate adults; the purpose being to give the adult new reader an instant sight vocabulary to help him survive in his own culture.

The usual criticism of a word list is that it may be dated, yet Hillerich (1974) says that the source of the word count is more important. Hunter (1975) has compared both old and new word lists and concludes that any spoken or written word list will correspond to a high degree with other lists especially in structure words which tend to remain constant while content words vary depending upon the source of the study. Lists with a greater number of words are more likely to vary in their low-frequency words especially the nouns and verb tenses. Hunter also found that words taken from interviews were unrealistic if conversations were prompted by a list of questions or pictures as the words tended to reflect the restricted conversations. It was further suggested that no word list should ever be considered complete. Of their own word list, Dale and Chall (1948) state that assuming the student knows the 3,000 words, there is no need to adhere strictly to their list, and that if only one in five words is outside the list, the sentence will remain easy if sentence length is kept under twenty words.

On writing and using lists, Lefevre (1963) complains that content words are ignored in favour of structure words by writers who use basic word lists for developing beginning materials. He points out that of the 220 Dolch Sight Words, 107 are structure words and that Fry's 300 Instant Words has 129 structure words. This he concludes, makes learning to read more difficult because structure words, unlike content words, are not descriptive and are difficult to remember. By focusing on structure words the language patterns and vocabulary of the student is ignored and by relying on word lists, sentences tend to become stilted and artificial. Word lists should be used only as a guide for writing and should be chosen with full consideration of variables within the target group (Ulmer, 1969; Hillerich, 1974).

Practical Application: Word list selection and application

Four sources of word and vocabulary lists were used as guides for developing the five stories. These were the Dolch Sight Words (1942), Mitzel's Functional Reading Word List for Adults (1966), The Ready to Read vocabulary list from the Price-Milburn (publishers) Ready to Read series, and the noun list from Elley's (1975) readability formula. It would have been more relevant to use a word list for New Zealand adult new readers, but no such list exists. The Dolch list was chosen because, in spite of its age, it is a reliable list of basic structure words (Hillerich, 1974). Mitzel's list was chosen because it is a list specifically developed for adult new readers. It was compiled from 500,000 words taken from fifteen sources of reading material that literate American adults read daily. These ranged from government pamphlets, newspapers and application forms, to store signs, T.V. commercials, political literature and packaging labels.

The list is divided into four parts with the first part consisting of the 500 most necessary words followed by 1500 words in each of parts II, III, and IV.

The applicability of this list to the New Zealand adult new reader and its usage in the writing of the stories was limited. It was felt that to use words simply because they were on this list would cause the stories to be stiff and unnatural. This list was therefore used mainly as a second checking device. The Ready to Read vocabulary list was used for two reasons. Firstly, the list is very close to being a New Zealand list as the Ready to Read stories are written and published in New Zealand for New Zealand children, although the stated difficulty level of some of the stories in the series has been questioned (Price, 1975). Secondly, though the list is for children, it was felt that since the Ready to Read series first came out in the early 1960's, many of today's New Zealand adult new readers will have used some of these books and may be familiar with many of the words on the list. The list contained all words in the Ready to Read series which takes children to an approximate reading age of 8 years.

The noun list used for Elley's readability formula was chosen because it too is a New Zealand list. Nouns, according to Elley, are by far the most important and difficult words to replace in cloze tests (where every fifth to tenth word is removed from a passage and must be replaced by the reader). As content words, nouns carry meaning in a passage, and the inability of the student to read and understand nouns inhibits the understanding of material. In this list, 2,000 nouns are graded by frequency of usage into eight levels. Use of the formula involves averaging the assigned frequency levels of the nouns in a passage to obtain a level of readability. The list on which Elley bases his frequency levels is the N.Z. Alphabetical Spelling List, Book 2, prepared by G.L. Arvidson for the N.Z.C.E.R. This list of words is a New Zealand adaptation of a word list prepared for the Board of Education of the city of New York, which in turn was based on Rinsland's basic vocabulary of elementary school children. Elley

suggests that as a readability formula the noun frequency method is best used with materials for eight to sixteen year olds, and should be used with caution in view of the many other readability factors affecting reading. This list was considered the most relevant of the four lists mainly because it is New Zealand adapted and contains eight levels providing the opportunity to check a wide range of words for approximate difficulty. All of the lists were used mainly as guides and to aid selection of the easiest word if there was a choice between two words with the same meaning. The words on Elley's noun list were selected from levels one to three inclusive. An average rating of 3.2 or below according to Elley's formula would equal level one on the P.A.T. comprehension tests. This equals an approximate reading age of $8\frac{1}{2}$ years.

None of the lists were strictly adhered to, particularly when adding suffixes. It was felt that even though adult new readers may not recognize endings such as 'ed', 'ing', or 'est', with any greater success than children, the adult's more extensive language experience would help him make better word predictions. For example, the word 'work' has a level one rating in Elley's list. But in the sentence 'Te Rauparaha's plan had worked', adding the 'ed' did not make it any more difficult for the nine adult students because they realized that saying 'Te Rauparaha's plan had work' did not make sense.

A further consideration was that these were childrens' lists, and no data existed on words familiar to New Zealand adult new readers. It was through actually using the material with the adult students that final decisions were made as to whether a word would remain or be deleted from a passage. Structure words were not directly changed, but were simplified by rewording a difficult sentence following suggestions from the students. The criteria for removing a content word was that if more than four of the nine students made an error with that word, it would be replaced with a simpler word which sometimes also necessitated a change in syntax.

Words that were not changed were the special interest words, e.g. punt, and names of places and people.

With the exception of Mitzel's list, the use of the lists proved to be very satisfactory as guides for writing for adult new readers in New Zealand. If leisure material for this group is going to be produced in any volume a word list based on New Zealand adult new readers' vocabularies would be most helpful.

Yet, even this would present problems since the gap between the difficulty of beginning reading materials for children and a child's spoken vocabulary is not as great as the gap between beginning reading materials and the adult new reader's spoken vocabulary. For example, the nine adult students frequently replaced blanks in the cloze test with content words that were far more difficult than the words which were originally intended. Though the more difficult words were in the adults' vocabularies, they were not recognized in print as readily as were the easier words.

If a New Zealand adult new reader spoken word list is compiled, it should be used as other word lists are, that is, as a guide only for writing.

Illustrations

Introduction

The use of pictures as a source of motivation for reading has long been recognized by teachers. Research as early as the 1930's pointed to the importance of pictures for motivating children to read (Spache, 1974). Since that time, a volume of research has been devoted to the use of pictures, focusing particularly on the relationship between attention and comprehension and the effects of pictures on reading ability (McRae, 1976).

Much of the research to date concerns children who are poor readers and examines the effects of pictures vs. no pictures, colour vs. black and white, and photographs vs. drawings.

Educationists who promote learning to read by phonic methods suggest that pictures distract from the printed symbol of the word, while linguists are opposed to pictures used to introduce names of unknown objects not already in the learner's vocabulary.

Samuels (1967) reports that while pictures or no-picture situations have little effect on good readers, poor readers are more easily distracted by pictures and learn a greater number of words with no picture present, suggesting perhaps that poor readers focus on pictures for assistance with an unknown word rather than on the word itself (Underwood, 1963).

Denburg (1976-1977) however, suggests that while skilled readers rely on a wide variety of cues to decode words, including syntactic information, beginning readers are restricted by their lack of familiarity with print, thus having fewer cues to aid decoding. Pictures may be an additional source of information to encourage poor readers to use, rather than ignore, any incomplete information they have from their limited knowledge of print. Pictures may provide redundant information and should be designed to make explicit the information in the text.

Results from further studies suggest the effect of pictures on an individual's reading may be closely related to the individual's age, intelligence and education; the young and less intelligent being more easily distracted by pictures than older, more sophisticated readers.

Several recent remedial series, particularly those designed for teen-agers, rely on novelty pictures and bright colours to maintain the reader's attention, e.g. Trend Series. While possibly increasing attention and motivation, they may, as previously suggested, distract from the text. Publishers recognizing this possibility use full pictures on facing pages in order to retain pictures in the text, yet to prohibit their distracting from the printed page, e.g. Deep Sea Adventures Series.

Bond and Tinker (1973) state that while there is a possibility of the overuse of pictures, where pictures are so complete they distract or leave little to the imagination or discovery by reading, a well illustrated book builds expectancies and the habit of anticipating words and concepts.

Concannon (1975) reviewed fifteen studies and concluded that pictures as a motivational factor do not add significantly to the reader's decoding ability. He indicates the need for further research.

This need is reiterated by McRae (1976) when he suggests additional research is required for not only pictures vs. no-picture, but for picture placement, pictures and texts with and without coloured borders and to ascertain the age groups of readers most affected by pictures.

Research concerning the effects of pictures on the reading ability of adult new readers is minimal. Available information has generally been based on research with children or on subjective judgment on the part of publishers, tutors and artists.

It would appear that the adult new reader does not need pictures as a motivational source to encourage him to learn to read initially, as he has already indicated this desire by coming to the programme.

Pictures as a motivational source for adults however, may provide the extra incentive required to merely complete a book. Pictures may also serve a psychological function by breaking up page after page of unrelieved print (Devereux, 1976d). For example, adult student #6 invariably examined each new book for the number of pictures prior to reading, and recounted the pictures at the beginning of each new chapter. He was relieved to discover that 42% of Te Rauparaha had partial or complete pages of pictures. Where the adult may not wish to admit he is tired or reading, pictures offer a chance to vary the learning task by transferring from reading to discussion.

Amid the controversy concerning the use of pictures, it is indisputable that if pictures are used, they must parallel the text and not mislead the reader (Hart & Richardson, 1973). Additionally, with well designed pictures, the unimportant features fade into the background while the important features of the text are emphasized. This in itself assists the poor reader in learning to attend to the correct cues in the text.

The ALRA (Devereux, 1976a) Guidelines to Publishers contains suggestions concerning illustrations for adult new readers.

1. Illustrations should be forceful and clear.
2. Photographs are preferable to drawings. If cost factors prohibit this, then line drawings should be clear and unambiguous.
3. It is preferable to place illustrations on the left hand page of a book or above the text on each page.

Pictures are generally not placed on the right hand page, since it may interfere with the reader's left to right eye movement (Price, 1975). The pictures themselves should be adult in nature (Ulmer, 1969) and as with childrens' illustrations, they should closely parallel and help to explicate the text (Olsen, 1965). Pictures must be as well planned as sentence syntax.

Practical Application: Illustrating the materials

Black and white line drawings were used in the five stories as the cost of photographs or colour pictures would have been prohibitive.

It was anticipated that the line drawings would provide enough information to the student without overwhelming the text as may some colour drawings.

The pictures were drawn by the researcher, initially with indian ink and pen. Felt tip pens were later found to be more satisfactory. The illustrations were drawn to their current size in an effort to reduce the cost and time involved in reductions by the printers.

New Zealand history books were consulted for clothing and scenery and general authenticity of the content of the illustrations. The Massey Pig Research Centre provided pigs for general models in Tahi, while pictures of wild pigs in New Guinea were used for the type of pigs raised by the Maoris in the 1800's. Pictures of early Palmerston North and Cobb's Coaches were found in the archives at the Palmerston North Public Library.

Hau and Te Rauparaha were printed prior to an awareness of the picture placement suggestions. Therefore, the pictures in these books were placed where it was thought they were required to compliment the text based on subjective judgment. For New Zealand Adventures and Tahi, efforts were made to place pictures on the left page although this was frequently prohibited by the flow of the text and placement of previous pictures.

It was felt that to have an abundance of pictures would make the stories resemble a child's picture book, hence there was an attempt to place a picture at approximately every third page.

The nine students were not asked their opinions of the pictures as it was felt their answers would be biased. However, students who used the books in Christchurch and Napier were asked to comment on the illustrations. These results are reported in the final section of this thesis entitled 'Independent Testing'.

Format

Introduction

Readability, as it applies to the term format, includes consideration not only of the shape, size and general make-up of a book, magazine, etc., but also of the material's legibility.

The scope of legibility includes visibility of letters, digits and symbols, various type faces, type sizes, line width, leading (space between the lines), unit spacing (space between the words), colour of print and paper, printing surface, and illumination (Gilliland, Jack, 1972). Each of these factors affect legibility singly and in combination and in turn, affect readability.

Tinker (1965) established limits or 'saftey-zones' which in combinations of type size, type face, line width and leading, affect the legibility of a passage. Printed matter outside these optimal limits produce a disorganization of the reader's oculomotor system. An inadequate format reduces legibility and makes reading more difficult, particularly for poor readers.

Tinker states that children, by the age of ten years, react similarly to adults to variations in print, as by this age, children have sufficient oculomotor development. Beyond this age, children can use the same optimum formats as used by literate adults and established by Tinker.

Available research does not include optimum legibility conditions for adult new readers however. As adults, they have sufficient oculomotor development for reading, yet their unfamiliarity with print suggests a need for a format different from that of the literate adult and from the beginning child reader.

Other findings by Tinker (1965) are more applicable to the adult new reader. He suggests that for chapter titles, combined upper and lower case letters are preferable to all uppercase, as the latter lack the distinguishing

outline as do lower case letters. In addition, the outline of the type face or style should be simple to enhance discrimination between letters such as 'p', 'q' and 'g'. A moderately dark type face is required to produce optimum contrast between the print and paper. The use of italics should be minimized, with the substitution of bold face type for emphasis, yet this should also be used sparingly. The less experienced reader requires generous leading to promote greater accuracy in the return sweep eye-movement to the beginning of each line, thus helping the reader maintain his place in the passage.

Tinker (1965) also found that readers disliked very short or very long lines and heavy or solid set type, which caused pages to appear crowded. Slightly tinted paper produced little loss in legibility, although off white or cream coloured paper did not avoid eye-strain as frequently thought. Of more importance is the quality of the paper and the brightness of contrast between the ink and paper.

A mat or rough surface paper minimizes glare and should be opaque enough to prevent print on the reverse side from showing through.

Spache (1974, p.19) summarizes the question of readability and legibility by stating that..."readability and legibility are promoted by a moderate length of line, adequate leading, and the use of short paragraphs and a moderate size type."

There are noticeable variations in line length in remedial readers, particularly the more recent publications for teen-agers. The format occasionally is such that the 'paragraphs' are three to four lines long with double spacing between each paragraph. Other formats are arranged so that each sentence begins on a new line. An additional style utilizes unit phrasing or thought units, e.g.

The man
sang and whistled
as he worked
in his garden.

Morton (1964) suggests that thought units are the highest level of cognitive organization below the level of meaning. One thought unit, 'The man', builds expectations for the next, 'sang and whistled', hence each separate line is a unit of wholeness of syntax and meaning. Nevertheless, complete meaning cannot be gained until the whole sentence is read. The use of thought units suggests the student is forced to see and read in phrases. The forced pausing at the end of a unit removes the need for the student to piece meaning together within units and from one line to another (Devereux, 1977b).

Bond and Tinker (1973) state that for poor readers, thought unit formats discourage word by word reading and inappropriate word groupings which interfere with comprehension, thus suggesting that unit phrasing promotes comprehension. Cromer (1976) found that for students who were good readers but poor comprehenders, unit phrasing did facilitate comprehension. But for students who were both poor comprehenders and poor readers, unit phrasing did not increase their comprehension. Bond and Tinker (1973) add however, that once basic sight words are established the reader himself can phrase passages and forced unit phrasing as a format is unnecessary.

Unit phrasing may be helpful in the earliest stages of learning to read but students need to use ordinary material as soon as possible (Devereux, 1977b).

In the ALRA (Devereux 1976a) Guidelines to Publishers it was stated that format considerations are important for adult new readers since the cost of materials is a significant factor. Thin paperbacks of high quality, with adult interests, illustrations, artwork and lay-out are preferable to expensive hard-cover books. They also note the paucity of research on the effect of print and reading development which generally results in subjective judgement by publishers as to the best formats. They add that materials for beginners should start every sentence on a new line and the type size should be 'large'. Also suggested was the need for more research into type size related to reading levels, for a standardized type-face in beginning books, and for attention to leading particularly for adults with visual problems.

One further point is the importance to the adult new reader that the books other adults see them reading look like adult materials (The Times Educational Supplement, 1977).

Practical Application: Format design and printing

An important function of the books developed through this research was to give the students confidence through the notion that the material they were reading looked like a 'real book'.

Gunning (1952, p.144) states that "Clinging to any printed page are the side-signs that may speak louder than the words of the immediate message." The 'side-sign' to be avoided was that these books were remedial readers.

In light of this objective, extra-large print, i.e. 14 point type, unit phrasing, vocabulary lists and questions at the end of chapters were avoided.

A constant line width was used throughout the stories following Tinker's (1965) suggestion that once students have some reading proficiency, i.e. reading age 7-8, it is best to use the same line width through the whole book.

Other features considered were --

1. adequate margins;
2. short paragraphs with first line indentations;
3. high quality paper to enhance visual appeal;
4. mat surface paper to reduce glare;
5. a variety of sentence and paragraph lengths to avoid visual boredom;
6. an attractive mature looking cover for all the books (The Maori motif on the covers was adapted from the New Zealand aerogramme).

The cost factor to the researcher was a consideration in printing the books for experimental use. For this reason, the University Printery was used and the materials were printed as booklets.

Obtaining the correct type size was a major printing difficulty. Efforts were made to adhere to the limits set by Tinker (1965) for optimum legibility, yet the printer's I.B.M. off-set typewriter could not comply with any of Tinker's specifications. A size 12 point type was requested, but was not available in conjunction with generous leading and adequate unit spacing. To use the 12 pt. type as it was available would have resulted in an over-crowded page. In order to increase the leading and unit spacing, a size 10 pt. type was necessary, though this still did not meet any of Tinker's established limits.

A second difficulty was that the printer, though well qualified in his own field, was unfamiliar with the format requirements for materials of this nature. Following considerable effort to obtain an acceptable type size, leading and unit spacing, entire pages of print were reduced in size to make them 'fit the page' better. This not only produced minor variations in type size but resulted in some of the printed pages being lighter than others. Two picture positions were also altered from above the text to below the text and the chapter titles in Hau and Te Rauparaha were typed in all upper case rather than in combination upper and lower case letters as requested. These difficulties were compounded by a third problem. The printery was preparing to cease operating for several weeks in order to shift to new premises, and because of this and an already heavy printing schedule, were unable to type-set New Zealand Adventures and Tahi. It was agreed however, that the books could be printed if they were typed elsewhere. Hence, these two books were typed double space on an American electric typewriter with a 12 point type size. Though rated sixth in comparison with nine other type faces for legibility in experiments by Tinker (1965), American Typewriter 10 pt. was rated third for visibility and first for perceptibility. Though American Typewriter is read significantly slower than other type faces, speed of reading was not a consideration in this instance.

Testing the Materials

Syntax, Style and Predictability

Introduction

Many readability formulas, e.g. Fry, Spache, Dale-Chall, use sentence length as one measure of syntax difficulty. Yet linguistic analysis indicates that reading difficulty does not lie solely in sentence length. While sentence length is important, other sentence factors must be examined (Dale & Chall, 1948; Gilliland, Jack, 1972; Kaiser, et al., 1975; Moir, 1970). For example, Coleman (1965) used technical materials with ninety university students and correlated sentence length with comprehension scores. As expected, the results showed significantly that shorter sentences promoted better comprehension, but surprisingly, the significance was relatively small. Coleman postulates that while most sentences become more comprehensible when shortened, not all do so. Reading difficulty may lie more within grammatical complexity than with sentence length, yet one cannot be ignored in favour of the other (Dale & Tyler, 1934; Gunning, 1952; Granowski, 1974). Gilliland (Jack, 1972) suggests that a measurement of grammatical complexity reflects the reader's linguistic maturity while measures of sentence length reflects the readers memory. There is a growing awareness of the significance of the relationship between the reader's oral language patterns and the patterns found in reading material (Moir, 1970; Ruddell, 1965).

However, the match between oral language patterns and written language patterns may not be as crucial for the good reader (i.e. a linguistically mature reader) as it is for the poor reader (i.e. the reader who has poor language skills).

Meaning or understanding is not found in strings of individual words, otherwise, 'tree + cat + the + up + jumped + the' would make as much sense as 'the cat jumped up the tree'. Rather, meaning is found in the underlying organization and the syntactically expressed relationships between words, e.g. subject...verb...object (Neuwirth, 1976). Though an almost infinite number of sentence styles are available, these styles are restricted by syntax rules. In the sentence, 'He ___ down from the fence', there are many words which may be used, yet all are restricted to a certain type of word by the remainder of the sentence. One could say 'He jumped' or 'He climbed' but not 'He house down from the fence'. Good readers have internalized syntactic cues (word order and their relations), pattern markers ('this list includes'... or...'in conclusion'), and punctuation cues. Each of these cues are recurrent and predictable in print (Neuwirth, 1976). A good reader used his knowledge of syntax to group words into understandable units or phrases. He then simultaneously decides the grammatical relationship between these units. Until the proper relationship is known, the units must remain in the reader's short term memory. In other words, parts of the sentence must be held in limbo. The relationship between units is often temporary and requires reassigning as the sentence is completed (Wisher, 1976).

Long sentences are more difficult because they have more words, thus more units, resulting in more relationships between the words (Gunning, 1952).

Nevertheless there are cognitive limits to what a reader can store and how quickly he can assign and reassign relationships. The ability to correctly anticipate the sentence syntax reduces the amount of storage and decision time, thus requiring less effort from the reader (Wisher, 1976). A reader who is familiar with sentence structure and language usage (linguistically mature or literate reader) will have

less trouble reading a sentence because he will be able to predict the sentence structure and certain words.

Some grammatical structures are more easily predicted than others... 'John hit Bill', compared with ... 'Bill was hit by John'. Sentences that are short and grammatically simple are easier to predict, read and understand.

Studies have shown that adult new readers have less advanced syntactic abilities than literate adults (Cox, 1976) and are less able to predict word sequence or use inferential reading skills (West, 1967). Research also indicates that students who score highly in comprehension are aware of intentional syntactic and semantic errors in experimental sentences, while students of low comprehension abilities are less aware of such errors (Isackson & Miller, 1976). For low comprehending, linguistically immature readers, a long grammatically complex sentence produces an information overload with too much for the student to retain in short term memory and too many unit relationships to categorize. The student then tends to ignore context cues in favour of isolated words (Isackson, 1976; Ammon, 1975). Focusing on isolated words encourages word by word reading, overreliance on phonics or sight methods and lessens sentence comprehension. Good readers, on the other hand, use a variety of decoding methods which produces overlapping and redundant information and enables them to predict unknown words more accurately. Wisher (1976) found that students who knew the syntactic structure of a sentence before reading it were better able to generate expectancies about the sentence which made reading easier. Experiments by Ruddell (1965) show higher comprehension scores when children read passages in which written language patterns resembled their own oral language patterns. He also found that comprehension scores were higher when common oral language patterns were used

rather than uncommon oral language patterns such as embedded sentences were used, e.g. 'The book, that the boy liked, was on the table'. Nonembedded sentences are easier to predict... 'The boy liked the book that was on the table.'

The connection between linguistic ability, reading ability and comprehension has led some researchers to suggest that beginning teaching materials used with poor readers should closely approximate the reader's own language. The reader would then be able to use his own language knowledge to increase sentence predictability (Gilliland, Jack, 1972). However, writers should not produce materials that are grammatically incorrect except perhaps in the case of character development or for special effects. This would not prepare the student for sentence structures in materials that are generally available to the literate adult. The emphasis should be on materials that are simply and clearly written. Botel, Dawkins and Granowski (1974) developed a syntactic complexity formula which suggests essentially the same idea ...that simpler sentence structures are easier to read and promote better comprehension. Their formula, developed for primary material, assigns 0-3 points to various grammatical structures within the sentence. The total points are then averaged for the complexity score of the passage tested. Though the complexity formula would be useful and has many possibilities, it is far too complex itself to be used to any great extent by writers who are not also excellent grammarians.

Aside from using short, grammatically simple sentences, how can the writer's style help the linguistically immature reader to generate expectancies? Firstly, a writer can begin by using phrases that are colourful yet self-explanatory, and can be easily pictured in the reader's mind, e.g. 'He took off like a shot!' and avoid veiled references, e.g. 'smiling like a Cheshire cat,' or 'disappearing into the sunset.'

The use of clear opening sentences also create expectancies for what is to come in the remainder of

the passage.

Referring to one character by several names, e.g. Mrs. Sally Moore, Mrs. Moore, Sally, Sal, John's wife, should be avoided.

Writers attempting to create graded readers through the repetition of high frequency words, often create monotony instead (The Times Educational Supplement, 1977; Devereux, 1976d). High repetition need not be within one paragraph, but may be accomplished through the student's reading of large quantities of material. Lefevre (1963, p. 37) states that the chief error of writers is to concentrate on vocabulary rather than language structure and denounces the ... "fractured English and idiotic story line built into controlled vocabulary in primary reading." Look, Jack, look and jump, jump, jump are not grammatical patterns normal to anyone (Merritt, 1969) and certainly not to adults. While there may be a place for this type of material with some special cases of adult new readers, such material does not allow the adult to use his language experience to anticipate words or sentence structures.

