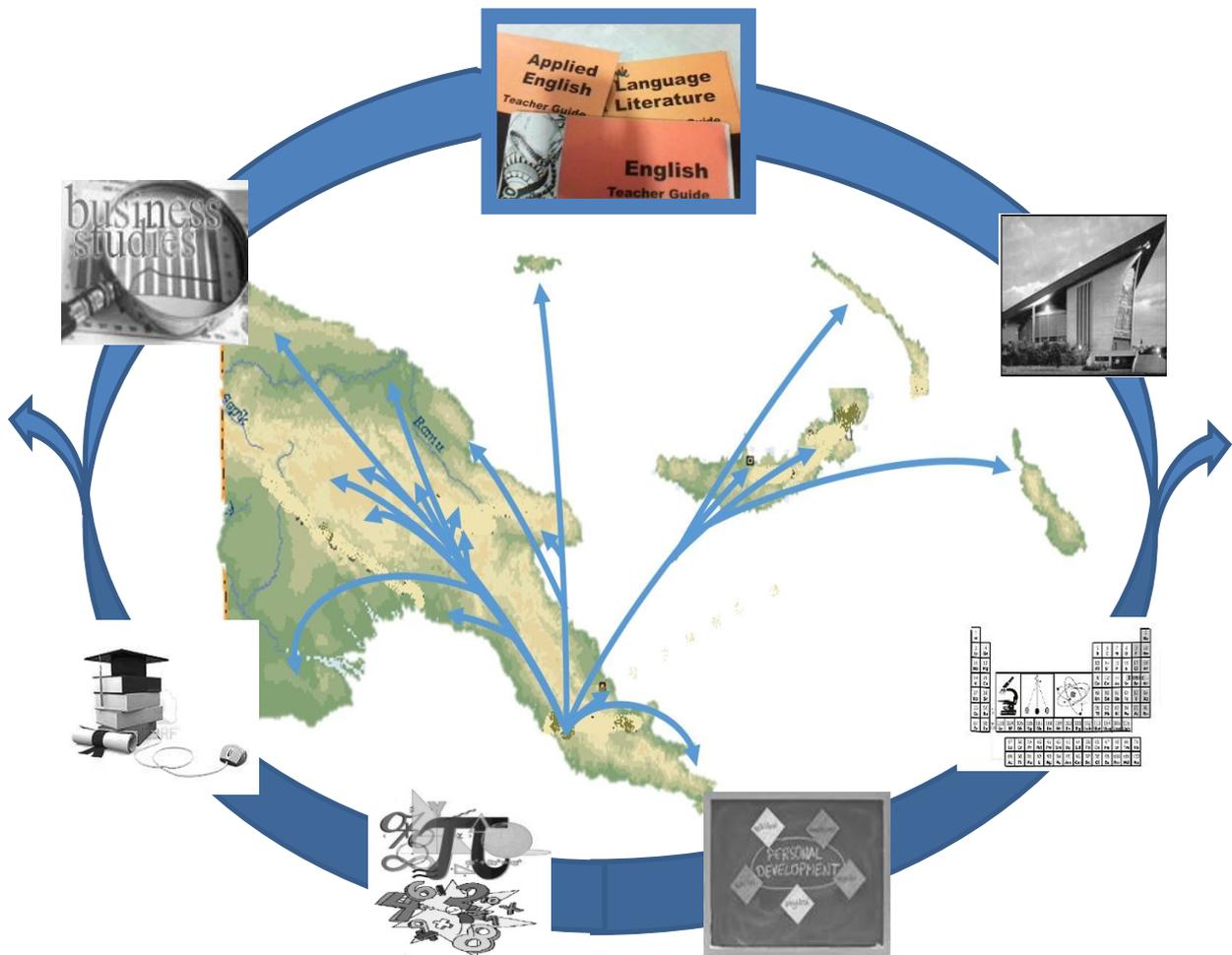




DEPARTMENT OF EDUCATION

GRADE 11 APPLIED ENGLISH COURSE MODULE

UNIT 11.1



FODE DISTANCE LEARNING



PUBLISHED BY FLEXIBLE OPEN AND DISTANCE EDUCATION
FOR THE DEPARTMENT OF EDUCATION
PAPUA NEW GUINEA

Writer:

Sheryll Extra-Isoaimo

Editor:

Immaculate Runialo – Subject Language Editor

Module /Grade Coordinator

Otsie Omas Morgan

Subject Review Committee

Susan Agigo - CDAD

Otsie Omas Morgan - FODE

Cleofe Dagale - FODE

Geraldine Cabanero - FODE

Priscilla P. Vuvu - FODE

Regina Konga - FODE

Lucy Joseph - FODE

Sheryl Extra-Isoaimo - Jubilee Secondary School

Rachel Pamben - Jubilee Secondary School

Rachel Greta Henry - Gerehu Secondary

Doreen Silas - Gerehu Secondary School

Graphic Editors

Leila Gilchrist

Daniel Muru

Finalised by

Otsie Omas Morgan



GRADE 11 APPLIED ENGLISH COURSE MODULE

UNIT 11.1 INTRODUCTION TO COMMUNICATION

UNIT 11.2 INTRODUCTION TO MEDIA

UNIT 11.3 CULTURAL STUDIES: PART 1

UNIT 11.4 CULTURAL STUDIES: PART 2



Acknowledgements

We acknowledge the contributions of all Secondary Teachers who in one way or another have helped to develop this Course.

Our profound gratitude goes to the former Principal of FODE, Mr. Demas Tongogo for leading FODE team towards this great achievement. Special thanks to the Staff of the English Department of FODE who played an active role in coordinating writing workshops, outsourcing lesson writing and editing processes, involving selected teachers of Central Province and NCD.

We also acknowledge the professional guidance provided by Curriculum and Development Assessment Division throughout the processes of writing, and the services given by member of the English Review and Academic Committees.

The development of this book was Co-funded by GoPNG and World Bank.

DIANA TEIT AKIS

PRINCIPAL

Published in 2017

@Copyright 2017, Department of Education, Papua New Guinea

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without prior permission from the publisher.

ISBN: 978-9980-89-571-4

National Library Services of Papua New Guinea

Printed by Flexible Open and Distance Education



	Page
<input type="checkbox"/> SECRETARY'S MESSAGE	4
<input type="checkbox"/> COURSE INTRODUCTION	5
<input type="checkbox"/> STUDY GUIDE	6
<input type="checkbox"/> UNIT INTRODUCTION	9
<input type="checkbox"/> LEARNING OUTCOMES	10
<input type="checkbox"/> 11.1.1 POETRY	11
<input type="checkbox"/> 11.1.1.1 What is poetry?.....	11
<input type="checkbox"/> 11.1.1.2 The play of words	16
<input type="checkbox"/> 11.1.1.3 Aspects of poetry	20
<input type="checkbox"/> 11.1.1.4 Poems 1	22
<input type="checkbox"/> 11.1.1.5 Poems 2	27
<input type="checkbox"/> 11.1.2 SHORT STORIES	31
<input type="checkbox"/> 11.1.2.1 What are short stories?.....	31
<input type="checkbox"/> 11.1.2.2 The elements of short stories.....	42
<input type="checkbox"/> 11.1.2.3 Techniques in writing sort stories.....	45
<input type="checkbox"/> 11.1.2.4 Short story analysis	52
<input type="checkbox"/> 11.1.3 DRAMA AND NOVELS	62
<input type="checkbox"/> 11.1.3.1 Drama.....	62
<input type="checkbox"/> 11.1.3.2 Technical and Performance Elements of Drama	70
<input type="checkbox"/> 11.1.3.3 Drama Analysis	73
<input type="checkbox"/> 11.1.3.4 Novels.....	83
<input type="checkbox"/> 11.1.3.5 Aspects of a Novel	87
<input type="checkbox"/> 11.1.3.6 Analysing Novels.....	92
<input type="checkbox"/> 11.1.4 WRITING WORKSHOP 1	101
<input type="checkbox"/> 11.1.4.1 Writing a poem	101
<input type="checkbox"/> 11.1.4.2 Writing a short story.....	104
<input type="checkbox"/> 11.1.4.3 Play Script	109
<input type="checkbox"/> 11.1.4.4 Analytical Essay Novel	117
<input type="checkbox"/> UNIT SUMMARY	126
<input type="checkbox"/> ANSWERS TO LEARNING ACTIVITIES	127
<input type="checkbox"/> GLOSSARY	144
<input type="checkbox"/> REFERENCES	146



SECRETARY'S MESSAGE

Achieving a better future by individual students and their families, communities or the nation as a whole, depends on the kind of curriculum and the way it is delivered.

This course is a part of the new Flexible, Open and Distance Education curriculum. The learning outcomes are student-centred and allows for them to be demonstrated and assessed.

It maintains the rationale, goals, aims and principles of the national curriculum and identifies the knowledge, skills, attitudes and values that students should achieve.

This is a provision by Flexible, Open and Distance Education as an alternative pathway of formal education.

The course promotes Papua New Guinea values and beliefs which are found in our Constitution, Government Policies and Reports. It is developed in line with the National Education Plan (2005 -2014) and addresses an increase in the number of school leavers affected by the lack of access into secondary and higher educational institutions.

Flexible, Open and Distance Education curriculum is guided by the Department of Education's Mission which is fivefold:

- to facilitate and promote the integral development of every individual
- to develop and encourage an education system satisfies the requirements of Papua New Guinea and its people
- to establish, preserve and improve standards of education throughout Papua New Guinea
- to make the benefits of such education available as widely as possible to all of the people
- to make the education accessible to the poor and physically, mentally and socially handicapped as well as to those who are educationally disadvantaged.

The college is enhanced to provide alternative and comparable pathways for students and adults to complete their education through a one system, many pathways and same outcomes.

It is our vision that Papua New Guineans' harness all appropriate and affordable technologies to pursue this program.

I commend all those teachers, curriculum writers, university lecturers and many others who have contributed in developing this course.

DR. UKE KOMBRA, PhD

Secretary for Education



COURSE INTRODUCTION

Dear Student,

Welcome to the Grade 11 Applied English Course. This COURSE Module consists of 4 Units:

Unit 11.1 Introduction to Communication

Unit 11.2 Introduction to Media

Unit 11.3 Cultural Studies: Part 1

Unit 11.4 Cultural Studies: Part 2

UNIT 11.1 CONSISTS OF THE FOUR TOPICS

- 11.1.1 Poetry
- 11.1.2 Short Stories
- 11.1.3 Drama and Novels
- 11.1.4 Writing Workshop 1

UNIT 11.2 CONSISTS OF THREE TOPICS

- 11.2.1 Newspapers and Magazine Articles
- 11.2.2 Other Forms of Media
- 11.2.3 Writing Workshop 2

UNIT 11.3 CONSISTS OF FOUR TOPICS

- 11.3.1 Definition and Research
- 11.3.2 Novels
- 11.3.3 Documentaries
- 11.3.4 Writing Workshop 3

UNIT 11.4 CONSISTS OF THREE TOPICS

- 11.4.1 Culture
- 11.4.2 Types of Films
- 11.4.3 Poetry

Assessments

- **Activities**
Each Unit contains activities that you must do. Answers to these activities can be found at the end of each Unit after the Unit Summary
- **Assignments**
Each Unit has an Assignment which you will do and then send to FODE Provincial Center for marking. The marked Assignment will be returned to you with comments and advice from your tutor. A mark will be given which will be counted towards your final internal mark.
- **Examinations**
After the completion of the course, you will sit for an internal exam which will make up 70 % of your total internal mark.

This course has: 4 Units, 4 Assignments and one National Examination. The assignments must be completed in the order in which the unit modules are given.



Study Guide

- Step 1: Carefully read through each module. In most cases, reading through a lesson once is not enough. It helps to read something over several times until you understand it.
- Step 2: There is an instruction below each activity that tells you to check your answers. Turn to the marking guide found at the end of each module and mark your own written answers against those listed under the **Answers to Activities**. Do each activity and mark your answers before moving on to the next part of the module.
- Step 3: After reading the summary of the unit module, start doing the Practice Exercise. Refer to the module notes. You must do only one practice exercise at a time.
- Step 4: Below each Learning activity, there is an instruction that says:

Check your answers at the end of the unit before proceeding to the next part.

- Turn to the marking guide at the end of the Unit and mark your own written answers against those listed under the Answers to Learning Activity.
- Step 5: When you have completed a practice exercise and marked your answers, go back to the module and correct any mistakes you may have made before moving on to the next Unit.
- Step 6: Study the entire module following Steps 1, 2, 3, 4 and 5.

Here is a sample Study Timetable for you to use as a guide. Refer to it as a reminder of your study times.

TIME	MON	TUE	WED	THU	FRI
8:00-10:00	F O D E S T U D Y				
10:00-11:00					
1:00-2:00					
2:00-4:00					
6:00-7:00					
7:00-9:00	Listen to or watch current affairs programmes. Write your diary or read a book.				

A timetable will help you to remember when you should be doing your FODE studies each day.



TIME FRAME

You will need approximately ten weeks to finish this unit – six weeks for formal study and four weeks for self-directed study – to complete all the recommended activities and assignment.

If you set an average of three hours per day, you should be able to complete the unit comfortably by the end of the assigned week.

Try to do all learning activities and compare your answers with the ones provided at the end of the unit. If you do not get a particular exercise right in the first attempt, you should not get discouraged but instead, go back and attempt it again. If you still do not get it right after several attempts then you should seek help from your friend or even your tutor. Do not pass any question without solving it first.

ICONS

While working through this course, you will come across some icons. These icons are symbols that have been included in this course to help you find your way around the course book. We suggest that you familiarize yourself with the icons and their respective meanings before starting with your study.

	Learning Outcomes		Time Frame
	Learning Activity		Reading Activity
	Vocabulary		Speaking Activity



UNIT 11.1 INTRODUCTION TO COMMUNICATION

- Poetry
- Short Stories
- Drama and Novels
- Writing Workshop 1



UNIT 11.1 INTRODUCTION

Welcome to Unit 11.1 of the Grade 11 Applied English Course. This unit consists of four topics.

Topic 11.1.1	Poetry	- 5 Sub -Topics
Topic 11.1.2	Short Stories	- 4 Sub - Topics
Topic 11.1.3	Drama and Novels	- 6 Sub - Topics
Topic 11.1.4	Writing Workshop 1	- 4 Sub - Topics

This unit focuses on major literary genres: poetry, short story, novel and drama. It aims to introduce you to these genres in order to have a good command of the English language.

As you know, the English language is one of the most important international languages used around the world. If you are fluent in the language, you will greatly benefit from it socially, in the academic world, in the world of business and even in the world of politics. In order to truly appreciate the language, you will be exploring the different ways that English is used in literature.

Each of the topics contains different subtopics and activities which will help you achieve the outcomes of the Grade 11 Language and Literature Module.



LEARNING OUTCOMES

On successful completion of this module, students will be able to:

- interpret and summarise the gist and key details of texts of different genres
- analyse connections between purpose, audience and context when critically reading and listening to texts of different genres
- describe, compare and contrast different representations of personal, communal, global, national and global identities
- identify and evaluate the morals, values and ethics involved in particular quests
- read, view or listen to a novel or short story, poetry, library or internet reference material, visiting speakers
- analyse the use of emotional and persuasive language in persuasive and propaganda texts
- use appropriate language conventions and features to convey their opinions
- research and write and evaluative report about a journey or quest
- create and present an oral transformation based on the chosen novel
write an analytical essay based on the chosen novel

**11.1.1. POETRY**

This is the first topic of your Unit I Introduction to Communication which focuses on Poetry. Poetry is a way to comment on the world around us and share our experiences, feelings, thoughts and ideas. Poets produce poetry through very careful choice of words and through employing different techniques in order to achieve his or her aim. In your study of poetry, you will look at its different aspects and read different examples. Study and try your best by answering the different learning activities.

11.1.1.1. What is Poetry?

Welcome to the first subtopic in the Unit 1 of the Grade 11 Applied English. Here you will try to answer the question “What is Poetry?” You will read about poetry, define some elements of poetry, be introduced to figurative language and explore word derivations.



We start by reading the following information and completing the Learning Activity 1

What is Poetry?

Poetry is very hard to define. It can mean different things to different people. Here are some definitions of poetry from different sources. These definitions can help us get a glimpse of the rich and meaningful world of poetry

Poetry is literature that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound and rhythm.

- Encyclopaedia Britannica

Poetry is a form of imaginative literary expression that makes its effect by the sound and imagery of its language. Poetry is essentially rhythmic and usually metrical, and it frequently has a stanzaic (verse) structure. It is these characteristics that the difference between poetry and other kinds of imaginative writing (prose and drama, for example) can be seen and understood.

- Microsoft Encarta

Poetry is a composition in verse, usually characterised by words chosen for their sound and suggestive power as well as for their sense and using such techniques as metre, rhyme and alliteration.

- New Collins Concise English Dictionary

Poetry is different from other types of writing because poets can say things in their own way without having to follow the rules of sentences and paragraphs. The only rule of poetry is, according to the famous poet S.T. Coleridge, to “use the best possible words in the best possible order.”



Studying poetry brings many rewards. Successful poems encapsulate and capture life's experiences neatly and memorably. Furthermore, a poem's powerful images, layers of meaning and memorable lines can remain with a person for years. There is pleasure in learning how to unpack a poem in order to fully appreciate its meaning and the poet's way of crafting the poem

A poem is like a painting - it has to be looked at as a whole. It is also like a piece of music – it has to be listened to. All poems except prose poems are words shaped in lines. The lines have rhythm and the words make sounds, paint pictures and suggest meanings. When you read a poem you respond first to your feelings. If you want to know more and understand more, you need to know how poetry works.

Learning Activity 1



Using your dictionary, look for the meaning of these vocabulary words from the passage above and write the definitions on the space after each word.



You have 15 minutes for this activity.

1. literature _____
2. sound _____
3. rhythm _____
4. metre _____
5. stanza _____
6. imagery _____

Check your answers at the end of the unit before proceeding to the next part.



Next, you will be reading a poem by Alfred, Lord Tennyson, an English poet.

Rhyme and Rhythm

The Eagle

He clasp the crag with crooked **hands**;
Close to the sun in lonely **lands**
Ringed with the azure world, he **stands**

Rhyme Scheme

a
a
a



The wrinkled sea beneath him **crawls**;
He watches from his mountain **walls**,
And like a thunderbolt he **falls**.
- Alfred, Lord Tennyson

Rhyme Scheme

b

b

b

Read the poem aloud. Listen to the similar sounds at the end of the lines in “The Eagle.” This is **rhyme**. Rhyme can play an important part in the total experience of the poem. Rhyme provides a disciplined framework, helping the reader see the stanza as a sound-unit as well as a sense-unit. Rhyme may be one or two syllables of words; within the time; or on the last consonants of words.

In “The Eagle,” the rhyme is deliberate and clear. The last words of each line in the first stanza: **hands, lands, stands** all rhyme. The same can be said about the last words of each line in the second stanza. The way we describe how rhyme is used in the stanza of a poem is to give all the lines that have rhyming end words the same letter, starting with the letter “a.” In the examples, the first rhyme: hands, lands and stands is represented by “a” while the second rhyme: crawls, walls and falls is represented by “b.” So the rhyming pattern of Tennyson’s poem is a, a, a, b, b, b.

Rhythm, on the other hand, is the pattern produced when words are arranged so that their stressed and unstressed syllables fall into a more or less regular sequence, resulting in repeated patterns. It is the poem’s flow and beat that is used to create the poem’s mood. Some poems have a fast beat, others are slow.



Learning Activity 2

Read extracts from different poems and identify the rhyming patterns of the stanzas.



You have 10 minutes for this activity.

A Song

A widow bird sat mourning for her love
upon a windy bough
The frozen wind crept on above
The freezing stream below.

- John Keats

1. **Rhyming pattern:** _____

Ozymandias

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies whose frown,

- Percy Shelley

2. **Rhyming pattern:** _____

**Lament**

Because I have no time
To set my ladder up and climb
Out of the dung and straw
Green poems laid in a dark store

- Jon Stallworthy

3. Rhyming pattern: _____

Check your answers at the end of the unit before proceeding to the next part.

In the next part of the topic, you will read about Figurative Language.

Figurative Language

A poet works with words, putting them together so skillfully that they call up pictures in our minds. Many words and expressions are used in two ways: literally and figuratively.

When we use words literally, we use them in their strict or actual sense. In figurative language, on the other hand, we make comparisons, transfer ideas, exaggerate or say the opposite of what we really mean. Such words make meaning more vivid, emphatic or dramatic. Thus, when we say, "The new plant is very green," we are using "green" in a literal way, to name a real colour. Or, if a child with matches were attempting to set fire to some paper, you might say, "Do not play with fire."

However, if we were to say "The new teacher is a bit green," it would be obvious that we meant "inexperienced," thus using "green" in a figurative way. If you tell a friend who was doing something dangerous and risky, "Do not play with fire," you are trying to warn him or her about the strong likelihood of getting hurt.

**Learning Activity 3**

In each pair of sentences one sentence had been written literally and the other figuratively. Your task is to identify which sentence uses figurative language. Write the letter of the sentence on the space before each number.



**You have
10 minutes
for this
activity.**

- _____ 1. a. He had nerves of steel.
 b. The steel bland of the knife snapped.
- _____ 2. a. The fishermen encountered a stormy sea.
 b. The football field was a sea of mud
- _____ 3. a. The flood gradually subsided.
 b. A flood of letters arrived in the Christmas mail.
- _____ 4. a. The farmer ploughed his fields
 b. The truck ploughed into another car and caused major traffic.
- _____ 5. a. Her life was hanging by a thread
 b. The tailor used his needle and thread



- _____6. a. Last night it rained heavily.
 b. The gaolers rained blows upon the helpless prisoner.

Check your answers at the end of the unit before proceeding to the next part.

This next part focuses on words and how you can expand your vocabulary in order to understand the poems you will be reading and be able to write poems yourself.

Grammar Review: Word Derivation

Words are the poet's most important tool in expressing himself. Words are developed by combining words elements. The starting point of these words are known as root words; most roots come to use from Latin and Greek words. However, we do have words from other sources. When new words are needed, they are made up from prefixes, word roots and suffixes.

A **root word** is a word in its simplest and first form. For example, the Latin root **vis** (or vid = see) gives meaning to these English words: **vision**, **television**, **visual**, **audio-visual**, **visit**, **visitor**, **revise**, **revision**.

A **prefix** is a word element added to the beginning of a root to form a new word. For example **disagree**, **unnecessary**, **subnormal**.

A **suffix** is a word element added to the end of a root to form a new word. For example **ant** = one who: **assistant** = one who assists.



Learning Activity 4

Below are some sentences with missing words. Add the appropriate prefix or suffix to the words in brackets in order to complete the sentence. The first one had been done for you.



You have 15 minutes for this activity.

1. Although some of my work-mates quickly found new jobs after the factory closed down, my brother and I were unemployed for several months. (employ)
2. Although I was positive that the girl had stolen my ring, I could not find any _____ . (prove)
3. The doctor dealt with the hysterical patient with _____ . (understand)
4. There is a _____ at the Australian High Commission tonight. (receive)
5. The next-door neighbors are so _____ that we have stopped talking to them. (friend)



6. This jewel is not simply valuable, it is _____. (price)
7. Yes, I can speak a little Spanish because I spent some of my _____ in Spain. (boy)
8. After all he has done for us; it would be very _____ of us if we didn't do this for him now. (consider)
9. With the world's population increasing at the present rate, there will be a terrible food _____ soon. (short)
10. Penelope has _____ failed her driving test again. (fortune)

Check your answers at the end of the unit before proceeding to the next part.

11.1.1.2. The Play of Words

In the first part of this subtopic, read and take notes on the different literary terms used in the study of poetry. Study each kind of figurative language and examples. Further explanations and examples will be given on these later.

Figurative Language

All poets have to work with words. They work hard to create their wonderful images and ideas. Poets use a variety of techniques to create their images and evoke their feelings in their readers. These include:

1. **Simile** – is comparison that use **like, as** or **than**. The comparison is not between things of the same kind, but between things that are different.

Starlings

This cold grey winter afternoon
on the television aerial
look like sultanas
on a stalk
- Lucy Hosegood

Likening the starlings, a kind of bird, on the television aerial to sultanas on a stalk is a most unexpected comparison.

2. **Metaphor** – like a simile, this also makes a comparison, not by saying that one thing is "like" or "as" but by asking us to picture it as though it is the other thing. In this way, the comparison is more direct than with a simile.



The Beach

The beach is a quarter of golden fruit,
a soft ripe melon
sliced to a half-moon curve,
having a thick green rind
of a jungle growth;
and the sea devours it

with its sharp
sharp white teeth.

- William Hart-Smith



Image from www.top100experiences.com.au

In the poem above, the beach is compared to a fruit- a melon with its thick green rind – the jungle.

3. **Personification** – is a special kind of metaphor in which human qualities are given to non-human things.

The Wind

The wind stood up and gave a shout;
he whistled on his fingers, and

Kicked the withered leaves about,
And thumped the branches with his hand
And said he'd kill, and kill, and kill;
And so he will! And so he will.

- James Stephens

In this poem, the poet used human actions to personify the wind. It seems to be very angry about something and has decided to even commit murder.

4. **Alliteration** – uses words that repeat the same sound at the beginning of the word. It is usually created by repeating consonants, and the effect can add humor and power. Nursery rhymes abound in alliteration. Tongue twisters also make a lot of use of alliteration. In poetry, alliteration can occur in the same line.