It is also unnecessary to strictly follow subject ... verb ... object ... patterns (Olsen, 1965). A variety of sentence types and structures should be used. Questions, exclamations, conversations, description, narration all add interest, but must remain simple (Gunning, 1952; Ulmer, 1969). The more difficult the grammatical structure, the shorter the sentence should be. Likewise, the two sentences "I went home." and "I saw my mother." are not any easier than "I went home and I saw my mother" (Granowski & Botel, 1974). Two simple clauses joined by 'and' is one of the more common sentence patterns learned early and used by children (Granowski & Botel, 1974; Strickland, 1974).

Lively conversation should be used and reported speech avoided (West, 1967). Changing 'He said that he was hungry' ... to "I'm hungry!" he shouted', livens the story, adds interest and shortens the sentence. Gunning (1952, p. 101) says that most writing suffers from a "poverty of strong verbs", and that great writers (Hemmingway, Joyce, etc.) average thirteen strong verbs to 4.5 adjectives, and that while adjectives qualify, describe and limit, verbs show action and produce vivid images in the reader's mind. Coleman (1962) found that sentences transformed to use active verbs produce a significant increase in comprehensibility. He also found that readers tended to recode passive verbs into active verbs when restating long complex sentences. 'She took a stroll across the Square while they were engaged in the argument' becomes ... 'She strolled across the Square while they argued.'

The writer can also help the reader by using familiar collocates, or words which through grammar or other reasons tend to frequently appear together. Words such as 'dog', 'show', 'house', 'flea', 'walk', and 'collar' are all collocates. Collocates help generate expectancies and unusual collocates create interest or surprise, but the over use of unusual collocates reduces predictability (Moir, 1970; Gilliland, Jack, 1972). A further semantic element that affects style is the 'set' or tendency for collocates to overlap (Spencer, 1964). For example, the word 'boat' is a shared collocate between the two sets 'river' and 'house' implying a boat on the river and a houseboat. This, Spencer says, takes the writer beyond plain style and into an awareness of the language use and cultural patterns of his readers. The writer's style must consider the adult new reader's background and linguistic ability.

Finally, there should be as much concern for the gradual introduction of various sentence structures as there is for vocabulary control and sentence length (Strickland, 1974; Neuwirth, 1976).

Method

In order to investigate the predictability of the materials developed through this research, each of the adult Palmerston North students took five cloze tests, one for each story. The cloze test was developed by Wilson Taylor (1953), the term cloze coming from the Gestalt concept of closure, a tendency to form a complete whole by filling in gaps in a structure. Cloze is a text in which every fifth to tenth word has been systematically deleted from a passage. The student supplies a word for each blank depending upon his understanding of the remaining context and the syntactic and semantic constraints of the sentence. As gaps are filled, closure is attained. The cloze may be specialized by deleting only certain parts of speech, e.g. verbs or nouns, and can be scored for exact or near word substitutes. Before the cloze section, the student is allowed to read several lines or passages to establish the theme of the prose. Ammon (1975) points out that a reader cannot be expected to produce accurate responses if the vocabulary of the sentence is too difficult.

As a teaching device, the use of the cloze can train students to use context as an aim for predicting unknown words. As a measuring device, it can test (1) the readability of materials, (2) general reading skills, (3) comprehension of a specific passage, (4) the amount learned through passages and (5) general verbal ability (Porter, 1976).

The cloze test was used in this instance as a measuring device, yet it served additionally as a teaching device as the students learned to rely on context to aid word prediction.

The passages were selected from: Hau, p. 1; Te Rauparaha, p. 3; Jimmy O'Hara, p. 6; Jack the Sailor p. 20; and Tahi, p. 3; and were taken from different

sections in the books in order to vary the amount of information the student would have prior to taking each test. The section from Te Rauparaha however was selected in order to test that particular passage for readability.

For each test, the student was given the passage typed on a separate piece of paper with every fifth word deleted (Appendix III) and wrote in his answers with the researcher's assistance. It was felt that with only four words between each blank (the minimum suggested), the student's language ability and the predictability of the stories would be tested to the maximum. If the student could not give the exact word, he could request the first letter of the word. If further cues were required he asked to see the entire word. Acceptable word substitutes had to be syntactically and semantically correct. The student continued working to find the exact word either by guesses, first letter cues, or by seeing the complete word and saying it.

Results

Eight categories developed from the students' answers. Tables VI, VII, VIII, IX, X, show these categories and the number and type of responses from the students for each story. For example, student #1 gave five exact words on the first try for the Hau cloze test (Table VI). He gave an acceptable substitute but required the first letter of the word for the exact word on four occasions. For one blank he was unable to think of any word and required the first letter for the exact word.

Students #2, 4, 5, 6, and 9 were not required to finish the first cloze as it was too difficult and became unnecessarily frustrating for them.

TABLE VI
RESULTS OF CLOZE TEST (NINE ADULT STUDENTS)
STORY: HAW

	Student								
	#1	#2	#3	#4	#5	#6	#7	#8	#9
Number of Blanks in test	10	10	10	10	10	10	10	10	10
1. Exact word, 1st try	5	2	7	1	2	0	6	5	1
2. Acceptable word 1st try. Exact word 2nd try	0	0	0	0	0	0	0	0	0
3. Acceptable word 1st try. Required 1st letter for exact word	4	1	1	0	0	0	2	1	0
4. Acceptable word 1st try. Required whole word for exact word	0	1	0	0	0	0	0	1	0
5. No answer. 1st letter required for acceptable or exact word	1	0	2	2	0	0	2	2	0
6. No answer. Required whole word for exact word	0	2	0	1	2	3	0	1	3
7. Unable to decode exact word	0	0	0	0	0	0	0	0	0
8. Test incomplete. # of blanks remaining	0	4	0	6	6	7	0	0	6

After the first cloze test (with the exception of student #9) the students' general ability to predict the exact word or to give an acceptable word improved substantially. There were a total of 450 blanks; fifty for each student. Of these, 264 or 59% of the total 450 possible answers were the exact word on the first try. If this count were to include exact words on the second try following an acceptable word, and exact words from the first letter of the unknown word (which is a more realistic reading situation), the percentage rises to 82%. In other words, for 82% of the blanks, the students would have had no difficulty decoding the word were it written in the blank. A further 3% of the students' first answers were syntactically and semantically correct even though they were not the exact word and the student eventually needed to see the complete word.

Discussion

Though according to reading age scores, the stories were too easy for students # 1, 2, and 7, it was student #3, with 82%, who had the greatest total number of exact words for all stories on the first try. He was followed in descending order by students #7 (76%), #8 (66%), #1 (64%), #6 (58%), #2 (56%), #4 (46%) and #9 (26%).

Students #8 and #6 scored surprisingly well considering both were at the beginning of reading age 7 and relied heavily on a few sight words. Student #6 is especially notable with a score of 58% correct inspite of an incomplete first test. His own English was extremely substandard and he used many colloquial phrases, e.g. 'me mates', yet he managed to predict words with accuracy.

The score by student #4 was much lower than his reading age would have indicated, suggesting perhaps that this student is a 'word caller' and uses very little context to decode unknown words. It is obvious that student #9 was having great difficulty predicting words and thus would have low comprehension of the stories.

It has been suggested that if 45% of a student's answers are correct on a cloze test, he is understanding 75% of the material, but this is regarded as minimal understanding. A score of less than 45% would indicate that very little was being comprehended from the passage (Bormuth, 1973).

Table XI shows the students' percentages of correct answers with the criteria for a correct answer being the exact word on the first or second try. Discounting Hau (since students #2,4,5,6, and 9 did not complete the test) it is still obvious that the students were comprehending the stories and that the predictability of the passages was very high. The percentages correct for student #9 remained below 45% for the five stories.

The combined total percentage correct for each story shows a steady increase from the second story (discounting Hau) to the last story.

There was no attempt to write materials which approximated the students' own language. Rather, there was a concerted effort to write in a simple style using a variety of simple sentence structures and lengths. After the legend of Hau, vivid, less abstract phrases were used whenever possible.

TABLE XI

Percentage of Exact Words on First
or Second Attempt for Five Cloze Tests

Student	Story Titles				
	Hau	Te Rauparaha	Jimmy O'Hara	Jack the Sailor	Tahi
1	50%	80%	100%	90%	80%
2	20%	80%	40%**	70%	100%
3	70%	80%	100%	100%	100%
4	10%*	50%	30%**	80%	60%
5	20%*	40%**	60%	90%	100%
6	0%*	60%	90%	70%	80%
7	60%	80%	90%	90%	100%
8	50%	50%	100%	70%	90%
9	10%*	20%**	20%**	40%**	40%**
Combined Averages	33%	60%	70%	78%	83%

* Test incomplete

** Below 45% level for minimum comprehension

Conclusion

The results of the five cloze tests completed by the nine adult students indicate that the sentence structure and style of the last four stories was predictable to a great extent and that the students (except #9) could not only guess unknown words with accuracy but the additional first letter cue provided enough information for the students to read the passages with success.

Five students did not complete the cloze test for Hau, hence this test was considered invalid.

With the exception of student #9, and three additional separate instances, the percentages of correct answers were 50% or better, with the majority of scores at 80% - 100% correct.

Adult Concepts and Comprehension

Introduction

All reading material is comprised of two levels, the working level and the discussion level. The former is used for learning how to read words, the latter is reading to promote understanding, expansion of concepts and self-expression (Devereux, 1976b). This corresponds to what is referred to as the surface structure and the deep structure of spoken and written language.

The ability to read words, i.e. surface structure, does not necessarily include the ability to extract the sentence's full meaning, i.e. deep structure.

Malmstrom (1976, p.6) warns that ...

Beginning readers need a maximum of visual information and from it labouriously deduce the deep structure meaning. The danger is that they may work so slowly that they get lost in the surface structure and never do grasp the meaning. Thus they become 'word-barkers' or 'word callers' instead of fluent readers.

Some materials have a simple surface structure, yet are difficult to understand because of the deep structure or meaning and concepts behind the words. Other materials have simple ideas clouded by unnecessarily abstract words and sentence patterns (Dale & Chall, 1948). What is familiar to the writer may be incomprehensible to the student.

Poor readers frequently don't understand that meaning can be derived from print. It is the responsibility of both the teacher and writer to help the student find meaning in his reading. Nevertheless, reading for meaning is frequently ignored in favour of extending sight vocabulary and phonic skills in the early stages of learning to read, thus inhibiting attempts at meaningful or appreciative reading in the process (Devereux, 1976b). It can also be suggested that much of the leisure reading material

used by beginning adult new readers, i.e. reading age $7\frac{1}{2}+$, has little to offer in story depth or plot, thus ignoring the vast amount of experience the adult brings to the programme. Meaning is in sentences, passages and individuals and not in words and sounds.

Method

In order to further examine the effects of reading ability and comprehension, the nine adult students answered detailed questions concerning each of the stories (Appendix IV).

The questions, though neither pretested nor selected according to statistical measure, represented specific areas which were included in the stories for adults. The questions were used to measure the extent to which the students understood the story as well as to test the amount of 'concept loading' an adult student could successfully cope with in one story.

It has been suggested that poor readers are confused by pronouns such as 'he' or 'they' and that characters' names should be used more frequently to aid comprehension (Bond & Tinker, 1973; Brabyn, 1976b; West, 1967). In order to ascertain to what extent this was true, the students were asked to identify who certain pronouns were referring to in the stories.

In an effort to establish whether the stories did reflect adult concepts and experiences, the stories were also used with children on the assumption that if the materials had a readability level of reading age 8 (as suggested through the application of readability formulas), then they could be successfully read by children who were approximately 8 years old with a reading age of 8 years.

Standard two children in three classes from a local primary school were tested with the Burt, Holborn,

and Dolch words, (as had been the adult students). Six children were selected on the basis of their chronological age and reading scores (Table XII) and the subjective estimates of their teachers that these students had at least 'average' or better comprehension skills in relation to their peers. There was no attempt to match the childrens' reading ability with the adults' ability since, although the children scored near the reading age 8-9 level on the reading tests (except #5), their oral reading skills surpassed even the best of the adult students. Though the children had the advantage of being better readers, it was felt that to select children who had as much difficulty reading as the adult students #5, 6, 8, and 9, would have further obstructed any comprehension the children may have had of the stories.

The six children read the stories and were asked the same questions as the adult students. The adults and children responded orally to the questions and were not required to read anything other than the stories themselves. The researcher's subjective judgement was used as to whether the answers were correct.

Both the adults and children indicated their level of interest in the five stories in the following manner:

Little=1; Below Average=2; Average=3; Above Average=4; and High=5.

The acceptable difficulty level for teaching purposes was set at one error per twenty-five words (Bond and Tinker, 1973); an error being defined by the researcher as the inability to self-correct or to decode unknown words without assistance.

TABLE XII

SAMPLE GROUP OF SIX PALMERSTON
NORTH STANDARD TWO CHILDREN

STUDENTS

	Male #1	Male #2	Male #3	Female #4	Female #5	Female #6
Chronological age	8.30	8.30	8.50	8.60	8.30	9.00
Burt reading test	9.50	8.80	7.70	8.80	8.10	8.50
Holborn reading test	8.09	8.00	8.00	8.09	7.06	8.00
Number of Dolch words correct out of 220 words	220	220	220	220	123	220

Results

Adult students #1, 3, 4, and 7 made no pronoun errors in any of the five stories, while students #2, 5, 6, 8, and 9 had an average of 2.5 errors each for Hau. None of these students (except #9) made any further pronoun errors in the remaining stories. Student #9 had an average of 3 errors for each of the remaining stories. The children made an average of 1.3 pronoun errors each in Hau, 1.7 in Te Rauparaha, 1.2 in Jimmy O'Hara, 1.8 in Jack the Sailor and 1.7 in Tahi.

From Table XIII, it is obvious that the adult students (except #9) understood the stories to a high degree. Hau, with a combined average of 83% correct answers, was the least understood, while Jimmy O'Hara received the highest percentage of correct answers with 97%. With the exception of student #9 and student #2 (for Hau only), the other individual percentages of correct answers for each of the stories were 82% or above.

While adult students #5, 6, 8, and 9 were the poorest readers, only student #9 continued to experience comprehension difficulties with all except one of the stories, Jimmy O'Hara, but even on this her comprehension was minimal, i.e. 77%. It was thought that the student's poor reading skills may have contributed to the lack of comprehension, thus Tahi was read to the student. Yet only 37% of the questions were answered correctly in this manner.

Table XIV shows that for the children, Jimmy O'Hara had the highest comprehension average of 71%. The story with the lowest comprehension average for the children was Jack the Sailor. The lowest individual child's score was 24% (#4) while the highest individual comprehension score was 89% (#5).

Figure 3 compares the adults' combined comprehension scores and the childrens' combined comprehension scores and illustrated the childrens' general lower comprehension of all the stories.

TABLE VIII

PERCENTAGE OF ADULTS' CORRECT ANSWERS FOR
COMPREHENSION QUESTIONS* FOR FIVE STORIES

	Story Title				
	Hau	Te Rauparaha	Jimmy C'Mara	Jack the Sailor	Tahi
<u>Adult</u>					
#1	100%	96%	100%	100%	98%
#2	70%	94%	100%	100%	100%
#3	91%	100%	100%	100%	100%
#4	91%	91%	100%	100%	95%
#5	83%	94%	96%	94%	98%
#6	83%	94%	96%	100%	90%
#7	100%	98%	100%	100%	98%
#8	87%	88%	100%	100%	95%
#9	44%	43%	77%	53%	37%
Combined Averages	83%	89%	97%	94%	90%

*Appendix IV

TABLE XIV

PERCENTAGE OF CHILDRENS' CORRECT ANSWERS FOR
COMPREHENSION QUESTIONS* FOR FIVE STORIES

	Story Title				
	Hau	Te Rauparaha	Jimmy O'Hara	Jack the Sailor	Tahi
Children					
#1	65%	57%	77%	35%	61%
#2	52%	67%	73%	35%	56%
#3	72%	74%	82%	71%	59%
#4	42%	42%	46%	24%	63%
#5	83%	82%	82%	77%	76%
#6	61%	67%	61%	52%	46%
Total	65%	66%	71%	50%	60%

*Appendix IV

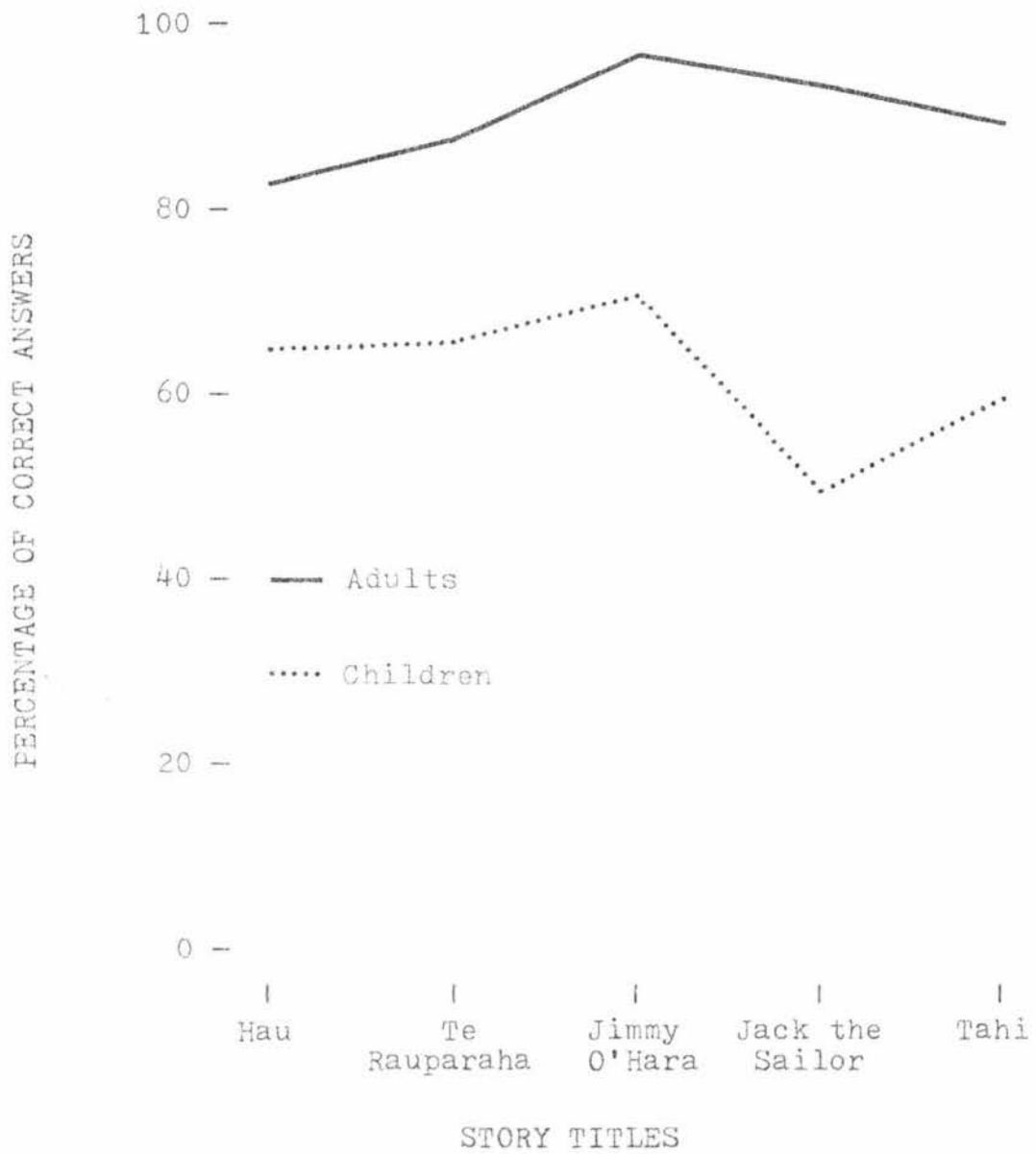


Fig. 3. Comparison of adults' combined comprehension scores and childrens' combined comprehension scores for five stories.

The combined interest ratings for the two groups can be seen in Figure 4. The children rated Te Rauparaha as highest interest and Jack the Sailor as the least interesting, while the adults rated Jimmy O'Hara and Tahi as the most interesting and Hau as the least interesting.

For adult students #1, 2, and 7 the material was considered too easy as it presented little reading or comprehension difficulty (less than one reading error per twenty-five words). For students #3 and 4, the material was the correct level of difficulty for teaching reading (approximately one error per twenty-five words). They also had no comprehension problems. For students #5, 6, 8 and 9, the stories Hau, Te Rauparaha and Tahi were judged to be too difficult for teaching reading (more than one error in twenty-five words).

The stories were too easy for the children as they all made less than one reading error in twenty-five words.

Discussion

It is apparent that adult student #9 had more difficulty with the pronouns than either the other adults or the children. It is unknown to what extent the childrens' difficulty with the pronouns affected their comprehension of the remainder of the story. Yet it is obvious that the other eight adults had minimal difficulty with the total comprehension of the materials.

When the childrens' combined comprehension scores for each story were compared with the adults' combined scores for each story, it was apparent that the children understood considerably less of the stories than did the adults.

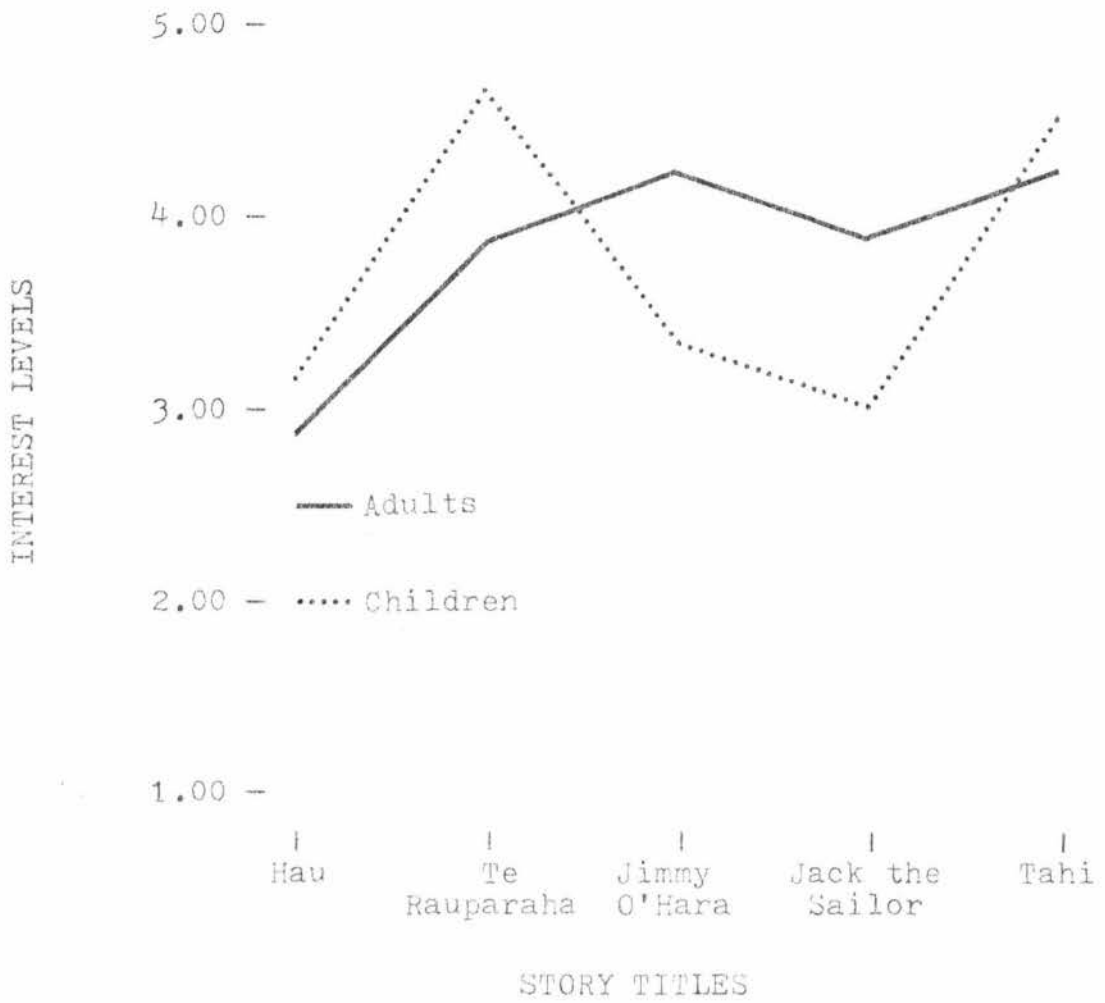


Fig. 4. Comparison of adults' combined interest ratings and childrens' combined interest ratings.

There was a noticeable difference between the children and adults in their comprehension of Jack the Sailor.