The Rime of the Ancient Mariner

The fair **b**reeze **b**lew, the white **f**oam **f**lew
The **f**urrow **f**ollowed free;

- Samuel Taylor Coleridge

The alliteration of the f and the b sound creates a sense of the sailing ship's speed through the water and the excitement of the experience.

5. **Assonance** – is the repetition of the same vowel sounds followed by different consonant sounds, for example, **g**lee, **br**eeze, **f**reeze. Assonance is different from



6. alliteration in that the sounds are always made by vowels, and they can be anywhere in the word, not just at the beginning.

Ode on a Grecian Urn

Thou still unvarnished bride of quietness,
Thou foster-child of silence and slow time.

- John Keats

The recurring **i** sound in these two lines of this poem evokes a feeling of tranquility and the passing of time.

6. **Onomatopoeia** - Many words in English actually suggest the sound of the action they are describing: the sound echoes the sense of the word. Words such as **oozing**, **purring**, **gurgle** and **smash** are a few examples of the many sound words we come across every day.

The Forge

Inside, the hammered anvil's short-itched ring
The unpredictable fantail of **sparks**
or **hiss** when a new shoe toughens in the water.

- Seamus Heaney

We are presented here with the sounds of a horseshoe being made at the forge through the poet's use of onomatopoeia.

7. **Symbols** – refer to the use of specific concrete objects to stand for one or more abstract ideas. Your poems can become more intriguing and more powerful if you can give your words and phrases a double meaning.

The dove, for example, has come to be a symbol for peace. Perhaps a dark cloud could signify anger, a rose could signify love or a child could signify innocence.

You will learn more about the meanings of words as you read the information below.

Grammar Review: Denotation and Connotation

As you have learned earlier, words can be used either literally or figuratively. When writing, you might be facing several possible words from a group of synonyms (words that have the same meaning). Although synonyms have several literal meanings called **denotations**, they often have very different shades of meaning or emotional association called **connotations**. This extra level of word meaning stir up emotions and affects the reader.

For instance, the words **pleased** and **ecstatic** both denote strong pleasure, yet their connotations are different. You might use pleased to describe happiness or some kind of satisfaction, but you would choose ecstatic to suggest an even more profound feeling, an emotion closer to joy.



Another example would be the words **trip** and **vacation**. They have similar denotations: “journey away from home,” but vacation brings many feelings to mind such as “fun, relaxation, different surroundings.”

Connotation of word makes poetry effective. A poet takes into consideration the right connotation in order to evoke feelings and emotions in the reader before settling in and choosing a word in a poem. Emotive words can be chosen to create strong feelings in poems. A word may have a positive or negative feeling in it whereas other words are neutral.

Positive

slim

Neutral

thin

Negative

scrawny

To say that a person is **thin** has neither a negative nor a positive connotation. On the other hand, a person described as **slim** means that person has a satisfactory built while a **scrawny** person borders on being malnourished.

Study another example.

Neutral Connotation: The cashier was **forgetful**, sometimes adding the sales tax twice. (Forgetful means that a person has poor memory and cannot be blamed entirely for mistakes)

Negative Connotation: The cashier was **inattentive**, sometimes adding the sales tax twice (Inattentive suggests that a person has the ability to do things correctly but lacks discipline)

Stronger Negative Connotation: The cashier was **negligent**, sometimes adding the sales tax twice. (Negligent suggests that a person does not try and does not care. It is the most negative of the three words)

In order to understand this better, try to complete the next learning activity.

**Learning Activity 5**

Complete the table below by placing the words either in the negative or positive connotation. You may consult a dictionary if necessary. The first one has been done as an example.



You have 15 minutes for this activity.

Words	Positive	Neutral	Negative
1. emaciated, slender	a. slender	Thin	b. emaciated
2. jalopy, limousine	a.	Car	b.
3. famous, notorious	a.	known	b.
4. cunning, intelligent	a.	smart	b.
5. prudent, frugal	a.	economical	b.
6. hovel, mansion	a.	house	b.
7. plot, proposal	a.	plan	b.
8. aroma, stench	a.	smell	b.

Check your answers at the end of the unit before proceeding to the next part.



11.1.1.3. Aspects of Poetry

In the first part of this subtopic, you will be reading a poem aloud. Be conscious of the rhythm and the rhyme of the poem. Some aspects of poetry can be found in the boxes and will be further discussed in the paragraphs that follow.



Read the poem **The Poison Tree** aloud. Take note of the rhythm and the rhymes.

The Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.

Each pair of lines or couplet ends with a rhyme

I was **angry with** my **foe**:
I **told it not**, my **wrath did grow**.

Stressed and unstressed syllables alternate in each line forming the rhythm of the poem. Bolded syllables are stressed.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

Water and sunshine shows irony in the poem

And it grew both day and night
Till it bore an apple bright;
And my foe beheld it shine,
And he knew that it was mine.

It or the plant that grew into a tree is a metaphor

The apple is an allusion

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.

Great anger, if unexpressed is dangerous. This is the theme of the poem.

-William Blake

Rhyme and Rhythm of the Poem

Notice the rhythm of the poem which can be seen in the natural pause every fourth syllable. When you read the lines aloud, every other syllable has a heavy beat while the next syllable has a soft beat. This **stress** creates the rhythm of the poem.

I was **angry/ with** my **friend**
I **told** my **wrath / my wrath** did **end**.

The rhyme in the poem can be seen in the end of each line. Each line rhymes with the next line. Each **couplet** or pair of lines has the same ending sound.
friend – end; foe – grow; fears – tears; smiles – wiles



Imagery Tools

Metaphor can be found in the poem “Poison Tree.” A metaphor is a figure of speech where one thing is said to be another completely different thing. Metaphor does not use comparison words such as “like” and “as.” In the poem, the tree is a metaphor for the anger of the speaker.

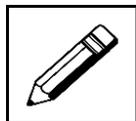
In the poem, the speaker, who first became angry with a friend, has expressed anger to the friend so the anger disappeared. He or she then became angry with an enemy. Instead of talking to the enemy, the speaker has nursed and took care of his or her anger until it grew. The speaker fueled the anger with fears and deceit, pretending to even like the enemy although the speaker still kept this anger inside.

The images of water and sunshine in the second stanza of the poem further illustrate the image of a growing plant. An **irony** can also be found in the poem. Irony is the strange aspect of a situation that is different from what you expect. You would expect a growing plant to be a positive thing, a symbol of life. But in the poem, growing plant is used to represent deep, growing anger which is not a good thing for the enemy. The tree that grew out of this anger eventually bore a fruit, an attractive but poisonous apple.

The image of an apple is an **allusion** to the fruit that Eve and Adam bit which caused the fall of man in the first chapters of the book of Genesis in the Bible. Allusion is a brief reference to something real or fictitious person, place or event or even another literary work. This apple attracted the enemy so much that in the middle of the night, the enemy had to steal it with deadly results. When morning came, the speaker finds his enemy lying on the ground. The apple symbolizes the fruit of anger masked by the smiles and wiles of the speaker. The death of the enemy at the end of the poem is the actual fruit of great anger.

Meaning of the Poem

The **theme** of the poem is great anger and what can happen if it is allowed to fester inside a person. It also touches on revenge and the negative impact of not expressing anger directly and keeping it within. The danger of anger not expressed and taking root inside can then explode into violence, as the poem cautions its readers.



Learning Activity 6

In order to deepen your understanding of the poem, answer the questions based on the information above.



You have
20 minutes
for this
activity.

Using your dictionary and the information from the passage above, look for the meaning of these vocabulary words and write their definitions on the space after each word.

a. stress _____

b. couplet _____



- c. metaphor _____
- d. irony _____
- e. allusion _____
- f. theme _____
2. What is the main metaphor or two things being compared in the poem?
- _____
3. Give two examples of rhyme that can be found in the poem.
- a. _____
- b. _____
4. Did you like the poem? What is the message of the poem to a young Papua New Guinean like you?
- _____
- _____
- _____

Check your answers at the end of the unit before proceeding to the next part.

11.1.1.4. Poems 1



We will begin this topic with a short biography of Robert Frost, the American poet who wrote “The Road Not Taken.”

Robert Frost was born on March 26, 1874, in San Francisco, where his father, William Prescott Frost Jr., and his mother, Isabelle Moodie, had moved from Pennsylvania shortly after marrying. After the death of his father from tuberculosis when Frost was eleven years old, he moved with his mother and sister, Jeanie, who was two years younger, to Lawrence, Massachusetts. He became interested in reading and writing poetry during his high school years in Lawrence, enrolled at Dartmouth College in Hanover, New Hampshire, in 1892, and later at Harvard University in Boston, though he never earned a formal college degree.

Frost drifted through a string of occupations after leaving school, working as a teacher, cobbler, and editor of the Lawrence *Sentinel*. His first published poem, “My Butterfly,” appeared on November 8, 1894, in the New York newspaper *The Independent*.



In 1895, Frost married Elinor Miriam White, whom he'd shared valedictorian honors with in high school and who was a major inspiration for his poetry until her death in 1938.

The couple moved to England in 1912, after they tried and failed at farming in New Hampshire. It was abroad that Frost met and was influenced by such contemporary British poets as Edward Thomas, Rupert Brooke, and Robert Graves. While in England, Frost also established a friendship with the poet Ezra Pound, who helped to promote and publish his work.

By the time Frost returned to the United States in 1915, he had published two full-length collections, **A Boy's Will** (Henry Holt and Company, 1913) and **North of Boston** (Henry Holt and Company, 1914), and his reputation was established. By the 1920s, he was the most celebrated poet in America, and with each new book—including **New Hampshire** (Henry Holt and Company, 1923), **A Further Range** (Henry Holt and Company, 1936), **Steeple Bush** (Henry Holt and Company, 1947), and **In the Clearing** (Holt Rinehart & Winston, 1962)—his fame and honors (including four Pulitzer Prizes) increased.

Though his work is principally associated with the life and landscape of New England—and though he was a poet of traditional verse forms and metrics who remained steadfastly aloof from the poetic movements and fashions of his time—Frost is anything but merely a regional poet. The author of searching and often dark meditations on universal themes, he is a quintessentially modern poet in his adherence to language as it is actually spoken, in the psychological complexity of his portraits, and in the degree to which his work is infused with layers of ambiguity and irony.

In a 1970 review of **The Poetry of Robert Frost**, the poet Daniel Hoffman describes Frost's early work as "the Puritan ethic turned astonishingly lyrical and enabled to say out loud the sources of its own delight in the world," and comments on Frost's career as the "American Bard": "He became a national celebrity, our nearly official poet laureate, and a great performer in the tradition of that earlier master of the literary vernacular, Mark Twain."

About Frost, President John F. Kennedy, at whose inauguration the poet delivered a poem, said, "He has bequeathed his nation a body of imperishable verse from which Americans will forever gain joy and understanding."

Robert Frost lived and taught for many years in Massachusetts and Vermont, and died in Boston on January 29, 1963.



Learning Activity 7
Complete the table below using the information above.



You have
10 minutes
for this
activity.

1. Name:	
2. Birthday:	
3. Mother's Name:	
4. Father's Name:	



5. Wife's Name:	
6. Schools attended:	
7. First published poem:	
8. Published books:	
9. Poet friends:	
10. Date of Death:	

Check your answers at the end of the unit before proceeding to the next part.



Next, you will read one of Robert Frost's most famous poem, "The Road Not Taken."

What follows the text of the poem are two kinds of analysis: the literal and the ironic interpretation. Beneath the more popular interpretation of the poem is an unexpected and deeper analysis.

The Road Not Taken

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back. I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood and I—
I took the one less traveled by,
And that has made all the difference

- Robert Frost

A Short Summary of the Poem

The narrator comes upon a fork in the road while walking through a yellow wood. He considers both paths and concludes that each one is equally well-travelled and appealing. After choosing one of the roads, the narrator tells himself that he will come back to this fork one day in order to try the other road. However, he realizes that it is unlikely that he will



ever have the opportunity to come back to this specific point in time because his choice of path will simply lead to other forks in the road (and other decisions). The narrator ends on a nostalgic note, wondering how different things would have been had he chosen the other path.

Literary Analysis

This poem is made up of four stanzas of five lines, each with a rhyme scheme of **a b a a b**. Since its publication, many readers have analysed the poem as a **nostalgic** commentary on life choices. The narrator decided to seize the day and express himself as an individual by choosing the road that was “less travelled by.” As a result of this decision, the narrator claims, his life was fundamentally different that it would have been had he chosen the more well-travelled path.

This reading of the poem is extremely popular because every reader can empathize with the narrator’s decision: having to choose between two paths without having any knowledge of where each road will lead. Moreover, the narrator’s decision to choose the “less travelled” path demonstrates his courage. Rather than taking the safe path that others have travelled, the narrator prefers to make his own way in the world.

An Ironic Interpretation

However, when we look closer at the text of the poem, it becomes clear that such an **idealistic** analysis is largely inaccurate. The narrator only distinguishes the paths from one another after he has already selected one and travelled many years through life. When he first comes upon the fork in the road, the paths are described as being fundamentally identical. In terms of beauty, both paths are equally “fair,” and the overall “...passing there / Had worn them really about the same.”

It is only as an old man that the narrator looks back on his life and decides to place such importance on this particular decision in his life. During the first three stanzas, the narrator shows no sense of **remorse** for his decision nor any acknowledgement that such a decision might be important to his life. Yet, as an old man, the narrator attempts to give a sense of order to his past and perhaps explain why certain things happened to him. Of course, the excuse that he took the road “less travelled by” is false, but the narrator still clings to this decision as a defining moment of his life, not only because of the path that he chose but because he had to make a choice in the first place.



Learning Activity 8.

Complete the following exercises A, B, C and D



You have
20 minutes
for this
activity.

A. Notice some bolded words in the explanation on page 24-25. Which word has the closest meaning to the bolded words?

B. Circle the letter of your answer.



1. nostalgic
 - A. romantic
 - B. real life
 - C. sadness for the past

2. idealistic
 - A. strong belief
 - B. impression
 - C. same time

3. remorse
 - A. protest
 - B. extremely sorry
 - C. thinking about

B. Read the explanation again and say whether these statements are true or false according to the passage. Write T or F on the space before each item.

_____1. There are two interpretations of the poem, the literal and the figurative interpretation.

_____2. The speaker in the poem believes that the two paths are basically the same.

_____3. Only when the speaker is old does he realize that the two roads are identical.

_____4. The road he chose was really the road less travelled by.

C. The poem speaks about facing two choices in life. Recall a time in your life where you were facing a “fork” on the road. What were your two choices? Which did you choose? Explain your choice

D. Which decision in your life will you look back on in the future and think that it was very important? Explain.



Check your answers at the end of the unit before proceeding to the next part.

11.1.1.5. Poems 2



We begin by reading the extract from John Kasaipwalova's poem "The Reluctant Flame." As you read, think about the answers to these questions:

1. Who is the speaker in the poem?
2. What images have been used in the poem? What do these images symbolize?
3. Who is *masta*?

Extract from **Reluctant Flame**

Cold bloodless masks stare me, not for my colour
But for my empty wealth house and passion logic.
I dream to see people, they give me leafless rootless logs
The logs are trimmed, they shine their trimness.
Look how orderly fat and silent they float this earth
with their guns, their airplanes, their cyclone wheels and the bishops
And all this like a snake's shining eye, they fix straight my looking
So, quickly I say 'this is for me, my food, my soul and my spirits

Masta, masta give me more, I will pray, I will obey, yes masta, truly!
I say aa-aa-aa-sah sah-aah yessaah
To the logs captive stares believing this for my good
They have no legs, they slither greasily like snakes
Their thunderous motion blinds my looking face
I do not see the cold seed making roots in my heart
The seed grows, it spreads inside me and I cannot see it
Watered by the mountain fog that covers the deathly silence of the logs
but somewhere in my vein my small blood drop begins to volcano cry
For dawn wind to blow away the fog, to make my vision clear
To see these logs truthfully moving
Have no giving roots to intercourse the humus of humanity
no leaves to quiver the living joy in the timeless wind
for their motion is timed and their wind is time.



Background of the Poet

John Kasaipwalova is from the Trobriand Islands. He was a student activist while at the University of Papua New Guinea in the 70's and one of the most versatile writers of PNG. His poem "Reluctant Flame" was cited in 1971 as the first notable expression of national feeling in PNG. His influence in awakening Melanesian and more importantly Papua New Guinean national identity through this poem was often cited by scholars studying Papua New Guinea literature. Through his writing he rallied against colonialism and fought for black power and independent rule.

Aside from poetry, his recent works have been dance dramas – a traditional form in which he feels that he can achieve closer communication with his audience. He is currently running his own business.

Form and Sound of the Poem

An almost wild and uncontrolled **free verse**, the poem "Reluctant Flame" does not contain rhyme. **Alliteration**: "snake's shining eye.." and **assonance**: "leafless rootless logs..." can be seen in some lines. In the extract, the **onomatopoeic** sound "aa-aa-aa-sah sah-aah yessaah" signifies the humble acceptance of the speaker of his lot in life – to always be subservient to the *masta*.

Images in the Poem

In the extract, the image of masks and logs evoke the traditional artefacts of Papua New Guinea. Yet, the masks represent the colonizers who are "cold" and "bloodless" staring at the speaker of the poem because of his wealth. Instead of looking at colonizers as another group of people, they were seen as logs "fat, resilient, floating on the earth" with their technology and inventions. Seemingly out of place in the things that the logs brought: airplanes and wheels is the image of the bishop. The bishop represents Christianity that was also brought by Western civilization to Papua New Guinea. At first there was acceptance to all the things that the "logs" brought but this changed in the next stanza.

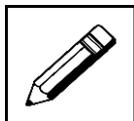
In the second stanza of the extract, the image of the log suddenly became the image of a snake – slithering and treacherous. Instead of the speaker believing in the goodness that the logs has brought, a cold seed makes root and grows in the speaker's heart. This seed represents the initial feelings of national identity of the Papua New Guinean national. This means that his vision seems to clear and he is able to see what the logs really are. The rest of the poem will elaborate more on the image of a volcano as the reluctant flame growing out of the cold seed that began in this stanza. The volcano hints at a hidden boiling violence that can erupt any time

Effect of the Poem

Written at the time that the fervour and cry for independence was at its peak, the poem sparked debates about how the nationals should deal with the white men who colonized them. It is one of the first poems to speak about **racism** or the unfair treatment of people who belong to different race. Through the poem, Papua New Guinea was seen by the world as a nation of blacks struggling against the oppression and discrimination that it has encountered. What the nationals wanted was dignity and equality and they had enough of



the colonial power that controlled them. The poem has awoken Melanesian identity in its protest of the indignities suffered by the people.



Learning Activity 9
Answer the questions below.



You have
20 minutes
for this
activity.

1. Using your dictionary or information from the passage, look for the meaning of these vocabulary words and write their definitions on the space after each word.
 - a. free verse _____
 - b. assonance _____
 - c. alliteration _____
 - d. onomatopoeic _____
 - e. racism _____

2. Who is the speaker in the poem? What about the *masta*?

3. Was the speaker initially against the *masta*? Copy a line or lines from the poem to prove your answer.

4. What does the seed represent?

5. What experiences in life could the speaker experienced that causes a “cold seed to start making root” in his or her heart?

Check our answers at the end of the unit before proceeding to the next part.

In this part of your module, you will revise on the parts of speech.

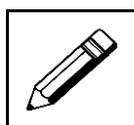


Grammar Review: Parts of Speech – Nouns and Pronouns

Learning the parts of speech will help you understand how the English language functions so you will be able to improve your reading and writing skills in no time. There are more than 500,000 words in the English language, but fortunately for us students of English grammar, only eight parts of speech. “Part of speech” refers to the part or role that a word plays within a phrase or a sentence—its function.

You will look at them in detail in a moment, but here is a quick overview of the eight roles words can play:

1. The function of a **noun** is to name something: a person, a place, an object, or an idea. “Basketball” and “relationship” are nouns.
2. The function of a **pronoun** is to stand in for a noun. “Which” and “she” are pronouns.
3. The function of a **verb** is to describe an action or a state of being. “Run” and “is” are verbs.
4. The function of an **adjective** is to modify the meaning of a noun or pronoun. “Blue” and “cheery” are adjectives.
5. The function of an **adverb** is to modify the meaning of a noun, an adjective, or another adverb. “Swiftly” and “very” are adverbs.
6. The function of a **preposition** is to express the relationship between a noun or a pronoun and certain other words in the sentence. “Inside” and “under” are prepositions.
7. The function of a **conjunction** is to join together words or phrases. “And” and “but” are conjunctions.
8. The function of an **interjection** is to express excitement and emotion independently from the other words in the sentence. “Hey” and “oh” are interjections.



Learning Activity 10

Read the sentences below and identify the part of speech of the highlighted word. Write your answer on the space before each line.



You have
10 minutes
for this
activity.

- _____ 1. Robert Frost **wrote** the poem “The Road Not Taken.”
- _____ 2. John Kasaipwalova was a student activist while at the University of Papua New Guinea in the 70’s and one of the most **versatile** writers of PNG.
- _____ 3. What the nationals wanted was dignity and equality and they had enough of the colonial power that controlled **them**.
- _____ 4. When he first comes upon the fork **in** the road, the paths are described as being fundamentally identical.



_____ 5. The poem has awoken Melanesian identity in its protest of the **indignities** suffered by the people.

Check your answers at the end of the unit before proceeding to the next part.

11.1.1 SHORT STORIES

In this part of the unit, you will be learning more about short stories, its different elements as well as how to write short stories which you will try later in the unit. You will also be reading some example short stories and try to analyse them. We now move on to the next subtopic of the first unit of Applied English: Short Stories. Like poetry, short stories are another way to comment on the world and share ideas, thoughts, experiences and feelings.

11.1.2.1 What are Short Stories?

According to Wikipedia, a short story is “a work of fiction that is usually written in **prose**, often in **narrative** format. This format tends to be more pointed than longer works of fiction, such as novellas and novels.”

Edgar Allan Poe, one of the great practitioners of short story writing wrote in 1840 that short stories should be:

- a. short prose narrative
- b. able to be read in one sitting (between half and two hours)
- c. aimed at a single effect created by carefully selected and strictly necessary details.

Short stories vary in length from one printed page to a size that blurs with the short novel or novella. Its length is what distinguishes it from a novel. Short stories tend to be less complex than novels. Usually a short story focuses on one incident; has a single plot, a single setting, and a small number of characters, and covers a short period of time.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: **exposition** (the introduction of setting, situation and main characters); **complication** (the event that introduces the conflict); **rising action, crisis** (the decisive moment for the protagonist or main character and his commitment to a course of action); **climax** (the point of highest interest in terms of the conflict and the point with the most action); **resolution** (the point when the conflict is resolved)

Because of their length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action (“**in medias res.**”) As with longer stories, plots of short stories also have a climax, crisis, or turning point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. As with any art forms, the exact characteristics of a short story will vary by creator.



Purpose of Short Stories

Why does a writer of short stories choose to write on this particular subject in this particular way? Most, if not all, writers seek to entertain their readers. They may also have a variety of other purposes: to instruct, amuse, frighten or to make us see things in a different way.

When short stories intend to convey a specific ethical or moral perspective, they fall into a more specific sub-category called **Parables** (or **fables**). This specific kind of short story has been used by spiritual and religious leaders worldwide to inspire, enlighten, and educate their followers.

Kinds of Short Stories

Short stories are a flexible form of writing. Some distinct kinds of short story can be identified but many short stories cannot be clearly categorized. Many short story writers use combinations of these forms. The following broad categories will help the reader understand the form and purpose of short stories.

a. “Slice of Life” Short Stories – These stories deal with events from everyday life in a limited time frame. The focus of these stories is narrow and often domestically based. “Slice of life” stories sometimes seem without plot, where small and trivial incidents are related without obvious pattern – but when these incidents are combined they create an impact or effect through mood. The endings of “slice of life” stories are often inconclusive, leaving the reader to make up their mind about what the story means and what really happened or might have happened.

“City Lights” written by Siuras Kavani is a “slice of life” short story with a contemporary theme. Alam, the protagonist, came to Port Moresby with high hopes as he leaves his village in the Highlands. Upon arriving, he encountered only misfortune. After being suspected of theft and fainting in hunger, he had no home nor friends but he looks to the lights of Port Moresby with hope.

b. Narrative action stories – these stories often deal with unusual, exciting or supernatural events. They are often written to entertain rather than to make the reader think deeply about issues and/or relationships. The ending is satisfying, drawing the events to a natural and logical conclusion. Narrative action stories sometimes use a “twist in the tale” ending. These types of conclusions are always surprising and sometimes shocking. The writer will have dropped clues to this ending throughout the story, so even though the reader is surprised, the ending still makes sense.

In “Betel Nut is Bad Magic for Aeroplanes” by John Kasaipwalova, the exciting event is the rising tension between university students and the white airport security personnel who chastised the students for chewing betel nut at the airport. The argument between the two sides is interesting and entertaining to read.

c. True to life stories – these resemble narrative action stories in form but have a more realistic content. These stories build up solid and realistic pictures of “real” characters who are facing some sort of crisis or important decision. A strong theme is an important feature of these stories.



An example of this type of short story is "In the Rubbish Tin" by Apirana Taylor. The story examines the fragmented pieces of a dysfunctional family and shows how domestic violence, drug use and infidelity can affect a child borne out of this kind of family.