Furthermore, there were differences in the types of errors the children made as compared to those of the adults. The childrens' errors were not only wrong, but also naive. For example, several of the children did not understand that Te Rauparaha actually killed hundreds of people. One little girl said the reason the ladies shouldn't see Jack in Jack the Sailor was not because he was naked, but because they might fall in love with him! Other children suggested the reason people might get lost in the Square after an evening at the hotel (drinking) was that they either went out the wrong door or that it was dark and they couldn't see their way.

Another difference between the two groups was that the adults made sarcastic comments about Hau as he stepped across stars, turning people into stone and compared the legend to a fairy tale. Yet the children made no comments concerning Hau's magical abilities.

Results from both the childrens' and adults' reading transcripts and combined comprehension scores indicate that Jimmy O'Hara was the easiest story for both comprehension and reading.

It was evident in Figures 3 and 4 that the children and adults were closer in their combined interest ratings than they were in their combined comprehension of the stories. While they generally agreed on the interest level for Hau, Te Rauparaha and Tahi, their scores were further apart for Jimmy O'Hara and Jack the Sailor. With the exception of Jimmy O'Hara, the combined interest ratings for the children and adults followed the same pattern differing only in degree.

For adult students #5, 6 and 8, Hau, Te Rauparaha and Tahi were judged to be too difficult for teaching reading, yet the comprehension scores of these students did not reflect this difficulty.

The stories were too difficult for both reading and comprehension for adult student #9.

Conclusions

One point clearly illustrated in this section of the research was that the three reading tests, i.e. Burt, Holborn and Dolch sight words, were less than reliable measures of the reading abilities of both adults and children. Though placing the students at reading levels, there was no indication as to how easily the materials would be to read nor the extent to which they would be comprehended.

It is apparent that while the children could read fluently their comprehension of the deep structure of the stories was limited. Conversely, the adults understood the stories (except #9) though they could not read as well as the children. This was particularly apparent with adult students #5, 6 and 8 whose comprehension was affected very little by their lack of reading ability. It is obvious that these adults were capable of understanding more difficult concepts in their reading material provided that the words and syntax remained simple. It can be suggested that the childrens' materials which are frequently used in adult literacy programmes, though perhaps easy to read, do not challenge the adult's mental capacities sufficiently, nor make use of the adult's experiences.

Students such as adult #9 present an entirely different problem and require material tailored to their specific needs.

The lack of difficulty the remaining eight adults experienced with the identification of pronouns should not be construed as a suggestion to forgo the frequent use of characters' names throughout materials. It is rather, an indication of the need to avoid ambiguous references to ensure that the reader fully

understands the intended meaning.

Readability Formulas

Introduction

Subjective judgement is perhaps the most commonly used method of assessing a book's readability. Though frequently used by librarians, teachers, publishers, and writers, subjective estimates by individuals are often far from accurate and research indicates that even estimates by groups of experts, while more consistent than those by individuals, are apt to be inconsistent and unreliable (Chall, 1972).

Spache (1974, p.31), referring to book lists compiled from opinions of reading experts, states that...

The massing of opinions may tend to reduce the grossness of the error of estimate. But there is no guaranty of inherent accuracy in group opinion. The same human errors of judgement, the tendency to gross discriminations, to broad generalizations are present in a list composed by a group of experts.

A second method for estimating readability which has been increasingly promoted is the readability formula. A readability formula is a mathematical equation usually derived by regression analysis which expresses the relationship between two variables, i.e. a measure of the difficulty experienced by people reading a given text and a measure of the linguistic features of that text (McLaughlin, 1969).

Spache (1974) suggests that the superiority of formulas over other methods lies in the fact that --

1. Formulas provide finer discrimination of reading difficulty which is especially necessary for primary and poor readers' materials.
2. Formulas provide non-experts with a reliable tool to evaluate materials for which no readability level has been supplied.

3. Formulas can be used when publisher's grade level designations are in question or for re-evaluation of text books.
4. Formulas can be used to estimate the readability of supplementary classroom materials, e.g. magazines, newspapers.
5. Formulas can be used in any area where clear communication is essential, e.g. Journalism, industry, the Armed Services.

Though alike in their basic premise, formulas differ in their methods of application. The use of most formulas involves selecting a given number of words from a text and counting easily identifiable characteristics, e.g. polysyllabic words, syllables or the number of 'hard' words outside a specified word list. These results are further calculated with average sentence length and adding 'constants' to predict the readability of the tested passage.

The greater percentage of the book that is tested, the more accurate will be the final estimate. Passages are usually chosen from the beginning, middle and end of the material, though if short, the entire selection may be tested.

The main feature of some of the newer formulas is their ease of application, yet this in itself, contend their critics, casts doubt on the reliability since fewer syntactic components are considered in the readability estimate. Other formulas, though reliable, are frequently too time consuming for the classroom teacher's use (Paulk, 1969).

However, no formula should be strictly adhered to as they are simply statistical devices used to estimate readability (Dale & Chall, 1948). Formulas cannot account for the individual's previous knowledge or interests, different meanings of the same word, concepts or relations of words to each other or the specialized vocabulary of an occupation.

They are restricted to use with prose and cannot be applied to poetry or 'classified' ads (Brunner, 1959; Kingston, 1967).

The use of any particular formula necessitates not only familiarity with the background of that formula, but also an awareness of the use for which the formula was originally intended. Formulas which were designed for use with primary materials are less than accurate predictors of the reading difficulty of intermediate materials and vice versa.

A second point to consider is the manner in which the readability score is reported. American formulas produce readability scores in grade levels which may or may not be universally familiar to all teachers, i.e.

Chronological Age	Reading Age	N.Z. Equivalent	U.S. Grade
5-6	5.0-5½ 5½-6.0	1st yr. Infants	Kindergarten
6-7	6.0-6½ 6½-7.0	2nd yr. Infants	1
7-8	7.0-7½ 7½-8.0	Standard 1	2
8-9	8.0-8½ 8½-9.0	Standard 2	3
9-10	9.0-10.0	Standard 3	4

Formulas also vary in the exactness of the reported score. For example, scores from the Fry formula are reported in full grades, e.g. grade one. Further discrimination may be made by estimating from the Fry Graph whether the score appears near the beginning, middle or end of the grade. However, if the original sample data is unavailable, i.e. number of sentences and syllables per 100 words, it is impossible to further estimate the level of difficulty beyond the reported grade level.

The Spache, Dale-Chall and Gunning formulas, while also reporting scores in grade level terms, utilize a decimal form, e.g. 3.1 (beginning 3rd grade) which provides for closer estimates of the tested material's difficulty level. The Dale-Chall formula must be further adjusted through the use of a 'corrected grade level chart'. For example, if the formula score appears between 5.0 and 5.9 the material is then suitable, according to the chart, for grades five to six. For primary materials, if the formula score is 4.9 or below, the corrected grade level suggests the material is suitable for grade four and below.

Formulas in which scores are reported in decimal form are not only useful for an average estimate of difficulty, but also provide for examination of the difficulty range within a book. It is not only important that the total average estimate of difficulty is within the student's reading ability, but that the book's most difficult passages are also within his reading ability.

Spache (1974) suggests that 1st grade books which vary more than six months, and 2nd and 3rd grade books varying over eight months tend to discourage poor readers and may be judged as uninteresting. It is therefore important that the difficulty level does not fluctuate greatly from sample to sample within the tested materials.

A final point is that formulas, as a method for approximating readability, offer but one means of enhancing the match between the individual and the book, and should not be used as a style guide. Attempting to 'write-to' the requirements of a specific formula by shortening sentences, replacing polysyllabic words, etc., does little in itself towards lessening the actual difficulty level of the material. Though the resulting text may reflect the desired reading level or grade score, the language becomes disjointed and stereotyped without becoming easier (Bormuth, 1967).

Method

The Fry (1968), Spache (1974), Dale-Chall (1948) and Gunning (1952) formulas were applied to the five stories and were selected for the following reasons:

1. The Fry formula includes a graph to facilitate the assessment of readability and is promoted for its simplicity and ease of application. It may be used with materials from primary to university levels and is estimated to be accurate to within approximately one grade level (Fry, 1969).

2. The Spache formula was developed specifically for use with primary materials and incorporates the use of a revised word list which, according to its author, reflects the current vocabulary found in American primary reading materials (Spache, 1974). It is questionable whether the use of this word list would result in a bias against the New Zealand materials, thus making them appear more difficult than they may actually be for the New Zealand reader, since the five stories contain some words common to New Zealand readers yet perhaps less common in American primary books. For example, the word 'island' has a level 3 rating (reading age $8\frac{1}{2}$ - $9\frac{1}{2}$) in Elley's New Zealand Noun Frequency formula (1975), yet the same word is considered 'hard' according to the Spache formula, as 'island' is not included in the revised word list. The Spache formula, according to its author, has a probable error in predicting grade level of 3.3 months (Spache, 1974).

3. The Dale-Chall formula, in addition to utilizing a word list, was selected primarily because it was designed for use with grade four or above materials. If the five stories were markedly beyond reading age 8 difficulty, i.e. reading age 10 +, this would reflect in the Dale-Chall results.

This formula has a probable error of one full grade or 8-10 months (Dale & Chall, 1948).

4. The Gunning Fog Index was used since 'hard' words are determined, not by those outside a word list, but through counting the number of polysyllabic words (with some exceptions) in a passage. It has been suggested that the Fog Index tends to overestimate the difficulty levels of materials (New Readers Press, 1977; Gilliland, John, 1972).

The five stories varied considerably in length, hence the formulas were applied to four passages from the long stories, i.e. Te Rauparaha and Tahi, and three passages from the short stories, i.e., Hau, Jimmy O'Hara and Jack the Sailor. The passages were selected from near the beginning, middle and end of each story and the results were calculated to provide an average readability estimate.

Table NV reports both the original American grade level scores and the approximate reading age scores for each of the five stories. While the converted reading age scores are only approximate, it was felt that grade level scores reported in terms of 'beginning', 'middle' and 'end' and 'converted grade levels' would have little meaning to those unfamiliar with the American system.

Results

It is obvious that the four formulas differ considerably in their estimates of the materials' difficulty as the scores range from reading age 7 to 9 years.

TABLE XV
 READABILITY SCORES FOR FIVE STORIES
 CALCULATED FROM FOUR READABILITY FORMULAS

	Story Titles				
	Hau	Te Rauparaha	Jimmy O'Hara	Jack the Sailor	Tahi
<u>Formulas</u>					
Fry	(end) 2nd grade R.A. 8*	(middle) 3rd grade R.A. 8½*	(end) 2nd grade R.A. 8*	(beginning) 2nd grade R.A. 7*	(end) 2nd grade R.A. 8*
Spache	2.1 R.A. 7*	2.5 R.A. 7*	2.3 R.A. 7*	2.1 R.A. 7*	2.2 R.A. 7*
Dale-Chall**	4.3 R.A. 9*	4.5 R.A. 9½*	4.2 R.A. 9*	4.4 R.A. 9*	4.4 R.A. 9*
Fog	3.8 R.A. 9*	4.3 R.A. 9*	4.2 R.A. 9*	3.9 R.A. 9*	4.0 R.A. 9*

* American grade level scores converted to approximate reading age (R.A.) scores.

** Corrected grade level chart indicates scores of 4.9 or below = grade 4 and below.

According to the American grade level scores in decimals, Te Rauparaha was judged to be the most difficult story by all four of the formulas yet even these scores ranged from reading age 7 to 9 years.

In order to examine the difficulty range within each book as shown in Table XVI, the individual sample results from the Spache formula were used. It can be seen that the variations remain within the recommended 8 months for all of the stories as suggested by Spache (1974), with the exception of Te Rauparaha in which the difficulty of the final passage rises one full grade level.

Discussion

Approximately 33% of the material in each short story and 11% of the material in the long stories was used for testing purposes.

The findings from the Dale-Chall and Fog formulas are questionable in light of the use of the stories with both children and adult students. These two formulas predicted all the stories to be at a nine year reading age level, yet the children, whose reading ages were estimated to range from $7\frac{1}{2}$ to $8\frac{1}{2}$ read the materials fluently. Likewise, the stories could be used for teaching purposes with adult students #3 and 4 whose reading ages were approximately at the 8 year level. In addition, Jack the Sailor and Jimmy O'Hara could be used for teaching purposes with adult students #6 and 8 with reading ages of 7 years.

As noted previously, the Dale-Chall formula is intended for use with intermediate materials and the Fog Index was suggested to over-rate the difficulty of materials. This suggestion was made by Dr. R.S. Laubach (1977) when explaining the use of Gunning's formula with materials in the New Readers Press catalog.

TABLE XVI
 DIFFICULTY RANGE WITHIN FIVE STORIES
 ACCORDING TO THE SPACHE READABILITY FORMULA

	Story Titles				
	Hau	Te Rauparaha	Jimmy O'Hara	Jack the Sailor	Tahi
<u>Sample</u>					
# 1	1.87	2.06	2.18	2.29	1.80
# 2	2.12	2.10	2.39	2.26	2.54
# 3	2.44	2.32	2.25	1.86	2.20
# 4	* _____	3.32	* _____	* _____	2.23

* Indicates only three samples taken from short stories.

The Fry formula, by estimating the materials to be at the reading age 8-8½ level (with the exception of Jack the Sailor, i.e., reading age 7 years), appeared to be the best predictor of the difficulty levels of these materials for the adult students. This conclusion was established through consideration of the British adapted version of the Fry scores to reading ages (Longley, 1975), the students' estimated reading ages as indicated by the two reading tests, the Dolch sight words and the adult students' actual use of the material with the correct teaching level set at one error in 25 words.

The Fry formula was not a valid predictor of the materials when used for the children, as it over estimated the difficulty of the materials suggesting that they were the same approximate level as the childrens' tested reading ages. It was found however that the children read the stories fluently and the materials offered little challenge to their reading skills.

The Spache formula, by rating the stories at the beginning of reading age 7, underestimated the difficulty of the materials for use with the adult students, as those students for whom Hau, Te Rauparaha and Tahi were judged to be too difficult, i.e. students #5, 6, 8, and 9 had reading ages estimated to be at 7-8 years.

It was previously questioned as to whether the Spache formula, through the use of an American based primary word list, would rate the books as more difficult than they truly were for New Zealand students. This does not appear to have been the case, suggesting perhaps that though some of the words in the New Zealand stories may be more familiar to New Zealand adult new readers, e.g. island, in reality there was not a great difference in the words used in these beginning materials for New Zealand adult new readers and those in American primary materials.

The results indicate however that the Spache formula may be a more valid predictor of the difficulty of these materials for children, as was the Spache formulas' intended purpose.

The formula scores suggested that the stories would be too easy for the children, which was in fact a valid estimate.

Prior to any final conclusions as to the validity of one formula over another for use with materials for adult new readers, it must be pointed out that these formulas were applied to only five stories. A much larger sample would be necessary for any true measure of their applicability. Furthermore, the tests used to establish the reading ages of the sample groups must be questioned on the basis of their applicability to both children and adults.

There are obviously numerous variables which affect the readability of any materials and this became very apparent in this portion of the research.

There was a concern for the lack of story plot in childrens' materials when used with adult new readers, yet the opposite effect was created when the more complex adult plots were used with the children. While the children enjoyed the stories, their comprehension level was far from satisfactory.

Finally, though it was suggested that the Fry formula in this instance may be a more valid predictor of the difficulty of these particular materials for New Zealand adult new readers, the estimate yielded by the Fry formula in full grade levels is far from satisfactory. The use of a decimal score as used by the Spache formula is far more desirable as it provides not only the average readability of the entire book, but the individual passages can be examined for difficulty ranges within the book.

Conclusion

The readability formulas used to test the five stories were stated to have a probable error in predictability ranging from 3.3 months to approximately a year. It was shown that although four different types of formulas were used, i.e. graph, primary word list, intermediate word list and a polysyllabic word count, that all of the stories were rated to within one grade level on either side of the target reading age of 8 years.

Independent Testing

Introduction

In addition to thoroughly testing the stories as they were developed, there was a further need for independent testing of the materials by tutors and students not associated with the immediate programme (Devereux, 1976a; Ulmer, 1969).

Method

Five books of each title were sent to the Auckland, Christchurch and Napier literacy programmes. These were accompanied by a tutor's questionnaire, including a general explanatory cover sheet, and a student's questionnaire for those who would use the materials (Appendix V). The only directions supplied were that the books be used with adult new readers, i.e. school-leaving age + (Ryan, 1977), and used as frequently as possible in the four week time allotment.

The stories were used in both group and individual classes and in one instance, were recorded on tape for students to take home with the books.

It was not expected that the tutors or students complete detailed analyses of the stories, hence, the questionnaires were used to ascertain the general acceptability of the books as teaching materials for adult new readers. The student's questionnaire was designed so that the student himself could read and complete it with minimum tutor assistance.

Results:

There were thirty-four student returns from Christchurch, including twenty-five men and nine women. The students were taught by eight tutors who completed a tutor questionnaire regarding each of the thirty-four students. The tutors and students in Napier were paired, resulting in returns from twenty-one tutors and twenty-one students. The student group included ten men and eleven women. This gave a combined total of fifty-five student and twenty-nine tutor returns. There were no returns from the Auckland programme. The results will be discussed in most instances as group totals.

One of the more important questions asked of the tutors and students concerned the print size in the books. Hau and Te Rauparaha had a size 10 point type while New Zealand Adventures and Tahi were printed in a larger typewriter 12 point type.

Of the seventeen students and sixteen tutors who used the size 10 point type books, 50% of the students and 56% of the tutors thought the print size was satisfactory. Thirty-seven students and thirteen tutors used the 12 point typewritten books of which 95% and 100% of the students and tutors respectively, found the print adequate.

As a total, the stories were judged to be a satisfactory length by 80% of the students and 86% of the tutors. In addition, the tutors were asked if the chapters were too long, to which 3% stated they were.

Ninety-five percent of the students and 93% of the tutors approved of a map in each book.

The tutors were asked if the Maori names in Hau, Te Rauparaha and Tahi presented any difficulty to the students, and if so, how did the tutors handle the problem. Of the thirty-seven responses to this question, twelve students definitely had problems, fourteen had only a little difficulty and eleven had no problems. When examined separately, 11% of the Christchurch students were said to have definite problems while 63% of the

Napier students had a definite problem with the Maori words.

The tutors suggested several format and story alterations.

1. Remove the first chapter in Jimmy O'Hara as it contributes little to the story.
2. Place phonetic pronunciation after Maori words or at the end of chapters.
3. Have the books professionally illustrated; more illustrations; use colour photographs.
4. Use a higher quality paper as the ivory pages look cheap.
5. Include more action in Te Rauparaha.
6. Incorporate questions and answers after each chapter.
7. Lengthen sentences; shorten sentences; use a 'thought unit' format.
8. Include both North and South Islands on all maps of New Zealand.
9. Place more emphasis on personalities in Te Rauparaha, and less on tribes and villages.
10. Greater elaboration of scenery and emotional reactions; more direct speech.
11. Divide New Zealand Adventures into two separate books.
12. Change Rewi (in Tahi) to an adult character.

Eighty-six percent of the tutors stated that the books were acceptable materials for adult new readers with a positive reaction to the humour, factual information, New Zealand spellings and the local origin of the stories.

Based on tutors' estimates, the books were too easy for twenty-eight of the students with reading ages of 9+ (it is unknown how these reading ages were established). For four students with reading ages of 7 years, Tahi was judged to be too difficult, as was New Zealand Adventures for one student with a reading age of six to seven. For a further fifteen students with reading ages ranging from seven to nine, the books were estimated to be the correct level of difficulty.

There were seven occasions where this question was unanswered.

Figure 5 shows that these students, in conjunction with the Palmerston North students rated all of the stories at 'average' or 'above average' interest with the exception of Hau (Palmerston North group), and Tahi, (Napier group). The combined averages from all three groups indicate that the stories were of 'average' or above interest.

Jimmy O'Hara was rated as 'above average' (4.06), followed by Jack the Sailor (3.87), Te Rauparaha (3.73), Tahi (3.70) and Hau (3.12).

The remaining questions asked of the students in Christchurch and Napier concerned the coloured pages and illustrations. Thirteen percent of the students thought the pages should have been white rather than ivory coloured. Sixty-four percent of the students liked the pictures, 65% thought there were enough pictures, yet only 27% stated that they used the pictures to help decode unknown words. This last group was equally divided among those for whom the books were judged to be too easy, too difficult and the right level for teaching.

The students' comments included general statements, both favourable and unfavourable, and format and style suggestions. There were an equal number of positive and negative statements, the majority of which were incompatible with one another, e.g. 'I didn't enjoy history in school, but I really enjoyed this story.', 'Who wants to read about something that happened a century ago!', 'The ivory pages make the book look expensive.' and 'The ivory pages made the book look old!'

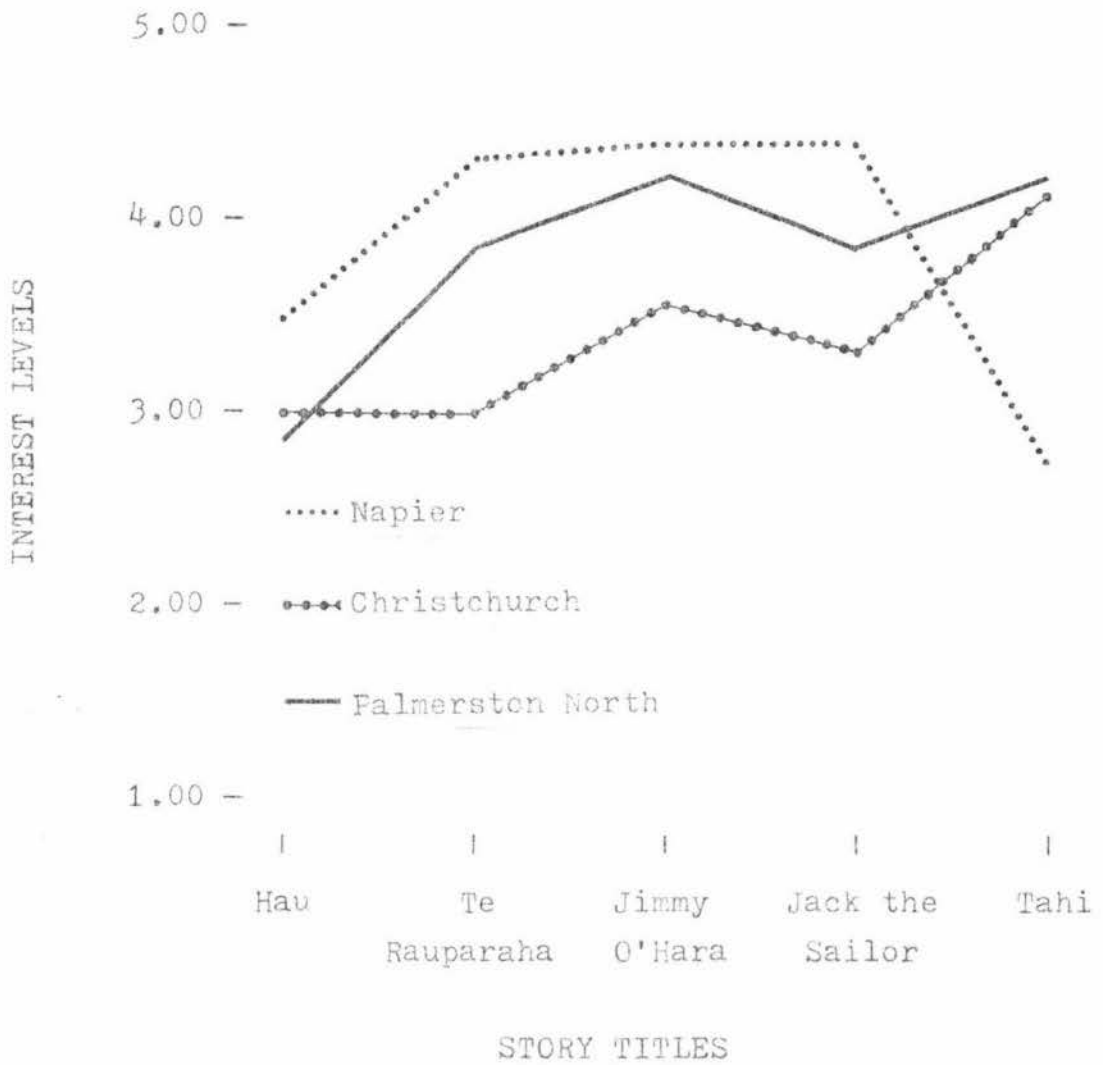


Fig. 5. Average interest levels for five stories as rated by adult students in three reading programmes.

Discussion

The pilot testing brought to light several important points. Firstly, though the majority of the students and tutors who used the 10 point type books stated that the type size was adequate, there remained the 41% of the students and 44% of the tutors who found the print size unsatisfactory, even with the generous leading and unit spacing. Any further production of these books would use a type size of 12 point since the typewriter print was found to be very satisfactory. For a small percentage of students with vision difficulties a larger typewriter would be necessary. The stories and chapters were an acceptable length and the use of a map in each book was favourably received.

The difficulty with long Maori words is far from solved for this type of material. It is apparent that the Palmerston North and Napier groups felt the Maori names were more of a difficulty than the Christchurch group. Where the Christchurch tutors stated that only 11% of the students had definite problems, the Napier tutors said 63% of the students had definite problems. All of the Palmerston North students had difficulty with the Maori words. This difference may reflect a greater concern in the North Island for correct Maori pronunciation since a greater proportion of the Maori population resides in the North Island. It is not known how many Maori students, if any, were in the Napier group, but there were none in the Palmerston North and Christchurch groups.

The tutors handled the problems with Maori names in various manners. Some completely skipped the words or didn't force the issue, letting the student say the words as best he could. Other students were told the word each time it appeared, while many teachers presented the words before the lesson and decoded them syllable by syllable with the student. Some students were distressed at just the sight of such long words as

'Mauaupokos'. One student thought Maori words were easier to pronounce than English words and one tutor couldn't pronounce the Maori names herself and so couldn't help her student. There was also some confusion between Hawaii, the American island state, and Hawaiki, the island in Hau. The problems that the students experienced with these words are not reflected in the readability formulas, thus indicating a certain amount of subjective judgement on the part of the tutor is necessary. Since Maori words are abundant in New Zealand print in everything from town names to newspapers, a gradual introduction of such words to the New Zealand adult new reader would appear necessary. The greater exposure the student had to Maori words in his early reading, the easier would be his transition to normal New Zealand reading materials.

Some of the tutors' suggestions for format and story alterations were worthy of consideration, i.e. #1, 3, 8, 9, 11, yet many of the proposals were conflicting or would add substantially to the cost of the books, i.e. colour photographs.

The stories were found to be acceptable as teaching materials for the adult new reader with the humour and historical aspects particular appreciated.

According to tutor judgement, the correct instructional level for these books would be with students having reading ages from 7-9 years.

The ivory coloured pages, though intended to increase the aesthetic value of the books, occasionally had the opposite effect, yet were acceptable to the majority of the students.

The illustrations require re-evaluating. Not only do some of the pictures need to be replaced with better drawings, but they need to be re-examined to ensure that they follow the text closely and can be used as an additional aid to decoding unknown words.

While the combined interest ratings from the three groups of students placed all of the stories at

'average' or 'above average' interest, the individual group ratings showed that Hau and Tahi were rated 'below average' interest by both the Palmerston North and Napier groups. In an earlier section of this thesis, it was stated that the Palmerston North students equated legends with fantasy stories. In this instance, the Napier students suggested that Tahi was childish and lacked excitement.

One further point is that Hau had the lowest rating, i.e. 3.12 in the combined interest ratings and 'legends' were rated as 'little' interest on the New Reader Interest Questionnaire.

Conclusion

The results from the independent testing of the materials by fifty-five students and twenty-nine tutors indicate that a 10 point type was less than satisfactory while a 12 point type size was satisfactory for the majority of the adult students.

While the suggestions for format or story alterations illustrate a lack of agreement among tutors as to what materials for adult new readers should include, the addition of a map in the books was favourably accepted.

The use of long Maori words in the stories produced problems for many students and suggested that the level of concern for correct pronunciation may affect the difficulty experienced with Maori words.

The students comments concerning the stories varied considerably, yet the combined interest rating for the Palmerston North, Napier and Christchurch students placed Jimmy O'Hara at 'Above Average' interest, Jack the Sailor, Te Rauparaha and Tahi at a very high 'average' interest and Hau at an 'Average' interest level.

CHAPTER IV

CONCLUSION

It was stated in the introduction that several questions had developed in the initial stages of this research, the answers to which would directly affect future production of materials for adult new readers.

The first question sought to examine the needs within New Zealand literacy programmes and through the use of two questionnaires, produced results indicating a need for new materials in New Zealand settings at a reading age 8 level which would be adult in concepts, format and interest. It was further suggested by both students and tutors that the New Zealand adult new readers' interests lies in leisure reading materials and not in functional materials as indicated through examination of overseas research.

In light of this information, five New Zealand oriented stories were written in an attempt to cater to the stated needs within New Zealand adult literacy programmes.

Through the development of the five stories, several other questions were answered and areas for further research became obvious.

One important point was that the New Zealand adult new reader can use materials with a more complex plot than is found in much of the primary materials used in literacy programmes at the moment and that even the adult students who had difficulty reading the materials still had excellent comprehension of the stories; far more than children who could read the

materials fluently. This indicated that the adult's experience does play a large part in his learning to read and should be used to a greater extent through new teaching materials developed specifically for the adult student.

It was also found that New Zealand adult new readers are not particularly interested in a paperback format, suggesting that motivation may stem more from the interest level of the material and through the self-rewarding act of being able to read, rather than whether a paperback, newspaper, magazine or hard-cover format is used.

A further question examined was the type size requirements for adult new readers. While a size 10 point type with generous leading and unit spacing was found to be acceptable to a majority of students and tutors, it still must be considered unacceptable as there remained a large number of students who thought the type was inadequate. A size 12 point type was approved by 95% of the students and 100% of the tutors, suggesting perhaps that though a larger print size may initially be required by students who have no reading experience, once the adult student reaches a reading age of 8+, a 12 point type is satisfactory and should be considered as an additional motivational source for producing a more adult-looking book.

One of the main features illustrated through this research was that it was possible to write interesting material for adult new readers on historical topics which they had previously rated as 'below average' and 'little' interest. It should be noted however that the Maori legend was generally the least popular story, though the Napier group of students found it interesting as did many individual students.

It should be taken into consideration that some of the students' opinions may have been influenced by their tutor's opinion which in itself is an important point since the materials used by students are usually

selected by the tutor. It is essential that the student's opinion of the materials is always considered. If he is going to enter the world of the literate, he needs to develop constructive criticism for the printed matter he will be required to read in the future.

A further finding was that though no attempt was made to oversimplify the stories or to immitate the adult students' speech patterns, the words and sentence syntax of the stories were highly predictable, which emphasizes the necessity of writing in a simple, clear style using a variety of basic sentence structures.

The results of the questions raised through this research point to several areas which require further consideration.

1. The possibility of developing a New Zealand adult new reader spoken vocabulary list to increase readability and predictability of materials developed in the future.
2. Further investigation into findings from research concerning childrens' reading and the extent to which these conclusions are transferrable to the adult new reader's learning situation.
3. The need for further market research to ascertain the materials available that would be appropriate for use in literacy programmes in New Zealand.
4. An annotated bibliography of materials currently in use including not only tutor opinions but also student opinions. This list is essential in order to lessen the tutor's total dependence upon sales persons of local book stores to select and make available materials for adult new readers.

5. Public librarians, publishers, writers and those associated with literacy schemes need to work towards developing and producing the types of materials needed, and to make them easily accessible to the tutor and the new reader to not only teach the student the reading skill, but to keep him reading once he has learned.
6. There is a need for a standardization of terms used for rating literacy programme materials, as the mixture of 'reading ages', 'grade levels', 'primary', 'beginning' 'level I', and 'not bad', do little to assist the tutor in selection of materials at the proper level of difficulty for the student.
7. Literacy schemes in New Zealand, though retaining their individual identities, must function together if they expect publishers to recognize literacy programmes as a possible market. If not, the materials written for adult new readers in New Zealand will first be offered for use in secondary schools and secondly to literacy programmes as were the five stories developed through this research.

The questions raised through this research have been answered to a limited extent, yet it must be remembered that not only were the sample groups small, but also the questionnaires and procedures were not validated in any manner other than through examination of previous research findings and consultations with individuals working with adult new readers in New Zealand.

There was no attempt to examine the findings for statistical significance, and any attempt to generalize the effectiveness of the five stories towards improving the Palmerston North adult students'

reading ability would have been invalid since the adults were attending two reading programmes simultaneously.

It must be emphasized that while combined ratings and between sex ratings of the students' interests in suggested topics may help writers select topics that are of general interest, there are still gross differences in individual preferences.

The students' comments concerning the books varied considerably, which again suggests that adult new readers, like many other populations, are composed of individuals, each with their own interests.

It may be said that the success or failure of most materials lies with the teacher (Gilliland, 1977), but good teachers may be made better teachers if they have better materials (Roughton, 1967).

APPENDIX I

May 16, 1977

Dear

I am writing to you regarding the availability and use of teaching materials for adults learning to read in New Zealand. I am currently obtaining my M.A. in Education at Massey University with Mr. Clive Harper as my supervisor.

The emphasis of my thesis will be to develop a series of short stories with a low reading age requirement, yet with an adult interest level and format.

Before this project can progress, I must establish (1) whether or not there is a need for such (aforementioned) books here in New Zealand and if so, (2) material of what reading age difficulty is most required at this time?

While it is understood that in actual teaching situations there are no definite separate levels of proficiency and that reading ages and skills overlap considerably, such categories as I am seeking are necessary for my programme in order to pinpoint the area or areas which appear to be in the greatest need of teaching materials for adult new readers, if indeed, a resource problem does exist.

For this purpose, a questionnaire with an accompanying stamped, self-addressed envelope has been enclosed. Your comments on this subject are greatly appreciated.

Respectfully,



Mrs. DeLinda J. Ruiz
Education Department
Massey University
Palmerston North

SURVEY OF MATERIALS
FOR ADULT NEW READERS IN NEW ZEALAND

Space has been provided following each question for your comments. Please feel free to elaborate further if necessary on the reverse side of the questionnaire or on separate paper.

1. Do you think there is a need in New Zealand for reading material prepared specifically for adult new readers? Please state yes or no and comment on your answer.

2. If you feel there is a greater need for adult oriented materials, please state the approximate reading age at which you think this need exists.

3. If reading books are to be developed specifically for adults there should be some noticeable differences between such books and materials currently in use. What, in your opinion, should be taken into consideration in the development of new materials for adults which would make such materials more appropriate than existing teaching materials?

4. Please list three titles (series or books) and their publishers, which are most frequently used in the adult literacy programme with which you are associated.

	<u>TITLES</u>	<u>PUBLISHER</u>
a.	_____	_____
b.	_____	_____
c.	_____	_____

QUESTIONNAIRE RECIPIENTS

Baker, Mrs. P
SPELD (Hutt Valley)
Petone

Barnett, Mrs. A.
Frankton

Howden, Mr. S.
Normandale

Brabyn, Audrey
Individual Programme Section,
Correspondence School and
Hon. Ed. ARAN
Wellington

Carson, Dulcie
Dept. of Justice
Nelson

Cooper, Mr. M.
District Advisor for Pre-
school, also Tutor-Student
co-ordinator, W.E.A.
New Plymouth

Gates, Ms. B.
Hutt Valley Memorial
Technical College
Petone

Giese, Mrs. M.
Saturday Morning Reading
Clinic
Wellington

Gilby Ms. K.
SPELD
Hamilton

Gregor, MS. J.
Remedial reading teacher
Mana College, and
Adult private tutor
Tawa

Griffiths, Ms. E.
Hawkes Bay Adult New
Readers Programme
Havelock North

Griffiths, Mr. R.
District Adviser on
Reading
Dunedin

Hall, Ms. J.
Wairarapa Adult Reading
Assistance Programme
Masterton

Harrison, Mr. M.
Director, Auckland WEA
Adult Literacy Programme
Auckland

Hooker, Mrs. O.
Learning Exchange
Taranaki WEA
New Plymouth

James, Mr. D.
Director, NCAE
Wellington

James, Ms. J.
Wairarapa Adult Readers
Assistance Programme
Featherston

Jowitt, Ms. M.
Wairarapa Adult Reading
Assistance Programme
Masterton

Kemp, Ms. D.
Hawkes Bay Adult New
Readers Programme
Napier

McIlroy, Mr. K.
Education Dept.
Massey University
Palmerston North

Bennett, Ms. L.A.
Acting Educational Officer
Arohata Girls' Borstal
Wellington

continued...

Martin, Mrs. E.
Reading teacher, Christchurch
Technical Institute
Christchurch

Milligan, Mrs. V.
Rehabilitation League
Christchurch

Patten, Mr. P.
Adult Literacy Evening Classes,
Queen Elizabeth College
Palmerston North

Somerville, Mrs. R.
Organizer, Hawkes Bay Adult
New Readers Programme
Hawkes Bay Community College

Van Dijk, Mrs. G.
Nelson Adult Reading Programme
Nelson

Wales, Ms. D.
Waikato Adult Reading Scheme
Hamilton

Wilson, Mr. A.R.
Tutor-in-charge and
Secretary, Wanganui
Citizen's Reading Aid
Wanganui

Anon. Correspondence
Hamilton

SUGGESTIONS FOR
ADULT LITERACY MATERIALS

FUNCTIONAL:

Child rearing (twice)
Job oriented (twice)
Income tax
Road code (twice)
Purchasing a house
Filling in forms (twice)
Unusual occupations
Current events
Sex
Abortion
Drugs
Driving
Shopping
Timetables
Writing and spelling
 (twice)
Family life (twice)
Cost of living
Strikes
Elections

LEISURE:

Non-fiction adventure
 (three times)
Fiction (twice)
Cars (four times)
Motorbikes
Cartoons (three times)
Current murder cases
History of N.Z.
New Zealand V.I.P.'s
Political skeletons
The occult
Colour photos of N.Z.
Jokes
Poems
Songs
Short stories (twice)
Adult tragedy
Travel
Gangs
'How To' hobbies (twice)
Knitting instructions
 (twice)
Fishing
Biographies
Plays
Classics
N.Z. football books
Love stories (twice)
N.Z. outdoor life (twice)
Hunting

MATERIALS PRESENTLY USED IN PROGRAMMES

Action Books Scholastic Book Service Englewood Cliffs	Motivation Readers McGregor
Adult Readers Reader's Digest Services, Inc.	New Practice Readers Webster
Annie Oates Series Macmillan Educational	Daily newspapers
Ashton Scholastic Paperbacks	Old school supplementary books
Bulls-Eye Books Hutchinson, London	Orbit McMillan
Checkers Series Evans Brothers, Ltd.	The Phonix Reading Series Gartler and Berditt
Cowboy Sam Benefic Press	P.M. Seagulls Price Milburn Wellington
Disco Books Cassell	'Potted' Classics
Dr. Seuss books	Reading Skill Builders Reader's Digest
The Eye Book	Ready to Read Price Milburn Wellington
Exploring the Past Series Macmillan	Red and Blue Books Australian
Falcon Macmillan	Starters Macdonald Educational
Inner Ring Series Earnest Benn Ltd.	The Starter Series Silver, Burdett Co.
Inswingers Hulton Educational	School Journals (N.Z.) Dept. of Education Wellington
Lively Readers Nelson Series Thomas Nelson & Sons.	They were the First Oliver and Boyd
Longman Structural Readers Longman	Topliner Macmillan
Moonbeam Series Benefic Press	

continued...

Trend (Approach)
Ginn

Trend
Ginn

Trog

Books by established
authors for literate adults:

Cheaper by the Dozen
Eskimo Boy
Old Man and the Sea
Papa, You're Crazy

Teacher constructed materials

APPENDIX II

ADULT NEW READER INTEREST QUESTIONNAIRE

Instructions for Tutors

Dear Tutor,

The purpose of this questionnaire is to survey the reading material format preference of adult new readers and the reading interests of this adult group. Please work with your student to complete the form, reading it to him/her if necessary.

INSTRUCTIONS:SECTION I.

Section I is a survey of material format preference, (not subject preference), and suggests paperback, magazine, hard-cover books or newspapers as four different formats through which an individual may be presented with the same reading material.

Beside each format question there are boxes under the interest level headings: LITTLE, BELOW AVERAGE, AVERAGE, ABOVE AVERAGE, and HIGH. Read each question and tick the box under the description which would most nearly describe your student's (not tutor's) level of interest in that particular format. Make sure that your student understands that it is the format he is judging, and not the reading content which may be associated with any of the suggested media.

SECTION II.

In section II of the questionnaire, you will find listed thirty topics. Read each topic with your student and tick the box under the description which would most nearly describe your student's level of interest in that topic. Do not skip any topics.

SECTION III.

Complete Section III only if your student has rated any of the thirty suggested topics as being of high interest. Please list the topic number, topic name, and then ask your student to specify the particular area of that topic which he finds to be of high interest. (e.g. #1, Animals, different kinds of dairy cattle and race horses.)

SECTION IV.

Complete Section IV only if your student's main interests have not been listed in any of the thirty suggested topics in Section II. Briefly describe any topics which your student would find only of high interest.

The completion of this questionnaire by you and your student is greatly appreciated.

Sincerely,

DeLinda Ruiz

Mrs. DeLinda Ruiz
Massey University

ADULT NEW READER INTEREST QUESTIONNAIRE

STUDENT ONLY:	
Man.....	_____
Woman....	_____
Age.....	_____

SECTION I:

	<u>INTEREST LEVELS</u>				
		<u>BELOW</u>		<u>ABOVE</u>	
	<u>LITTLE</u>	<u>AVERAGE</u>	<u>AVERAGE</u>	<u>AVERAGE</u>	<u>HIGH</u>
1.) Do you like reading material printed in paperback form?.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.) Do you like reading material printed in magazine form?.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.) Do you like reading material printed in hard-cover book form?.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.) Do you like reading material printed in newspaper form?.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION II:

TOPICS

1. Animals.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Music.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Science Fiction.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Less well-known..... Maori legends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Fairy Tales.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Photography.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. New Zealand settlers.. in the 1800's	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	<u>LITTLE</u>	<u>BELOW</u> <u>AVERAGE</u>	<u>AVERAGE</u>	<u>ABOVE</u> <u>AVERAGE</u>	<u>HIGH</u>
8. Politics in..... New Zealand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Love stories.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Humour.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. Art.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. War.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Stories about the..... Maoris in the 1800's	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. Cooking lessons for.... beginners	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. Traveling outside..... New Zealand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. Cars.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. Child care.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. Life stories of..... famous people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. Gardening.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Sports.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. Sewing.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Mysteries.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. Bible stories.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. Comic books.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25. Money management.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	<u>LITTLE</u>	<u>BELOW</u> <u>AVERAGE</u>	<u>AVERAGE</u>	<u>ABOVE</u> <u>AVERAGE</u>	<u>HIGH</u>
26. Horse racing forms.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
27. Poetry.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28. Books from films or.... T.V. programs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
29. Job related material...	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30. Daily newspapers.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION III.

List any topics which you have marked as high interest. Give a short description of the areas in that topic that you find highly interesting. Please use the back of this questionnaire if you need more space for your answers.

<u>NUMBER</u>	<u>TOPIC</u>	<u>DESCRIPTION</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

SECTION IV.

Describe any topics which you would find of high interest to read about which have not been included in Section II. Please use the back of this questionnaire if you need more space for your answers.

<u>TOPIC</u>	<u>DESCRIPTION</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Personal 'High' Interests
of Twenty-Five Adult New Readers

Maths (twice)	Astro-projection
Family medicine	Motorbikes
Reading problems	Crafts
Farming	Underwater world
Human behaviour	Sea animals
Emotions	Horror stories
Law (as it affects the average citizen)	Pollution
Hang gliding	Cleaning and boning fish
Radio transmitting and receiving (for hang gliding)	Oil and oil exploration and importation
Pottery	Maui natural gas fields
Knitting (twice)	Maori language
Love stories (historical, twice)	Hunting
Historical, simplified classics	Outdoor N.Z. life
Aircraft building	Cabinet making
'His hobby' (twice)	Woodworking
Partridge family	Excercising
Astronomy (twice)	English royalty
Electronics	Scottish History
American Westerns (twice)	True adventure
Vintage machinery	Titanic, Antarctic
True adventures (historical or modern)	Australian outback
Detective stories (twice)	
Engineering	
Aeroplanes	
How Maories cooked their foods	
English Period Literature	
Astrology	
Yoga (twice)	

APPENDIX III

Story: Hau

Name: _____

Date: _____

Some of the people were leaving Hawaiki. The others had come to say good-by. Many years ago, Hawaiki was a good place to live. There was food and land for everyone. but now, there were _____ many people. There was _____ little land, too little _____, and too much fighting. _____ had to be done! _____ people knew of a _____ far away from Hawaiki. _____ long time ago, one _____ their men sailed there _____ a canoe. He came _____ and told his sons and they told their sons.

CLOZE TEST

Story: Te Rauparaha

Name: _____

Date: _____

There was food in the forest and fish in the sea.
His tribe would never be hungry.

It would not be hard to push the people who
lived here out of the way.

One day, Te Rauparaha and _____ friend
stood on a _____ and looked out to _____. They
saw a whalers' _____ sailing south. Her white
_____ flying in the wind.

_____ looked at the boat _____ a long time.
Then _____ friend said to him, " _____, do you
see the _____ sailing on the sea?"

CLOZE TEST

Story: Jimmy O'Hara and His Dancing Horse

Name: _____ Date: _____

The horse was afraid of everything that moved.
It was afraid of everything that didn't move, too!

That morning, Jimmy tied _____ tin pots and
pans _____ his horse's back. Then _____
pulled himself up and _____ off.

A dirt road _____ around the Square. But
_____ took the short cut _____ the Square.

He was _____ already and just wanted _____
get things over with.

_____ horse pushed into the tall grass,
dancing all the way.

CLOZE TEST

Story : Jack the Gentleman Sailor

Name: _____ Date: _____

Jack took off his clothes. He let himself down a rope and over the side of the ship.

When Jack was almost to the water, he changed his mind. Now he was really _____.

He held on to _____ rope as long as _____ could. Then he dropped _____ the water like a _____.

The Captain sent three _____ to see that Jack _____ drown. They let him _____ a little. Then they _____ him into a boat _____ was tied next to the ship.

CLOZE TEST

Story: Tahi

Name: _____ Date: _____

Rewi took an old rag and soaked it in milk. Every few minutes, he gave this to the little pig to suck on.

At night, the pig _____ between Rewi and his _____. That was fine for _____, the pig and his _____. But it didn't make _____ mother very happy. But _____ knew how much Rewi _____ the pig to live.

" _____ can stay for a _____ more days," she said, " _____ it sleeps outside!"

APPENDIX IV

Story: HauPronouns (identify from the story):

1. They were quiet and watched everything.
2. ...and they told their sons.
3. They forgot who he was.
4. Someone would pay.
5. They were afraid and could not look at him.
6. At night, he ran quickly across the stars in the sky.
7. It sank quickly into the black water.

Explain according to the story:

8. The older people sat off to one side.
9. And you can go there, too!
10. ...with fire in his eyes.
11. ...stopped lapping the beach.
12. ...teach them a lesson they will not forget!
13. ...were music to their ears!
14. ...fell away in the wind...came back...as a low sad cry.
15. ...no room in his heart.
16. ...made their way to the beach.
17. They forgot who they were. They forgot who he was.
18. Many miles passed under the canoes on those days.
19. But because they had looked so many times before, they didn't see anything.
20. The people were sick and weak, but they began to paddle the canoes. (How can they paddle if they are sick and weak?)
21. Then they could see the mountains...now they could see the hills, and the trees and the beach... and Hau. (Why would they see things in that order?)
22. "Look at you, see where you are now!"
23. ...remember your place.

COMPREHENSION QUESTIONNAIRE

Story: Te Rauparaha

Name: _____

Date: _____

Pronouns (identify from the story):

1. They were called whalers.
2. ...they were not safe in their own homes.
3. They would live at the Ohau River.
4. When he came to their village...
5. ...his power, his wives, and his place...
6. stood in their way...
7. ...taking them to be with the rest...
8. ... not with the others.
9. ...many of them jumped into the water.
10. ...they also found...

Explain according to the story:

11. ... people did not see this.
12. ...sails flying in the wind.
13. His mind was made up.
14. ... would soon be gone.
15. could not believe their ears!
16. ...to take the village.
17. ...with this in mind.
18. ...paid over and over...
19. Was he mad?
20. But they did not know Te Rauparaha.
21. ...the mouth of the stream.
22. ...the mist began to clear.
23. ...quickly cut down.
24. ...like shooting birds in a pen.
25. ...not all of the tribes...could trade for guns.
(why not?)
26. But this did not stop Te Rauparaha.
27. ...it was not his place.
28. Why did Te Rauparaha dress the women like men?

continued...

29. ...looking for the enemy behind every tree and hill.
30. Why didn't he put all of the women and children around the fire?
31. Why would the fire make the enemy run faster?
32. ...wanted him away from their lands (just Te Rauparaha or his tribe also?).
33. Why did Te Rauparaha laugh when his friends said it was too dangerous to go see the Muaupokos?
34. Why should the Muaupokos have killed Te Rauparaha first?
35. Describe how the islands were made.
- | | |
|-----------------------|---------------------------|
| a. cut trees | j. post with points |
| b. posts w/points | k. push into mud with |
| c. pushed into mud | tops under water |
| d. outside of island | l. posts were defense |
| e. stones in middle | against canoes |
| f. sand by canoes | m. narrow path to islands |
| g. built huts | through posts |
| h. more trees/ wooden | n. only Muaupokos knew |
| deck, over water | the way through |
| i. wall around island | |
36. Why couldn't the canoes be carried over land?
37. ...began falling down and crying out.
38. ... each group wanted to be first!
39. ...the water turned from blue to red.
40. ...Muaupokos were not the only people to know Te Rauparaha's anger.
41. Why look for Maori things where fighting had taken place?