Once you completed reading the introductory information about the short story, answer the next activity



Learning Activity 11

Below are summaries of some short stories.

A. Try to identify the purpose of the short story: to instruct, to amuse, to frighten, to make the reader see things in a different way.

B. Try to identify the kind of short story: slice of life, narrative action, true to life stories.



You have
10 minutes
for this
activity.

1. In Shirley Jackson's "Charles," the author humorously depicts the problem of communication breakdown between a child and his parents.

Purpose: _____ Kind: _____

2. "The Cask of Amontillado" is a short story written by Edgar Allan Poe. The narrator in this story vows revenge upon a man named Fortunato. He takes advantage of Fortunato's ego and lures him down into the recesses of an underground vault to taste a rare wine, the Amontillado. He builds a wall around the man and leaves him there to die.

Purpose: _____ Kind: _____

3. "The Secret Life of Walter Mitty," written by James Thurber, tells the story of the aging Walter Mitty who is absent-minded, inept and forgets things easily. What makes Walter exceptional is his imagination. He imagines himself to be a pilot, a surgeon and a hero about to sacrifice his life for a cause.

Purpose: _____ Kind: _____

4. Roald Dahl's "Lamb to the Slaughter" is an unusual crime-fiction story since the reader knows from the start that the wife murdered her husband although the detectives did not know it. The suspense is heightened as the reader is intrigued whether the murderer will be caught.

Purpose: _____ Kind: _____

5. In "The Most Dangerous Game," a short story by Richard Connell, the main character, a hunter found himself on an island with a choice of being hunted like an animal or be whipped to death.

Purpose: _____ Kind: _____



Check your answers at the end of the unit before proceeding to the next part.

In the next part of your module, you will be reviewing nouns.

Grammar Review: Nouns

Noun: A noun is a person, place, thing or idea.

Kinds of nouns:

1. Concrete noun: A concrete noun is something you can experience with the five senses. You can touch a chair, smell perfume, see a lion, hear a radio, or taste a hamburger.

Examples: Chair perfume lion radio hamburger

2. Abstract noun: An abstract noun cannot be experienced with the five senses, nouns that you cannot touch, taste, hear, see, or smell an idea.

Examples: freedom liberty commitment love

Abstract nouns are often symbolized by concrete nouns. A flag, for example, is a concrete noun that may symbolize abstract nouns such as freedom or liberty. A ring is a concrete noun that may symbolize abstract nouns such as commitment or love.

3. Common noun: A common noun identifies non-specific people, places, things, or ideas. Common nouns are capitalized only if they begin a sentence or are part of a title.

Examples: Woman river car freedom

4. Proper noun: A proper noun identifies a specific person, place, thing, or idea. Proper nouns are always capitalized unless the specific name of a title or a place chooses not to capitalize it.

Examples: Dika Toua Sepik River Ford Ranger



Learning Activity 12

Read the sentences below and identify the kind of noun of the highlighted word. Write your answer on the space before each line.



You have 10 minutes for this activity.

_____ 1. An inventor must have a good **imagination**.

_____ 2. Poor health kept the frail **child** indoors.



- _____ 3. The building of the new **RH Hypermart** was about to be completed.
- _____ 4. Their **excitement** for the fireworks was expected.
- _____ 5. Their car, the brand new **Toyota 5th Element**, was stolen.

Check your answers at the end of the unit before proceeding to the next part.

11.1.2.2 The Elements of Short Stories



At this point of the unit, you will begin by reading a short story written by Guy de Maupassant.

“The Necklace” can be classified as a narrative action story with a twist at the end of the story. Annotations written in boxes and indicated by arrows can be found within the short story to identify its different elements.

The Necklace

Guy de Maupassant

The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry, no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

3rd person narrator/point of view
↓

She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies.

Mathilde suffered ceaselessly, feeling herself

The name, appearance, strength and weakness of the character is fully explored.

born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewildering dreams. She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire.



When she sat down to dinner, before the round table covered with a tablecloth in use three days, opposite her husband, who uncovered the soup tureen and declared with a delighted air, "Ah, the good soup! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry that peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvellous plates and of the whispered gallantries to which you listen with a sphinx-like smile while you are eating the pink meat of a trout or the wings of a quail. She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.

She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home.

But one evening her husband reached home with a triumphant air and holding a large envelope in his hand.

"There," said he, "there is something for you."

She tore the paper quickly and drew out a printed card which bore these words:

The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th.

Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering:

→ The invitation sparks a conflict between the main characters.

"What do you wish me to do with that?"

"Why, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had great trouble to get it. Everyone wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

She looked at him with an irritated glance and said impatiently. "And what do you wish me to put on my back?"

He had not thought of that. He stammered, "Why, the gown you go to the theatre in. It looks very well to me." He stopped, distracted, seeing that his wife was weeping. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth. "What's the matter? What's the matter?" he answered.

By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks: "Nothing. Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

He was in despair. He resumed, "Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions--something very simple?"



She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

Finally she replied hesitating, "I don't know exactly, but I think I could manage it with four hundred francs."

He grew a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks there on a Sunday. But he said, "Very well. I will give you four hundred francs. And try to have a pretty gown."

The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious. Her frock was ready, however. Her husband said to her one evening, "What is the matter? Come, you have seemed very queer these last three days."

And she answered, "It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all."

"You might wear natural flowers," said her husband. "They're very stylish at this time of year. For ten francs you can get two or three magnificent roses."

She was not convinced. "No; there's nothing more humiliating than to look poor among other women who are rich."

"How stupid you are!" her husband cried. "Go look up your friend, Madame Forestier, and ask her to lend you some jewels. You're intimate enough with her to do that."

She uttered a cry of joy, "True! I never thought of it."

The next day she went to her friend and told her of her distress.

Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel, "Choose, my dear."

She saw first some bracelets, then a pearl necklace, then a Venetian gold cross set with precious stones, of admirable workmanship. She tried on the ornaments before the mirror, hesitated and could not make up her mind to part with them, to give them back. She kept asking, "Haven't you any more?"

"Why, yes. Look further; I don't know what you like."

Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in



the mirror. Then she asked, hesitating, filled with anxious doubt, "Will you lend me this, only this?"

"Why, yes, certainly."

She threw her arms round her friend's neck, kissed her passionately, then fled with her treasure.

The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself.

She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart.

She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

He threw over her shoulders the wraps he had brought, the modest wraps of common life, the poverty of which contrasted with the elegance of the ball dress. She felt this and wished to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs.

Loisel held her back, saying, "Wait a bit. You will catch cold outside. I will call a cab."

But she did not listen to him and rapidly descended the stairs. When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance.

They went toward the Seine in despair, shivering with cold. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark.

The setting where and when the action takes place.

It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. All was ended for her. As to him, he reflected that he must be at the ministry at ten o'clock that morning.

She removed her wraps before the glass so as to see herself once more in all her glory. But suddenly she uttered a cry. She no longer had the necklace around her neck!

"What is the matter with you?" demanded her husband, already half undressed.

She turned distractedly toward him.



"I have--I have--I've lost Madame Forestier's necklace," she cried. →
He stood up, bewildered. "What!--how? Impossible!" They looked
among the folds of her skirt, of her cloak, in her pockets, everywhere,
but did not find it. "You're sure you had it on when you left the ball?"
he asked.

The climax or the
turning point of
the story.

"Yes, I felt it in the vestibule of the minister's house."

"But if you had lost it in the street we should have heard it fall. It must be in the cab."

"Yes, probably. Did you take his number?"

"No. And you--didn't you notice it?"

"No."

They looked, thunderstruck, at each other. At last Loisel put on his clothes. "I shall go back on foot," said he, "over the whole route, to see whether I can find it."

He went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought. Her husband returned about seven o'clock. He had found nothing.

He went to police headquarters, to the newspaper offices to offer a reward; he went to the cab companies--everywhere, in fact, whither he was urged by the least spark of hope.

She waited all day, in the same condition of mad fear before this terrible calamity. Loisel returned at night with a hollow, pale face. He had discovered nothing.

"You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round."

She wrote at his dictation.

At the end of a week they had lost all hope. Loisel, who had aged five years, declared, "We must consider how to replace that ornament."

The next day they took the box that had contained it and went to the jeweller whose name was found within. He consulted his books. "It was not I, Madame, who sold that necklace; I must simply have furnished the case."

Then they went from jeweller to jeweller, searching for a necklace like the other, trying to recall it, both sick with chagrin and grief.

They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-



six. So they begged the jeweller not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs.

When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner, "You should have returned it sooner; I might have needed it."

She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Madame Loisel for a thief?

Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof. She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, sou by sou.

Every month they had to meet some notes, renew others, obtain more time.

Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page.

This life lasted ten years.

At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest.

Madame Loisel looked old now. She had become the woman of impoverished households--strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was



at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired.

What would have happened if she had not lost that necklace? Who knows? who knows? How strange and changeable is life! How small a thing is needed to make or ruin us!

But one Sunday, having gone to take a walk in the Champs Elysees to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming.

Madame Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all about it. Why not?

She went up. "Good-day, Jeanne."

The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered, "But--madame!--I do not know---- You must have mistaken."

"No. I am Mathilde Loisel."

Her friend uttered a cry. "Oh, my poor Mathilde! How you are changed!"

"Yes, I have had a pretty hard life, since I last saw you, and great poverty--and that because of you!"

"Of me! How so?"

"Do you remember that diamond necklace you lent me to wear at the ministerial ball?"

"Yes. Well?"

"Well, I lost it."

"What do you mean? You brought it back."

"I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad."

Madame Forestier had stopped.

"You say that you bought a necklace of diamonds to replace mine?"

"Yes. You never noticed it, then! They were very similar."

And she smiled with a joy that was at once proud and ingenuous.

Madame Forestier, deeply moved, took her hands. "Oh, my poor Mathilde! Why, my necklace

The "twist in the end" or surprise ending



was paste! It was worth at most only five hundred francs!"

We will now proceed to a discussion of the elements of the short story using the short story above.

11.1.1.2 The Elements of Short Stories

1. **Narrative Point of view** – A short story may be told from a number of different points of views. The “voice” telling the story is a particular point of view through which the reader receives the story. Many short stories are written in the first person. The “I” who tells the story provides the point of view through which the readers see the event unfolding. Other stories are written in the third person. In the case of “The Necklace”, the narrator is not a character in the story but writes about the situations and characters as if they were watching them from somewhere. The narrator uses the 3rd person in telling the story.

2. **Characters** – Good short story writers are able to create real-life characters with strengths and weaknesses. Characters may be protagonists or antagonists. Many short stories often contain only one or two characters. Each character must be essential to the idea and the action. Characters have to be introduced sparingly without too much detail and too many extra characters would take important space and time from the essential action. For this reason, some short stories concentrate on a single character, giving a picture of this person’s personality and world. In “The Necklace”, who are the characters? What kind of people are they? The main characters (protagonists) are Monsieur and Madame Loisel and Madame Loisel’s friend Madame Forestier.

3. **Setting** – The setting where and when the action takes place. It is the environment in which the characters move. The writer chooses the geographical place for the story and sets the events there. Atmospheric settings can add to the mood of the story. “The Necklace” is set in Paris, a glamorous city of lights in the 1900’s when balls and parties were elaborate and wealth was very important especially to the main character, Mathilde.

4. **Plot** – The plot is the framework or the writer’s arrangement of the events of the story. It can be a chronological ordering of events, or a character looking back to the past. Sometimes the stories are told as a series of “flashbacks” to the past from the present. The events in The Necklace are told in chronological order – from Mathilde being dissatisfied with her life, to being invited to the ball and borrowing the necklace, attending the ball and losing the necklace, and the next ten years of her life spend trying to pay back all their debts to its twisted ending.

5. **Theme** – The main idea or message of the short story is called the theme. Sometimes a writer’s theme may cause you think more deeply about life. Revenge, racial prejudice, hate, ambition, love and social injustice are just a few of the many themes that short story writers explore. In “The Necklace”, the theme of pride and suffering has been explored. Mathilde wanted to be part of the glamorous world of the wealthy that night at the ball even though their real status in life would not allow her to have ball gowns and jewels she believed she



deserved. Because of losing the necklace that she borrowed, she and her husband suffered a miserable life for ten years!

6. **Conflict** – the conflict in a story may involve physical, emotional or verbal violence of some kind. But there may be other kinds of conflict such as an individual fighting against the evils of society. Sometimes the conflict may be inside the mind of the main character. This is referred to as inner conflict. This was the initial conflict in “The Necklace”: Madame Loisel felt dissatisfied with her life. Further complication in the story was the invitation that came for the couple which highlighted just how poor Mathilde was compared to the other ladies in society.

7. **Climax** – The Greek word **klimax** means a “ladder.” Every event in a short story takes you step by step, higher and higher as on a ladder, until a critical or decisive point is reached. This turning point is the climax of the story. In “The Necklace”, the most dramatic point of the story was when they discovered that the borrowed diamond necklace was missing.

8. **Surprise Endings** – the ending of “The Necklace” redefined the “twist-in-the-end” style of ending. Most endings of short stories are often planned to take you by surprise. Just as you think you know what is going to happen, there is a sudden twist in the action. The discovery that the necklace, which caused Monsieur and Madame Loisel to struggle and to work in order to pay off a huge debt for ten years was actually paste, that is it is a piece of costume jewellery and not made from real diamonds.



Learning Activity 13. Answer the questions below referring to both the short story “The Necklace” and to the explanation on the elements of short story.

1. Identify the following elements of the Short story “The Necklace”
 - a. setting - _____
 - b. characters - _____
 - c. point of view - _____
2. Write down at least two themes in the story
 - a. _____
 - b. _____
3. In one paragraph, describe how you feel about the story’s ending.



Check your answers at the end of the unit before proceeding to the next part.

At this point, you will be looking at pronouns.

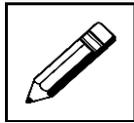
Grammar Review: Pronouns

Pronoun: A pronoun is a word that takes the place of a noun. The table below shows the different kinds of pronouns

Subject pronoun	A subject pronoun replaces a subject noun Examples: I, you, he, she, it, we, you, they
Object pronouns	An object pronoun replaces a noun that is the object of the sentence Examples: me, you, him, her, it, us, you, them
Demonstrative pronouns	A demonstrative pronoun replaces a noun instead of modifying it. Examples: this, that, these, those
Indefinite pronouns	Indefinite pronouns function in the same manner as demonstrative pronouns, without referring to a specific object. Examples: few, some, any, every, each
Intensive or Reflexive Pronoun	Examples: myself, yourself, himself, herself, ourselves, yourselves, themselves An intensive pronoun intensifies a noun or other pronoun. For example: He himself completed the task. A reflexive pronoun points back to a noun or pronoun without intensifying it. For example: She congratulated herself for scoring the winning goal.
Possessive pronouns	They replace an object possessed by the subject. Examples: mine, yours, ours, theirs
Interrogative or Relative pronouns	Examples: Who, whom, whose, what, which For example, Who is the brilliant teacher who wrote this? The first who in this sentence is a pronoun. Because it begins an interrogative sentence, it is an interrogative pronoun. The second who is a relative pronoun because it begins a subordinate clause that replaces a person or thing in another part of a sentence

Pronouns are always first person, second person, or third person. A pronoun always refers to an antecedent. An antecedent is the noun a pronoun replaces.

	Singular	Plural
First Person	I, me, mine, myself	we, us, our, ourselves.
Second Person	you, yours, yourself	you, yours, yourself
Third Person	he, him, his, himself she, her, hers, herself	they, them, theirs, themselves

**Learning Activity 14**

Read the sentences below and identify what kind of pronoun is the highlighted word. Write your answer on the space before each line.



You have 10 minutes for this activity.

- _____ 1. "**What** is the matter? Come, you have seemed very queer these last three days."
- _____ 2. The next day they took the box that had contained it and went to the jeweller **whose** name was found within.
- _____ 3. "**Nothing**. Only I have no gown, and, therefore, I can't go to this ball."
- _____ 4. "But--madame!--I do not know---- **You** must have mistaken."
- _____ 5. "You must write to **your** friend,"

Check your answers at the end of the unit before proceeding to the next part.

11.1.2.3 Techniques in Writing Short Stories

We have come to the point of the unit where you will try your hand at writing a short story. Read these tips from a publisher of fiction extracted from www.danielpublishing.com.

Rules and Tools for Writing Short Stories

You may not wish to follow these rules as you write your own stories, but you should at least be aware of them

1. About style

- a. Show, do not tell. For example, instead of saying that the character is bad, illustrate through his description, words and actions that he is evil.
- b. Stay in control: outline your story, and follow your outline but don't be controlled by your outline. Allow yourself to be surprised by your characters and what they do. Write to find out what happens next.
- c. Watch your step with point of view. A good rule for point of view in short stories is **one is enough**. Multiple points of view are okay, but the more you have the harder it is to do it right.
- d. Verb constructions are stronger than noun constructions. The active voice is



stronger than the passive voice. Not every noun needs an adjective nor every action needs an adverb.

e. Avoid the habitual past, and get right to the direct, moving action. A story has to hit the ground running. The first sentence in the story should be the best sentence in the story.

f. End the story gloriously. The last sentence in the story should also be the best sentence in the story.

g. Irony is a major ingredient of writing at the sentence level. It means surprise. Use surprising, unexpected words and put them together in original ways.

2. About Structure

a. Tell a story. Something has to happen to someone. That may seem to go without saying, but remember that a story without plot is like a meal without food.

b. Do not be overly predictable. Surprise your readers. Irony is an essential ingredient of plot construction. Irony at the plot level is the unexpected event that makes perfect sense.

c. The beginning of a story has to make the reader want to read the middle of the story. Catch their attention and make them curious with a good beginning but hold their attention with a good conflict.

d. Conflict is an absolute necessity of fiction. The short story assumes there are obstacles to overcome, differences to reconcile, winners vs. losers, good guys vs. bad guys, inner struggles, arguments, fistfights, car chases, or merely difficult decisions.

e. You must have a climax.

f. After the climax, add more: resolution, or reverberation, or relaxation. Stories usually let the reader relax a bit after the climax.

3. About truth

a. Be significant. The reason stories are important is because they are about what's important. Significance is important for its entertainment value: desire, danger, quest, and change.

b. Lighten up. Have fun with your writing. Art is for play, after all, and please, do not put your readers to sleep. You should indeed write about matters that are socially significant, but avoid sermons, and remember that fiction is primarily about people, not about ideas.



c. Respect your reader's intelligence. Imagine that your reader is at least as intelligent as you. Do not explain your story; if you are afraid your reader will not get it, you need to do some rewriting. Do not tell your reader what to think; persuade your reader to think a certain way by how you write.

d. Write with authority; that is why you are called an author. That means, as we have been told forever, write about what you know about. Write what you know, and tell the truth. Do research so you will not be embarrassed by mistakes, but do not let research turn your lively fiction into a dull catalogue of facts.

e. Respect your characters. Stories are about people, not about symbols. You and your reader must spend time with these characters, so make them individual and interesting. Dialogue has to sound like real people talking.

f. Read your words aloud. Be prepared to be embarrassed, and if you are embarrassed because something sounds phony, you have some rewriting to do.

You may break the rules. In fact, you should break the rules. And when you break the rules, do so on purpose and out loud, because breaking the rules is part of what your story is about.

The one rule you may not break is this - Your motto shall be: **Let me entertain you.**

After reading about the guidelines, you will now start planning to write your short story.

Planning the Structure of Your Short Story

Novice writers are often given this advice on how to structure their short stories:

1. Put a man up a tree. Start with a situation - a problem to be resolved for your protagonist (the man up the tree).
2. Throw stones at him. Present the problems that can occur (throw some stones): Examples of this can be: misunderstandings / mistaken identity / lost opportunities among others
3. Get him down. The final step is to show how you can solve the problem - get the man down from his leafy perch - safely. For example: love triumphs / good conquers evil / honesty is the best policy / united we stand.

When you come to think of it, this is good advice for any writer. So follow the steps in the plan and guidelines below and start writing great short stories.

Guidelines in Writing Short Story.

In planning your short story, think about the different elements of the short story. Here are some guidelines that can help you.



1. Short Story Theme

Every piece of writing must have a message or thread of meaning running through it, and this theme is the skeleton or framework on which you hang your plot, characters, setting etc. As you write, make sure that every word is related to this theme.

It is tempting to use your short story to show off your talents at characterisation, descriptive writing, dialogue and so on, but, every excess word is a word that dilutes the impact of your story. The best stories are the ones that follow a narrow subject line. Decide what the point of your story is and even though it's tempting to digress, you must stick to the point otherwise you end up with either a novel beginning or a mishmash of ideas that add up to nothing.

2. Time Span for Your Short Story

An effective short story covers a very short time span. It may be one single event that is momentous in the life of your main character or the story may take place in a single day or even an hour. Try to use the events you depict to illustrate your theme.

3. Setting for Your Short Story

Because you have such a limited number of words to convey your message, you must choose your settings carefully. There's no room for excess information in a short story!

That doesn't mean you have to be trite or predictable when deciding on settings. For example, some of the most frightening settings for thrillers are not cemeteries or lonely alleys, but normal places where readers can imagine themselves. Appeal to your readers' five senses to make your settings more real.

4. Characters in Your Short Story

Around three main characters is all a short story can effectively deal with because too many will distract you from your theme.

Do not give in to the urge to provide detailed background on your characters. Decide on the characteristics that are important for your theme and stick to those. If you fall in love with your character, use him or her as the basis for a novel later on.

5. Short Story Dialogue

Never underestimate the power of dialogue in conveying character, but it must contribute to the main focus of the story – do not just use it to pad out your characters. Every word you put into the mouth of your characters must contribute to revealing your theme. If it does not, be ruthless and shorten it.

6. Vivid Imagery for Your Short Story

Vivid imagery also draws the reader in. Capture the reader's interest in and empathy for your characters. You need to paint such a vivid picture that the reader can imagine himself or herself to be in the scene. Again this goes back to placing yourself there and transposing this into your writing as we discussed earlier.



That involvement is often referred to as reader empathy. An empathetic reader lives the fictional dream.

7. Plot for Your Short Story

Begin with an arresting first paragraph or lead, enough to grab the readers and make them curious to know what happens next.

Make sure your plot works - there must be a beginning, a middle and an end. But do not spend too much time on the build-up, so that the climax or denouement (as in the twist ending) is relegated to one sentence, leaving the reader bothered and bemused but sadly, not bewitched.

Do not signal the twist ending too soon - try to keep the reader guessing until the last moment. If you are telling a fast-moving story, say crime, then keep your paragraphs and sentences short. It is a trick that sets the pace and adds to the atmosphere you are conveying to the reader.

8. Most Important Step in Writing a Short Story

Before you send off your short story, you need to make sure it is as perfect as you can make it. That is why proof-reading is an essential step in the writing process.



Learning Activity 15

This is the time to try and write your own short story. Complete the needed information on the next page and write out your full story on the space provided. This may take quite a bit of practice but use the tips given and with time, you will be able to do it.



You have 30 minutes for this activity.

1. Title: _____

Beginning	
Middle	
End	

2. Purpose: (what do you want your audience to feel?) _____



Check your answers at the end of the unit before proceeding to the next part.

11.1.2.4 Short Story Analysis

In order to review the different elements of a short story that you have learned from on page 68-69 in the previous topic, you will begin by answering an activity. You may go back to your notes on the elements of short story in order to complete the activity.



Learning Activity 16

Read the descriptions of the elements of a short story that you have learned. Identify the element that is being described by writing the term on the space before each number.



You have 10 minutes for this activity.

- _____ 1. An individual in a short story. He or she is involved in the story as the author reveals his or her background, thoughts, feelings, attitudes and personality traits through direct or indirect characterization. Sometimes these traits move the story forward.
- _____ 2. Time and place of the action in a short story. Writers may name the place and time directly or they may give characteristics about the physical features of a place, its climate and weather and other facts about it. Key details, dialogue, sounds and smells give clue to this element.
- _____ 3. The sequence of events of a short story. It gives a story a basic shape or form. It is what we think of first when we remember what the story was about. It develops in a particular way: events follow one another in an order that is both logical and dramatically effective.
- _____ 4. The main idea or attitude toward life expressed in a story. Authors seek to express certain attitudes, opinions, and ideas in their writing. They seek to move readers in some way, perhaps make them laugh or cry. They may also wish to point out a human weakness or a flaw in society and move readers to



try to change it. This is the general idea about life or attitude toward life that the author seeks to convey.

Check your answers at the end of the unit before proceeding to the next part.



After reviewing the different elements of the short story, you will read another example of short story entitled *The Gift of the Magi*.

The Gift of the Magi is one of the most famous of all traditional short stories. It was written around the turn of the 20th century by the celebrated American writer O. Henry (real name William Porter.)

The Gift of the Magi

O. Henry

One dollar and eighty seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's check burned with the silent imputation of **parsimony** that such close dealing implied. Three times Della counted it. One dollar and eighty seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles and sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go and an electric button from which no moral finger could coax a ring. Also apertaining these unto was a card bearing the name 'Mr James Dillingham Young.' The Dillingham had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, the letter of 'Dillingham' looked blurred, as though they were thinking seriously of contacting to a modest and unassuming D. But whenever Mr James Dillingham Young came home and reached his flat above he was called Jim and greatly hugged by Mrs James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out duly at a grey cat walking a grey fence in a grey backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater that she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling – something just a little bit near to being worthy of the honour of being owned by Jim.