COMPREHENSION QUESTIONNAIRE

Story: Jimmy O'Hara and His Dancing Horse

Name: _____ Date: _____

Pronouns (identify from the story):

1. Most of them were farmers.
2. They didn't live very far.
3. It had a funny way of walking.
4. It was so big.....
5. His head went down...

Explain according to the story:

6. Why did the people come to Palmerston North by boat?
7. What is a clearing in the bush?
8. Why would an evening at the hotel make people get lost in the Square at night?
9. ...Jimmy was doing all right ...
10. What time of the year was it?
11. What are the real seasons of the year?
12. Why would tobacco leaf smoke kill mosquitos?
13. Jimmy was just like people are today(how are we today according to the story?).
14. Was the horse really dancing?
15. What is a short cut?
16. ...took off like a shot.
17. How could you tell by looking at it that the cow had been dead for a long time?
18. ...just some things a man cannot do.
19. Why did Jimmy sail over the horse's ears?
20. How did the cow save Jimmy's life?
21. ...he couldn't see at all.
22. Why did it take so long to find the horse?

Story: Jack the Gentleman Sailor

Name: _____ Date: _____

Pronouns (identify from the story):

1. He was a big sailor...
2. He was looking for a fight...
3. Some of the crew picked them up in a small boat.
4. When they saw something was going on...
5. He pushed the men out of the way...

Explain according to the story:

6. Why did the crew want to go to shore?
7. Why was it hard to keep from laughing?
8. This was going to be one of those days (explain).
9. They did their best not to smile and rowed like mad!(explain)
10. Why was the boat rocking and going in circles?
11. What was coming?
12. Why was Jack not himself today?
13. Why would it make Jack feel better to throw the first mate's dog overboard?
14. Why would a swim do Jack good?
15. Why was Jack really sorry now?
16. Why was a rope needed to get Jack up the side of the ship?
17. Why was it important that the ladies didn't see Jack?

COMPREHENSION QUESTIONNAIRE

Story: Tahi

Name: _____ Date: _____

Pronouns (identify from the story):

1. No one could if they had wanted to anyway!
2. Some of them could carry twenty-four passengers.
3. He slid straight into Tahi.
4. But they were laughing and talking....
5. He was about to add to his story,...

Explain according to the story:

6. ...sinking feeling
7. Then I'll show them (what?)
8. How did he know the pig would live?
9. Stop him from what?
10. Why sell the pigs at the beginning of winter?
11. Why was it hard for Rewi to look at his father?
12. Why stop every ten miles to change horses?
13. What is maize?
14. Why give the horses special food?
15. You did a good job with him(what did she mean?)
16. Moana was cut short.
17. Why didn't Hata have more money to buy more pigs?
18. Did all of the people tie ropes to their wrists?
19. Running into a brick wall at full speed.
20. Looked like a battle field.
21. Untied the rope before he wiped the mud from his face.
22. What did Puki's eyes say?
23. Puki had a lot of practice.
24. ...saw he had taken the wrong turn somewhere.
25. What is a fresh team of horses?
26. Were the headlamps on?
27. "They're late" Tom thought and smiled. (why smile).

continued...

28. ...straight face.
29. couldn't pass up something like this.
30. hook, line and sinker.
31. Why was he having fun?
32. Why did their faces turn white?
33. What is a fish story?
34. Why did he look like a chicken eating corn?
35. What is meant by 'winter bacon and Christmas hams'?
36. Days were over...
37. Is this the same reporter? How do you know?
38. Why did Rewi's father change his mind and think a lot about it?
39. Why did Tahi run when he saw Fuki?
40. Why did he choose those names for the little pigs?
41. Why did Tahi smile?

APPENDIX V

Dear Tutor,

This book is one of four books in a series of New Zealand stories written for adults learning to read.

While the stories have already been pre-tested with nine adult students, there is a need for the books to be used by students and tutors who are not directly involved with the programme. For this reason, you have been asked to use this book and to fill in a questionnaire. Any comments and suggestions you or your student may have will be greatly appreciated.

Please familiarize yourself with the story and the accompanying questionnaires before you use the material with your student. Help your student fill in his/her part of the questionnaire after he has finished the book.

The time required to complete the stories will vary depending upon the book you have been given to use and your student's reading ability. Nevertheless, a time limit must be imposed upon this stage of the testing. Please return the book and the tutor's/student's questionnaires to your programme director by August 31st at the latest.

Thank you once again for your co-operation and interest in this programme.

Sincerely,



DeLinda Ruiz
Graduate Student
Massey University

INDEPENDENT TESTING

Questionnaire for Tutors

Tutor's name: _____

Book title: _____

1. Do you think the print size in this book is too small for your student? _____
2. Do you think the story was too long? _____
3. Do you think the chapters were too long? _____
4. What is your opinion of having a map in the book?
5. Did your student have any major difficulty with the Maori names and place names in this book? If so, how did you handle this problem? Skip this question if you are using the book New Zealand Adventures.
6. Describe briefly any suggestions you may have for changes in the book format or story. Use the back of this page if necessary.
7. Do you think that this story is acceptable as material for adults learning to read? Please state yes or no and comment briefly on your answer.
8. If your student has been tested for a reading age, please give his reading age and state whether this book was too easy, too difficult or just about the right level of difficulty for him/her.

INDEPENDENT TESTING
Questionnaire for Students

<u>Student:</u>	
Man	_____
Woman	_____
Age	_____

Please Circle Your Answers

1. How interesting do you think this story was?

Not Below Above Very
Interesting Average Average Interesting

2. Do you think the print size in this book
was too small? YES NO
3. The pages in this book are ivory coloured.
Do you think the pages should have been white? ..YES NO
4. Do you like the pictures in this book?YES NO
5. Were there enough pictures in this book?..... YES NO
6. Did you use the pictures to help you
decode words in the story?..... YES NO
7. Do you think the story was too long? YES NO
8. Do you like having a map in the book? YES NO
9. Please use this space if you have anything
that you would like to say (good or bad)
about this book.

Thank you for reading this book and filling out
the questionnaire.

Sincerely,

D. Ruiz

DeLinda Ruiz

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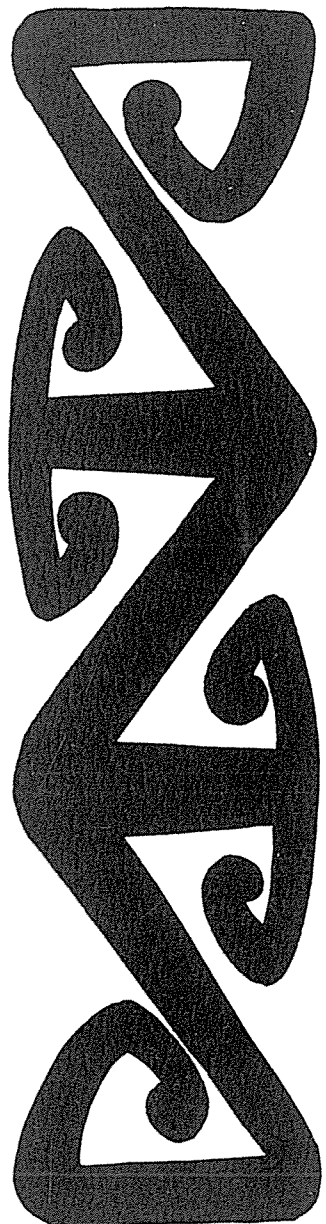
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Hau

Hau

Story and drawings by

DeLinda Ruiz

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1. SAILING AT DAWN

This was the day everyone in Hawaiki was waiting for. The people had all come down to the beach.

The children laughed and played in the sand. Their mothers and fathers talked in small groups.

The older people sat by themselves. They were quiet and watched everything.

Some of the people were leaving Hawaiki. The others had come to say good-by.

Many years ago, Hawaiki was a good place to live. There was food and land for everyone.

But now, there were too many people. There was too little land, too little food, and too much fighting. Something had to be done!

The people knew of a place far away from Hawaiki. A long time ago, one of their men sailed there in a canoe. He came back and told his sons, and they told their sons. In the new land, they could be happy and make new homes.

So, some of the people were leaving.

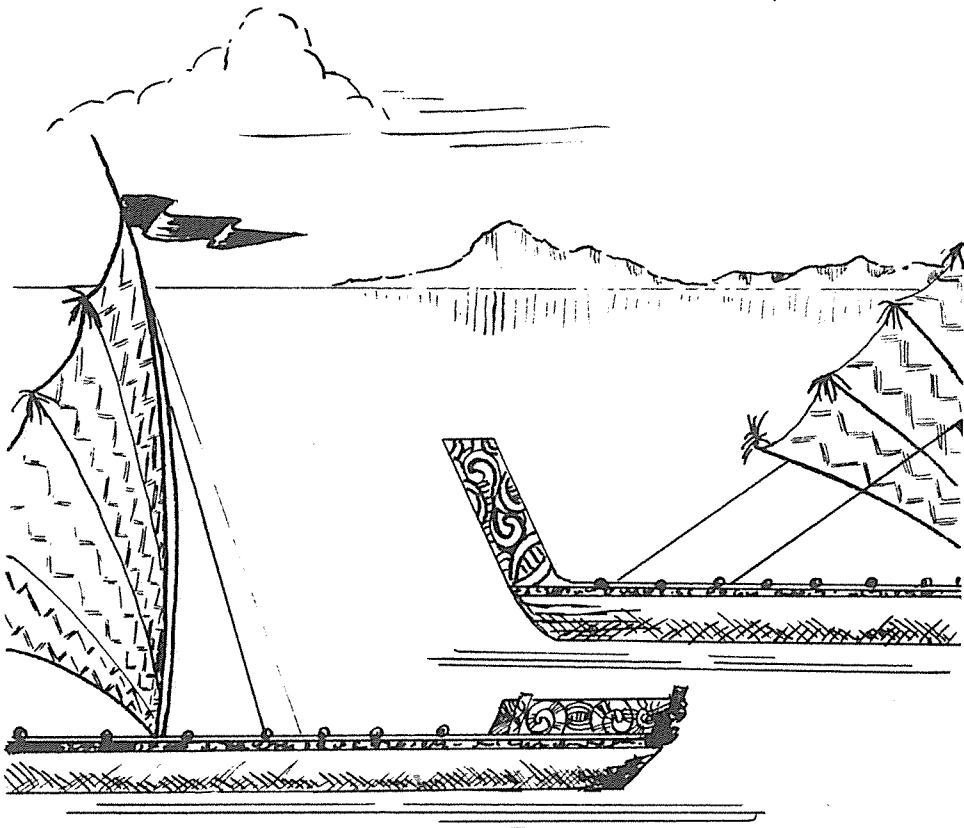
Many canoes were made for the trip. Some of them were over one hundred feet long. These could carry one hundred and forty people.



But all of the canoes did not leave at the same time.

This legend is about two of the canoes.

The Kurahaupo and the Takitimu.



2. A DANGEROUS MISTAKE!

It was time to leave. As the sun came up, the men began to push the canoes out to sea.

Then someone stepped out of the darkness.

"What is going on here? Were you leaving without me? Where is my place in the canoes?" he shouted.

Some of the people began to laugh,

"You know where your place is Hau! And you can go there, too!"

Hau was a very important man in the tribe. He was a great Tohunga. He was known all over Hawaiki. Most of the tribe was afraid of him.

But the people in the canoes were too happy. They forget who they were. They forgot who he was.

They shouted back to Hau, "We don't need you, Hau! Go away!"

Nothing was going to stop them now!

The canoes pulled away from the beach. Hau was left standing in the water with fire in his eyes.

The people on the beach watched the canoes

until they could not see them anymore.

Now the canoes were gone and everything was quiet. The birds were not singing. The water had stopped lapping the beach.

The people turned and looked at Hau. He was still standing in the water.

A minute before, everything was all right and everyone was happy. But now, everything was not all right. The people saw this and began to feel sick.

They saw that Hau was angry. What was he going to do? They wanted to take back the things they had said to him. But it was too late. Someone would pay.

Now, Hau was looking at them. They looked down at the sand, and pushed it around with their feet. They were afraid, and could not look at him.

The wind began to get stronger and the water pulled away from the beach. But it was not just the wind.

It was the angry Hau.

"They won't laugh at me again! I'll teach them a lesson they will not forget!" he said to himself.

Suddenly, the wind stopped.

As if by magic, Hau was gone. And, as if by magic, he was many miles away.

"They would not let me come with them! They don't need me," he thought, "We'll just see about that!"



3. RACE AGAINST TIME

Hau's trip to the new land did not take long. In the daytime, he used a cloud for a canoe. At night, he ran across the stars in the sky.

But the trip was not so easy for the people in the canoes.

When they left Hawaiki, there was food and water for everyone. Because they were so happy, the sound of the waves was music to their ears.

But the days became weeks. The weeks became months.

Sometimes the weather was very good. Then, it was easy to paddle. Many miles passed under the canoes on those days.

At other times, the sky turned dark. The wind and rain tossed the seas and the canoes.

The people had to fight for their lives.

One night, there was a terrible storm. The two canoes were almost full of sea water.

The canoes could not stay together. When the sun came up the next morning, the Takitimu was gone. It had drifted away in the night.

Things looked very bad for the people in

the Kurahaupo canoe.

There was very little left to eat. The drinking water was almost gone.

The people could catch fish. But there was never enough for everyone. When it rained, they cupped their hands to catch the water. But they were still thirsty.

"Are we going to die out here, without even seeing the new land?" they thought.

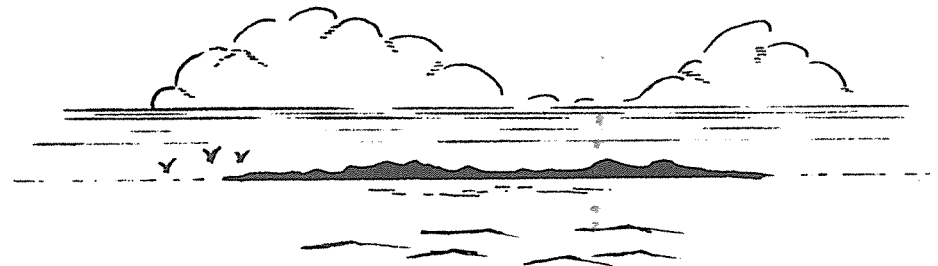
They sailed on, day after day, in the hot sun.

Then one day, someone said, "What's that?"

The others turned to look. But because they had looked so many times before, they didn't see anything. There was only the water and the sky.

After a few minutes, someone else said, "Look! There!" This time they saw what they were looking for.

There it was. Very far away.....land.



4. SEA OF DEATH

The people were sick and weak, but they began to paddle the canoe. They came closer and closer to the land.

At first, it was hard to see. But the people were happy and paddled faster.

Then they could see the mountains and they began to sing. Now they could see the hills, and trees and the beach.....and Hau.

He was standing there, waiting for them.

Their hearts stopped.

Some of the people saw Hau before the others did.

One by one, the people stopped singing. The song from the last person fell away in the wind. All that they could hear was the water against the canoe.

They could see that Hau was smiling.

"Hello!" they called out carefully, "Hello!"

But Hau did not answer for a long time.

Then he laughed, "A lot of good it did for you to leave me in Hawaiki! Look at you, see where you are now!"

The people saw that Hau was still angry. Now

they knew why he was smiling.

"You had no right to leave me! This time you will remember your place!" he shouted.

Hau looked up at the sky. The sea began to toss and the sky turned black. The wind raced across the water.

Hau could hear them crying above the wind.

"Hau, Hau! Please, don't do this! We are your people!"

Hau laughed at them and said, "I have no time for talking! Cry all you want to! Your tears will not stop me!"

There was no room in Hau's heart for his people.

The water tossed more and more. Every wave was bigger than the last one.

The people called to the gods to help them, but no help came.

They held on to the sides of the canoe.

The canoe raced up one side of the waves and down the other. White-caps crashed over them and into the boat.

Soon, the Kurahaupo was full of sea water.

The people called out to Hau again to save them. But he only looked at them one last time

and turned away.

Then the canoe was gone. It sank quickly into the black water. The wind stopped and the sea was still.

A few people made their way to the beach. The others are still with the Kurahaupo at the bottom of the sea.

Hau had turned them and the canoe into stone!

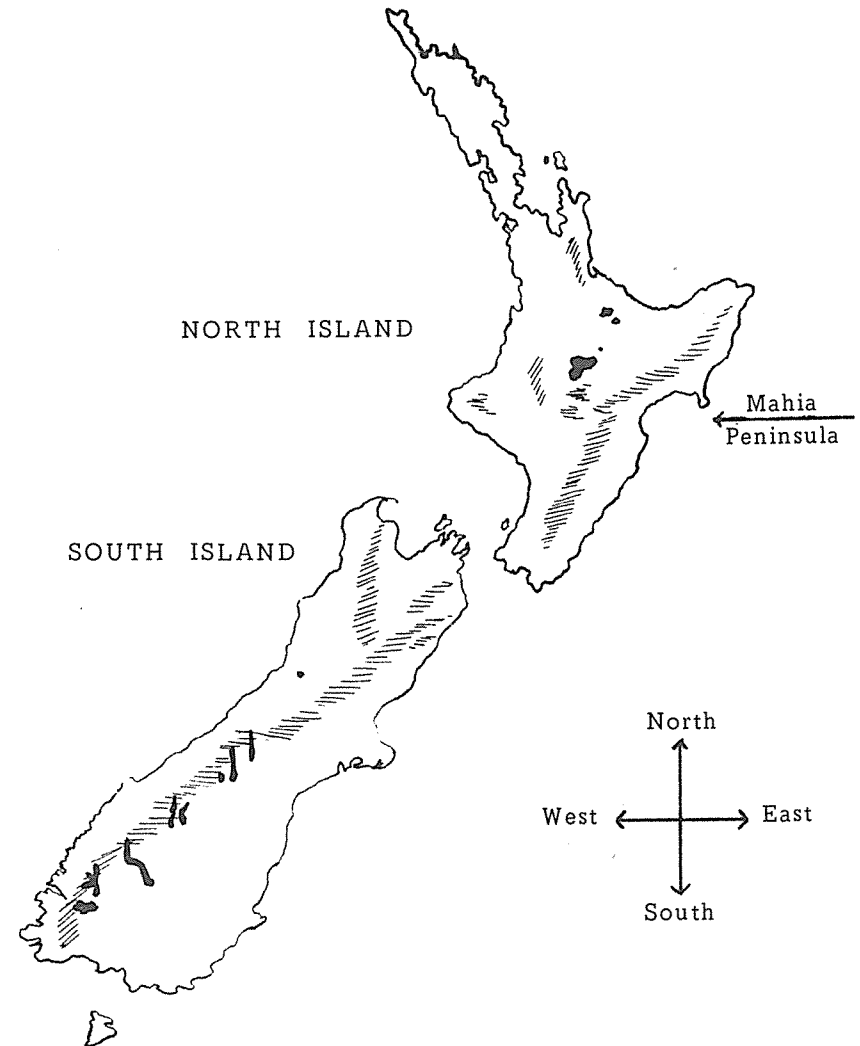
The new land is now called New Zealand.

There are two big islands and some smaller ones. The big islands are called the North Island and the South Island.

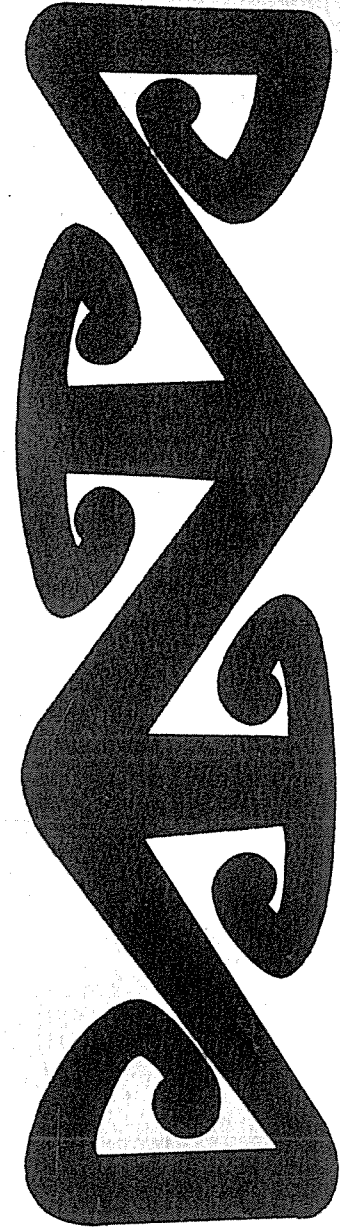
The first canoe landed at the Mahia Peninsula on the North Island.

The Takitimu canoe drifted to the southern end of the South Island. But they didn't get away from Hau. He turned them into stone too!

At these two places, there are some reefs out in the water. On the reefs are the two canoes. In the canoes are the people who forgot the power of a great Tohunga.



NEW ZEALAND



New Zealand Adventures

DeLinda Ruiz

NEW ZEALAND

Adventures

Stories and Drawings by

DeLinda Ruiz

1977

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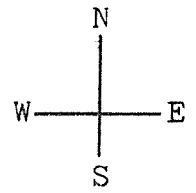
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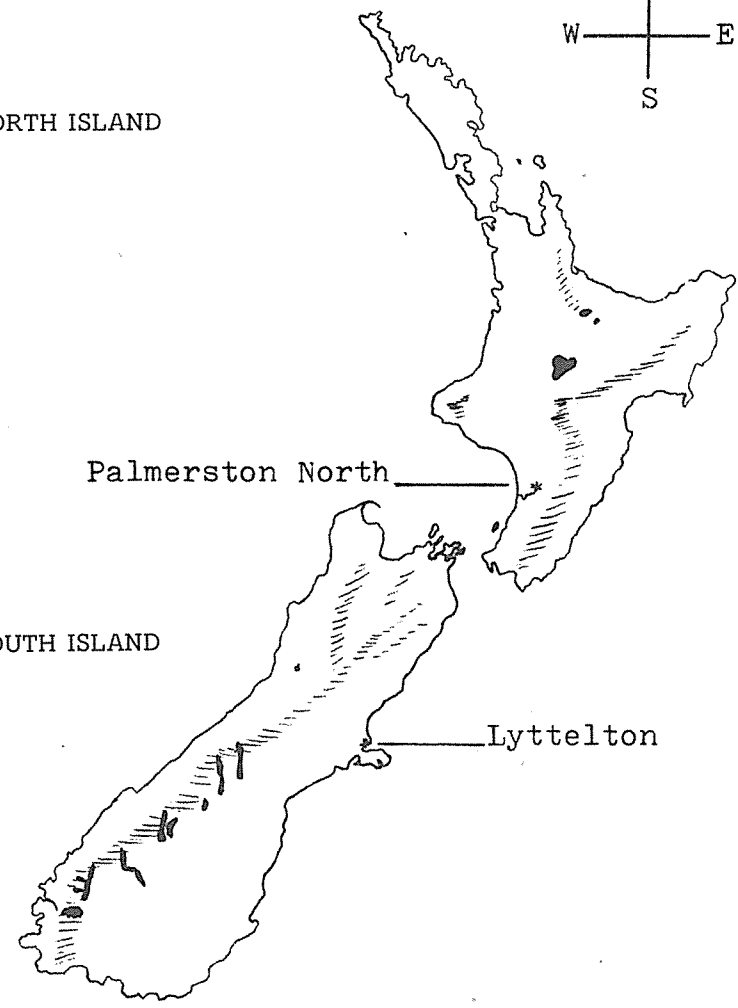


Palmerston North

SOUTH ISLAND

Lyttelton

NEW ZEALAND



Jimmy O'Hara and His Dancing Horse

This is a true story.

It happened in Palmerston North,
New Zealand.

It was rewritten from a story printed
in the Manawatu Herald in June, 1890.

1 Those Good Old Days

In 1870, Palmerston North was just a clearing in the trees.

Most of the people who lived there had come up the river by boat.

A road came down from the north, but it stopped twelve miles outside of town. When the road was finished, the horses and coach could come every week!

About thirty families lived near Palmerston North. Most of them were farmers.

If you were not a farmer, the only other job was cutting trees.

Trees covered the land as far as you could see.

New land was cleared every day.

At night, the fires could be seen burning from miles away.

On many days, the sun was hidden by the thick, black smoke. And any washing on the line became as black as the smoking tree stumps.

It was hard to tell where the town

started and the bush stopped.

But you knew you were in Palmerston North when you found the hotel. It was the only building in town.



It was called the Palmerston House and had four rooms.

You could stay for the night or just stop by for a drink with friends.

There wasn't anything to do after work anyway. There were only mosquitos and wild pigs for miles around.

East of the hotel, there was a clearing in the bush.

Nowadays, this clearing is called the Square.

In those days it was called a lot of things, but it had no real name.