There was a **pier glass** between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold pocket watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the air shaft, Della would have let her hair hang out the window someday to dry just to **depreciate** Her Majesty's jewels and gifts. Had King Solomon been the janitor with all his treasurers piled up in the basement, Jim would have pulled out his watch every time he passed just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a **cascade** of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped and sign read: "Mme Sofronie, Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly liked "Sofronie."

"Will you buy my hair?" asked Della

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it." Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely was made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by **meretricious** ornamentation – as all good things should do. It was even worthy of The



Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value – the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the eighty-seven cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends, a **mammoth** task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do – oh! What could I do with a dollar and eighty-seven cents?"

At 7 o'clock the coffee was made and the frying pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair way down the first flight, and she turned white for just a moment. She had the habit of saying the little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two – and to be burdened with a family. He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that **peculiar** expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again – you won't mind, will you? I just had to do it, my hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice – what a beautiful, nice gift I've got for you."



“You’ve cut off your hair?” asked Jim laboriously, as it he had not arrived at the patent fact yet after the hardest mental labour.

“Cut off and sold it,” said Della. “Don’t you like me just as well, anyhow? I’m me without my hair, ain’t I?”

Jim looked about the room curiously,

“You say your hair is gone?” he said, with an air almost of idiocy.

“You needn’t look for it,” said Della. “It’s sold, I tell you – sold and gone, too. It’s Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,” she went of with a sudden serious sweetness, “but nobody could even count my love for you. Shall I put the chops on, Jim?”

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some **inconsequential** object in the other direction. Eight dollars a week or a million a year – what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

“Don’t make any mistake, Dell,” he said, “about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo that could make me like girl any less. But if you’ll unwrap that package you may see why you had me going a while at first.”

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! A quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs – the set of combs, side and back, that Della had worshipped for so long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims – just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the **tresses** that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and say: “My hair grows so fast, Jim!”

And then Della leaped up like a little **singed** cat and cried, “Oh, oh!”

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm.



The dull precious metal seemed to flash with a reflection of her bright and ardent spirit, "Isn't it dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled. "Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now, suppose you put the chops on."

The magi, as you know were wise men – wonderfully wise men – who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly being the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrifice for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.



Learning Activity 17

A. You will understand the story better by working out the meaning of the bolded words used in the passage. They are listed below in Column A and their meanings in Column B. Write the letter of your answer on the blank before each number.



You have 15 minutes for this activity.

Column A	Column B
___ 1. parsimony	A. not important or significant
___ 2. pier glass	B. mass of something that falls
___ 3. depreciate	C. reduce in value over a period of time
___ 4. cascade	D. huge or enormous
___ 5. meretricious	E. showy or cheap
___ 6. mammoth	F. unwillingness to spend money
___ 7. peculiar	G. mirror
___ 8. inconsequential	H. burnt lightly or superficially
___ 9. tresses	I. hair
___ 10. singed	J. strange or odd

B. Answer the following questions by referring to the short story "The Gift of the Magi."



Who are the principal characters in the story and what are their problems?

A. _____

B. _____

2. What are the key events in this story?

A. _____

B. _____

C. _____

3. What do the sacrifices made by Jim and Della symbolise or represent emotionally?

4. What would you say is the theme or moral of this story?

Check your answers at the end of the unit before proceeding to the next part.

In the next part of the module, you will learn about writing an analytical essay.

Writing an Analytical Essay

One way to analyse what you have read and to show how well you understood it is through writing an essay about it. An essay is a group of paragraphs that is unified by a single topic.

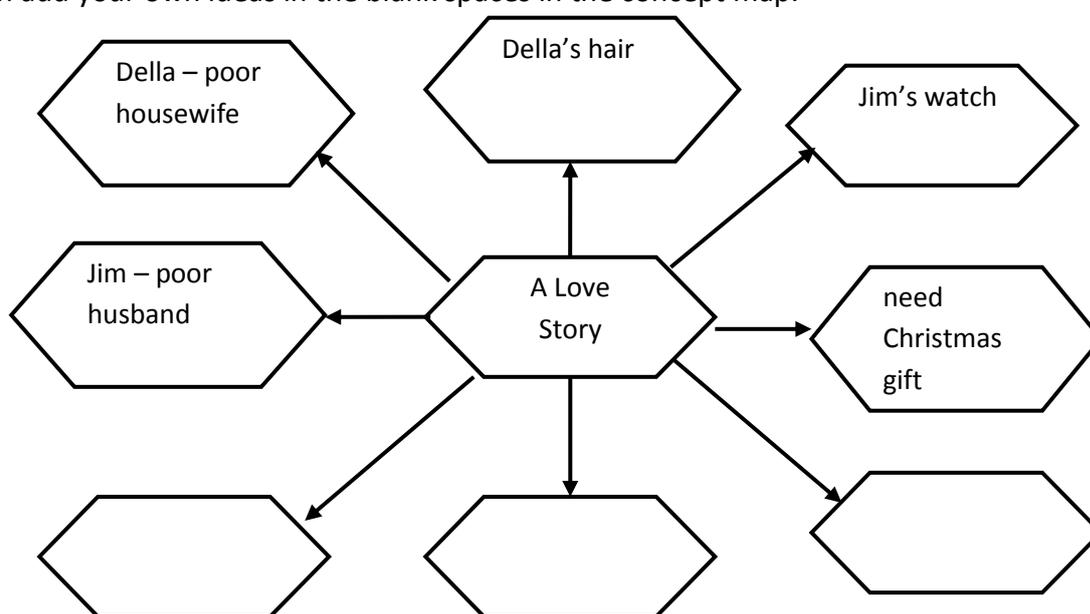


An essay written to analyse a work of literature like a short story is called a literary essay. A literary essay is not that hard to do. There are a few simple guidelines that, if carefully followed, will lead you through the process. Read the guidelines below so that you can write your own analysis of the short story “The Gift of the Magi.”

A. Planning the Essay

The first step in writing an analysis of a short story is to plan it. One way to plan is through brainstorming, that is to think about key words about the topic, writing them down on a piece of paper and adding other ideas or concepts that come to you.

An example of brainstorming for an essay about the short story can be found below. You can add your own ideas in the blank spaces in the concept map.



Another way to plan your essay is to ask and answer some questions about the short story. The questions open up your mind to have ideas about the story and you can start thinking up the answers. Once you do this, the explanation that can go with these answers can help you write your essay.

Here are some questions that you can ask yourself about the short story “The Gift of the Magi.” Your answers to these questions can be the different parts of your essay that you can arrange later on.

1. Audience and Purpose – why was the short story written? Who were the readers that the author was thinking of when he wrote the story? What kind of vocabulary did the author use? If it was simple then it must be for younger readers but if it was complex, then it must be for older and more mature readers.
2. Characters – Who were the characters? What kind of people are they? Are they like real people in situations that made you identify with them? What motivated them? Were they happy or unhappy characters? Are the main characters wise or foolish.



3. Plot – what were the problems of the characters in the story that made them act the way they did? What was the misunderstanding in the story? Did the author intend to bring a message to the readers because of this misunderstanding?
4. Style and Technique - what symbolism did the author use to show an emotional quality? What did the author mean by the title? Why did he mention the “Magi” or the “wise men”? In comparing the characters in the story to the wise men, what was the author trying to say?
5. Theme – what was the main message of the story? Is the author trying to criticize the main characters when they made the big mistake in selling their prized possession in order to buy a “useless” Christmas gift for their partner? What did the author mean when he said “these two were the wisest?”

B. Writing the Essay

Having thoroughly planned your essay, you are now ready to begin drafting the text itself. The sentences you will put in your essay will come from the planning that you have done. You can use the answers to the questions above, arranged in a logical order. It is most important to understand that essays follow a traditional form.

1. Introductory Paragraph – this is one paragraph that opens up the essay. It indicates your opinion about the short story that you have read.
2. Body Paragraphs – this consists of three to four paragraphs. Each paragraph can discuss one element of the short story in detail. You can include *evidence* or words from the short story. The answers to the questions you have asked in your planning will mostly be included in this part of your essay.
3. Concluding paragraph – this is the last paragraph that returns to your opinion in the first paragraph. It also offers a final opinion.

C. Revising the Essay

Having written your essay using the structure outlined above, and including as much evidence or quotes as you can reasonably put in, your last job is to check that the essay reads well. You should check your spelling, punctuation, grammar and the way you put your sentences together.



Learning Activity 18

A. In order to arrange the ideas before writing an essay, it is better to write it in an outline form. An example of an outline can be found below but it is incomplete. Complete it by inserting ONE WORD in the appropriate space.



You have 15 minutes for this activity.



fifth century B.C. The six elements as they are outlined involve: Thought, Theme, Ideas; Action or Plot; Characters; Language; Music; and Spectacle.

1. Thought/Theme/Ideas

The theme is what the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. On one hand, it may be stated through dialogue by a character acting as the playwright's voice. On the other hand, it may be that the theme is less obvious and emerges only after some study or thought. The theme may be the abstract issues and feelings that grow out of the dramatic action. Nora Vagi Brash's satirical play "Which Way, Big Man?" asks the young independent nation Papua New Guinea which direction it would like to take – the traditional ways or the modern ways. This question is the theme of the play.

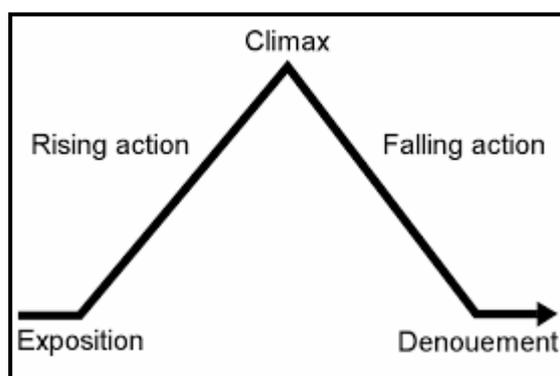
2. Action/Plot

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

The relationship between events in a plot can be illustrated using Freytag's pyramid proposed by German novelist and playwright Gustav Freytag.

The first part of the plot is the **exposition** is the "who, when, where and what" part of the play. **Conflict** is the internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension. **Suspense** is a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.

Here are the different parts of the plot structure:



The five-act structure of Freytag's pyramid.
Image from solqushorts.wordpress.com



- a. Exposition is the part of the play that tells the “who,” “when,” “where” and “what” of the play. It includes the initial incident which is the event that gets the story going. The preliminary event is whatever takes place before the action of the play that is directly related to the play.
- b. Rising action is a series of events following the initial incident and leading up to the dramatic climax.
- c. Climax is the turning point or high point of a story, when events can go either way.
- d. Falling action is the series of events following the climax
- e. Denouement comes from the French word for “unraveling”. It is another term for conclusion.

3. Characters

These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background, and language. Some characters can be considered the protagonists (main characters where the sympathy of the audience lies) while other characters are antagonists (villains).

In John Waiko’s “The Unexpected Hawk,” the protagonists are the villagers and the villains or antagonists are the white men: district administrator and the kiap.

4. Dialogue

The word choices made by the playwright and the enunciation of the actors of the language. Language and dialogue delivered by the characters move the plot and action along, provide exposition and define the distinct characters. Playwrights can create their own specific style in relation to language choices they use in establishing character and dialogue. **Soliloquy** is a speech by a single actor who is **alone** on stage. A **monologue**, on the other hand, is a long speech made by one actor. A monologue may be delivered alone or in the presence of others.

Read the excerpt from the first scene of the play “Which Way, Big Man?” written by Nora Vagi Brash. Notice how the words spoken by Sinob highlights her characteristics. Her negative attitude about anything that can be described as Papua New Guinean is evident in her dialogue.

Gou : I’d like to hear the news if you don’t mind.

Sinob: Oh you don’t want to hear that gibberish in Pidgin and Motu! Why not wait till the main news at 7 o’clock in English? (Sighs) Gosh! I’m feeling peckish – haven’t had a thing since afternoon tea. (Calling off) Peta! What’s for dinner? Come in here!



(He comes inside)

Peta: (Moving on) Yassur missus! Na me workim rice, na kaukau na aibika, na pis na coconut.

Sinob: Yack! You eat that! You make us a salad and grill the T-bone steaks. There's plenty of lettuce and tomatoes in the fridge. Hurry up now!

5. Music

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. However, music can be included to mean all sounds in a production.

Music can expand to all sound effects, the actor's voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in theatre. In the aspects of the musical, the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricist work together with playwrights to strengthen the themes and ideas of the play. Character's wants and desires can be strengthened for the audience through lyrics and music.

6. Spectacle

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production. The visual elements of the play created for theatrical event. The qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.



Learning Activity 19

A. Using your dictionary or information from the passage, look for the meaning of the underlined words from the passage and write their definition on the space after each word.



You have 15 minutes for this activity.

1. impromptu _____

2. abstract _____

3. entanglement _____

4. enunciation _____

5. exposition _____

**B. Use the words above to write your own sentences illustrating its meaning in context.**

1. impromptu _____

2. abstract _____

3. entanglement _____

4. enunciation _____

5. exposition _____

Check your answers at the end of the unit before proceeding to the next part.**Other Elements of Drama**

In the modern theater, this list first enumerated by Aristotle has changed slightly. The first four out of the six elements of drama mentioned by Aristotle: Thought, theme or ideas; Action or Plot; Characters; Language, remain the same, but the following additions are now also considered to be essential elements of drama.

1. **Convention:** These are the techniques and methods used by the playwright and director to create the desired stylistic effect. **Language** in drama is the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character. **Style** is the shaping of dramatic material, settings, or costumes in a deliberately non- realistic manner

2. **Genre:** This term refers to the type of play. Some examples of different genres include comedy, tragedy, mystery and historical play. Nora Vagi Brash's "Which Way, Big Man?" is a comedy with scenes entertaining the audience while making fun of certain characteristics especially of Papua New Guineans trying to copy European lifestyle.

3. **Audience:** This is the group of people who watch the play. Many playwrights and actors consider the audience to be the most important element of drama, as all of the effort put in to writing and producing a play is for the enjoyment of the audience.



Read this short excerpt from a play by John Osborn titled "Look Back in Anger." In the excerpt, the author provides a detailed description of Jimmy's character.

JIMMY is a tall, thin young man about twenty-five, wearing a very worn tweed jacket and flannels. Clouds of smoke fill the room from the pipe he is smoking. He is a disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty; restless, importunate, full of pride, a combination which alienates the sensitive and insensitive alike. Blistering honesty, or apparent honesty, like his, makes few friends. To many he may seem



sensitive to the point of vulgarity. To others, he is simply a loud-mouth. To be as vehement as he is to be almost non-committal.

Since this explicit authorial characterization is obviously not available for viewers in a theatre, **Jimmy** has to be characterized implicitly through the audio-visual channel, that is, in his interactions with the other characters, the things he talks about, and the way he talks. One means of indirect characterization is already provided in Jimmy's physical appearance. The fact that he contrasts sharply with another character, **Cliff** who was characterized as "short and big boned," suggests to the audience that he might be different in terms of personality as well. The two men's divergent characters are most visible in the way they interact, however, and in their respective behaviour towards Jimmy's wife, **Alison**.

JIMMY: Why do I do this every Sunday? Even the book reviews seem to be the same as last week's. Different books – same reviews. Have you finished that one yet?

CLIFF: Not yet.

JIMMY: I've just read three whole columns on the English Novel. Half of it's in French. Do the Sunday papers make you feel ignorant?

CLIFF: Not 'arf.

JIMMY: Well, you are ignorant. You're just a peasant.
[To Alison.] What about you? You're not a peasant are you?

ALISON: [absently.] What's that?

JIMMY: I said do the papers make you feel you're not so brilliant after all?

ALISON: Oh – I haven't read them yet.

JIMMY: I didn't ask you that. I said –

CLIFF: Leave the poor girlie alone. She's busy.

JIMMY: Well, she can talk, can't she? You can talk, can't you? You can express an opinion. Or does the White Woman's Burden make it impossible to think?

ALISON: I'm sorry. I wasn't listening properly.

JIMMY: You bet you weren't listening. Old Porter talks, and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the first yawn.

CLIFF: Leave her alone I said.



- JIMMY: [shouting]. All right, dear. Go back to sleep. It was only me talking. You know? Talking? Remember? I'm sorry.
- CLIFF: Stop yelling. I'm trying to read.
- JIMMY: Why do you bother? You can't understand a word of it.
- CLIFF: Uh huh.
- JIMMY: You're too ignorant.
- CLIFF: Yes, and uneducated. Now shut up, will you?

In this introductory scene the audience already forms an impression of Jimmy as an almost unbearable, angry, young man because he insults his friend and tries to provoke his wife by making derogatory comments about her parents. The fact that he even starts shouting at Alison shows his ill-temper and that he generally seems to be badly-behaved. By contrast, Cliff tries to ignore Jimmy's attacks as far as possible in order to avoid further conflicts, and he protects Alison. While Jimmy criticises and humiliates his wife, Cliff shows through his words and gestures that he cares for her. Thus, he asks her to stop ironing and to relax from her household chores.

- CLIFF: [Puts out his hand to Alison.] How are you, dullin'?
- ALISON: All right thank you, dear.
- CLIFF: [grasping her hand] Why don't you leave all that, and sit down for a bit? You look tired.
- ALISON: [smiling] I haven't much more to do.
- CLIFF: [kisses her hand, and puts her fingers in his mouth] She's a beautiful girl, isn't she?



Learning Activity 20
Read the excerpt again and answer the questions that follow.



You have 15 minutes for this activity.

1. Who are the characters in the excerpt? Give a brief description of them.

Name	Description
a.	
b.	
c.	



2. Based on what you have read, what do you think will be the conflict of the play?

3. Which part of the plot do you think the excerpt belongs to?

4. What issue or theme do you think the play will deal with based on the excerpt that you read?

Check your answers at the end of the unit before proceeding to the next part.

In the next part of the module, you will revise on adjectives.

Grammar Review: Adjectives

Adjective: A word that modifies or describes a noun or a pronoun. These descriptive words may fall into one of several categories: opinion, size, age, shape, color, origin, material or purpose. Examples include happy, short, tall, green, sad, etc. Unless they begin a sentence, you should never capitalize an adjective unless it is part of a title. These are the different kinds of adjectives.

1. Proper adjective: A proper adjective is a proper noun that has been turned into an adjective. Examples: American, Canadian, Irish.

2. Articles: Articles are a special type of adjective. They are the words a, an and the. They modify, most often, the noun that follows.
Example of articles followed by a noun: A dog, an apple, the cat.

3. Possessive adjectives: Sometimes called possessive pronouns, but since they function as adjectives, they are also adjectives.
Examples: my, your, his, her, its, our, their.

4. Demonstrative adjective: Pronouns that refer to specific nouns are called demonstrative adjectives. Examples: This, that, these, those.
In the sentence "I love **this** dog." the word **this** modifies dog, making **this** an adjective.
In the sentence "I love **this**." the **word** this replaces dog, making **this** a pronoun.



5. Indefinite adjectives: These words are similar to demonstrative adjectives inasmuch that they can be used as a pronoun. The difference between a demonstrative and an indefinite adjective is that an indefinite adjective does not modify a specific item. Examples: few, many, some.



Learning Activity 21

A. Read the sentences below and underline the adjective that is indicated in the bracket.



You have
10 minutes
for this
activity.

1. Jimmy is a tall, thin young man about twenty-five, wearing a very worn tweed jacket and flannels. (article)
2. The play is making fun of certain characteristics especially of Papua New Guineans trying to copy European lifestyle. (proper adjective)
3. This question is the theme of the play. (demonstrative adjective)
4. She's a beautiful girl, isn't she? (adjective)

B. Supply the needed adjectives to complete each sentence. Write your answer on the space before each number. The first one is done for you as an example.

- _____ these _____ 1. We picked (demonstrative) flowers from the garden.
- _____ 2. (Possessive) bus never came, and we were late for work.
- _____ 3. (indefinite) children were playing hopscotch.
- _____ 4. Harvey will never wear (demonstrative) tie.

Check your answers at the end of the unit before proceeding to the next part.

11.1.3.2 Technical and Performance Elements of Drama

There are specific vocabulary terms relevant in drama. In a play, these words are most often used in technical elements of drama.

1. **Scenery** – These are the theatrical equipment, such as curtains, flats, backdrops, or platforms used in a dramatic production to communicate environment. The stage set quite literally sets the scene for a play in that it already conveys a certain tone, for example, one of desolation and poverty or mystery and secrecy.



2. **Costume** – This is the special clothing the actors should wear. Clothing is used to present the characterization of the different personas of the play. They portray character and period or the time of the reality play.
3. **Props** – This is short for properties. These are the things the actors used or have with them on stage. Props include any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance, a telephone to a train.
4. **Lights** – These refer to stage lights including background lights and various spot lights are used to light the actors and the scenery on stage. Their placement, intensity, and colour of lights help communicate environment, mood, or feeling of a scene.
5. **Sound effects** – These are necessary to make the plot believable and realistic for the audience. For example, a play that includes a thunderstorm may use a piece of corrugated iron to imitate the sound of thunder.
6. **Make up** – This is used to give actors personality including face and body paint used to transform an actor into a character. For example, some lines drawn on a young actor's face can make him or her look older.

Aside from the technical elements of drama, it is also important to note the performance elements of drama. They are:

1. **Acting** – the use of face, body, and voice to portray character.
 2. **Character motivation** - the reason for a character's behaviour; an incentive or inducement for further action for a character.
 3. **Empathy** - the capacity to relate to the feelings of another.
 4. **Verbal Expression** – The actor's way of speaking or delivering lines. It includes:
 - a. **Breath control** – proper use of the lungs and diaphragm muscle for maximum capacity and efficiency of breath for speaking.
 - b. **Vocal expression** – how an actor uses his or her voice to convey character.
 - c. **Inflection** – change in pitch or loudness of the voice.
 - d. **Projection** – how well the voice carries to the audience.
 - e. **Speaking style** – the mode of expression or delivery of lines.
 - f. **Diction** – selection and pronunciation of words; clarity of speech.
-



5. **Nonverbal expression** – communicating without words but through body language

- a. **Gestures** - Any movement of the actor’s head, shoulder, arm, hand, leg, or foot to convey meaning.
- b. **Facial expression** – Physical and vocal aspects used by an actor to convey mood, feeling, or personality.



Learning Activity 22

Read the excerpt from “Look Back In Anger” on pages 66 -67 again and answer the questions that follow in the light of new information you have learned about drama.



You have 20 minutes for this activity.

A. Technical Element

1. Imagine what costume the characters of the scene would be using. Fill the table below.

Name	Costume
a.	
b.	
c.	

2. Would there be any props to be used in this scene? If there were, what would they be?

3. Where is the setting of the scene? Describe the setting.

B. Performance Element. Fill the table on how each character will deliver their lines and what gestures they will do. Describe them in the table on the next page.



Name	Verbal and Non Verbal Expression
a.	
b.	
c.	

Check your answers at the end of the unit before proceeding to the next part.

11.1.3.3 Drama Analysis

What is drama analysis?

Analyzing drama is like listening to a movie, but not seeing the movie. If we can't see the movie, we must listen to what the characters say to tell us about them. We also must know what the characters are doing because actions tell us a lot about people. It is important to know what kind of people or characters are in the play, where the play takes place, and what is happening. In plays, narrators tell us many of the above items and characters in plays give us much of this important information.



Read the play *The Borrower and the Boy* by Mary Norton

GENRE: Fantasy

CULTURE: British (English)

LENGTH: 10 minutes

CHARACTERS: Narrators 1 & 2, Arrietty, Boy, Pod

NOTES: *The Borrowers* is the first book in a series that also includes *The Borrowers Afield*, *The Borrowers Afloat*, *The Borrowers Aloft*, and *The Borrowers Avenged*. For best effect, place NARRATOR 1 at far left, and NARRATOR 2 at far right, as seen from the audience, then place BOY closest to NARRATOR 1, and ARRIETTY closest to NARRATOR 2. BOY can double as POD.

NARRATOR 1: Imagine you are nearly fourteen years old but are only a few inches tall and live under the floor of a great house in the country. And imagine your tiny father one day takes you upstairs and outdoors for the first time—and on that very first day you meet a being that seems like a giant.

NARRATOR 2: That is what happened to Arrietty, one of the little people called the Borrowers. While her father was at work by the front door of the house, she ran off under a cherry tree to sit among the grass and wildflowers. But



then something moved above her on the bank. Something glittered. Arrietty stared.

NARRATOR 1: It was an eye. An eye like her own, but enormous. A glaring eye. Then the eye blinked. A great fringe of lashes came curving down and flew up again out of sight. , she moved her legs. She would slide noiselessly in among the grass stems and slithers away down the bank.

BOY: (in a low voice) Do not move!

NARRATOR 1: The voice, like the eye, was enormous, but somehow hushed. Arrietty, her heart pounding in her ears, heard the breath again drawing swiftly into the vast lungs.

BOY: Or I shall hit you with my stick!

NARRATOR 2: Suddenly Arrietty became calm. Her voice, crystal thin and harebell clear, came tinkling on the air.

ARRIETTY: Why?

BOY: (surprised) In case you ran toward me quickly through the grass. In case you came and scabbled at me with your nasty little hands.

NARRATOR 1: Arrietty stared at the eye. She held herself quite still.

BOY: Did you come out of the house?

ARRIETTY: Yes.

BOY: From where in the house?

ARRIETTY: I am not going to tell you!

BOY: Then I will hit you with my stick!