The clearing was covered with ferns and Cabbage trees. Cow tracks crossed it from one side to the other.

It was easy to get lost in there at night. And, an evening at the hotel didn't help much!

There was a small lake in the Square, too. If you didn't fall into it at night, you could shoot ducks on it in the morning.

Jimmy O'Hara lived in Palmerston North.

Like many men, he cut trees when he first came to town.

Then one of his friends talked him into selling pots, pans and other things to the farmers.

Jimmy didn't have a store in town. He just tied the things that the farmers wanted to the back of his horse. Then he rode out to the farmers' homes.

There wasn't a lot of money in his work, but Jimmy was doing all right.

One Sunday morning, Jimmy was out of bed early. He had work to do.

The sun had been up for only a few hours. But you could tell, it was going to be hot.

There had been no rain for weeks. The grass was brown everywhere you looked.

There was enough water in the streams to get your feet wet. But that was about all!

Before he came to Palmerston North, someone told Jimmy that there were only two seasons of the year in the town.

The mosquito season and the mud season.

His friend was right.

This was the mosquito season.

Jimmy was awake all night fighting

them off.

The smoke from the burning tobacco leaves in his fireplace should have killed them. But it only slowed them down.

The hot weather and mosquitoes put Jimmy in a bad mood.

He didn't like to work on Sunday anyway. But he had to take some pots and pans to a family that lived out of town.

They didn't live very far. But Jimmy was just like people are today.

He didn't like to walk when he could ride.

Jimmy had a horse that was not like other horses. It was hit on the head once, and was never the same after that.

It had a funny way of walking. It was more like dancing.

The horse was afraid of everything that moved. It was afraid of everything that didn't move, too!

2 How Now Brown Cow!

That morning, Jimmy tied the tin pots and pans on his horse's back. Then he pulled himself up and started off.

A dirt road went around the Square. But Jimmy took the short cut across the Square.

He was late already and just wanted to get things over with.

His horse pushed into the tall grass, dancing all the way.

Jimmy had been in such a hurry, that he didn't tie the pots and pans on very well.

They began to bang and clank as they bounced up and down on the horse's rump.

Jimmy didn't mind. But his horse didn't like it at all.

It began to dance a little faster.

This only made the pans clank louder.

The poor horse rolled its eyes and took off like a shot.

The faster the horse ran, the louder the pans clanked. The louder the pans



clanked, the faster the horse ran.

Jimmy, the horse and the pans were flying.

Jimmy did his best to hang on. They almost made it across the Square, too!

But it was not Jimmy's day.

The tall grass was full of surprises. Jimmy soon found one of them.

All at once, there was a cow right in front of him. But this wasn't just any cow.

You could see by its size that it had been dead for many days.

It was so big that it looked more like a dead elephant than a dead cow.

Jimmy was always a good rider. He stayed on as long as he could.

But there are just some things a man cannot do.

When the dancing horse saw the dead cow, the horse put on its brakes!

His head went down and his legs went out.

Jimmy sailed over the horse's ears.

He opened his mouth to yell, but he didn't have time.

Jimmy hit the dead cow head first.

He landed so hard, that his head was stuck between two of its ribs.

Jimmy would have been killed if he had hit the ground.

The cow saved his life!

But Jimmy didn't see it that way. In fact, he couldn't see at all.

Jimmy's horse almost died in its tracks.

After a few minutes, someone saw the horse racing out of town. The pots and pans were still bouncing up and down.

The poor horse wasn't found until three days later.

A long time went by before Jimmy could talk about cows. His face turned a funny colour if he did.

And you can bet on one thing.

Jimmy O'Hara never ate beef again.

Jack the Gentleman Sailor

This is a true story.

It takes place on a ship anchored off the east coast of New Zealand's South Island.

The town is named Lyttelton.

In 1852, Lyttelton had been a colony for about twelve months.

The weather-board houses had chimneys made out of flour-barrels.

But every little house had an English garden around it.

There were also many hotels in the town.

This story was rewritten from The Adventurers of a Surveyor, by John Rochfort, 1853.

1 The Runaway

Captain Kelly was standing on the deck of his ship. He looked at the little town on shore.

One by one, the lights came on in the houses as the sun went down.

The ship's crew could hear singing and laughing from the streets.

They wanted to take a boat to shore.

But Captain Kelly knew he would never see half of them again if he let them go. It would be hard to find another crew at this time of the year.

So, Captain Kelly said, "No."

But it was one thing to say that the men could not go to shore. It was another thing to keep them on the ship!

That night, a guard was put on the deck.

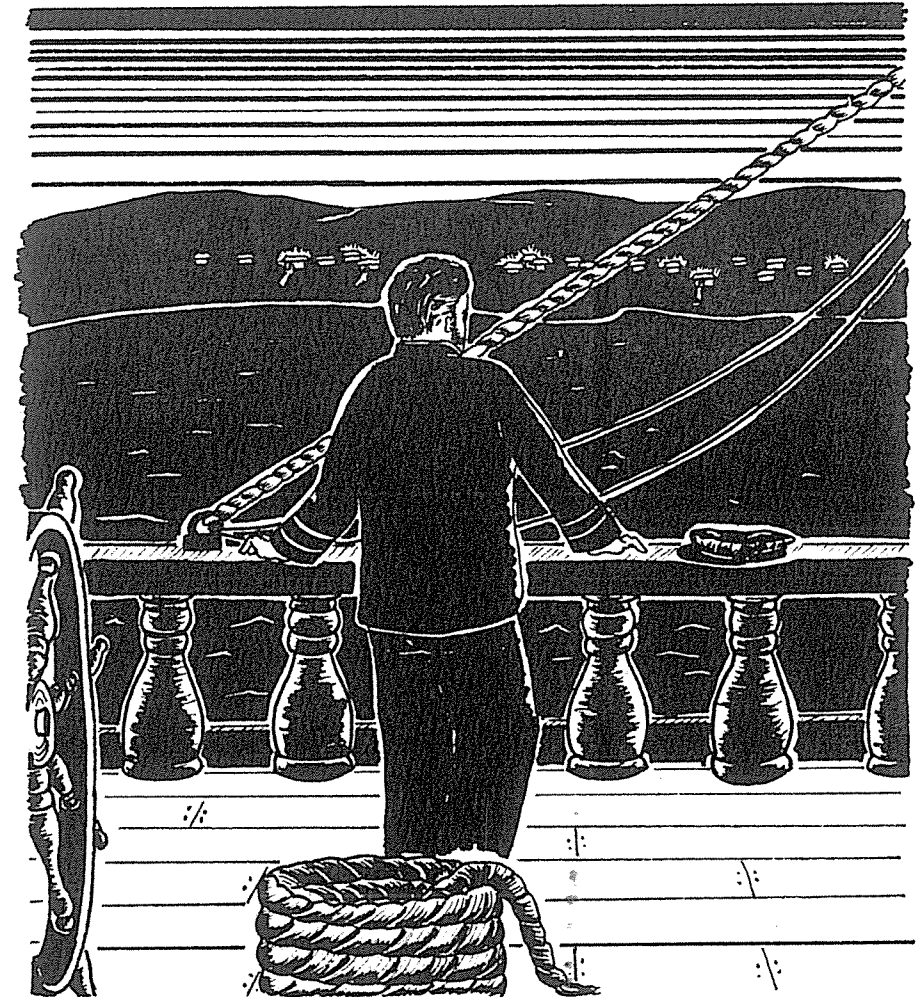
He was a big sailor and he carried the Captain's gun.

The men didn't know if it was loaded or not. But no one wanted to find out!

The angry crew stayed in their cabins

all night.

In the morning, the Captain was shouting! Someone was missing!



The crew raced to the deck. They knew what was in store for them. But it was hard to keep from laughing.

The Captain would work them like dogs if the man was not found.

The runaway sailor knew some people in the little town. His friends had rowed out to the ship in the dark.

When the guard turned his back, the sailor took off!

The Captain was angry. His face turned red as he marched up and down the deck.

This was going to be one of those days.

The missing sailor was called Jack.

Someone would have to go and look for him and bring him back to the ship.

Captain Kelly picked two of his best men. They had been with him for a long time.

The Captain could only hope that THEY would come back.

The two sailors headed for shore.

They did their best not to smile and rowed like mad!

2 The Sailors Return!

Many hours went by. Then, Captain Kelly saw the boat push out from shore.

The Captain was very happy when he saw this. Yes, these were two good men!

But the longer he watched the boat, the less he smiled. Then his face turned red again.

The boat was rocking from one side to the other. It almost tipped over! Then it went around and around in circles.

The crew on the ship looked at one another. They laughed to themselves.

The boat pulled up beside the ship and the three sailors were helped onto the deck.

Two of them knew what was coming, so they slipped quickly down to their cabins.

But Jack, the runaway, did not give up so soon.

He didn't know when to stop.

The Captain liked Jack. Most of the time Jack was a good man. He didn't drink much. But when he did, he was always



sorry later.

Jack was not himself today. He turned to the Captain and asked for more rum.

Captain Kelly could see that Jack had drunk too much already. The only thing he would get was four days of hard work!

But Jack would not stop.

He was looking for a fight!

Jack grabbed the Captain and pulled him by his coat. But the collar came off in Jack's hand.

Then the first mate knocked Jack to the deck. That slowed Jack down a little! He was never one for much fighting anyway.

Then Jack did the next thing that came into his head.

He picked up the first mate's dog and threw it over the side.

That made Jack feel better.

Before he could be stopped, Jack picked up his own cat!

Over the side she went!

Jack was sorry as soon as he saw his cat fly through the air.

The two wet animals didn't stay in the water long.

Some of the crew picked them up in a small boat.

The cat and dog began fighting where Jack and the first mate left off.

Captain Kelly told Jack that the two animals were all right.

But Jack just knew that they had drowned!

The dog wasn't much. But his poor cat!

Jack was so sorry!

Right then and there, Jack made up his mind. He would go with his cat to the bottom of the sea!

The crew wanted to stop him. But Captain Kelly said to let him go.

A swim would do him good.

Jack took off his clothes.

He let himself down a rope and over the side of the ship.

3 Help is on the Way

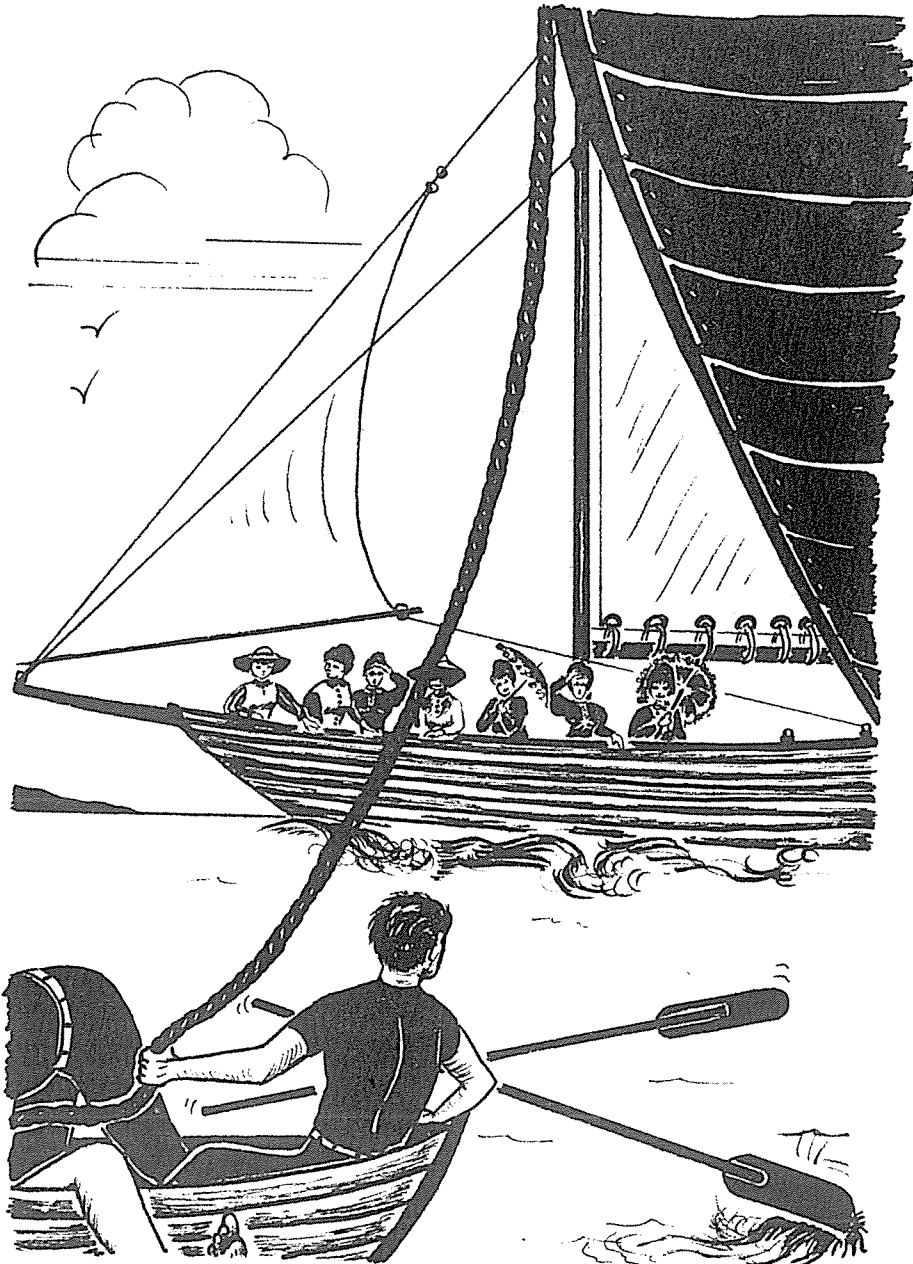
When Jack was almost to the water, he changed his mind. Now he was really sorry.

He held on to the rope as long as he could. Then he dropped into the water like a stone.

The Captain sent three men to see that Jack didn't drown. They let him swim a little. Then they pulled him into a boat which was tied next to the ship.

Jack fell to the bottom of the little boat. A rope was tied around his waist to pull him up the side of the ship.





About this time, a small boat came sailing by. It was full of ladies who were out for a day on the water.

When they saw that something was going on, they sailed over to the big ship.

"Can we help you?" they asked.

They sailed nearer to get a better look.

Jack was still in the bottom of the boat with the rope around his waist.

One of the crew told Jack not to show himself! There were ladies around!

Jack thought they wouldn't see him if he was in the water. After all, he may be drunk, but he was still a gentleman.

So he jumped over the side of the boat and almost landed in with the ladies!

The Captain was up on the ship's deck. He couldn't see what was going on in the water. And, he had not seen the ladies sail over to his ship.

Captain Kelly shouted to the first mate to pull Jack up the side.

The ladies were in a pretty bad way after seeing Jack the first time.

But there was more to come.

The ship's crew began to sing,

"Rouse him up cheerily," and pulled hard on the rope.

Slowly, Jack came up out of the water. All he had on was a smile and the rope.

Then the crew looked over the side of the ship. They saw the ladies for the first time.

Half of the ladies had fainted. The stronger ones had their hands over their eyes. But they were peeking through their fingers.

The crew was so surprised that they let go of the rope.

Jack dropped back into the water!

The Captain still didn't know what was going on.

The crew couldn't say a word. They just stood there with their mouths open.

Captain Kelly became angry. He pushed the men out of the way and said that he would pull Jack up himself!

Up came Jack again!

This was too much for the ladies!

They had just taken their hands down from their eyes!

It was too much for Jack, too! He was about to drown!

The ladies turned their boat around and sailed for shore as fast as they could.

That was the last Jack saw of them.

And the last they saw of Jack was his smile!



Tahi

DeLinda Ruiz

Tahi

Story and Drawings by

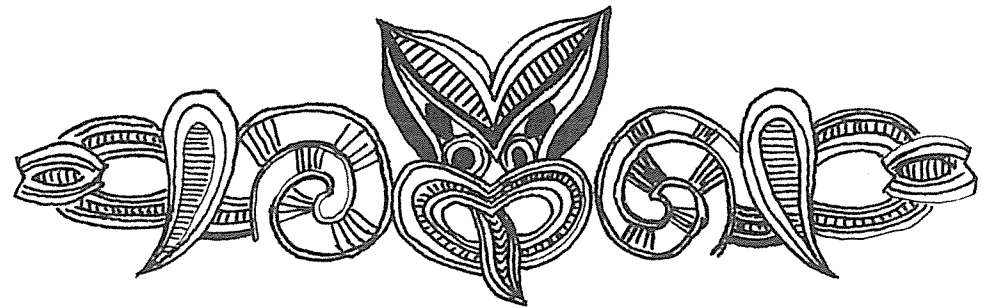
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1 A Strange Friendship

It was a cold, dark morning. The sun was just beginning to come up from behind the trees. Rewi's father was shaking him by the shoulder.

"Wake up, Rewi. Get up," his father said. Rewi's black hair fell across his face. He rubbed his eyes and yawned.

"Why so early?" Rewi thought.

Then, with a sinking feeling, he remembered. Today they were selling the pigs.

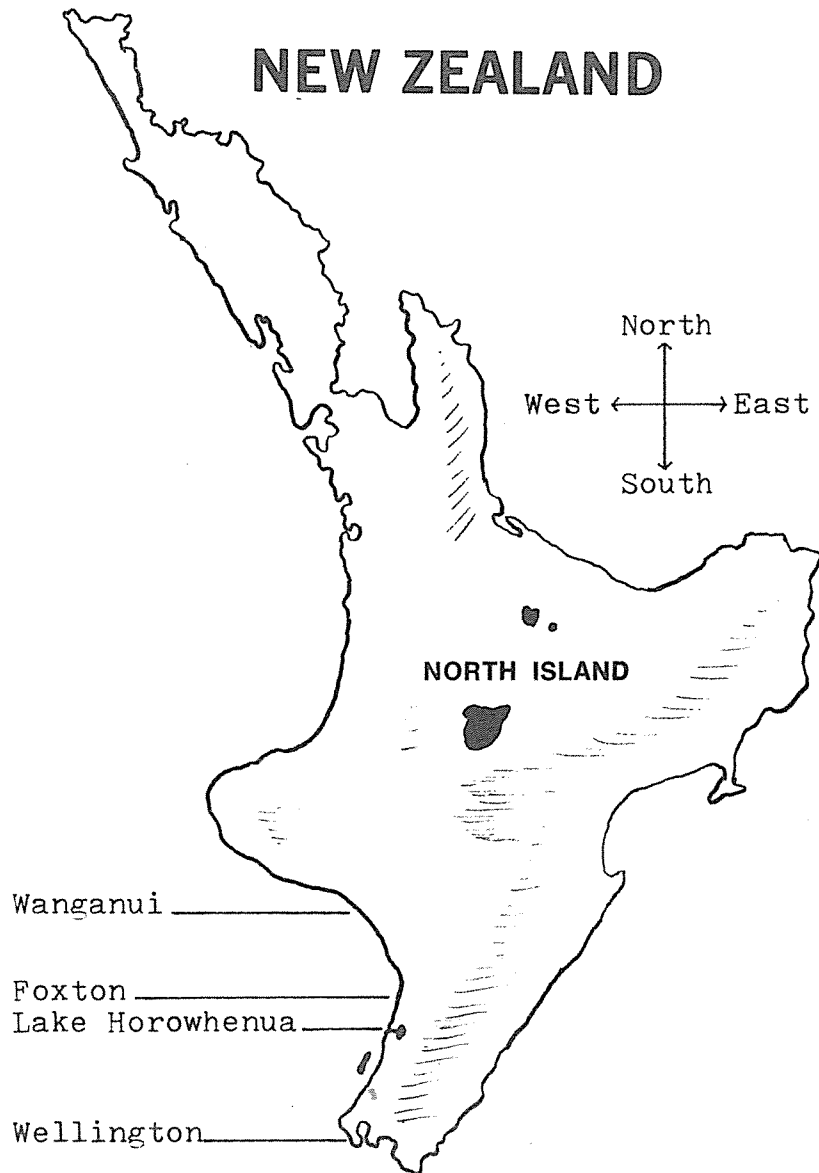
Rewi knew that when winter began, the men would come to buy the pigs. The men were from Wellington. They bought pigs from the Maoris that lived around Lake Horowhenua. That was where Rewi and his family lived.

Buying and selling pigs was a big business for the Maoris.

Every man, woman and child in Rewi's village had two or three to sell.

But Rewi had only one.

It had been given to him by an old



Maori woman named Moana.

Moana had a lot of pigs. People in the village bought weaner pigs from her to raise in the winter.

Rewi had never had a pig of his own before. He could not believe it when Moana gave him one!

That was a long time ago, but he remembered that morning as if it was only yesterday.

"It's not a good pig, Rewi," Moana had said. She picked up the little weaner pig. "Look at it," she said. She shook her head. "It's too thin! It can't even get to its mother for milk!"

Rewi very carefully took the little pig from Moana.

"I don't care!" he said quickly.

Moana frowned, "I should get rid of it. It's only taking up room now."

"Oh, no! Don't kill it! Give it to me, Moana! PLEASE!" Rewi begged.

Moana thought awhile, then she said, "It will only be a lot of trouble. Then it will die anyway."

"That doesn't matter to me! I'll take it! Let me try!" Rewi said quickly.

Moana liked Rewi, so she finally gave in.

"All right," she said. "You can have it. But don't come crying to me when it dies."

All of that happened almost a year ago.

Rewi named his pig Tuatahi, or 'first'. But he shortened the name to Tahi, which means 'one'. He worked very hard to keep this ONE alive.

Rewi took an old rag and soaked it in milk. Every few minutes, he gave this to the little pig to suck on.

At night, the pig slept between Rewi and his dog. That was fine for Rewi, the pig and the dog. But it didn't make Rewi's mother very happy. But she knew how much Rewi wanted the pig to live.

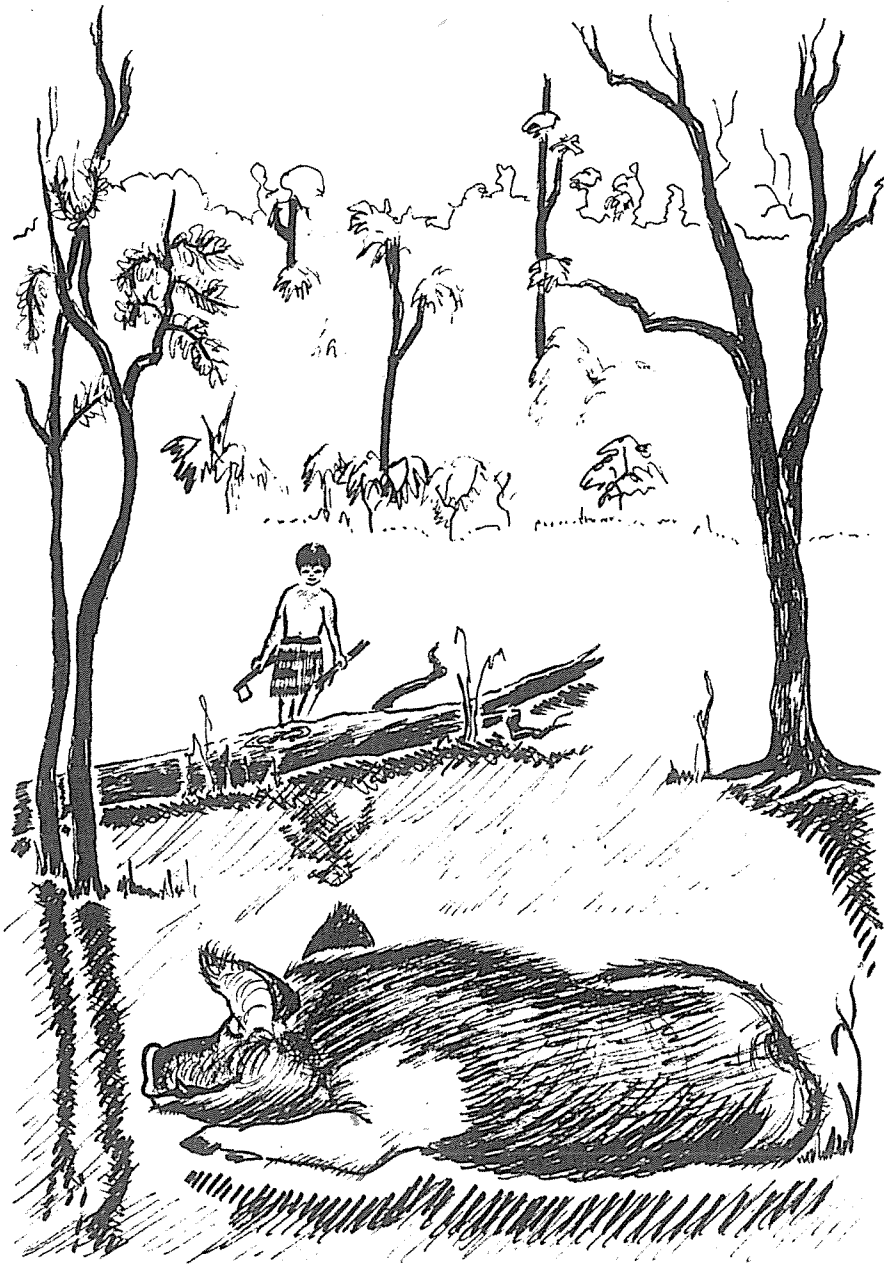
"It can stay for a few more days," she said. "Then, it sleeps outside!"

She smiled to herself. She knew the pig would stay much longer.

Rewi's father was harder to talk to.

"You call that thing a pig?" he shouted. "It will be dead in a week!

You have forgotten all of your work!



What am I going to do with you?

Everything that Rewi's father said was true. It was Rewi's job to carry water to the house and to cut wood. But now, his brothers and sisters were doing his work for him. They didn't really mind, but they had work of their own to do.

"If only Tahī would live! Then I'd show them," Rewi thought.

For many weeks it looked as if the pig would die at any minute. But one day, Tahī not only sucked the milk from the rag, but he ate the rag too!

Rewi knew his pig would live.

From that day on, there was no stopping Tahī! No one could if they had wanted to anyway!

With Rewi's loving care, Tahī quickly grew into a very big boar. He was black with one white shoulder.

As the pig grew, so did the friendship between the boy and the animal. The boar followed Rewi everywhere he went.

When Rewi cut wood, Tahī lay on his side in the sun. The boar moved from one sunny spot to another to be near Rewi while he worked.

On many afternoons, the two could be found under a tree together. Rewi would scratch the boar's back with a long stick. The pig would snort, roll over, and go back to sleep. The nearer he was to Rewi, the better.

The only place Tahi didn't follow Rewi was into his house. Rewi's mother had put a stop to that!

In the year that followed, Rewi and Tahi had everything they wanted.

Then, when the leaves began to change colour and the winds turned cold, Rewi remembered why he was raising a pig.

It was winter and his pig would be sold to the men from Wellington.

As the time to sell Tahi came nearer, Rewi found it harder to look at his father.

He knew what his father was thinking.

"What a fine pig! He'll bring a lot of money!" ...Yes, that was what Rewi's father was thinking.

2 McDonald's Coach House

Rewi was broken hearted when he thought about selling Tahi. But he couldn't help being a little excited. This was his first pig-drive. And, he was going to the beach!

The villagers and their pigs would walk down a track to the sea. They would all meet at the coach house.

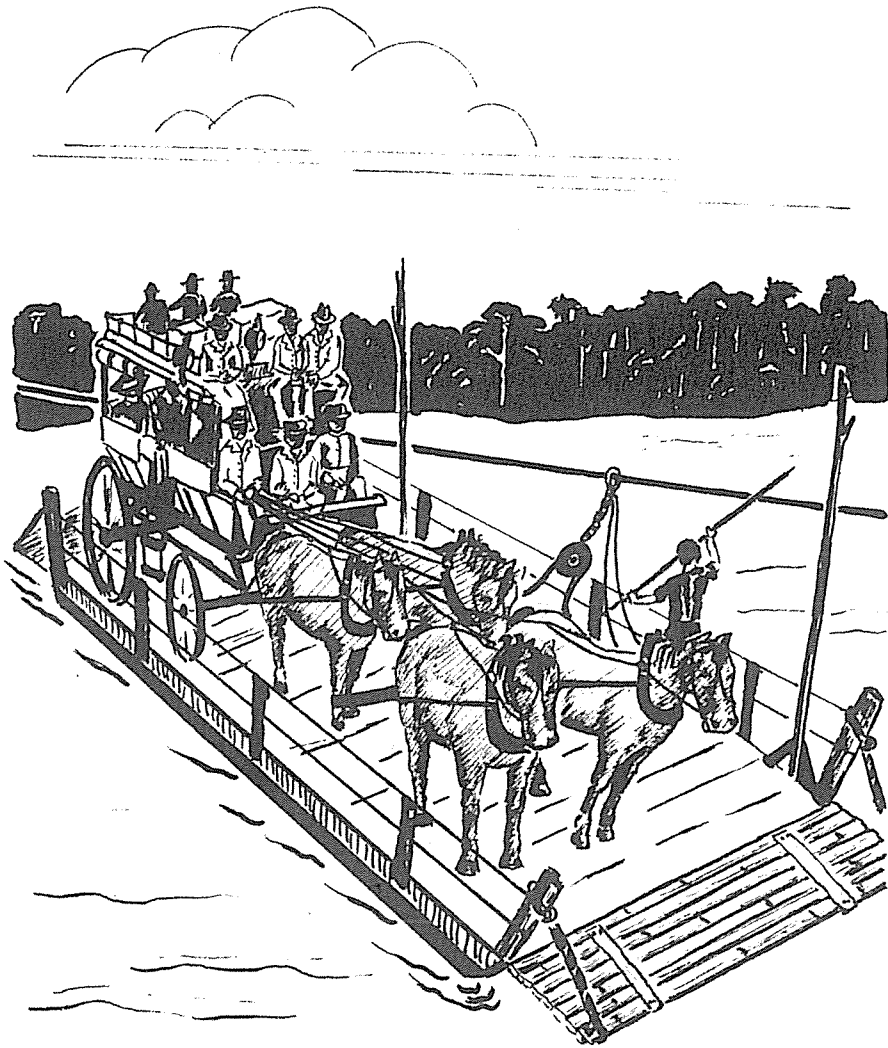
The coach house was a big place with fifteen rooms. It was one of the many places where the coaches stopped to change horses.

Rewi and his friends came to the coach house whenever they could. They liked to help with the horses and watch the coaches come in.

The coaches came twice a day. They went north or south, from Wellington to Wanganui. It was a three day trip each way.

Each coach was pulled by four or six horses over the hard sandy beach.

But some of the trip was on a dirt road through the grassy sandhills and



forest.

They had to stop every ten miles to change horses.

The coaches were owned by Cobb and Company. Some of them could carry twenty-four passengers.

If things went well, the trip took twelve hours from Wellington to Foxton.

Foxton was a little to the north of where Rewi lived. But that was only one-third of the trip.

There were four rivers and many small streams to cross. When they came to a river, the horses and coach were driven on to a boat with a flat bottom and square ends. It was called a punt.

The punt was guided across the water with ropes and long poles.

Rewi and his father saw a punt turn over one day. The horses had to be cut loose from their harnesses. Then the passengers and animals swam for shore.

Rewi wanted to take the coach to Wellington someday. But the trip cost thirty-two shillings and sixpence. And that was too much money for a little boy.

The coach house at the beach was owned

by Mr. McDonald. He told Rewi that the coaches were shipped to New Zealand and Australia from America. Rewi and his friends didn't know where Australia and America were, but that didn't matter.

Sometimes they helped feed the horses. The boys stirred the maize while Mr. McDonald poured boiling water over it.

At other times they helped brush the horses.

Rewi loved everything about the coach house. How could he NOT be excited about going to the beach?

Maybe his father wouldn't really make him sell Tahī anyway.

On the morning of the pig-drive, the people in Rewi's village were up early looking for their pigs. Rewi didn't have to look for Tahī. His pig was outside the front door every morning.

"Here," said Rewi's father, "tie this rope around his back leg."

The rope helped to keep the pigs on the track. But it didn't keep them from running into other pigs, tangling the ropes or knocking people down.

Rewi knew he didn't need a rope.

Tahī would follow him anywhere. But he did what his father told him to do.

Everyone in the village was awake now. Some of the people had already left. It was going to be a big day. There were over one hundred pigs on this drive!

Rewi and his family had something to eat and then left the village with their pigs.

Rewi's mother told him that the drives were always a lot of fun. Now he was about to find out for himself.

3 The Great Escape

When they reached the track, Rewi couldn't believe what he saw! It had rained the night before, and the track was muddy. There were pigs and people everywhere.

The people were trying to walk to the beach, but the pigs wanted to go back home. The pigs pulled one way and their owners pulled the other way.

The mud didn't help at all. Animals and people were slipping and sliding all over the track.

After awhile, the pigs began to quieten down.

Soon, Rewi found himself in the middle of things. Soft brown mud oozed up between his toes as he walked.

Rewi had to watch what he was doing. If he walked too fast he would fall over the pig in front of him. If he walked too slow, the pig behind him would bump into his legs and knock him down.

The old Maori woman, Moana, was

walking beside Rewi. She was selling three pigs, and didn't have ropes on any of them. They followed her everywhere she went. But it was not because they liked her. Moana dropped pieces of potato every few steps. Where the potatoes went, the pigs followed.

Moana began talking to Rewi.

"That's a fine pig you have there. You did a good job with him," she said, as she looked at Rewi's boar.

"You will get a lot of money for him."

When she said that, the smile left Rewi's face. Moana acted as if she didn't see Rewi's face change. She didn't want to hurt his feelings. But he had to understand that his pig would be sold.

This happened every year.

Moana went on, "You can buy two little pigs from me for next year, and then..."

Moana was cut short by a loud squeal from behind her. Someone's pig was heading for home!

Whose pig was it? Oh! Hata's pig!

The people laughed and shouted, "Pig, pig! Here pig!"

Hata had only one pig this year. He



didn't have enough money to buy any more. He had lost three pigs on the drive last year. They ran away and were never seen again. He was not going to lose this one!

That morning, Hata had very carefully tied one end of a rope to his pig's leg and the other end of the rope around his own wrist.

But he wasn't ready for what was about to happen!

When Hata's pig squealed, it took a flying jump. The rope that tied the pig to Hata pulled tight. Hata didn't know what hit him! His feet flew out from under him and he landed in the mud with a splat!

The runaway pig headed for the side of the track, taking Hata with it.

Then the fun really began.

Hata tried to stop himself. But all he could see as he slid through the mud was peoples' legs and pigs! So, Hata grabbed someone's leg!

Then that poor man and his pigs were soon sliding along with Hata.

A young boy made a dive for the runaway pig and caught it by the tail. Someone else grabbed it by the foot.

"Get its ears, get its ears!" he shouted!

For a minute, it looked as if the pig had given up. It lay in the mud and breathed hard. It had a wild look in its eyes.

Hata sat up and wiped the mud from his face. Then he struggled to his feet. He began to say some pretty bad things about his pig.

Suddenly, the pig gave four or five quick kicks and squealed. The rope jerked! Off they went again!

The pig zig-zagged in and out of the group. Hata turned over and over in the mud as he was dragged along.

Then the pig turned and headed straight for Moana and Rewi.

"Catch it, catch it," shouted Moana! Rewi was laughing so hard that he could hardly stand up.

"You catch it!" he cried!

But Rewi and Moana didn't have to stop the runaway. Tahī did it for them.

Tahī had been quietly watching everything as he stood near Rewi.

By the time the runaway pig saw Tahī,

it was too late to go around him.

The wild pig tried to stop. He sat back on his tail and stuck his legs out in front of him. But it was too late!

He slid straight into Tahī.

It was like running into a brick wall at full speed.

If it wasn't for the mud, Tahī would have stayed standing up. But his feet were knocked out from under him.

Tahī fell over onto the runaway pig, crushing it into the mud. All that could be seen of it was two ears and a snout that were sticking out from under Tahī.

That ended everything. Well, almost everything.

Hata was still sliding along pretty fast behind his pig. He crashed into the two pigs on the ground.

Hata had left a trail of pigs and people behind him.

It looked like a battle field!

THIS time, Hata untied the rope around his wrist BEFORE he wiped the mud from his face.

Tahī stood up, shook himself and snorted. Then he walked over to Rewi and



rubbed his head on the boy's leg.

The runaway pig didn't get up. It didn't even move.

The people began to laugh harder. Hata would have to carry his pig to the beach!

It was knocked out cold!

"You think it's funny do you?" Hata shouted. "I'll tell you something! Someone poked my pig with a stick to make it run! You just keep laughing! He'll get yours, too!"

The people laughed louder and headed down the track again.

Hata was left behind, trying to pick up his muddy pig. Everytime he picked up one end, the other end slid slowly to the ground.

4 The Plan Backfires!

Rewi forgot about selling Tahi for the rest of the trip. But then, they came to the beach.

The pig buyers were already there. They had come up the day before on the coach from Wellington.

Rewi saw the pig pen with its gate standing wide open. After each pig was paid for, it would be put into the pen for the night. The next morning, they would all be driven down the beach.

The pigs would follow along behind a cart that dropped potatoes every few feet.

Some of the pigs were sold to stores along the way. The fatter ones would be driven down to Wellington.

The buying and selling began right away.

Rewi moved to the back of the group. He saw some of his friends and went to stand with them. One of the boys was named Puki.

As they stood there talking, Rewi looked down. Puki was holding a long stick with a point on the end.

Rewi looked at Puki. Puki's eyes danced with laughter. Rewi didn't have to ask Puki if he had poked Hata's pig.

Puki's eyes said everything.

Then Rewi had an idea! He didn't have to sell Tahi! If Hata's pig could run away, so could his!

If Tahi ran into the trees, no one would ever find him again!

Rewi wouldn't have him, but the buyers wouldn't have him either!

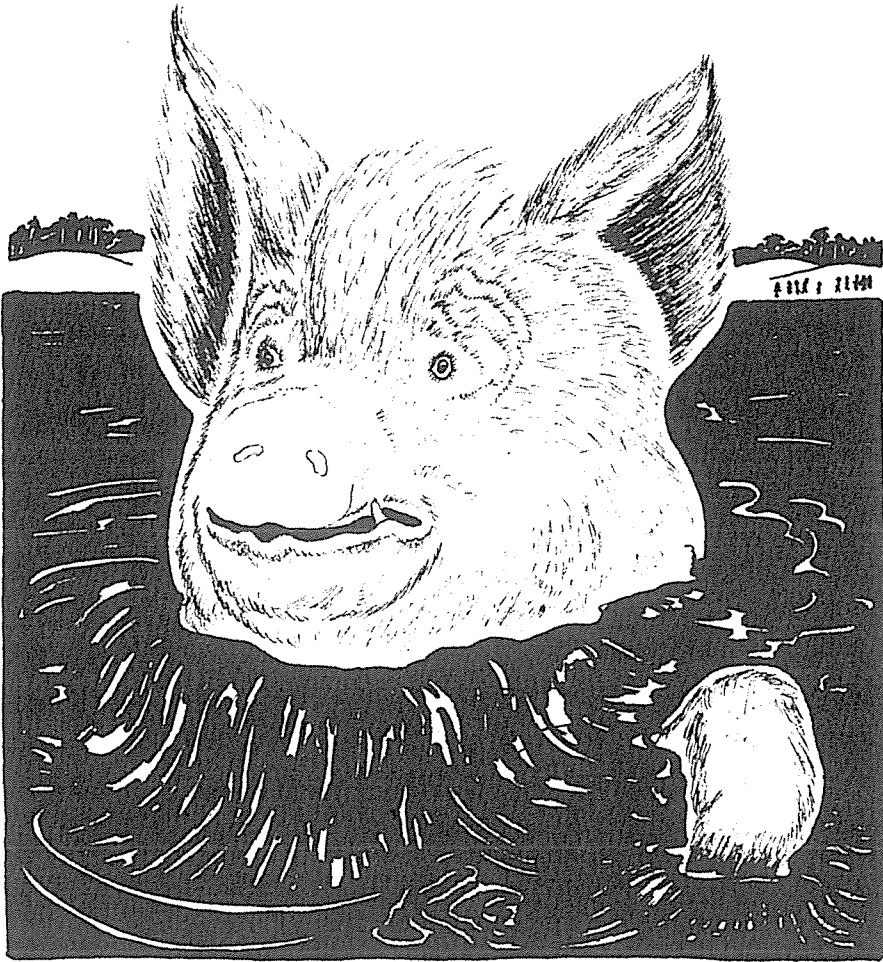
Rewi pulled Puki over to one side. They talked for a few minutes and then they walked back to their friends.

Puki was only too happy to help Rewi!

He stood back and looked at the boar. Puki stood on one foot and then the other and thought about what he was going to do.

Tahi was much bigger than Hata's pig. It would take a lot to make this pig really move!

Puki closed one eye as he looked at Tahi. He looked around to see if anyone was watching. Then he took aim and fired!



Puki had a lot of practice.

Tahi jumped ten feet, straight up into the air!

He squealed loud enough to make the pig in front of him die of fright!

Tahi was running before his feet hit the ground. When he finally landed, he took off across the sand as fast as his short legs would carry him.

"The trees, the trees!" Rewi said to himself. "Head for the trees!"

But the poor frightened boar didn't know where he was going. Instead of heading for the trees, he ran straight for the sea.

Rewi watched helplessly as Tahi swam out.

All that Rewi's father could say was, "Look at all of that money swimming away!"

Tahi quickly saw that he had taken a wrong turn somewhere. The cold water soon made him forget why he had run away. He turned to swim back to shore, but the tide was going out. It carried him further and further away from land.

Soon, Rewi couldn't see him anymore. "Poor Tahi! What have I done?" Rewi

thought. "Now he will drown in the sea! Maybe he'll be eaten by sharks!"

Rewi couldn't stand it anymore. He didn't want his friends to see him cry, so he started running home. He ran and ran, until he couldn't run anymore.

Then he fell into the tall grass at the side of the track and sobbed. He stayed there until he stopped crying.

Then he rolled over, sat up, and wiped his nose on the back of his hand.

After awhile, he heard someone beside him. He looked up and saw his mother.

She sat down on the grass.

"I'm sorry, Rewi," she said softly. Rewi didn't say anything.

His mother pushed the hair out of his eyes. He looked down at the ground.

"Tahi was going to be sold anyway, Rewi," she said. "You'll have other pigs."

"I don't want OTHER pigs!" Rewi shouted, and he began crying again.

"Well, come on home. We can't do anything sitting here," she said as she stood up.

There were other people on the track

now. But they were laughing and talking about how they would spend their 'pig-money'.

Rewi and his mother quietly followed everyone back to the village.

The pig-drive was over for this year.



5 City Folk

It had been a long day. The last few pigs had been bought and put into the pen. The buyers closed and locked the gate.

As they walked to the coach house, they talked about the high price of pigs this year.

The only person left standing on the beach was Tom.

Tom worked at the coach house. He met every coach with a fresh team of horses.

It was four o'clock and a coach was coming up the beach now. The coach swayed on its leather springs.

The brass on the three big headlamps shined in the afternoon sun.

Sometimes the coaches were late and were caught on the beach at high tide. That didn't stop the horses. But in some places, the water washed across the floor of the coach. Then the passengers sat with their feet up and their bags on their laps.

"They're late," Tom thought to

himself and smiled.

When the coach stopped, the doors opened and water ran out on to the sand.

The people on board stepped out to stretch their legs and to dry their feet.

The driver took the mail bag to the house.

As Tom changed the horses, some of the women and men came up to him.

"You won't believe what we just saw a mile or two down the beach," said one of the men.

"Oh, what?" Tom asked.

Before the first man could answer, a second man broke in, "Our driver saw something bobbing up and down in the sea, so he stopped the coach to see what it was. When it came in close to shore, we saw it was a pig! It struggled through the waves and on to the beach. Then it shook itself and headed for the sandhills!"

As the man said this, he shook himself to show Tom how the pig looked.

Tom thought the man looked just like a pig wearing a hat, coat and tie. Tom tried to keep a straight face.

"It must have fallen overboard from a



passing boat," said one of the women.

"Oh, yes," agreed all of the others.

Tom was never a person to tell lies, ...well, almost never. But he just couldn't pass up something like this.

He had seen the little Maori boy's pig run into the sea that morning. The tide was coming in now and must have brought the pig back to shore.

Tom thought he would have some fun with these city people.

"Big black boar, was he?" asked Tom.

"Why, yes," the woman answered and looked surprised.

"White shoulder?" Tom asked again.

By now, all of the passengers were listening.

"I knew it was him," Tom said, as he slowly walked to the other side of the horses.

"He goes out to sea every day."

The passengers followed Tom to the otherside of the horses.

"Is that true?" the first man asked. His eyes were as big as half dollars.

Tom had already told a lie, so he thought he may as well make it a good one.

It would be something to tell his friends about later.

Tom kept one eye on the passengers while he finished changing the horses. He took his time before he answered.

"Oh, yes," Tom said slowly, "That pig swims out miles sometimes. He goes out fishing for the boy that owns him."

Tom could see by the passengers' faces that they fell for his fish story hook, line, and sinker.

He was about to add to his story, but the driver came out of the coach house.

"Finished the horses, Tom?" the driver shouted, as he climbed up to the front of the coach.

"Oh, yes sir!" Tom answered.

He hated to see the passengers leave. It wasn't every day that he had this much fun!

The passengers were still talking about the fishing pig as they climbed into the coach.

The coach headed up the beach with the horses at full gallop. They were late and the driver wanted to make up for lost time.

Tom could see hats, bags and people bouncing everywhere.

The passengers' faces turned white as they tried to keep their seats in the coach.

"Just wait till they hit that bump two miles up the beach! They'll really fly then," Tom laughed to himself.

He shook his head and walked to the coach house.

"A fishing pig! They'll believe anything!" said Tom, and he laughed again.

6 Fish Tales

The coach jerked and bounced its way up the beach and over the sandhills.

The passengers didn't think they would live to see the next town, but they did.

As soon as the coach stopped, they told everyone they met about the fishing pig.

Like most fish stories, it grew bigger and bigger.

Finally, two of the passengers were talking to a young reporter from the newspaper office.

"Oh, yes!" said the woman from the coach, "It was the biggest boar you've ever seen!"

"Big black thing, with a white shoulder," said the man with her.

The reporter wrote down everything as fast as he could, but his glasses kept sliding down his nose. He had to stop and push them up again.

The young man's hair was parted in the middle and was stuck to his head with

water.

As his hair dried, two or three pieces popped up in the back. He nodded his head quickly to everything the man and woman said.

The woman thought he looked like a chicken eating corn. But of course, she didn't tell him that.

"Yes, yes, and then what happened?" asked the chicken, his head nodding up and down.



The man began again, "Biggest pig you ever saw...full of fish, been eating them all day! Even had one hanging out of his mouth...head out one side, tail out the other. Still flapping around too!"

The reporter nodded his head again and pushed up his glasses.

"He brings fish to the Maori boy that owns him," the woman added.

And so, the story went on and on and on. And with every minute that passed, the story grew bigger and bigger and bigger.

The Saturday morning newspaper had the following headline, and Tahi was famous overnight!



7 Surprise After Surprise

By this time, Tahi had found his way home. Rewi was overjoyed. But the news that his pig was famous had not yet reached the village.

Rewi's father was angry at the sight of Tahi.

"What will we do with him?" he said. "The buyers have left for Wellington! He should have been sold with the other pigs. Then you could have bought two or three little pigs from Moana. You could have raised them for next winter. We don't have enough food for a big boar like him. I'm selling him to the farmer down the road."

Rewi knew why the farmer wanted Tahi. Winter bacon and Christmas hams!

For awhile, it looked like Tahi's days were over.

Rewi's father had tied Tahi up to the side of their house for safe keeping.

But a few days before the farmer was to take Tahi away, some strange news came to the village.

A newspaper reporter wanted to see the fishing pig.

The people in the village thought he was mad!

"Well, if you don't believe me, look at this," he said as he pushed his glasses up on his nose.

He pulled out a newspaper clipping and waved it around.

Rewi's father read it over and over. It could only be Tahi!

But he didn't think much about it, even if the pig WAS famous.

Then the reporter said, "People will really be up here quickly. I bet they'll pay sixpence each to see this pig."

Then Rewi's father thought a LOT about it!

He wasn't really going to sell Tahi to the farmer. Who could sell such a nice pig?

Besides, it was Rewi's pet!

The farmer would have to do without his ham this Christmas!

Tahi had an easy life in the village from then on.

Coach passengers paid to see the fishing pig and children brought food to

him. There was always someone around to scratch his back.

But there was one thing that would make Tahi move quicker than a rabbit!

Everytime Rewi's friend, Puki, came into sight, the black boar headed for the hills!

Tahi had been home for almost four months.

One morning, he was lying in the sun while Rewi cut wood nearby.

Moana came up to Rewi carrying a big basket.

"I have something for you," she said with a smile.

"For me?" said Rewi, as his eyes lit up.

"Yes, your half," Moana answered.

"My half? My half of what?" Rewi asked.

Moana put the basket on the ground. She stepped back and folded her arms.

Rewi opened the basket and looked inside.

There, he saw three little pigs. All of them were black. And all of them had a white shoulder.