ARRIETTY: All right, hit me!

BOY: I will pick you up and break you in half!

ARRIETTY: All right.

NARRATOR 2: Arrietty stood up and took two paces forward.

BOY: (gasps)

NARRATOR 1: There was an earthquake in the grass. He spun away from her and sat up, a great mountain in a green jersey.



- NARRATOR 2: Arrietty stared up at him. Breathless she felt, and light with fear.
- ARRIETTY: I would guess you are about nine.
- BOY: You are wrong. I am ten.
- NARRATOR 1: He looked down at her, breathing deeply.
- BOY: How old are you?
- ARRIETTY: Fourteen. Next June.
- NARRATOR 2: There was silence while Arrietty waited, trembling a little.
- BOY: Can you read?
- ARRIETTY: Of course. Can you not?
- BOY: No. I mean, yes. I mean, not so well.
- ARRIETTY: I can read anything—if someone could hold the book and turn the pages.
- BOY: Could you read out loud?
- ARRIETTY: Of course.
- BOY: Would you wait here while I run upstairs and get a book now?
- ARRIETTY: Well—
- BOY: I will not be but a minute.
- NARRATOR 1: He began to move away, but turned suddenly and came back to her. He stood a moment, as though embarrassed.
- BOY: Can you fly?
- ARRIETTY: (surprised) No! Can you?
- BOY: Of course not! I'm not a fairy!
- ARRIETTY: Well, nor am I, nor is anybody. I do not believe in them.
- BOY: (confused) You do not believe in them?
- BOY: Of course not! But . . . but supposing you saw a little man, about as tall as a pencil, with a blue patch in his trousers, halfway up a window curtain, carrying a doll's teacup. Would you say it was a fairy?
-



- ARRIETTY: No, I would say it was my father!
- BOY: Oh. Are there many people like you?
- ARRIETTY: No. None. We are all different.
- BOY: I mean as small as you.
- ARRIETTY: (laughs) What a funny question! Surely you do not think there are many people in the world your size?
- BOY: There are more my size than yours.
- ARRIETTY: (laughs again) Honestly! Do you really think . . . I mean, whatever sort of a world would it be? Those great chairs—I have seen them. Fancy if you had to make chairs that size for everyone. And the stuff for their clothes—miles and miles of it, tents of it—and the sewing! And their great houses—reaching up so you can hardly see the ceilings—their great beds, the food they eat—great smoking mountains of it!
- That is why my father says it is a good thing they are dying out! Just a few, my father says—that is all we need to keep us going. Otherwise, he says, the whole thing gets—what did he say?—exaggerated.
- BOY: What do you mean, “keep us going”?
- NARRATOR 2: So Arrietty told him about borrowing—how difficult it was, and how dangerous. She told him about the storerooms under the floor, about her mother, Homily, and her father, Pod. She told him about Pod’s exploits, his skill—how he would venture bravely into the house above to borrow whatever his family needed.
- BOY: “Borrowing.” Is that what you call it?
- ARRIETTY: What else could you call it?
- BOY: I would call it stealing.
- ARRIETTY: (laughs hard) But we are Borrowers, like you are a . . . a “human bean,” or whatever it is called. We are part of the house! You might as well say that the fire grate steals the coal from the coal scuttle!
- BOY: Then what is stealing?
- ARRIETTY: (seriously) You do not know? Stealing is...Well, suppose my Uncle Hendreary borrowed something from the house and then my father took it from him. But Borrowers don’t steal!
-



- BOY: Except from human beings.
- ARRIETTY: (laughs harder still) Oh dear, you are funny! Human beans are for Borrowers—like bread is for butter!
- NARRATOR 1: The boy was silent awhile. A sigh of wind rustled the cherry tree and shivered among the blossoms.
- BOY: Well, I do not believe it. I do not believe that is what we are for at all, and I do not believe we are dying out!
- ARRIETTY: (impatiently) Oh, goodness! Just use your common sense! You are the only real human bean I ever saw, and I only know of three more. But I know of lots and lots of Borrowers!
- BOY: Then where are they now? Tell me that.
- ARRIETTY: Well, my Uncle Hendreary has a house in the country, and four children.
- BOY: But where are the others?
- ARRIETTY: (confused) Oh, they are somewhere.
- NARRATOR 2: She shivered slightly in the boy's cold shadow.
- BOY: (coldly) Well, I have only seen two Borrowers, but I've seen hundreds and hundreds and hundreds and hundreds and hundreds and hundreds –
- ARRIETTY: (softly, to herself, as he speaks) Oh, no.
- BOY: - of human beings.
- NARRATOR 2: Arrietty stood very still. She did not look at him.
- ARRIETTY: I do not believe you.
- BOY: All right, then I will tell you.
- ARRIETTY: I still will not believe you.
- BOY: Listen!
- NARRATOR 1: And he told her about railway stations and football matches and racecourses and royal processions and Albert Hall concerts. He told her about India and China and North America and the British Commonwealth. He told her about the July sales.
- BOY: Not hundreds, but thousands and millions and billions and trillions of great big enormous people! Now do you believe me?
-



- NARRATOR 2: Arrietty stared up at him with frightened eyes.
- ARRIETTY: (softly) I do not know.
- BOY: As for you, I do not believe that there are any more Borrowers anywhere in the world! I believe you are the last three.
- ARRIETTY: We are not! There is Aunt Lupy and Uncle Hendreary and all the cousins.
- BOY: I bet they are dead. And what is more, no one will ever believe I have seen you. And you will be the very last, because you are the youngest. One day, you will be the only Borrower left in the world!
- NARRATOR 1: He sat still, waiting, but she did not look up.
- BOY: (without malice) Now you are crying.
- ARRIETTY: (not looking at him) I am going home.
- BOY: Do not go. Not yet.
- ARRIETTY: Yes, I am going.
- BOY: (pleading) Let me just get the book. Please? I'll just be a minute!
- ARRIETTY: (absently) All right.
- NARRATOR 2: He was gone. And she stood there alone in the sunshine, shoulder deep in grass. What had happened seemed too big for thought. Not only had she been seen, but she had been talked to. Not only had she been talked to, but she had—
- POD: (in a low voice) Arrietty! Come over here!
- NARRATOR 1: She spun around, and there was Pod on the path, round-faced, kind, familiar. Obediently she started over to him.
- POD: What do you want to go in the grass for? I might never have seen you! Hurry up, now. Your mother will have tea waiting.
- (POD and ARRIETTY leave.)
-



Read this example of how to complete a drama analysis

Elements of Drama	The Borrower Meets the Boy
Protagonist	Arrietty
Antagonist	Boy
Setting	A house in the country
Mood.	Serious
Conflict	Arrietty has conflict with Boy
Character Analysis/ Descriptions	Arrietty is small, intelligent, brave, polite, kind. She is a Borrower – only a few inches tall. She is 14 Boy is giant, not so smart, afraid, mean, not kind. He is 10.
Predictions	I think that Boy and Arrietty will meet again. He will probably be angry that she did not wait for him to return. Arrietty will be too smart for Boy. She will make friends with him.
Classification of the Play	This play is a fantasy.
Retell the Play	Arrietty, a Borrower, is surprised to meet a giant boy. He is afraid of Arrietty. They talk. We learn that Boy and Arrietty do not know facts about each other's worlds. Boy wants Arrietty to read for him. He leaves to go get a book. Arrietty waits for him, but another Borrower finds her and tells her it is time to go home.
Dialogue	Boy threatens to hit Arrietty with a stick – this shows he is mean and maybe afraid. He also says that he would hit her if she attacked him. He is afraid of her and of Borrowers.
Action	There is not a lot of action. Boy and Arrietty talk during most of the play. Boy leaves to get a book. Another Borrower named Pod arrives and tells Arrietty that they need to go home.
Who is telling the story?	Two narrators tell us the story and describe the action



Learning Activity 23

A. Use the words or phrases in the box to complete the following drama analysis.



You have 15 minutes for this activity.

fiction	protagonist	mean, afraid, and not very smart
human beans	Boy	"The Borrower Meets the Boy"
believe each other	magic	hit her with a stick
Borrowers	brave, polite, and smart	do not know much about each other
home in the country	she is afraid	dying off and that there are not many
Borrowers		left



This is an analysis for a play called 1. _____ . This play is 2. _____. It is a children's story. The setting for this play is a 3. _____. In this play, very little creatures called 4. _____. live in a world with giant people. 5. _____. go into the world of giants when they need to take something.

The 6. _____ of this play is a Borrower named Arrietty. She is 7. _____. For example, when she first meets boy she does not run even though 8. _____. 9. _____ is the antagonist. He is 10. _____. For example, when he first meets Arrietty, he threatens to 11. _____. Boy and Arrietty show that they 12. _____. For example, Arrietty calls giants 13. _____. In addition, Boy asks if Arrietty is 14. _____. Arrietty laughs when he asks her. Arrietty and Boy also do not 15. _____. For example, Arrietty says that she has been told humans are 16. _____. Boy laughs when he hears this.

B. Write 2-3 sentences about what you thought of the drama reading. What did you like? What did you not like?



C. Read the second scene of Nora Vagi Brash's "Which Way, Big Man?" This is a satirical play that challenges the audience to consider some of the ironies of modern day life in Papua New Guinea. Complete the table of the drama analysis after the excerpt.

Scene Two

(Sinob and Gou are holding hands on the verandah like young lovers.)

SINOBO: (Angrily) Pita for goodness sake, what are you doing with the drinks?

PITA : Sore Misis, mi kam ya! (Pita takes the drinks out to the verandah)

SINOBO: Man! Anybody would think you went to the brewery for the drink.

GOU : Actually darling, for spirits you go to the distillery.

SINOBO: Whatever, cheers for now anyway, you must have had a busy day.

GOU: Oh, I had a very busy day, I'm afraid. Had a meeting with the Admin staff at ten. Then the director called me in for a chat and coffee, then we went to a long lunch with the minister at the Lakatoi Hotel. We had smorgasbord. Nice turkey and ham.

SINOBO: So we've both had a busy day. (Calls out) Pita! Pita! How are the steaks? Don't burn them. I want mine medium rare. (Pita enters) Oh there you are. Well?

PITA : Kaikai i redi nau. Mi putim pinis long tebol. Nogut bai i kol.

SINOBO: Bring the portable table out here on the patio. We'll eat here in the cool. Hurry up now, Pita. I don't want that steak to be spoilt.

GOU : I'll go and help him.

SINOBO: No. He's the servant. What do we pay him for? He's got little enough work to do. Sit down, dear. Oh, I do like that rose-bush we got from the University garden lady. It's going to look lovely when it grows along the railing. Just like the one at Professor Noual's place. Oh, here's the food now, at last. Put them straight, Pita. And don't forget the napkins and the finger bowls.

PITA : Yes, misis!

GOU: The steak looks good. (Helps himself to salad) Like some salad on your plate, dear? (Gives empty glasses to Pita) Thank you, Pita, you can go now.

(Sound of knocking on door)

GOU : Oh, I'd better see who that is.



SINO B: No. You go, Pita.

PITA : Ye sah misis!

SINO B: Whoever they are can wait. It's very bad manners for visitors to come at mealtime. Hmmm. This steak is lovely and tender, but I don't think I'd better eat it all. I've had too much. I'm not really that hungry, after all.

(Pita comes back.)

GOU : Yes, Pita? Who is it at the door?

Pita : Em kasin bilong yu. Hegame. Em i stap ausait.

- Nora Vagi Brash

Fill this table with the information from the excerpt you have read.

Elements of Drama	Which Way, Big Man
1. Characters – give description: appearance, attitude, behaviour	a.
	b.
	c.
2. Setting – describe the set and the props that will be used in a performance of the play.	
3. Conflict – where will the conflict or tension of the play come from?	
4. Predictions What do you think will happen after this scene?	
5. Classification or genre of the play.	

Check your answers at the end of the unit before proceeding to the next part.



11.1.3.4 Novels

The study of literature aims to equip you with skills of critical understanding of poetry, drama and fiction involving learning how to read language on a figurative, symbolic and factual level. Novels, by extending imagery through narrative can make sense of our lives on a level beyond fiction. In this topic, you will read more about the novel.

The Novel

A novel is an extended work of prose fiction created by a writer from experience and imagination. The central ingredient is the story. The telling of stories goes far back into the oral past, into folklore and mythology.

Stories are meant to entertain. The modern novel arose from the demands of those who could read to be entertained. Some novels do more than this. But novels, apart from telling a story, can do much more. They can:

- a. engage the reader emotionally.
- b. inform the reader of past historical and social tensions and make them think about how humans act towards one another.
- c. introduce the reader to unique and larger than life characters.
- d. provide a contemporary angle on religious issues.
- e. give insight into the readers' own society. For example, in Sir Vincent Eri's "The Crocodile", knowledge of pre-independence society in our country helps explain the important events and characters in the novel.

Novels are divided into texts that are purely for entertainment and those that are worthy of further study, often called "classics." These novels transcend time and their original setting and audience.

The Basic Elements of Novels

The basic elements of the novel are plot, setting, character, narrative technique, theme and style.

- a. The **plot** includes plot structure and significant turning points. The basis of the plot is conflict. It is the establishment of the conflicts, the development of the conflicts and the resolution of the conflicts which provide the basic plot structure. When the tension is released, we speak of falling action. In Sir Vincent Eri's "The Crocodile", the plot moves forward in time, developing in increasing movement Hoiri's loss of innocence and growing awareness of a different culture.
 - b. The **setting** of the novel includes the historical, cultural, emotional, social, ethnic background, atmosphere and associated ideas. Compared with a short story where brevity is essential, the extended nature of the novel shows expansive presentation of
-



the setting. In a number of novels, the setting can be just as influential as any character or event. Settings can shape the novel's action suggest or present themes and ideas, reflect the action of the novel, foreshadow the novel's action, help establish atmosphere, establish the cultural backdrop of the novel. In "To Kill a Mockingbird", a novel by Harper Lee, the combination of the various settings help to present themes such as status, desire, inequality and racism. It is set in a small town called Maycomb at a time when separation between blacks and whites is the norm and a white man defending a black man is called a "nigger-lover."

- c. **Characterisation** must be easily identifiable and relatable. In every novel, regardless of the quality of structure or creation of setting, it is the reader's acceptance of characters as real that most often determines the success of the text. The acceptance of a character as real does not always mean that we like them: more often than not, we do not. In fiction, it is often the vilest characters that appear the most realistic. In "The Crocodile", the character of Hoiri appears realistic because the readers know so much about his background.
- d. **Narrative point of view** or narrative technique is how the story is presented to the reader. Is it first person "I," omniscient "he or she" or a mixture of both? In many novels, the narrator is directly involved as a character. This affects how objectively or subjectively the story is being delivered to the reader by the narrator. Omniscient narrative is most often evidenced through the use of third person pronouns: he, she or they.

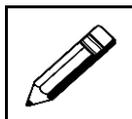
The narrator of the novel "To Kill a Mockingbird" is six year-old Scout, the daughter of the lawyer Atticus Finch who had to defend a black man against the accusation of his white neighbours. The perspective of a child is an effective contrast to the seriousness of the topic of the novel which dealt with racism and discrimination.

- e. **Theme** is the idea or comment about people or society. The key ideas of the text, they are a comment on humanity or critiques of people and their actions. Themes can be difficult to pick up particularly if they are implicit. Themes can be revealed individually, or through the actions and words of physical appearance of a character, relationships in the novel, a narrator or character's perception of events or other characters, the depiction of setting, or how society is presented in the novel. There can be more than one theme in the novel. As mentioned earlier, "To Kill a Mockingbird" dealt with racism, hate, discrimination, as well as justice and childhood innocence.
- f. The **author's background and attitude** can also link to the tone of the novel. Although novels are fictionalized text, more often than not, they contain considerable references to real life. In a number of cases, the stimulus and foundation for the novel can be found in an event or character that the author knew in real life. For example, the character Dill in "To Kill a Mockingbird" was said to have been inspired by Harper Lee's childhood friend, Truman Capote.



g. The **tone** in novels is the emotion or feelings behind the words. It may be neutral, negative or supportive. Tone is realized through dialogue, actions, relationships, narrative or writing style. Appropriate research on the background of the author will help you understand more about the emotions between the lines and the style of the narrative.

h. **Style** is the manner of writing visible in the novel. It includes the structure of the chapters of the novel, the sentences and paragraphs within it.



Learning Activity 24

A. Define the following words from the introductory information about the novel. Write the definition on the space after each word. You may consult a dictionary.



You have
20
minutes
for this
activity.

1. brevity - _____
2. norm - _____
3. vile - _____
4. omniscient - _____
5. tone - _____

B. After reading the introductory information about the novel, answer the questions that follow.

1. How can a novel engage the readers emotionally?

2. Why is it important to know about the author's background when trying to understand the novel that he or she wrote?

3. Think of novels you have read. Try to comment on the questions using what you have read in your novel.

a. Are there any cultural conflicts indicated in your novel? If so, give details.



b. Have you read a novel that includes issues about gender? If so, give details.

c. How has a novel you have read affected your emotions, thoughts and feelings? Explain.

Check your answers at the end of the unit before proceeding to the next part.

In the next part of your module, you will be revising verbs.

Grammar Review: Verbs

Verb: A word that expresses an action or a state of being. These are the different kinds of verbs.

- 1. Action verb:** implies an action verb expresses both physical and mental action.
- 2. State-of-being verb:** The most important state-of-being verb is to **be**. To be verbs take the form of am, is, are, was, were.
- 3. Helping verbs:** A helping verb is a verb that comes directly before the main verb of a sentence and makes the meaning of the sentence clearer. Words that can be used as helping verbs include **is, am, are, was, were, be, being, been, has, have, had, do, does, did, will, shall, should, would, can, could, may, might, must**. The helping verb combined with the main verb is called a **verb phrase**.

In order to understand verbs, one must understand the three main verb tenses.

- 1. Present tense:** Present tense verbs express an action or state of being in the present.
- 2. Future tense:** Future tense verbs express an action that takes place in the future. The future tense of a verb is created by placing **will** or **shall** before a present tense verb.
- 3. Past tense:** Past tense verbs express actions that occurred in the past. Past tense verbs usually end in **-ed**.

**Learning Activity 25**

Complete each sentence adding the missing verb. Write your answer on the blank space for each item.



You have 10 minutes for this activity.

1. They _____ about life on the planet Mars.
2. The sorcerer _____ herbs and bits of bones for his poison.
3. The waitress _____ our orders.
4. How did the pilot _____ where to land in this weather?
5. The rugby ball _____ off the field.

Check your answers at the end of the unit before proceeding to the next part.

11.1.3.5 Aspects of a Novel

When analysing a novel, think about the different aspects of the novel. Below are some questions you can think about.

1. **The Author** – Which information from the background of the author can help in contextualizing and justifying the author's choices in writing the novel?
2. **Characters** – As the primary movers of action in the novel, who are the characters and how were they described?
3. **Setting** – What is the time and place of the novel? Can these enhance further the readers' understanding of the novel?
4. **Genre** – What is the general type of the novel? This can set comparisons with other novels from the same genre. Here are the most basic genres or types of novels.
 - a. **Bildungsroman**

The bildungsroman or "coming-of-age" novel remains one of the most popular and enduring genres of literature written. The growth of a protagonist from youth to adulthood is the essence of human storytelling, for example, "Portrait of the Artist as a Young Man" by James Joyce, an Irish poet and novelist. Another example of this kind of novel is "The Crocodile" written by Sir Vincent Eri where the main character grew in his knowledge of the different culture he is immersed in.
 - b. **The Crime Novel**

Crime novels are concerned with the act in all its forms; its execution, its detection, and its punishment. Many of the television programmes you watch today have their roots in crime novels, where long ago we discovered our



fascination with the detective and the criminal mind. Murder is the ultimate, most satisfying puzzle. An example of this is “The Murder of Roger Ackroyd” by Agatha Christie most famous for her detective novels. Agatha Christie is an English crime novelist.

c. The Historical Novel

Historical context is crucial to many stories. The historical novel is concerned with known figures or events, either directly or tangentially. Many novels are set in past ages, however, and can be culturally illuminating even if the events portrayed are entirely or partially fictional. For example, “I, Claudius” by Robert Graves.

d. Romance

These novels—not to be confused with classical romance novels, a genre concerning heroic literature of the Medieval ages—have been hugely in-demand since the popularisation of the novel in the 18th century. They focus on romantic love between protagonists, with a general tilt towards the positive and satisfying aspects of these unions. Most bookshops will have a romance section available. An example of this is “Pride and Prejudice” by Jane Austen.

e. Fantasy

This peculiar category became massively popular during the last century. At its most basic, it could be considered a reversion to the telling of myths and epics, but unconstrained by historical and geographical boundaries. Most fantasy novels take place in entirely fictional worlds, in which folk legends such as magic and dragons are reality. The trilogy “Lord of the Rings” by J.R.R Tolkien belongs to this category.

f. Science Fiction

Popularised during a vibrant magazine industry that published short stories in the mid-20th century, the science fiction genre has become a diverse and steadily popular category of novel. It deals with the future, hypothesising humans travelling to other planets, alien encounters, and a myriad of offshoots from this central theme. The genre is often used allegorically to explain our own world and time, for example “Dune” by Frank Herbert

- 5. Vocabulary in the novel** – How is the vocabulary in the novel? This can either assist or hinder a reader’s understanding of the novel. Specialized vocabulary or jargon may make a novel more realistic.
- 6. Things that remind you of the story** – What associations that do the reader make with the story of the novel? Is the novel relatable and are readers equipped to better understand the novel?



7. **Short Summary of the novel** – What is the basic plot of the novel? Which of all the events in the novel can be considered as key events and was able to present the theme?
8. **Imagery used in the novel** –What recurring objects or images are significant in the novel? To understand these imagery means penetrating into the symbolic meaning of the novel.
9. **Assessment of the Novel** - Did you like the novel and why? This question probes the reader’s emotional and intellectual response to the novel.
10. **Recommend** the novel to a type of person or group – What is the final judgment or evaluation of the novel?
11. **Films or website about the novel** - Will the novel stand the test of time and be considered one of the classics? Is it substantial enough that it merits to be turned into a movie?

The answers to these questions will form the aspects of a novel review or novel analysis.



In this next part of the topic, you will read about a discussion of the different aspects of the novel “Jonathan Livingston Seagull” written by Richard Bach in 1970.

Jonathan Livingston Seagull is concerned with a young seagull's efforts to rise above the ordinary. In a flock where individuality is frowned upon, Jonathan finds himself a loner and an outcast. After performing feats of tremendous courage and skill, Jonathan is **expelled** from the flock. This gives him the freedom to develop his skills, and in so doing he reaches a higher plane of achievement, a heaven of sorts. The lessons that Jonathan learns in his travels reflect both a greater peace of mind and a freedom to be himself. Jonathan continues the cycle by returning to the flock and teaching its ambitious members the lessons that he has learned from Sullivan Seagull and Chiang, the Elder Gull.

Jonathan Livingston Seagull takes place at the seashore. Jonathan, however, is always at a distance from the rest of the flock. After being declared an outcast, Jonathan follows two strange gulls up into the sky, flying higher and faster than he ever has. He comes to a place that he thinks of as heaven; here he learns to overcome the barriers of space and time. He learns that “The gull sees farthest who flies highest.”

The hero, Jonathan, is the ideal human spirit piloting a gull's body. Characterized primarily through actions described in a simple style, he tempts the reader to fill in his 'personality.' Jonathan's unjust **ostracism** from the flock awakens a sympathetic identification and openness. After this emotional preparation, the **allegory** seems



natural: The individual leaves society, works to perfect a talent, and then returns to teach others the value of self-sufficiency and independence.

The minor characters are more or less **stereotypes** in gull feathers—the wise, old, mystical Chiang; the eager, innocent Fletcher Lynd Seagull; and Kirk Maynard Seagull, the healed cripple who learns to fly. These minor figures, participating in the transparency of the book's airy setting, invite the reader to fill them in as well

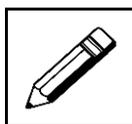
The plot—leaving society, learning, returning—has classic roots and is open enough to allow a wide range of reader associations. Bach's allegory of stereotypes resembles an exaggerated impressionistic painting; it casts light in many directions and lets the viewer decide what is illuminated. The story builds on the traditional symbolism of flight, air, heaven, individual, and social group.

Jonathan Livingston Seagull is especially notable for eliciting in the reader an optimistic vision of life. The story collects the many socially important themes into a fable of values appropriate to audiences from junior high school onward.

Individuals, according to the book, are ultimately immortal ideas inhabiting an **illusory** physical universe designed to let them work at becoming perfect. They will find true companionship in heaven; earthly society is merely a means of attaining heaven. Jonathan's return to help young gulls illustrates the charity he acquires by climbing to perfection alone. Individuals can be **alienated** from society without feeling lonely or unproductive, if they follow the advice Bach paraphrased for an interviewer: 'Find what you love to do, and do your darndest to make it happen.' These individuals will contribute to society only after they have achieved their own perfection.

Fundamental to the book's social concerns is its effect on readers. For some, the personification of seagulls, so self-conscious and childish as to shatter all suspension of disbelief, introduced fifty minutes of boredom and discomfort. Other readers find themselves motivated and inspired by a book that reflects their desire for success, freedom, perfection, and love. These readers can soar among their fantasies and examine their private hopes while guided by the text's abbreviated hints. In this way, the book mirrored, and perhaps helped create, the "Me Generation" of the 1970s.

- Microsoft Encarta 2008



Learning Activity 26

A. Define the following words that were bolded in the passage. Write the definition on the space after each word. You may use a dictionary for this activity.



You have 30 minutes for this activity.

1. expelled - _____
2. ostracism - _____



3. allegory - _____
4. stereotypes - _____
5. illusory - _____
6. alienated - _____

B. Complete the table with the information you have read about the aspects of the novel and the analysis of the novel “Jonathan Livingston Seagull”. Some parts have been filled for you.

Title	1.
Author	2.
Characters	3.
Setting:	4.
Genre:	5.
Vocabulary in the novel:	Use of general words such as freedom, love, perfection, heaven
Things that remind you of the story:	6.
Short summary of the novel:	7.
Imagery used in the novel:	8.
Did you like the novel? Why?	The author of the analysis seems to like to novel but is concerned about the readers’ reaction to it
Recommendation to a type of person or group:	9.
Website or movie based the novel:	It was turned into a movie titled Jonathan Livingston Seagull directed by Hall Bartlett in 1973.

Check your answers at the end of the unit before proceeding to the next part.

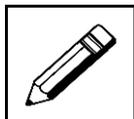
In the next part of your module, you will revise on adverbs.

Grammar Review: Adverbs

Adverb: An adverb modifies a verb, an adjective or another adverb. They usually end in ly. Common adverbs that do not end in ly include very, almost, too, also, apart, away, between, well, far, less, left, right, forward, backward, back, there, behind and now.



- Adverbs answer the question "how?" as in "He drove **slowly**."
- Adverbs answer the question "when?" as in "He ate **before**."
- Adverbs answer the question "where?" as in "He ate **there**."
- Adverbs answer the question "how often?" as in "He eats **seldomly**."
- Adverbs answer the question "to what extent?" as in "I am **really** hungry."



Learning Activity 27

Read the sentences below and circle the adverb.



You have
10 minutes
for this
activity.

1. I usually believe the weather forecast.
2. You must definitely see a doctor.
3. I did not see you yesterday.
4. Martina spoke darkly of her husband's past.
5. Here comes the bride.

Check your answers at the end of the unit before proceeding to the next part.

11.1.3.6 Analysing Novels

Novel analysis looks critically at a novel in order to understand how the parts contribute to the whole. When analysing a novel, you will need to consider elements such as the context, setting, characters, plot, literary devices, and themes. Remember that novel analysis is not merely a summary or review, but rather an interpretation of the work and an argument about it based on the text.

1. Summary

Begin by summarizing the basic plot. An example of a basic plot summary of a novel is "Matilda by Roald Dahl is about a gifted little girl in small town America who learns to make things move with her mind and saves her teacher and school from the evil principal." Roald Dahl is an American writer known for his children's books. The summary will help ground you in the story.

2. Context

Research the author's background and other work. This can give insight into the author's perspective and bias, as well as tell the reader what he might be commenting on. For example, JRR Tolkien's **The Lord of the Rings** is about a group of friends who embark on an epic journey and fight a great war. Knowing Tolkien fought in the Battle of Somme during World War I and that his closest friends were killed helps explain his sentiments about war.



3. Setting

When and where a story takes place can be profoundly significant. Consider where the author's story is placed and why the author made that decision. Many stories would be different if their settings were different and setting is, therefore, integral for interpreting the story's meaning.

For instance, the setting for Harper Lee's work, **To Kill a Mockingbird** is the fictitious town of Maycomb, inspired by the small town in Alabama where Lee herself grew up in the 1930's. It was set against the background of the Great Depression when many people fell into poverty and bitterness and the tendency to look for someone to blame. Much of the blame fell on African-Americans who were also victims of segregation and discrimination.

4. Plot

Story lines usually follow patterns and identifying essential plot points will help you to analyse, interpret, and explain the story. The plot hinges on some major problem, often a conflict between characters or an obstacle that must be overcome. Also helpful in the analysis is identifying the climax, the high point of the action, when the conflict or problem could either be resolved or cause a character's downfall. Finally, the resolution is where the conflict or problem is solved and normalcy or a new order is restored.

The conflict in Roald Dahl's novel **Matilda**, Matilda's parents neglect her and the Trunchbull is evil to everyone, including Miss Honey. The Trunchbull is Miss Honey's aunt who cheated her out of her inheritance. The climax in **Matilda** happened when Matilda uses her telekinetic powers to scare the Trunchbull into believing the ghost of Miss Honey's father is haunting her. The Trunchbull runs away, leaving Miss Honey her house and belongings. Its resolution was when Matilda's family flees so her dad can escape prison, but Matilda gets to stay and live with Miss Honey.

5. Characters

Characters are the driving force behind stories, both major characters and minor ones, and authors use them to broadcast their most important messages. It might not be possible to analyse every character, but the main protagonist and antagonist of the novel can be analysed. They can be described and motives for their actions can be examined. In the analysis, consider also why the characters were portrayed in that way.

The character of Albus Dumbledore in the **Harry Potter** series by J.K. Rowling, for example, can be described as wise, calm, courteous, protecting, encouraging, powerful, and ambitious. As the story progresses, his faults and imperfections appear. Rowling creates Dumbledore as a force to protect and guide Harry.



6. Literary Devices

Various literary devices help convey meaning or create a mood. Look for these in a story to identify key points and their contribution to the author's overall meaning. The following are a few common literary devices.

- a. **Allusion** is an indirect reference to another artistic work or person, event, or place which may be real or fictitious. The author makes the allusion with the intention that the well-known object will create an association with the new object in the reader's mind.
- b. **Foil** is a character used to contrast a second, usually more prominent character in order to highlight certain qualities of the more prominent character.
- c. **Foreshadowing** is the use of hints or clues to suggest what will happen later in a literary work.
- d. **Irony** is an implied discrepancy between what is said and what is meant. There are three kinds of irony:
 - i. **verbal** irony is when an author says one thing and means something else.
 - ii. **dramatic** irony is when an audience perceives something that the characters do not know.
 - iii. **situational** irony is a discrepancy between the expected result and the actual result.
- e. **Symbolism** is the use of an object or action to mean something more than its literal meaning. For example, in William Faulkner's **The Sound and the Fury**, one of the principle characters, Caddy, falls and stains her white dress when she's a child. The stained dress symbolizes and foreshadows her later loss of purity. A character can also be equated with an object throughout a work, another form of symbolism. In Eudora Welty's **Delta Wedding**, an aunt is repeatedly seen carrying an empty bag, which symbolizes her childlessness.

7. Themes

Themes are big ideas that authors comment on throughout a work using tools such as context, setting, and characters. Common themes are good vs. evil, human nature, religion, social structure, authority, coming-of-age, human rights, feminism, racism, war, education, sex, friendship, love, compassion, and death. Most books deal with multiple themes, some more obvious than others. Identifying an author's themes gives you a starting place for your thesis. It gives you a general topic. However, a theme is general. You have to dig a little deeper to identify the author's statement or attitude about that topic.



Once your analysis is complete, develop a thesis that makes an arguable claim about the text. It should connect one of the themes you've identified with specific proof from the text which may include setting, context, plot, characters, symbolism, and allusions, among others. Sometimes, you will also use the support of other analysts or literary experts.



In this part of the topic, you will be reading the plot summary of the novel "Things Fall Apart" written by Nigerian novelist Chinua Achebe.

Achebe's **Things Fall Apart** describes the tragic demise of an Ibo man named Okonkwo. Initially, Okonkwo rises from humble origins to become a powerful leader in Umuofia, a rural village in South Eastern Nigeria. This story about Okonkwo is set at the end of the nineteenth century when Europeans first began colonizing this region of Nigeria on a large scale. By doing so, Achebe establishes a parallel between Okonkwo's personal tragedy and colonialism's tragic destruction of native African cultures.

The first section of the novel describes Okonkwo's rise to a position of power. Determined to overcome the unmanly and unsuccessful example of his father, Unoka, Okonkwo develops a strength and determination unmatched among his peers. These attributes enable him to become a great wrestler, strong warrior, wealthy farmer, and prestigious member of his community. As the Umuofians notice his extraordinary talents, they reward him with numerous titles and honours.

For example, they make him the guardian of Ikemefuna, a young boy awarded to Umuofia as compensation for wrongs committed by a neighbouring village. Similarly, when Okonkwo starts a farm, he receives a generous loan of 800 yams from Nwakibie, a wealthy farmer. Nwakibie is willing to loan these yams to Okonkwo because he knows that Okonkwo will succeed, and Okonkwo proves his ability to succeed by surviving even after a terrible drought destroys his crops. **Undaunted** by either his humble origins or the forces of nature, Okonkwo soon becomes one of the most successful and well respected men in Umuofia.

Okonkwo's success, however, quickly begins to lead toward his ultimate downfall. Because he is so successful, he has little patience with unsuccessful and "unmanly" men like his father. In fact, he publicly insults Osugo, a less successful man, by calling him a woman during a **kindred** meeting. Not only does Okonkwo's success lead to conflicts with other members of the village, but it also drastically disrupts his ability to rule his own family. Because of his autocratic style of ruling and impulsive anger, his own family fears him.

In fact, his own son, Nwoye, eventually rejects him, much like Okonkwo had rejected his own father earlier—only Nwoye rejects Okonkwo for being excessively masculine, whereas Okonkwo rejected Unoka for not being manly enough. Even more significantly, Okonkwo's hasty temper provokes him to beat his third wife, Ojiugo, during the sacred Week of Peace, a festival time during which Ibo custom strictly forbids any form of violence. Okonkwo commits his worst crime, however, when he participates in the sacrifice of Ikemefuna.



After Okonkwo had raised Ikemefuna as his own son for several years, an Oracle required that the Umuofians sacrifice Ikemefuna. Because Okonkwo had been like a father to Ikemefuna, Okonkwo's friend Ezeudu warns him not to participate in the sacrifice. When the rest of the men begin sacrificing Ikemefuna, however, Okonkwo disregards Ezeudu's advice and participates in the sacrifice because he fears that the others might consider him unmanly. When Nwoye eventually finds out about Ikemefuna's death, he has a serious crisis that causes him to question not only his father's example but also the customs and beliefs of his people.

Despite Okonkwo's numerous violations of custom and violent behaviour, he ultimately loses his **prestigious** position in Umuofia not because of his misdeeds but because of an accident. During Ezeudu's funeral ceremony, his gun misfires and accidentally kills a boy. Ironically, it is for this accident rather than for his numerous misdeeds that the Umuofians burn down Okonkwo's home and exile him for a period of seven years.

After being exiled from Umuofia, Okonkwo seeks refuge among his mother's kinsmen in Mbanta, a neighbouring village. During this time, the British begin colonizing the surrounding areas, and this begins a vicious cycle of mutual confrontation as the two cultures clash. For example, the inhabitants of Abame kill the first white man who arrives in their city because they fear him and cannot communicate with him, and the British destroy Abame in retaliation for this murder.

Christian missionaries also begin arriving in Umuofia and Mbanta, and they hold debates to gain converts. Most of the people are not interested in the missionaries' religion, but a few people, including Okonkwo's son Nwoye, convert. When Okonkwo finds out about Nwoye's conversion, he becomes enraged and disowns Nwoye. Towards the end of Okonkwo's exile, the tensions between the village and the missionaries **escalate** when the Christian converts kill a sacred python and the tribe retaliates by **ostracising** the Christians. After Okonkwo's period of exile ends, he holds a great feast to thank his relatives, and he begins making preparations for his return to Umuofia.

In the final section, Okonkwo returns from exile with hopes of reclaiming a position of power in Umuofia, but Umuofia has changed drastically since the arrival of the Europeans. The first missionary in Umuofia, Mr. Brown, won the people's admiration because he respected their customs and developed personal relationships with them. When Mr. Brown has to leave for health reasons, however, he is replaced by the Reverend James Smith, an **ethnocentric zealot** who stirs up deep antagonism between the new Christian converts and the rest of the town. These tensions finally explode when Enoch, an overzealous new convert, eats a sacred python and publicly unmask an egwugwu spirit. The Umuofians avenge Enoch's **blasphemies** by burning down the Christian church, and the British retaliate in turn by arresting the leaders of Umuofia and fining them 200 bags of cowries.



The Umuofians pay the fine, but the leaders are angered by the deceitful and unjust manner in which the District Commissioner treated them. Consequently, they hold a meeting to decide how to respond. The village is divided as to whether they should ignore this injustice or retaliate with violence, but Okonkwo has made up his mind that he will oppose British colonization even if nobody else will join him. When a messenger from the government arrives to stop their meeting, Okonkwo kills the messenger, and the meeting ends in chaos.

The next day the District Commissioner himself comes to arrest Okonkwo, but Okonkwo has already committed suicide. The people of Umuofia ask the commissioner to bury Okonkwo because it is against their custom to bury a man who has committed suicide. The District Commissioner orders his men to take down Okonkwo's body because he has an interest in African customs, but he refuses to help personally because he fears that cutting down a dead body might give the natives a poor opinion of him. The District Commissioner found that the story of this man who had killed a messenger and hanged himself would make interesting reading. He planned to write a whole chapter, "perhaps not a whole chapter, but a reasonable paragraph" for the book he was planning to write. He had already chosen the title of the history book about his experiences in Africa, **The Pacification of the Primitive Tribes of the Lower Niger**.

Ironically, the District Commissioner thinks that he has helped **pacify** the 'primitive' tribes of the Lower Niger, but he is blind to his **complicity** in destroying these tribes and provoking the chain of events leading to Okonkwo's suicide. The District Commissioner's thoughts are doubly ironic because he claims to understand Africa enough to write a history of it, but he remains thoroughly ignorant of the people he intends to write about. Okonkwo's tragic demise, like the tragic destruction of indigenous African people and their traditions, is a long and complex history, but the District Commissioner only sees it as a mere paragraph.



Learning Activity 28

A. Match the **bolded** vocabulary words from the summary of the novel "Things Fall Apart" by Chinua Achebe to their definition. Write the letter of your answer on the space before each number.



You have
1 hour
for this
activity.

- | | | | |
|----------|-------------|----|------------------------|
| _____ 1. | undaunted | A. | forcing out, rejecting |
| _____ 2. | kindred | B. | admired, respected |
| _____ 3. | prestigious | C. | fearless, unconcerned |
| _____ 4. | escalate | D. | soothe, calm |
| _____ 5. | ostracising | E. | extremist, fanatic |



-
- | | | | |
|----------|--------------|----|--|
| _____6. | ethnocentric | F. | collaboration, support |
| _____7. | zealot | G. | alike, allies |
| _____8. | blasphemy | H. | profanity, desecration |
| _____9. | pacify | I. | intensify, worsen |
| _____10. | complicity | J. | evaluating other races by one's own criteria |

B. Answer these questions about the passage.

1. What are the qualities of Okonkwo that made him so great at the beginning of the novel?

2. How does Okonkwo feel about his father? How does he feel about his own son, Nwoye?

3. Who was Ikemefuna?

4. What caused the Ibo tribe to exile Okonkwo?

5. What do you think was Okonkwo's reaction to the coming of the missionaries to his village?



6. What was the tribe's reaction to the first missionary who came to the village? Why was this reaction so different from their reaction to the missionary who replaced him?

7. What was the source of conflict between the Umufoians and the British? How was it resolved?

8. How did Okonkwo die? How did this happen?

- C. Fill in the table with the information you have read about the aspects of the novel and the analysis of the novel "Things Fall Apart."**

Title:	1.
Author:	2.
Main Characters and their descriptions:	3. a. b. c. d.
Setting:	4.
Genre:	5.
Theme of the novel:	6.
Point of view:	7.



Short summary of the novel:	8.
Did you like the novel and why	9.
Recommendation to a type of person or group	10.

Check your answers at the end of the unit before proceeding to the next part.

In this next part of the module, you will revise on prepositions.

Grammar Review: Prepositions

Preposition: a word that shows the relationship between two words or clauses in a sentence. A prepositional phrase consists of a preposition plus the object of the preposition.

Example: The apple is **in** the **box**.

in is the preposition; **box** is the object of the preposition; **in** shows the relationship between the **apple** and the **box**; **in the box** is the prepositional phrase.

Here are some of the most common prepositions used in the English language.

About	before	between	despite	except	in	of	since
Above	behind	but	down	for	inside	out	to
After	below	by	during	from	into	over	with



Learning Activity 29

Complete the sentences below with an appropriate preposition. Write your answer on the blank.



You have 10 minutes for this activity.

- Water lilies floated _____ the surface of the pond.
- I am very interested to learn _____ calculus.
- All the guests waited _____ the house while the mumu was prepared.



4. I went straight to the garden _____ breakfast.
5. Jonah is always happy to be _____ his friends.

Check your answers at the end of the unit before proceeding to the next part.

11.1.4 WRITING WORKSHOP 1

In this last part of Unit 1, the focus will be on writing. You will recall the major literary forms we have covered in the earlier part of the unit: poetry, short story, drama and novel and you will try your hand at creating your very own literary work. Learning activities follow and emphasise concepts for your better understanding. After you have completed each learning activity, you may check your answers before proceeding to the next part of the unit.

11.1.4.1 Writing a Poem

This part of the topic is primarily a writing exercise. Recall the lessons you had on poetry in the first topic of the unit from pages 11 – 27 of this module. The features of a good poem are enumerated below.

- A poem is structured in lines and stanzas.
- A poem is meant to be read aloud. It has its own sound structure: rhyme, rhythm and word sounds.
- Poetry deals with particular subject matters that can symbolize general ideas. This is imagery.
- Words in poetry are not restricted to dictionary meanings. Poets are sensitive to a word's denotation and connotation.
- Figurative language is the key to a good poem. A poem must be able to capture an experience in the most beautiful combination of words.

Keep these features in mind as you try to write your own poem.



Learning Activity 30

Read the instructions and follow them carefully.



**You have
1 whole day
for this activity.**

1. Visit a local library or, if you have access to it, visit the library of the nearest school. If you want, you may use the internet if you have access to it through your computer or a mobile phone.
2. Choose a topic for you to research. The research topic will be the subject of your poem. The research topic can be the life of a famous person (for example Sir John Guise), an interesting place (for example Australia), an invention (for example the computer) or a significant event in history (for example man's landing on the moon.) The research topic has to be interesting to you so that you will be eager to learn more about it.



VHA – Very High Achievement
SA – Satisfactory Achievement
HA – High Achievement
LA – Low Achievement
NI – Needs Improvement

Criteria	Rating				
	VHA	HA	SA	LA	NI
Poem has an interesting subject matter	VHA	HA	SA	LA	NI
Grammar, word choice and pronunciation are correct	VHA	HA	SA	LA	NI
Voice volume, pitch and tone fit the poem	VHA	HA	SA	LA	NI
Stance, eye contact, facial and hand gestures show confidence	VHA	HA	SA	LA	NI

Signed by Evaluator : _____

Signed by Poet/Presenter: _____

11.1.4.2 Writing a Short Story

At this point you will recall all the features of a short story. Read again the topic on short in this unit from pages 34 to 85. This is in preparation for you to write your own short story.

A good short story should include

- a theme or a universal truth that is the basis of the whole story.
- a consideration of the audience who will read the story and the purpose of the short story. setting details woven into the text for the readers to contextualize and visualize where and when the story takes place.
- development of at least one character through the character's words, thoughts, and actions and through the words of other characters or the writer.
- a problem or conflict which is developed as the story progresses.
- a highest point of emotion or excitement called the climax.
- a resolution of that problem or conflict.
- an interesting conclusion that can indicate what happens to the characters or what they can look forward to even after the end of the story.
- a moral or a word of advice about human experience or life. This can be about the theme of the story.



Learning Activity 32

You have read two short stories so far in this unit. You may have read other short stories from other sources. Choose a short story that you have read and look at the ending. Change that ending to an ending more suitable to an older or younger audience. Write your ending on this space.



You have 20 minutes for this activity.



2. Purpose: (what do you want your audience to feel?) _____

3. Audience: (who is the story for?) _____

4. Short story plan

Beginning	
Middle	
End	

5. Theme for your short story: _____

6. Time span for your short story: _____

7. Setting: _____

8. Characters

Name	Short description of your character

9. Notes about your story: use this space to outline the different events of your story. Afterwards, write your story in full on the next page.



11.1.4.3 Play Script

What is a play script?

Play scripts, film scripts, song lyrics and some poetry are written for the stage. They are meant to be heard by an audience. Play scripts are narratives; that is, they tell a story that involves characters, setting and plot. A writer of play scripts is called a play wright while the act of writing a script is called play writing.

Play scripts have the following features:

Structure	Language
<ul style="list-style-type: none">• a theme that the whole story is based on.• a setting where the story takes place.• characters who interact with one another.• mood that develops in each scene.• conflict that the characters are dealing with.• action as characters react to one another and the conflict.• a climax where the action is most exciting.• a resolution or conclusion.	<ul style="list-style-type: none">• possible use of a range of verb tenses in dialogue.• the use of action verbs.• the use of nouns, noun phrases and clauses.• the use of adjectives, adjectival phrase and clauses.• the use of adverbs and adverbials.• the use of colloquial language or language used in familiar informal situations.• the use of direct speech or the actual words of the speaker instead of reporting what was said.• the use of contractions, the combination of two words by the use of an apostrophe.• possible use of slang or informal language that is more common in speech than in writing.• possible use of interjections.

But what does a play script look like? Since it is a performance text, its lay out is different from prose which is composed of sentences and paragraphs. You will notice it on the next part of the topic.

**Learning Activity 34**

Below are some vocabulary words used in the discussion above. Write the word's meaning on the space provided after each word. You may use a dictionary for this activity.



You have
15 minutes
for this
activity.

1. narrative - _____
2. play script - _____
3. play wright - _____
4. play writing - _____
5. conflict - _____
6. characters - _____
7. setting - _____
8. climax - _____
9. direct speech - _____
10. colloquial language - _____

Check your answers at the end of the unit before proceeding to the next part.

The Elements of a Play Script

Below this page is an extract from the first scene of a Papua New Guinean play by Arthur Jawodimbari called "The Sun." It is an adaptation of a traditional legend to modern dramatic form. The author said he wanted to make a contrast between the old communal values and the individualistic attitudes of modern life and to exemplify the spirit of forgiveness in comparison to the spirit of revenge. This is the theme of the play where the whole story is based.

Notice that this play script is annotated. Around the play script written inside text boxes are some explanation and descriptions so that you can understand the different elements of a play script. Notice how a play script is written and what each element is called. Think also about the function each element plays so that the drama can be performed. Why do you think they are necessary?



Study the play script and the annotation with it. After the sample play script, you will also be learning to write your own short play script.

The Sun

Title usually in bold

Characters in Scene One

- Children of Towara village
- Bunani a man from Towara village
- Dobana his wife
- Owade orator from Towara village

Cast of characters - the list of acting parts or characters in a play with a little bit about them or their characterization.

Scene One

Scene division usually in bold

(Outside Bunani's hut. Early morning. It is dark. Enter a group of children singing. During the singing, the light gradually fades into bright daylight.)

Set description - tells the setting or the time or place of the scene. It is written in italics. It describes what the audience will see as the play begins or the scene opens.

Children: Sun, why do you hide so long?
 Sun shine, o shine on us.
 Come out of your lime pot.

Sun, why do you hide so long?
 Come out, we have slept enough,
 come out of Tunana's lime pot.

Sun why do you hide so long
 in the darkness of your lime pot?
 Come out of your mother's womb.

Sun shine, oh shine on us,
 Sun look into our faces.
 Sun make us warm, make us laugh.

Speech tag - name of character who speaks followed by a colon.

Dialogue - tells what the character must say. Sometimes it contains **speaking directions** inside brackets on how the character must say his or her lines.

(Bunani is now seen in front of his hut, chewing betel nut. Dobana comes in, carrying a pot of food. Bunani looks up briefly then goes on chewing. Dobana starts dishing up the food.)

Bunani: Hurry up with that food! You are very slow.
 I am tired of chewing betel nut.

Dobana: Chewing betel nut? That's nothing new! Every night you stay up, chewing, till you finish the whole bunch.

Bunani: Stop that talk and pass me the food. My saliva is dry.

Stage directions - tells actors when to enter the stage area, how to move, the gestures to make, where to look, what tone of voice to use and when to exit. The actors will also interpret the words and add body language and verbal expression to make the characters seem real.

(Dobana hands him a dish.)



- Dobana: There eat it all. I am not hungry. These taros are very tasteless. I wish we had some fish.
- Bunani: Can you catch fish? Or aren't you a woman? Why grumble about fish? Don't you see the waves are too rough these days? I am hungry for food, not fish
- (Bunani starts eating his food. Dobana too starts eating.)

- From **The Sun** by Arthur Jawodimbari

Writing Your Own Play Script

After you have seen what a play script looks like, it is now your turn to write one. Follow these steps in writing your own play. Do not be afraid to try even if you make mistakes.