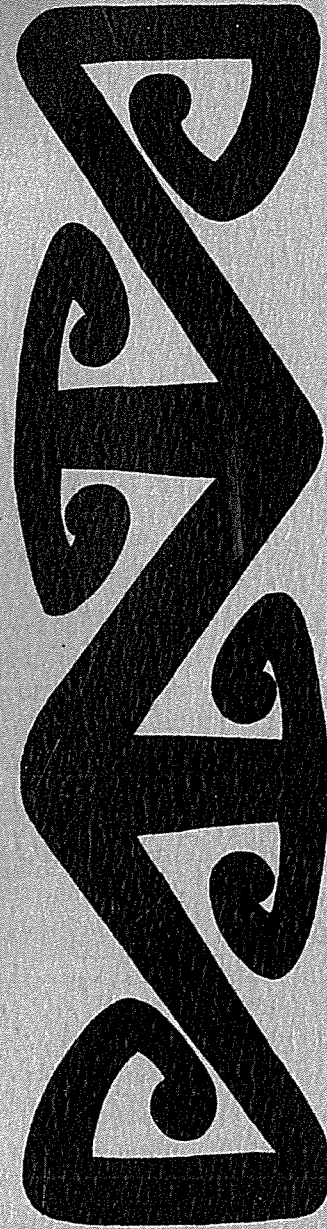
"Ha!" Rewi shouted. "Look, Tahi!
They look just like you! I'll name them
Rua, Toru and Whā! Two, three and four!"

Tahi opened one eye and looked at the
little pigs.

Rewi thought he saw Tahi smile.

Then, the big black boar snorted,
rolled over and went back to sleep.





Te
Rauparaha

DeLinda Ruiz

Te Rauparaha

Story and Drawings by

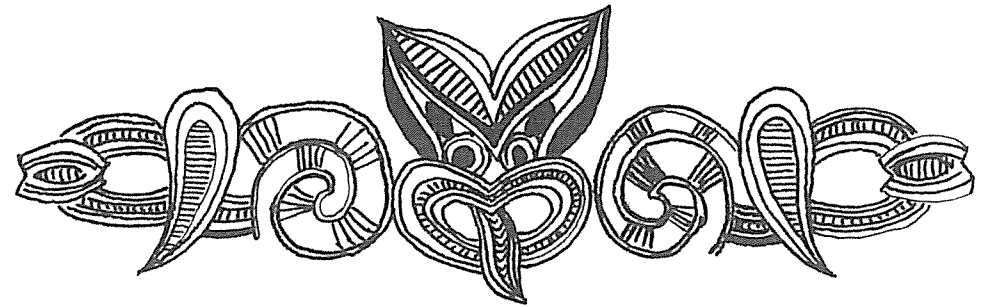
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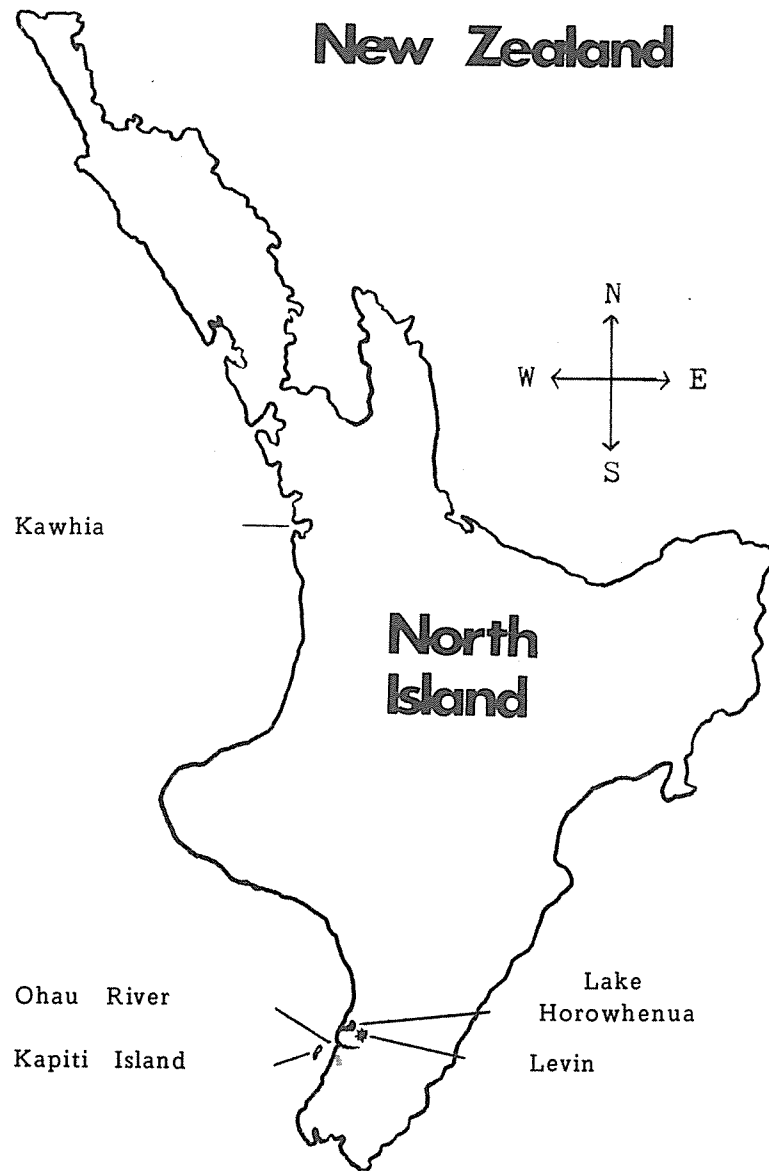
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1. THE WAR PARTY

In the early days, there was a lot of land and not many people in New Zealand.

But some of the tribes were always fighting. Men, women, and children were killed in the wars.

Then, white men came. They came in boats to catch the whales. They were called whalers and had guns with them. The whalers traded the guns for food.

But the whalers came into shore only at a few places. So, not all of the tribes in New Zealand could trade for the guns.

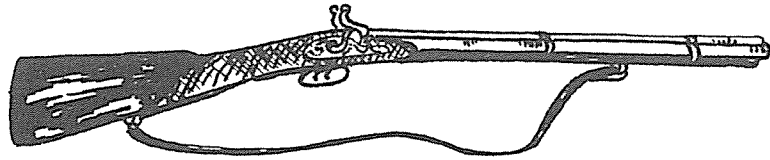
The ones that could, became stronger and stronger. At first, many of the people did not see this. It all happened very slowly.

But there was one man who knew what guns could do. And he wanted them for his tribe.

Very soon everyone would know this Maori chief. His name was Te Rauparaha.

He was not a very big man, but he had big plans. His tribe lived at Kawhia on the west coast of the North Island. Many other tribes lived around him.

Some of the tribes were his friends, but others were his enemies. His enemies to the north and to the east of him had guns.



In 1817, Te Rauparaha went with a big war party down the west coast of the North Island.

They met many enemies along the way and fought many battles. Some of their enemies ran away, up into the mountains. Others were killed or they were taken for slaves.

Te Rauparaha and his friends fought their way down to the Ohau River.

Te Rauparaha looked at the land around the river. He thought about his tribe back at Kawhia. They must go to another place. Without guns, they were not safe in their own homes!

The land around the Ohau River was good land. There was food in the forest and fish in the sea. His tribe would never be hungry.

It would not be hard to push the people who lived here out of the way.

One day, Te Rauparaha and a friend stood on a hill and looked out to sea. They saw a whaler's boat sailing south, with her white sails flying in the wind.

They looked at the boat for a long time. Then Te Rauparaha's friend said to him,

"Te Rauparaha, fight for this land around the Ohau River. Then talk to the whalers.

You can get guns from them and become a great chief."



Te Rauparaha made up his mind. He would bring his tribe down the west coast of the North Island. They would live at the Ohau River. He would get guns from the whalers for his people.

After that day, Te Rauparaha could only think about moving his tribe south.

2. DEATH AND POWER

Te Rauparaha went back to his people and told them about the new place he had found. He said that he wanted to move the tribe.

But his people just laughed. Then they became angry. They shouted at him, "This is the land of our fathers! How can we go away? We are a small tribe. We would all be killed! No! We will not go!"

But this did not stop Te Rauparaha.

His mind was made up.

But his people were right about one thing.

He must have more fighting men to go with them.

So, Te Rauparaha left his village and went to talk to his friends in another tribe.

When he came to their village, he saw that their war-chief was very sick. The old man knew he was going to die.

That night the chief called his sons and the other chiefs to him. They sat on the ground around his bed.

He was the war-chief and he would soon be gone. Who would take his place? He asked his sons, "Can you walk in my steps? Can you

lead our people into war?" His sons did not say anything. The other chiefs looked on quietly. No one said a word.

This was what Te Rauparaha was waiting for! He stepped into the light of the fire and said, "I can walk in your steps and I can do things that you could not do."

The others could not believe their ears! What was this man saying?

Te Rauparaha was a chief and his mother was from this tribe. But it was not his place to say these things to the war-chief! What would the old man say to this?

The old chief lay still with his eyes shut.

Everyone waited for a long time to see what would happen.

Slowly, the old chief turned his head. He opened his eyes and looked at Te Rauparaha. Then, he gave Te Rauparaha his stone war club.

With it, he gave Te Rauparaha his power, his wives, and his place in the tribe.

Then the old chief died.

After the funeral, Te Rauparaha went home. He still wanted to move his tribe from Kawhia to the Ohau River.

But now, there were two tribes. The other chiefs would all have to say that the tribes could leave.

But Te Rauparaha didn't wait for their answers. He went on with his plans.

The trip would be very long. His people would walk over three hundred miles.

He went to talk to his friends in another village. He had to find places where his people could stop and rest. The tribe would have to plant crops along the way before they left Kawhia, too! They could not carry all the food they would need with them.

Then Te Rauparaha went to talk to his enemies.

If they let his people go without a fight, he would give them all of Kawhia.

At last, everything was ready.

It took Te Rauparaha two years to make his plans.

When it was time to leave, he set the village on fire.

Four hundred people were going with him. They looked again at the land that was their father's home.

Then they started the long walk south.



3. FOOLING THE ENEMY

The trip was long and hard. The people had to take time to rest and to plant more crops.

There was a lot of fighting because many enemies stood in their way.

It was a dangerous trip.

Some of the women, children and old people had stopped at a friendly village.

Many months went by before Te Rauparaha could come back to get them. He was taking them to be with the rest of the tribe.

He had only twenty of his men with him.

The small group started walking in the morning.

Very soon, they saw an old enemy. The enemy was looking for any of Te Rauparaha's people who were not with the others. But they were about to find Te Rauparaha himself!

Te Rauparaha's people would all be killed if the enemy knew he had only twenty men with him.

Te Rauparaha had to think quickly. He made twenty of the strongest women dress like fighting men. They put on the mats and head-gear of

warriors. Then he gave them stone clubs and spears. The women waved their weapons and shouted like men.

One of Te Rauparaha's wives was put in front to lead them. She led the way south, away from the enemy.

The older women and children walked behind the women warriors. Te Rauparaha and his men came last. The little group now looked like a long column of fighting men.

As they marched away, they waited for the enemy to come running down the hills after them.



But when the enemy saw Te Rauparaha and his fighting 'men', they quickly stopped. This was not what they were looking for!

Te Rauparaha's plan had worked! The enemy was fooled!

Quietly, the enemy turned around to leave. They hoped that Te Rauparaha had not seen them.

But Te Rauparaha would not let them go so easily. The enemy had wanted to fight before! Now, they would have a fight!

Screaming and shouting, he and his men raced down on the enemy. When the battle was over, the enemy chief and many of his men lay dead.

But the danger was not over for Te Rauparaha's people.

Te Rauparaha knew the enemy would come after him that night. They would want to pay him back for killing their chief.

Te Rauparaha's small group would not be safe until they crossed the next river.

They marched on, looking for the enemy behind every tree and hill.

At last, they came to the river. But the water was too high! They would have to wait until the river went down.

What could they do to keep the enemy fooled?

That night, Te Rauparaha made twelve big fires. He put three women warriors around each fire. The other women and children were hiding.

Te Rauparaha and his men moved out into the cold, dark night. Each man could hear the quiet breathing of his friends around him. They waited in the darkness for the enemy.

But they never came.



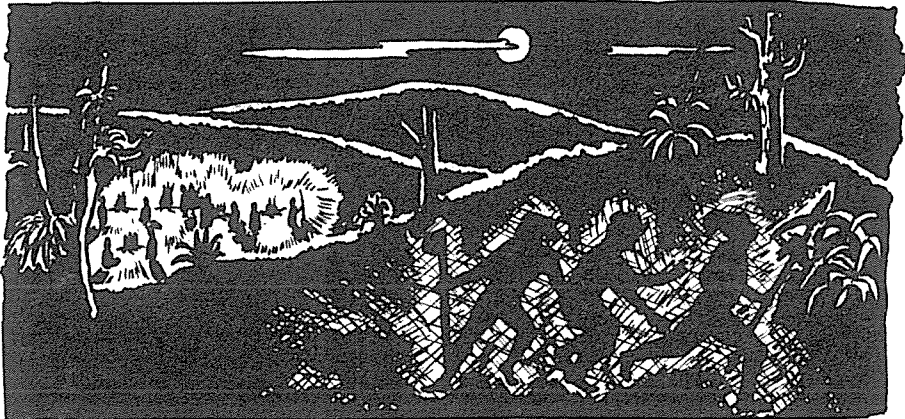
Late that night, the river went down. Te Rauparaha and his people could swim to the other side now.

But the little group had to have more time to get away. How could they keep the enemy from knowing they had gone?

When Te Rauparaha's people slipped away, the women left the fires burning for the enemy to see.

If the enemy was going to attack, they would see the fires and think that Te Rauparaha and his men were still there. They would wait for the fires to burn down before they attacked.

But on the other hand, the enemy may be running away! If they were, Te Rauparaha's fires would frighten them into running a little faster!



Te Rauparaha now had all of his tribe in one place. But the trip was not half over. He needed more fighting men. It was too dangerous to keep moving with such a small group.

He left his people in a big village where they would be safe from their enemies.

He went back to talk to his friends in the other tribes again.

Te Rauparaha made them see how much better it would be to live by the Ohau River. He told them about the guns they would get from the whalers.

Soon, he had four hundred more fighting men and their families. The two groups came together as one big tribe.

They began walking to the south again.

When they came to the Ohau River, the people stopped walking. A large village was built and kumaras were planted.

Now, they were home.

4. A PLAN TO KILL TE RAUPARAHA

There were not many tribes living around Te Rauparaha at the Ohau River. Some tribes lived to the south on Kapiti Island. Others were living to the north at Lake Horowhenua.

The two tribes did not like Te Rauparaha living near them. He had killed many of their people. They knew he would kill more of them.

The tribe living at Lake Horowhenua was called the Muaupokos. They were afraid of Te Rauparaha, but they wanted him away from their land.

The Muaupokos knew that he wanted greenstone. The greenstone was used to make war clubs and other things for chiefs.

It was used to buy guns, too!

Some of the villages on the South Island had a lot of greenstone. It would not be hard for Te Rauparaha to take these villages! Then he could have all of the greenstone he wanted.

But he had to have canoes to get to the South Island. The Muaupokos had many canoes. They knew that Te Rauparaha wanted them.

They knew too, that he could kill the

Muaupokos and take their canoes.

On the other hand, they could kill him. So, that was what they planned to do.

They asked Te Rauparaha to come to their village. They said they would give him canoes as a gift.

He never stopped to think that they would try to kill him!

With the canoes he could get the greenstone. Then he would take over Kapiti Island where the whalers stopped. He would trade food and greenstone for guns! He would be the strongest chief on the west coast of the North Island.

Te Rauparaha went to see the Muaupokos with this in mind. He took some of his wives and children with him. But he took only a few fighting men.

His friends did not want him to go. They said it was too dangerous, but he only laughed.

The Muaupokos made Te Rauparaha think they were his friends. All of the best food was put out for him. They showed him the canoes and said he could take the ones he wanted.

Then it was time to sleep. Te Rauparaha was given a hut at one end of the village.

With him was a Muaupoko chief. Te Rauparaha's family and his men were sleeping at the other end of the village.

The Muaupokos should have killed Te Rauparaha first, but they didn't.

When the fighting started late that night, it began at the far end of the village.

Te Rauparaha's family and men were being killed!

Te Rauparaha could hear their cries and was quickly awake.

The chief who was with him jumped up and ran outside. He wanted his men to come kill Te Rauparaha!

But Te Rauparaha was not going to wait for them!

He could not go out through the front of the hut! He looked around quickly. The walls of the hut were made from thin mats. He crashed through the back wall and ran out into the night.

Behind him he could hear the cries of his family. He could hear the shouting of his men.

But there were too many Muaupokos. There was nothing he could do.

Te Rauparaha made his way back to his village at Ohau. He was cold, hungry and angry.

He told his tribe what had happened.

Te Rauparaha shouted to his people, "The Muaupokos will pay for this! We will kill them from sunrise until sunset."

And that is what they did.



5. REVENGE

The Muaupokos paid over and over for their plan to kill Te Rauparaha.

At first, only a few people were killed.

Sometimes, small groups of Muaupokos were out hunting. If Te Rauparaha's men caught them, the Muaupokos were quickly killed.

At other times, a woman or a child would leave the village to get water or wood and they never came back!

No one was safe. They didn't know when Te Rauparaha would kill again. The tribe was always afraid.

One night, the Muaupoko chiefs came to sit around the fire. They had to talk. Something had to be done.

One of the older chiefs stood up. He would talk first. He walked around the fire.

Then he looked at his people and said, "These are our lands. We live on the shores of Lake Horowhenua. Our fathers have always lived here. We will not be pushed out of our villages!"

Te Rauparaha is stronger than us because he

has guns. But there is one place his guns cannot find us. We can live out on the waters of the lake!"

The other chiefs looked at the old man. Was he mad? Out on the lake? Would they sit in their canoes day and night?

Before they could say anything, the old chief went on, "We can build islands in the middle of the lake. We will go out where the water is deep. Te Rauparaha does not have canoes. His men cannot come out to kill us. His guns cannot shoot us from the shore."

The chiefs looked at one another.

Here was a plan, but would it work? How would they build islands in the middle of the lake?

That night, the chiefs talked a long time. They talked until the fires went out. They had many things to ask. Then they went home to think about the old chief's plan.

Before long, they started to build the islands. There would be six of them.

First, big trees were cut down. The trees were made into posts with points at one end. The points were pushed down into the brown

mud at the bottom of the lake.

That made the outside of the islands.

Smaller posts were put in the middle. Big stones were put on top of that. Then, canoe after canoe came out with sand, until the islands were built up.

Huts were built on the islands.

But the work was not over. The islands had to be bigger.

More trees were cut down. A wooden deck was built out over the water.

Then, a wall was built around the islands. The wall would keep the children inside and Te Rauparaha outside!

The biggest island was about one hundred yards long and forty yards wide. But most of the other islands were much smaller.

There was one more thing to do. More posts were made with pointed ends. The posts were pushed into the mud around the outside of the walls. They were pushed so deep, that the tops of the posts were just under the water.

If someone was in a canoe or standing on the shore, they could not see the posts under the water. Any canoes that were paddled to the

islands would run into the posts and be stopped.

There was only one way a canoe could get to the islands.

The Muaupokos had left a narrow, twisting path through the posts. And only the Muaupokos knew where the path was.

But they did not know Te Rauparaha.

One dark night, some of his men quietly slipped into the lake. They swam over to one of the smaller islands, through the posts, and climbed over the walls.

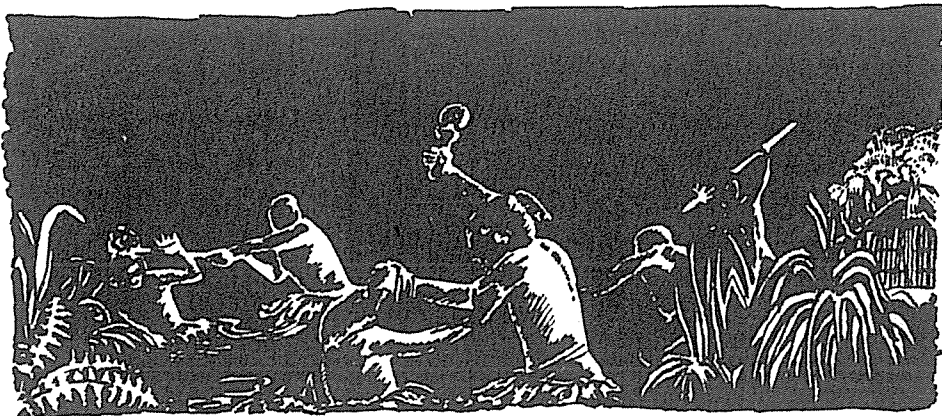
Water streamed down onto the deck.

The men laughed. The Muaupokos were sleeping!

After the first shout, everyone was awake.

But their minds were still asleep.

What was going on? Who were these men?



Some of the people were so surprised that they couldn't move.

Many of them jumped into the water, but they did not get away.

Cries and shouts came over the lake to the other islands. Te Rauparaha's men set the village on fire. The burning huts lit up the night sky.

The other Muaupokos were awake by now. They waited for Te Rauparaha's men to come to their islands.

But he didn't come that night. He would wait for a long time.

Then, the Muaupokos would think that the danger was over.

Then, he would come again.

6. DEATH RETURNS

Te Rauparaha was now living on Kapiti Island. He had taken many canoes from other tribes. The whalers had given him many guns.

It was time to go to Lake Horowhenua again.

He wanted to take many men, so he had to use canoes. But the lake was three miles from the sea.

How could they get all of his canoes to the lake? The canoes could not be carried over land.

Te Rauparaha knew there was a small stream that ran from the lake to the sea. Somehow, they would get the canoes up the small stream.

Then, they could take the islands at the south end of the lake.

Te Rauparaha and his men left Kapiti one morning. They paddled up the coast to the stream. The trip took all day.

When they came to the mouth of the stream, the sun was going down.

They started moving upstream in the dark. They would have to move quickly and quietly.

They didn't want the Muaupokos to know that they were coming.

When the water was deep, the canoes were paddled. But the stream was very small and was too shallow for most of the way.

When they could not be paddled, the canoes were pushed over the land. They were pulled across the mud.

Then the men came to the lake.

Trees were growing in the water at the shore. The canoes were hidden there.

Te Rauparaha's men waited until morning.

When the sun came up, the sky was clear.

But the Muaupokos could not see the shore or the other islands. There was a white mist on the lake.

As the sun went higher, the mist began to clear.



Then the people heard a sound from the shore. At first they didn't think anything about it. There were many sounds early in the morning.

But suddenly, the Muaupokos knew what that sound was.

Gunfire!

Men, women, and children began falling down and crying out!

The Muaupokos were taken by surprise again! They did not know the guns could shoot so far!

There was no place to hide. The walls around the island were too low and too thin!

Some of the people ran for the canoes. They jumped into them and paddled away from the island.

This was what Te Rauparaha was waiting for!

His men in their canoes raced out from behind the trees at the shore. The men were shooting and shouting. They quickly cut down the Muaupokos who were trying to escape.

Then, Te Rauparaha and his men turned the canoes and raced to the islands.

Each group of men wanted to be first!

But they had forgotten about the posts under the water.

The canoes crashed to a stop! But only the canoes were stopped.

It was like shooting birds in a pen. Te Rauparaha's men fired into the people on the islands.

Some of the Muaupokos jumped into the water. They swam to the south end of the lake.

It looked as if many of them would get away. Others jumped in and swam after them.

The swimmers were just about to the shore. Then there was the sound of more gunfire. But this time, it came from behind the trees growing near the water!

Some of Te Rauparaha's men had been waiting at the south end of the lake. He knew that the Muaupokos would try to swim there.

The men fired at the swimmers in the water.

Then, Te Rauparaha's men put their guns down and jumped into the water with their stone clubs.

The water turned from blue to red.

Soon there were no swimmers left.

Three hundred people had lived on the islands. Now, most of them were dead.

The ones who were still alive ran away and

hid. Some of them went to live with other tribes.

The Muaupokos were not the only people to know Te Rauparaha's anger.

He lived with his tribe on Kapiti Island and around the Ohau River until he was an old man. He died in 1849.

And everyone knew the name.....

Te Rauparaha.



Te Rauparaha

7. TREASURES FROM THE LAKE

In 1931, two brothers, named Arthur and Allen Black, lived in Levin. They wanted to look for Maori things around and in Lake Horowhenua.

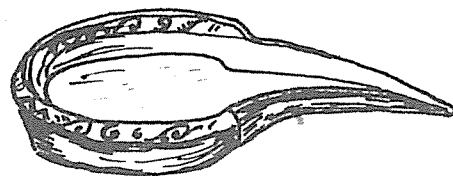
They thought that many things would be found around the islands and by the shore, where most of the fighting took place.

As they stirred up the lake bottom, small wooden objects came out from under the mud. Long or very heavy things had to be brought up with drag hooks.

They also found that the lake had a current where the water flowed out of the lake to the sea.

The current pulled all kinds of things with it to the west side of the islands.

They found adze handles, paddles, spears, tools, digging sticks, carved clubs and many other things.



unknown use



net float



child's toy top

Most of the things from the lake bottom were made from wood. Some of them were made from bone and stone.

The two brothers soon saw that all of the things had not been accidentally dropped into the water. They found digging sticks and spears that had been hidden in the tall grass along the shore.

The islands on Lake Horowhenua have all disappeared now.

The things that were found in the lake are in people's homes or in museums.

Head of a digging stick
or paddlePatu
13¼ inches long