- 1. Think of a story.** Use these headings to write notes for the story on which you will base your script.
 - a. complication or problem that needed to be solved
 - b. setting: place, time, weather
 - c. characters: gender, age, physical characteristics, personality, reaction to complication, relationship with other characters.
 - d. an issue or theme to be addressed in the story
 - e. events in chronological order: events before the complication, cause of the complication, consequences of the complication, resolution of the complication.
- 2. Divide the events of your story into scenes.** The division can be based on the action that is taking place, on the characters involved or on the setting where the action is taking place. Since this is your first try at writing a script, a short play with one or two scenes is sufficient.
- 3. Start writing your play scene by scene.** Format your play script the way you have learnt from the example on the previous page. Use these directions when you write each scene for your script.
 - a. List the characters including a short description of who they are.
 - b. Describe how the stage can be set. Think about any props you need. Think about any special sound effects, costumes or make up you need.
 - c. Label the scene.
 - d. Write the dialogue as if the characters are speaking directly to one another. Try to use natural everyday speech. Avoid long speeches, two or three lines is enough. Some lines can be as short as one or two words.
 - e. In each section, think of the emotions the characters are feeling. Consider how the characters would express themselves while experiencing these emotions. The directions for how the lines should be set in italics and put in brackets after the character's name.
 - f. Decide how to end the play.
- 4. Go over your play script again.** To guide your revision and editing, ask yourself the following questions:
 - a. Is the dialogue realistic?



- b. Does the dialogue provide the necessary information about the character and the situation?
- c. Do the actions have a purpose?
- d. Are the themes in my play clear?
- e. Have I sent the play out in a conventional format?
- f. Are my tenses, spelling and punctuation correct, except where I have made allowances for the speech of a particular character?

Using these instructions and guide questions, you should be able to write your own play.



In order to deepen your understanding of play scripts, read and analyse a short play script on the next page. It has only one scene and is set in a salon. After reading, prepare to answer the next activity.

The “Gossip” Hairdressing Salon

Characters

Hairdresser	Larry	Male. Very neat. Likes to gossip
Customer 1	Dudu	A gossiping but caring young woman
Customer 2	Khethiwe	A mostly silent customer
Narrator		

The Setting

Narrator: This play is set in a hairdresser’s shop. We meet Larry, the hairdresser and Dudu and Khethiwe, who are his customers.

(The curtain opens at the beginning showing the two customers already on the stage, seated in their chairs.)

Stage direction and props

(Two chairs for customers face the audience. Props used for the hairdressers are a brush and comb. These props should be kept in the hairdresser’s pocket when not in use. Customer 1 has a magazine and a mobile phone. Customer 2 has a book, wears dark glasses and has a towel wrapped around her head.)

The Scene

(The scene opens with Customer 1 talking on her mobile phone. Customer 2 is reading her book. As Customer 1 is talking, Larry walks in quickly and starts to brush her hair.)

Customer 1: (whispering excitedly)... Yes, oh yes! Holding hands! They weren’t kissing or anything but they were definitely holding hands! Listen, I had better go. Larry the sweetie is trying to work on my hair.

(Puts the mobile away and looks into the audience as if it were her mirror and she can see Larry in it. Larry also looks into the audience as if they were the mirror and he can see customer 1 in it)

Larry: (Combing customer 1’s hair) So... who is kissing whom? Come on, tell me



- Customer 1: You know my brother's friend, Vusi, the one who has a mobile phone shop? (Larry nods and carried on combing)
- Customer 1: (Continuing) Well, you know he has a serious girlfriend, Thabi. They're getting married next week. I've been invited to the wedding. Anyway, who should I see yesterday walking along the road but Vusi and another girl (stretches her eyes wide) – holding hands!
- Larry: (stops combing and puts his hands on his hips) No! What a cheat!
- Customer 1: You know I love Thabi and I feel I just ought to tell her what I saw. I feel terrible, but I am so upset I am just going to call her right now. (gets mobile phone out and starts to look for numbers)
- Customer 2: (suddenly stops reading book, stands up, walks over to customer 1 and takes the mobile away) Stop! I am that girl he was holding hands with. I'm Vusi's sister! (She takes her glasses off and stares crossly as Customer 1, then laughs) But I won't tell on you, because you obviously cares a lot for Thabi. I just wish you trusted by brother Vusi more (stresses Vusi's name as she says it)
- (They all stare at each other looking shocked. Larry puts his hand to his mouth and giggles. Lights off. Some music plays.)

- The "Gossip" Hairdressing Salon, a South African student play



Learning Activity 35

A. Below are some parts of the play "The 'Gossip' Hairdressing Salon. Label the parts according to the elements of the play script. Write the name of the element on the space before each number.



You have
1 hour for
this activity.

- _____ 1. Customer 2 Khethiwe A mostly silent customer
- _____ 2. (whispering excitedly)
- _____ 3. Larry:
- _____ 4. You know my brother's friend, Vusi, the one who has a mobile phone shop?
- _____ 5. The scene opens with customer 1 talking on her mobile phone.
Customer 2 is reading her book. As customer 1 is talking, Larry walks in quickly and starts to brush her hair.
- _____ 6. The "Gossip" Hairdressing Salon



Before moving to the last subtopic of this module, you will review conjunctions.

Grammar Review: Conjunction

Conjunction: a word that connects words, phrases or clauses. There are a few types of conjunctions.

1. Coordinating conjunctions: These conjunctions are used to show a relationship between two equally important words, phrases or clauses.

Examples: and, but, or, for, nor, yet, so.

2. Correlating conjunctions: Correlating conjunctions serve the same function as coordinating conjunctions. They exist in pairs, with the first of the pair followed by at least one word followed by the second of the pair.

Examples: both...and, not only...but also, either...or, neither...nor, whether...or.

You could **either** read this **or** remain clueless about correlating conjunctions.

3. Subordinating conjunctions: Subordinating conjunctions begin subordinating or dependent clauses. They begin clauses that must be attached to an independent clause or it is considered a sentence fragment. Sentence fragments are incomplete sentences and should be avoided in your writing.

Examples: before, after, because, since, where, and if



Learning Activity 36

Read the sentences below and circle the conjunctions in each.



You have
10
minutes
for this
activity.

1. They promised to return for everyone had a good time.
2. Since Ben refused to vote, he should not complain about the country's leadership.
3. My daughter bites her nails whenever she is nervous.
5. Belinda had not succeeded before nor was she likely to succeed now.
6. Some species have become extinct because of the greed of man.

Check your answers at the end of the unit before proceeding to the next part.

11.1.4.4 Analytical Essay: Novel

Earlier in the unit you were able to read extensive information about the novel. Review these information by re-reading pages 108-121 of this unit. The topic on the aspects of a novel and analysing novels will also be helpful as a preparation for you to write your analytical essay.

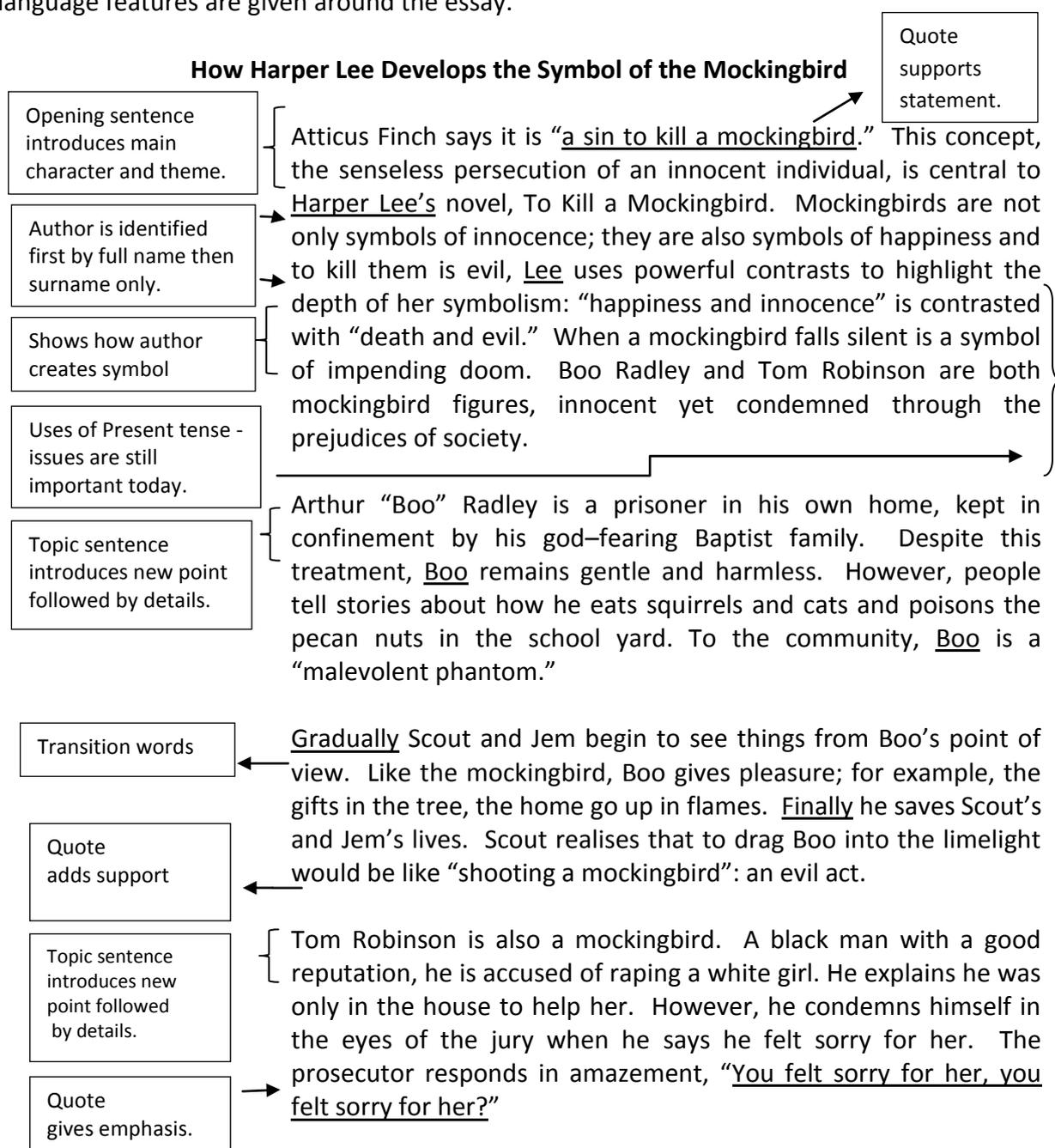


There are many ways that a reader can respond to a novel. One of the most common is the analytical essay that aims to analyse a novel. In an analytical essay, the different aspects of the novel is examined. It shows how well the reader has understood the setting, plot, characterisation, style and themes. It is in the analysis that the reader relates the themes of the novel to issues in the wider world as well as use relevant quotes from the novel in order to support the reader's point of view.



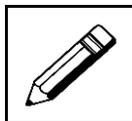
In this part of the topic, you will be reading an analysis of the novel "To Kill A Mockingbird" by Harper Lee.

This analytical essay is written by a student. Some explanatory notes on the structure and language features are given around the essay.





Comment about style	Lee uses rapid dialogue in the courtroom scene to emphasise the way the prosecutor attacks Tom, like an attack on an innocent mockingbird. Tom, innocent and blameless, is condemned by a prejudiced society. The jury would rather see a black man convicted than see a white woman's word questioned.
Link between two parts of the novel.	As the jury returns to give a verdict, Scout remembers the day Atticus confronted the mad dog. She remembers how the mockingbirds were silent, a symbol that something dreadful was about to happen. Lee uses powerful imagery to emphasise the importance of the symbol "...the mockingbirds are still." Words like "creeping," "cold," "shivered" contrast with the heat of the summer. Her use of repetition "guilty...guilty...guilty" slams into Scout and Jem like the symbolic shooting of the mockingbird Tom.
Shows how author creates symbols.	
Topic sentence introduces new point followed by details.	
Shows how characters fit into theme.	The mockingbird symbol also involves the broader themes of justice and how it can destroy an innocent person. Lee exposes not just the prejudices of Maycomb but the ugly nature of such beliefs in society as a whole. Atticus and Miss Maudie are presented as characters who represent justice and open-mindedness. Both say it is a sin to kill a mockingbird. Justice is betrayed when the jury ignores the evidence and destroys the mockingbird figure of Tom Robinson.
Conclusion sums up author's opinion.	The novel's title reflects the importance of the symbol of the mockingbird which is best summed up in the words of Miss Maudie: "... they don't do one thing but sing their hearts out for us. <u>That's why it's a sin to kill a mockingbird.</u> " - Tim Gotterson
Links back to opening sentence.	→

**Learning Activity 37**

A. Define the following terms from the novel analysis. Write your definition on the space after each word. You may use a dictionary for this activity.



You have 20 minutes for this activity.

1. impending - _____
2. malevolent - _____
3. prosecutor - _____
4. jury - _____



5. prejudice - _____

B. Fill in the table with the information you have read about the aspects of the novel and the analysis of the novel "To Kill A Mockingbird."

Title:	1.
Author:	2.
Characters:	3. a. b. c.
Setting:	4.
Genre:	5.
Theme of the novel:	6.
Point of view:	7.
Short summary of the novel:	8.
Did you like the novel and why	9.
Recommendation to a type of person or group	10.

Check your answers at the end of the unit before proceeding to the next part.

We will now move on to looking at what an analytical essay is.

What an analytical essay is.

The key to understanding its nature is in the word "analyze." To "analyze" the content of a novel, for example, one must break it into its components or parts in order to get a full understanding of its meaning. This may mean investigating the novel's structure, its language, its symbolism, and even its historical context. All this will help you as the writer and your reader understand what the novel was trying to say. Your analysis may not be identical to someone else's idea of the novel, but, if your investigation is logical, believable, and well-defended, it will be well received.

**What an analytical essay is not.**

An analytical essay is not a summary of the work. If you find yourself paraphrasing parts of the object of your investigation (an event, a piece of art, a work of literature) or "retelling the story," then you are not writing an analytical essay. There is another pitfall that writers new to this type of essay may encounter. Let's return to the analysis of that novel. If you are merely telling "what" the novel means to you, you are falling short of the goal.

The true analytical essay

A true analytical essay explores "how" the novel emerges with a particular meaning. This "how" is investigated by explaining the relationship of the parts of the novel. The reader is shown how the meaning of the novel emerges from this relationship of parts. The analytical essay then helps the reader understand the relationship of the parts of the work being examined and how that relationship reveals the meaning of that work.

How do I start the analytical essay?

- a. If you have a choice, always choose to investigate something that inspires, fascinates, or speaks to you. You do not have to fully understand it, but if you are pulled by your interest into the work, you will be more motivated to figure out how the puzzle fits together.
- b. Do more than one thorough reading of the work. On the second reading, jot down ideas that occur to you in the margins. Don't be afraid to write ideas that seem to point to some aspect of the work that stand out or recur.
- c. Read background information on the author, on the historical context of the work, and the genre.
- d. Write down each of your ideas that seem to point to some aspect of the work that has a bearing on its overall impact. Eliminate any that seem weak after additional scrutiny.

The Analytical Essay Introduction

The purpose of your essay's introduction is to have a brief explanation of your topic and to give your paper direction that will be developed in the body. You should: Include key information about the work (name, author, publication and so on) in the first sentences.

- e. Lead logically into your reaction to the work ending in a claim or assertion which is your **thesis statement**. Your thesis statement should contain a specific and well-articulated point of view that will be defended in the essay.
- f. Include direction sentences which will explain to the reader how you will defend and support your point of view by explaining the parts of the work (the novel you are analysing) and their relationship to the whole work. For example, "This essay will first... and then it will... and finally it will..."



The Body of the Analytical Essay

The claims that you have presented in your thesis will be argued in the body of the essay. Make an outline using your directional sentences to be sure the body develops all the points mentioned in the introduction.

- Take each point mentioned in your directional sentences and develop it into a topic sentence. This topic sentence will be the main idea around which you will build your body paragraph.
- Use supporting points, at least four or five, to underscore your main idea in this paragraph. Use quotes and brief paraphrasing from the work or facts from outside sources to further support your point of view.
- Conclude with a sentence that wraps up the discussion of this point and do not return to discuss it again until your conclusion.

The Conclusion of the Analytical Essay

You've made your arguments and now you want to tie them to your thesis. The purpose of a conclusion is to stress the correctness of the positions you have taken and to summarize your arguments as you affirm the conclusions you have drawn from your analysis.

- g. Always express your points in different words than you have used earlier.
- h. Be sure your conclusion gives the reader a sense of finality and completeness.
- i. Leave the reader with a clear picture in his/her mind

Writing the analytical essay is challenging, but it can be one of the most rewarding forms of writing to master. It demands that the writer look deeply into the relationships between the parts of a work and decide how those relationships bring meaning to the entire piece.



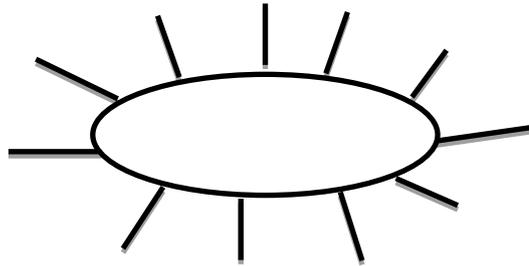
Learning Activity 38

Prepare to write an analytical essay on the novel *Things Fall Apart* written by Chinua Achebe. Re-read the summary of the novel on pages 118-121.



You have 1 hour for this activity.

A. Brainstorm your ideas about the novel *Things Fall Apart*. You may write different ideas on how you will analyse the novel. Write the controlling idea in the centre of your diagram. For each of the lines, you may write different ideas and supporting details to help you write your essay.



B. Fill in the outline below using your ideas from your brainstorming. You may include sub-points for ideas about illustration, explanations and examples.

Thesis (my main point) : _____

Introduction
A.
B.
C.
Body
A.
B.
C.
Conclusion
A.
B.
C.



UNIT SUMMARY

Congratulations! You have completed the first unit of your Grade 11 Applied English module!

This unit, Introduction to Communication, through its various reading passages, summaries, explanations and learning activities, aimed at opening the world of literature for you as an upper secondary student. It introduced concepts and principles that govern four major literary genres: poetry, short stories, dramas and novels. You would encounter these literary works whenever you read for study or for leisure and this makes the unit all the more important. Through the unit, you have become more literate in reading, understanding, appreciating and even creating these different literary genres.



ANSWERS TO LEARNING ACTIVITIES

Learning Activity 1

1. pieces of writing that are valued as works of art
 2. something you can hear
 3. strong regular repeated patterns of sound and movement
 4. arrangement of strong and weak stresses in lines of poetry
 5. group of lines in a repeated pattern that form a unit of poetry
 6. language that produces pictures in the mind of the audience
-

Learning Activity 2

1. A B A B
 2. A B A B
 3. A A B B
-

Learning Activity 3

1. A
 2. B
 3. B
 4. B
 5. A
 6. B
-

Learning Activity 4

- | | |
|------------------|-------------------|
| 1. unemployed | 6. priceless |
| 2. proof | 7. boyhood |
| 3. understanding | 8. inconsiderate |
| 4. reception | 9. shortage |
| 5. unfriendly | 10. Unfortunately |
-

Learning Activity 5

- | | |
|-------------------|--------------|
| 1. a. slender | b. emaciated |
| 2. a. limousine | b. jalopy |
| 3. a. famous | b. notorious |
| 4. a. intelligent | b. cunning |
| 5. a. prudent | b. frugal |
| 6. a. mansion | b. hovel |
| 7. a. proposal | b. plot |
| 8. a. aroma | b. stench |
-

**Learning Activity 6**

1.
 - a. heavy beat on a syllable of a line of poetry
 - b. pair of lines
 - c. figure of speech where one thing is said to be completely different thing
 - d. strange aspect of a situation
 - e. brief reference to something real or fictitious
 - f. underlying issue or idea being discussed in a literary work
2. anger and tree
3. Answers may vary. Each stanza contains two pairs of rhyming word
4. Answers may vary

Sample Answer

Yes. It talks about the importance of communication and resolving conflict through communication instead of hiding one's anger and letting it grow to the point of violence.

Learning Activity 7

1. Robert Frost
 2. March 26, 1874
 3. Isabelle Moodie
 4. William Prescott Frost Jr
 5. Elinor Mirriam White
 6. Dartmouth College, Harvard University
 7. My Butterfly
 8. A Boy's Will, North of Boston
 9. Edward Thomas, Rupert Brooke, Robert Graves, Ezra Pound
 10. January 29, 1963
-

Learning Activity 8

- A.
 1. C
 2. A
 3. B
- B.
 1. False
 2. True
 3. False
 4. False
- C. Answers may vary

Sample Answer

Yes, I had the choice to complete my studies or to stop studying. I chose to complete my studies through FODE.

- D. Answers may vary

Sample Answer



To study even though it is difficult – this choice will help me to be a better person and to have a better chance of succeeding in life.

Learning Activity 9

1.
 - a. poems that do not contain rhyme
 - b. repetition of vowel sounds in a line of poetry
 - c. repetition of initial consonant sound
 - d. words that contain sounds similar to the noise they describe
 - e. unfair treatment of people who belong to a different race
 2. The speaker of the poem is a Papua New Guinean national.
The masta is the white man who colonized the speaker.
 3. In the beginning the speaker wanted to please the masta and follow his orders.
 4. The seed represents the awakening of national identity
 5. Injustices and racism, being treated like an inferior man with no dignity, treated like a slave
-

Learning Activity 10

1. verb
 2. adjective
 3. pronoun
 4. preposition
 5. noun
-

Learning Activity 11

- | | |
|---------------------------|---------------------|
| 1. a. to amuse | b. slice of life |
| 2. a. to frighten | b. narrative action |
| 3. a. to entertain | b. slice of life |
| 4. a. to thrill | b. narrative action |
| 5. a. to frighten/ thrill | b. narrative action |
-

Learning Activity 12

1. abstract
 2. concrete/ common
 3. proper
 4. abstract
 5. proper
-

Learning Activity 13

1.
 - a. 19th century Paris, France
 - b. Madame Loisel, Monsieur Loisel, Madame Forestier
 - c. omniscient or all-knowing point of view
 2. a. being content with what you have
-



b. honesty and admitting one's mistake

3. Answers may vary

Sample Answer

I feel sad and regretful for the characters of Madam and Monsieur Loisel. I can only imagine going through a hard life for ten years only to find out they did not need to experience all their hardships if they confessed that the necklace had been lost in the first place.

Learning Activity 14

1. interrogative
2. relative
3. indefinite
4. subject
5. possessive

Learning Activity 15

Answers may vary

Sample Answer:

1. Title: The Town Mouse and the Country Mouse
2. Purpose: to teach a lesson
3. Audience: children and youngsters
4. Short Story Plan
 - a. Beginning: town mouse visits country mouse. Country mouse gives food to him but town mouse did not like it. Town mouse invites country mouse to go to town
 - b. Middle: in the town, town mouse shows country mouse great food but both mice ran away from the dogs.
 - c. End: country mouse went back to the country because he would rather be at peace than live in fear.
5. Theme: being content with what you have
6. Time Span: one week
7. Setting: countryside and town
8. Characters

Country mouse- accommodating, honest
Town mouse – boastful, snob

The Town Mouse and the Country Mouse by Aesop

A Town Mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer, but he offered them freely. The Town Mouse rather turned up his long nose at this country fare, and said: "I cannot understand, Cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life."



(3) a concluding paragraphs that closes the discussion on the topic.

Answers may vary. Read this sample answer.

A Christmas Love Story

“The Gift of the Magi” is a Christmas love story. O Henry, the author, wrote the short story for teens and older readers. It aims to tell the readers more about love and for them to reflect on the real meaning of giving gifts. Its main message is that to love is to make sacrifices.

The main characters and the events of the story work together to convey the author’s message. The husband and wife, Della and Jim are quite poor. They are getting by and are happy with what they have but on the day before Christmas, Della realized that she wanted to give a special gift for her husband.

However, she cannot afford to buy her a gift. Although poor, both Jim and Della have a prized possession. Della has her long hair while Jim had his beautiful pocket watch. Della sold her hair to buy a chain for Jim’s watch while Jim sold his watch to buy Della a set of combs for her hair. When it was time to give their Christmas gifts to each other, they discovered the foolishness of their actions.

Although it was foolish, the sacrifice they made was still called wise by the author. According to the author, this was the gift of the magi, the wise men who visited the infant Jesus on the first Christmas day. It was wise because the reason for their action was their love for each other even to the point of giving up the most important thing for them.

The two characters sacrificed the most important possession that they have. The story wanted to show that love is more important than any material possession. Love is the greatest gift of all.

Learning Activity 19

1. made or done without preparation
 2. based on general ideas; without a physical reality
 3. difficult or complicated relationship with another person
 4. saying or pronouncing words clearly
 5. full explanation of something
-

Learning Activity 20

1. a. Jimmy – tall thin young man of 25
b. Alison – young wife, attractive but tired
c. Cliff – Jimmy’s friend, short and big boned
 2. It might be the jealousy that Jimmy feels about Cliff and Alison
 3. the initial incident or introduction
 4. conflict about relationship between husband and wife, dealing with anger, jealousy, faithfulness to commitment of marriage, knowing yourself and admitting mistakes.
-

**Learning Activity 21**

- A. 1. a
2. European
3. This
4. beautiful
5. Our
- B. 2. Our
3. Some
4. that
-

Learning Activity 22

- A. 1. a. Jimmy – worn tweed jacket and flannels
b. Alison – plain and simple dress without decoration
c. Cliff – shirt and trousers of a gentleman
2. newspapers/ reading materials, iron, ironing board, clothes for Alison to iron
3. inside the house, in the living room, walls with decoration, chairs where the characters sit
- B. 1. Jimmy – aggressive, hand gestures to express anger or frustration, loud voice, shouting
2. Alison – distracted, soft voiced, crouched body, timid, busy with her chores
3. Cliff – gentle voice, smiling, good humoured, proud
-

Learning Activity 23

- A. 1. The Borrower Meets the Boy
2. fiction
3. home in the country
4. Borrowers
5. Borrowers
6. protagonist
7. brave, polite and smart
8. she is afraid
9. Boy
10. mean, afraid and not very smart
11. hit her with a stick
12. do not know much about each other
13. human beans
14. magic
15. believe in each other
16. dying off and that they were not many left
- B. Answers may vary

Sample Answer

I liked the play. I liked the encounter between the Borrower and Boy but I did not like the way humans were portrayed in the play.



- C. Elements of Drama
- a. Gou – master of the house, a public servant, well dressed, educated man, helpful, wants peace and quiet
 - b. Sinob – mistress of the house wants to imitate the lifestyle of Europeans and looks down on PNG lifestyle, well dressed, a snob
 - c. Pita – servant of the house, dressed casually, not highly educated but knows how to cook and clean
2. at the verandah. Props include tables, chair, eating utensils, sound of the doorbell
 3. The arrival of the visitor will cause conflict between husband and wife.
 4. The visitor will cause the husband and wife to fight.
 5. satire
-

Learning Activity 24

- A.
1. conciseness or shortness
 2. standard pattern or type
 3. disgusting, depraved, shameful
 4. knowing everything
 5. emotions or feelings behind words
- B.
1. Novels can portray events that can touch the reader's emotion because they might have had the same experience. Readers are engaged emotionally when they identify with the characters and what the characters are going through.
 2. the background of the author affects how he/she presents the theme of the novel. He/she may include events in the novel taken from or inspired by his/her real life experiences.
 3. Answers may vary

Sample answers

- a. In the novel **Things Fall Apart** the cultures of the native Africans and the white colonizers clashed. The colonizers did not respect the belief of the Africans and this led to fighting and war.
 - b. In most romance novels, the man and the woman would initially not get together because one of them does not treat the other equally and fairly.
 - c. Yes, I would sometimes cry when reading sad events in a novel I am reading. I would identify with characters and feel that I was also going through whatever they were going through.
-

Learning Activity 25

1. talked
2. prepared
3. took
4. know
5. bounced

Learning Activity 26

- A. 1. To be deprived membership or involvement, force out or eject
-



2. act of excluding a person from society
 3. story, play, poem or picture in which the meaning is represented symbolically
 4. person or thing that conforms to a fixed mental picture
 5. deceptive, having the characteristic of illusion
 6. become hostile, to be estranged from friends or society.
- B.
1. Jonathan Livingston Seagull
 2. Richard Bach
 3. a. Jonathan Livingston Seagull
b. Sullivan Seagull
c. Chiang the Elder Gull
 4. seashore
 5. fable
 6. Answers may vary.
Sample answers: pilot and flying, self-help and inspirational books
 7. Jonathan Livingston Seagull was a loner who was cast out from the flock because he was different from the rest of the seagulls. When he was expelled, he was able to fly higher and better though the help of two other seagulls. He returned to the flock to teach the others about what he learned
 8. Birds as humans
 9. from high school students to adults
-

Learning Activity 27

1. really
 2. definitely
 3. yesterday
 4. darkly
 5. Here
-

Learning Activity 28

- A.
- | | |
|------|-------|
| 1. C | 6. J |
| 2. G | 7. E |
| 3. B | 8. H |
| 4. I | 9. D |
| 5. A | 10. F |
- B.
1. Okonkwo was strong, determined, a great wrestler, wealthy farmer and prestigious member of the tribe.
 2. He despised both his father and his son because he considered them unmanly
 3. Ikemefuna was a young boy the tribe has won in a tribal war. He was raised by Okonkwo as his own son but he was killed as a sacrifice.
 4. He broke the week of peace, he participated in killing Ikemefuna even though he considered him his son, and he accidentally killed Ezeudu's son.
 5. He wanted to resist them.
 6. The tribe respected Mr. Brown because he respected their culture. They did not like the Rev. Smith because the Rev. stirred up deep antagonism between the tribesmen and the Christians.
-



7. The Christian Missionaries held debates to gain converts, convincing the tribesmen to lose faith and even desecrate their own traditions.
 8. Okonkwo hanged himself on a tree. He took his own life in order to protest against the European forces that wanted to punish him for killing one of their own.
- C.
1. Things Fall Apart
 2. Chinua Achebe
 3.
 - a. Okonkwo
 - b. Nwoye
 - c. Ikemefuna and many others
 4. Nigerian tribe of Umuofia at the end of the 19th century.
 5. historical novel
 6. colonialism, contrast between traditional and western beliefs
 7. multiple character's point of view
 8. Okonkwo was a strong and manly member of the tribe but he defied many of the traditions and committed crimes against the tribe. Because of this he was exiled for seven years. He returned after 7 years at the same time as the arrival of the Christian Missionaries who wanted to convert the villagers. Conflict arose between the tribe and the Europeans until Okonkwo killed one of them. He killed himself before the European forces could arrest him
 9. Answers may vary.
Sample answer: Yes, I liked the novel. It contains similarity with Papua New Guinean culture where conflict can arise between traditional and western beliefs.
 10. For The young people to see the importance of culture

Learning Activity 29

1. on
2. about
3. under
4. after
5. with

Learning Activity 30

Answers may vary. Here is a sample answer on the research topic Australia.

Paragraphs About my topic	Poem
<p>Australia's landmass of 7,617,930 square kilometres is on the Indo-Australian Plate. Surrounded by the Indian and Pacific oceans, it is separated from Asia by the Arafura and Timor seas, with the Coral Sea lying off the Queensland coast, and the Tasman Sea lying between Australia and New Zealand.</p> <p>It is the world's smallest continent and sixth largest country by total area, Australia—owing to its size and isolation—is often dubbed the "island continent", and is sometimes considered the</p>	<p style="text-align: center;">Australia by AD Hope</p> <p>A nation of trees, drab green and desolate gray In the field uniform of modern wars, Darkens her hills, those endless outstretched paws Of sphinx demolished or stone lion worn away.</p> <p>They call her a young country, but they lie: She is the last of lands, the emptiest, A woman beyond her change of life, a breast</p>



<p>world's largest island.</p> <p>Human habitation of the Australian continent is estimated to have begun between 42,000 and 48,000 years ago, possibly with the migration of people by land bridges and short sea-crossings from what is now South-East Asia. These first inhabitants may have been ancestors of modern Indigenous Australians.</p> <p>At the time of European settlement in the late 18th century, most Indigenous Australians were hunter-gatherers, with a complex oral culture and spiritual values based on reverence for the land and a belief in the Dreamtime. The Torres Strait Islanders, ethnically Melanesian, were originally horticulturalists and hunter-gatherers. The northern coasts and waters of Australia were visited sporadically by fishermen from Maritime Southeast Asia.</p> <p>The indigenous population, estimated to have been between 750,000 and 1,000,000 at the time European settlement began, declined for 150 years following settlement, mainly due to infectious disease. A government policy of "assimilation" beginning with the <i>Aboriginal Protection Act 1869</i> resulted in the removal of many Aboriginal children from their families and communities—often referred to as the Stolen Generations—a practice which may also have contributed to the decline in the indigenous population.</p>	<p>Still tender but within the womb is dry.</p> <p>Without songs, architecture, history: The emotions and superstitions of younger lands Her rivers of water drown among inland sands, The river of her immense stupidity.</p> <p>Floods her monotonous tribes from Cairns to Perth, In them at last, the ultimate men arrive Whose boast is not: "we live," but "we survive," A type who will inhabit the dying earth.</p> <p>And her five cities, like five teeming sores Each drains her: a vast parasite robber-state Where Second hand Europeans pullulate Timidly on the edge of alien shores.</p>
--	--

Give yourself a tick for this activity if you have:

- written paragraphs about your chosen topic.
- your stanza have four lines each.
- each paragraph you have written is translated into verse.

Learning Activity 31

Give yourself a tick for this activity if you have:

- recited the poem in front of an audience.
- someone has filled in the evaluation form for you.

Learning Activity 32

Answers may vary

Sample Answer: An alternative ending to *The Necklace* written for younger children
When Madame Forestier met Madame Loisel at the park, after revealing that the necklace was fake, she also revealed that she was in fact Mathilde's fairy godmother who can grant any wish she will ask. Mathilde asked if she can go back to that magical night when everyone admired her beauty. Madame Forestier took out her magic wand and transported her back in time when she was still young and beautiful.



The necklace still got lost in the excitement of the ball but knowing that it was fake made all the difference. They did not have to work as hard, nor give up the comfortable life they were living. Mathilde was able to appreciate the life that she had instead of always longing for something more. She was able to live a good, mediocre, comfortable life as a clerk's wife. The end.

Learning Activity 33

Answers may vary.

Sample answer

1. Title: The Lion and The Mouse by Aesop
2. Purpose: For the audience to learn the lesson of friendship
3. Audience: younger children and teens
4. Short Story Plan

Beginning- A lion was sleeping when a mouse went near it. The lion caught the mouse and was about to eat it.

Middle- the mouse begged the lion not to kill it and promised to help the lion someday. The lion laughed at the mouse and he let it go.

But one day, the lion was caught in a trap. The mouse helped the lion

End- the lion was able to escape the hunter's trap

5. Theme: even a small creature can help a big creature
6. Time span: a few days
7. characters
Lion – King of the jungle, mighty and powerful
Mouse – small, powerless but with strong teeth
Hunters – wanted to catch a lion to give to their King

9.

The Lion and the Mouse

By Aesop

Once when a Lion was asleep a little Mouse began running up and down upon him; this soon wakened the Lion, who placed his huge paw upon him, and opened his big jaws to swallow him. "Pardon, O King," cried the little Mouse: "forgive me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?" The Lion was so tickled at the idea of the Mouse being able to help him that he lifted up his paw and let him go. A few days later, the Lion was caught in a trap, and the hunters who desired to carry him alive to the King, tied him to a tree while they went in search of a wagon to carry him on. Just then the little Mouse happened to pass by, and seeing the sad plight in which the Lion was, went up to him and soon gnawed away the ropes that bound the King of the Beasts. "Was I not right?" said the little Mouse. Little friends may prove great friends.

Give yourself a tick if you

- a. underwent the process of writing a short story
- b. outlined the different elements of your short story: theme, characters, setting and plot.
- c. wrote the whole short story in full.

**Learning Activity 34**

1. text that tells a story
 2. text written for the stage to be performed
 3. writer of plays
 4. act of writing a play
 5. the complication or problem in a narrative
 6. actors in a narrative
 7. time and place of a story
 8. the most exciting part of the action in a narrative
 9. direct speech - the actual spoken words of a character
 10. colloquial language - language used in informal situations
-

Learning Activity 35

- A.
1. character
 2. speaking directions
 3. speech tag
 4. dialogue
 5. stage direction
 6. title

B. This exercise can have a variety of answers. Study my sample answer and compare it with what you have written.

Gossip at 4 Mile Bus stop**Characters**

Buai Seller Jenniffer. Friendly and talkative
Customer 1 Anita . A gossiping but caring young woman
Customer 2 Cecilia . A mostly silent customer
Narrator

The Setting

Narrator: This play is set at a corner of 4 Mile Bus stop. We meet Jennifer who sells buai and two ladies who approached her at the same time to buy buai.

The curtain opens at the beginning showing the two customers already on the stage, standing facing the audience.

Stage direction and props

One chair and a small table for the buai seller. Props used are some betel nut and newspapers on the table. Customer 1 has a newspaper and a mobile phone. Customer 2 also has a newspaper and wears dark glasses.

The Scene

The scene opens with customer 1 talking on her mobile phone. Customer 2 is bending down to choose her betelnut. Jennifer is seated and is offering to give some lime to Customer 2. She stands a little further away with the lime jar and starts chewing.



Customer 1: (whispering excitedly)... Yes, oh yes! Holding hands! They weren't kissing or anything but they were definitely holding hands! Listen, I had better go. I need to buy my betel nut now before a new bus gets here.

(Puts the mobile away and moves closer to the table to choose her betel nut)

Jennifer: (smiling) So... who is kissing whom? Come on, tell me.

Customer 1: You know my brother's friend, John, the one who works at the mobile phone shop? (Jennifer nods and offered her some lime)

Customer 1: (Continuing) Well, you know he has a serious girlfriend, Margaret. They will have the bride price ceremony next week. My brother and I will attend. Anyway, who should I see yesterday walking along the road but John and another girl (stretches her eyes wide) – holding hands!

Jennifer: (slaps the newspapers on her table) That's not right!

Customer 1: You know I love Margaret and I feel I just ought to tell her what I saw. I feel terrible, but I am so upset I am just going to call her right now. (Gets mobile phone out and starts to look for numbers)

Customer 2: (suddenly stops chewing, walks over to customer 1 and takes the mobile away) Stop! I am that girl he was holding hands with. I'm John's sister! (She takes her glasses off and stares crossly at Customer 1, then laughs) But I won't tell on you, because you obviously care a lot for Margaret. I just wish you trusted my brother John more. (stresses John's name as she says it)

They all stare at each other looking shocked. Jennifer puts her hand on her mouth and giggled. Lights off. Some music plays.

Learning Activity 36

1. for
2. since
3. whenever
4. nor
5. because

Learning Activity 37

1. About to happen
2. wishing evil to others
3. person who prosecutes especially in criminal court
4. a body of usually 12 persons deliberating on the outcome of a trial of awarding prizes
5. preconceived opinion, bias or partiality

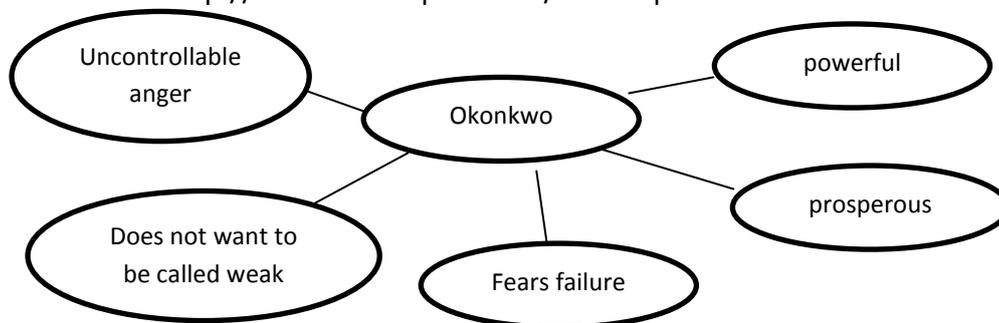


- B.
1. Title: To Kill A Mockingbird
 2. Author: Harper Lee
 3. Characters: Atticus Finch, Jem, Scout, Boo Radley, Tom Robinson
 4. Setting: Maycomb, Alabama
 5. Genre: Bildungsroman
 6. Theme: racism, hate, discrimination, as well as justice and childhood innocence.
 7. Point of View: First person point of view of Scout, 6 years old
 8. Short Summary of the novel: Tom Robinson was accused by his white neighbour to have raped a white woman. Atticus Finch was given the task to defend him in a trial. Boo Radley was a recluse whom Scout and Jem befriended. Tom Robinson was judged as guilty for a crime that he did not commit. Some men tried to hurt Scout and Jem because their father defended a black man but Boo Radley saved them.
 9. Answers may vary
Sample Answer: Yes, I did like the novel because it deals with themes of justice and the discrimination that people have against somebody different. I liked the character of Atticus Finch who is an honourable man.
 10. Recommendation: for people who are interested in an entertaining courtroom drama. Teenagers will relate to the idealism of both Scout and his father.

Learning Activity 38

Answers may vary

Sample Answer from <http://www.123helpme.com/view.asp?id=14745>



Thesis: Okonkwo's personal flaws of fear of failure and uncontrollable anger do not allow him to be great

- I. Introduction: Quote from Aristotle
 - A. Title of the Book, author
 - B. Introduce character as the focus of the analysis and present thesis
 - C. Okonkwo as a powerful man
- II. Body:
 - A. The first Flaw of Okonkwo: Fear of failure - He does not want to be like his father
 - B. Second Flaw: does not want to be thought of as weak
 1. Kills Ikemafuna
 2. Beat Nyowe
 - C. Third Flaw: Uncontrollable anger – killing of the messenger that led to his own death.



III. Conclusion: fear and anger can destroy man.

The Flaws of Okonkwo

"Man, when perfected, is the best of animals, but, when separated from law and justice, he is the worst of all." (Aristotle). In Chinua Achebe's novel *Things Fall Apart*, Okonkwo is living proof of Aristotle's statement. Although he is arguably the most powerful man in Umuofia, his personal flaws of fear of failure and uncontrollable anger do not allow him true greatness as a human being.

Okonkwo is one of the most powerful men in the Ibo tribe. In his tribe, he is both feared and honoured. This is evident by this quote, "Okonkwo was well known throughout the nine villages and even beyond... [He] brought honour to his tribe by throwing Amalinze the Cat." This suggests that in Okonkwo's society, power is attained by making a name for yourself in any way possible, even if that means fighting and wrestling to get your fame. Although honour is a good thing, when people have to fight to gain it, it becomes an object of less adoration. Okonkwo's "prosperity was visible in his household... his own hut stood behind the only gate in the red walls. Each of his three wives had her own hut... long stacks of yams stood out prosperously in [the barn]... [Okonkwo] offers prayers on the behalf of himself, his three wives, and eight children." His large family is also a source of pride and evidence of his position in Umuofia.

Okonkwo's first and most prominent flaw is his fear of becoming a failure. It is greatly influenced by his father, but Okonkwo takes his fear to the extreme. Okonkwo's father was a very lazy and carefree man. He had a reputation of being "poor and his wife and children had just barely enough to eat... they swore never to lend him any more money because he never paid back." In Umuofia, a father is supposed to teach the children right and wrong, and in this case, the lessons were not taught, but self-learned. Okonkwo had to rely on his own interpretations of what defined a "good man" and to him that was someone that was the exact opposite of his father. As a result of his own self-taught conclusions, Okonkwo feels that anything resembling his father or anything that his father enjoyed was weak and unnecessary.

Because of his fear to be seen as weak, Okonkwo even strikes down a child that calls him father: "[and as the machete came down] Okonkwo looked away. He heard the blow... He heard Ikemefuna cry 'My father, they have killed me!' ... Okonkwo [draws] his machete and ... cuts him down... He does not want to be thought of as weak." The fact that he kills the child shows that the way that he thinks is wrong, that reputation is more important than the life of a child. Although it is a shame to be thought of as weak, Okonkwo's actions here show that he is not truly a real person that is capable of being a ruler, but just a strong man that has fought for his whole life trying to be something different from his father. Okonkwo's fear allows him to gain more respect from his tribe, but only because it motivates him to do better than anyone else.

Okonkwo's uncontrollable anger is his most prominent flaw that keeps him away from true greatness. Although his anger has served him well in his life, ultimately, it destroys his way of life. Okonkwo is very rough on his son; for example, when Nwoye overhears that Ikemefuna was to be "taken back to his village, [he] burst into tears [Okonkwo] beat him heavily."



Okonkwo tries to instill his personal views on how to live as a man to his son, and to Okonkwo, crying is very womanly, and so Nwoye is punished for it. Okonkwo's inability to control his anger eventually drives his son away from him instead of teaching him what is right and what is wrong. It makes Nwoye want to join what Okonkwo wants to destroy.

Okonkwo spies the District Commissioner and as he "[trembles] with hate, unable to utter a word, in a flash Okonkwo drew his machete. The messenger crouched to avoid the blow. It was useless. Okonkwo's machete descended twice and the man's head lay beside his uniformed body." Okonkwo's hate and anger in this situation eventually leads him to his death. Although his hate and anger is justified here, it is clear that he is not able to control himself, and unrestrained anger does more harm than good. Hate and anger is a very destructive way to live your life. Although respect and power are gained, it is gained out of fear. If the people around sense the prospect of change, they will go against their ruler in hopes of change. Anger begets fear begets power. Power that is easily taken away from change. Because Okonkwo was not able to realize that, his life was forfeit.

Mankind has many different faces. Although fear and anger are reactions that all men have, if left unchecked, they will consume all one has worked for and ultimately destroy everything that one holds dear. Because of that, before actions are taken, much consideration should be taken to make sure that personal flaws as well as flaws in society do not interfere with one's judgement.



GLOSSARY

alliteration	- uses words that repeat the same sound at the beginning of the word
allusion	- a brief reference to something real or fictitious person, place or event or even another literary work
ambiguity	- double meaning
antagonist	- opponent or adversary
assonance	- is the repetition of the same vowel sounds
connotations	- shades of meaning or emotional association of a word
couplet	- a pair of lines in poetry
deceitful	- using deceit or intending to deceive
denotation	- literal meaning of a word
denouement	- the final unravelling of a plot or complicated situation
derogatory	- involving disparagement or discredit, insulting
digress	- depart from the main subject
discrepancy	- difference or inconsistency
discrimination	- unfavourable treatment based on prejudice
divergent	- going on a different direction from a point
empathy	- the power of identifying one's self mentally with a person or object
explicit	- expressly stated, leaving nothing merely implied
fable	- a tale with animals as characters conveying a moral
fervour	- vehemence, passion, zeal
figurative	- use of words to make meaning more vivid, emphatic or dramatic through comparisons, transfer ideas, exaggerate or say the opposite of what we really mean
forge	- make in fraudulent imitation
free verse	- poem without any rhyme
idealistic	- strongly believes
imagery	- figurative illustration used by an author
inauguration	- ceremony to admit someone formally to office
infuse	- imbue or pervade
ingenuity	- skill in devising or contriving
irony	- an expression of meaning by the use of language of a different or opposite tendency
literal	- use of words in strict or actual sense
metaphor	- compares, not by saying that one thing is "like" or "as" but by picturing one thing as though it is the other thing
mishmash	- confused mixture
narrative	- series of events telling a story
nostalgic	- sadness for the past
onomatopoeia	- words that suggest the sound of the action they are describing
parable	- a narrative of imagined events used to illustrate a moral or spiritual lesson
peculiar	- strange, odd, unusual



personage	- a person of rank or importance
personification	- a special kind of metaphor in which human qualities are given to non-human things.
poetry	- literature that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound and rhythm.
prefix	- a word element added to the beginning of a root to form a new word
prose	- continuous piece of writing using sentences and paragraph
protagonist	- main character
quintessential	- most typical form or manifestation of something
racism	- a belief in the superiority of a particular race
remorse	- extremely sorry
rhyme	- in poetry, similar sounds within or at the end of each line
rhythm	- the pattern produced when words are arranged so that their stressed and unstressed syllables fall into a more or less regular sequence, resulting in repeated patterns
root word	- a word in its simplest and first form
ruthless	- having no pity or compassion
segregation	- enforced separation of racial groups in a community
simile	- comparison that use like, as or than
sphinx	- in Greek mythology, the winged monster of Thebes, having a woman's head and a lion's body
stress	- the heavy beat in a syllable
suffix	- a word element added to the end of a root to form a new word
undergrowth	- dense growth of shrubs
vernacular	- the language or dialect of a particular country, clan or group



REFERENCES

- Baing, S. Duffy, J., Ford, C., Luond., D., Cleland, M., Fitchett, A., Loader, C. 2013. **Applied English 11: PNG Upper Secondary**. Victoria: Oxford University Press.
- Eshuys, J., Guest, V., and Saunders, T. 2003. **English Elements 1**. Singapore: Kyodo Printing.
- Eshuys, J., Guest, V., and Saunders, T. 2003. **English Elements 2**. Singapore: Kyodo Printing.
- Eshuys J., Guest V., and Saunders T. 2003. **English Elements 4**. Singapore: Kyodo Printing.
- Forlini, G. et. al. 1990. **Prentice Hall Grammar and Composition 2**. Pasig City: Anvil Publishing.
- Ganga, P. (ed). 1987. **Through Melanesian Eyes: An Anthology of Papua New Guinean Writing**. Melbourne: Macmillan Education Australia Pty. Ltd.
- Hamilton, E. and Livingston, J. 1986. **Form and Feeling: Poetry for Senior Students**. Melbourne: Longman Cheshire Pty Ltd.
- <http://figurativelanguage.net/>
- <http://scholarspace.manoa.hawaii.edu/bitstream/handle/10125/15542/OP31-157-203.pdf?sequence=1>
- <https://ojs.lib.byu.edu/spc/index.php/PacificStudies/article/viewFile/9953/9602>
- McRoberts, R. 1995. **English Skills**. Melbourne: Macmillan Education Australia Pty. Ltd.
- Peguero, L. adapted by Powell, G. 1988. **Poetry Speaks**. Victoria: Heinemann Educational Australia Pty. Ltd.
- Reuben, Paul P. "PAL: Appendix H: Elements of Drama." **PAL: Perspectives in American Literature- A Research and Reference Guide**. Accessed at <http://www.csustan.edu/english/reuben/pal/>
- www.danielpublishing.com/resourcesback.htm
- www.ereadingworksheets.com/figurative-language-worksheets/Identifying_Figurative_Language_3.pdf
- www.sparknotes.com/poetry/frost/section7.rhtml
- www.gradesaver.com/the-poetry-of-robert-frost/study-guide/summary-the-road-not-taken-1916-append/axh.html

**STUDENT'S QUESTIONNAIRE**

Dear Student,

We would like to seek your views about this course module, its strengths, and its weaknesses in order for us to improve it. We therefore request you to fill in this questionnaire and submit it then you finish this course. If the space provided is insufficient, kindly use a separate sheet. Do not write your name. Thank you for your cooperation.

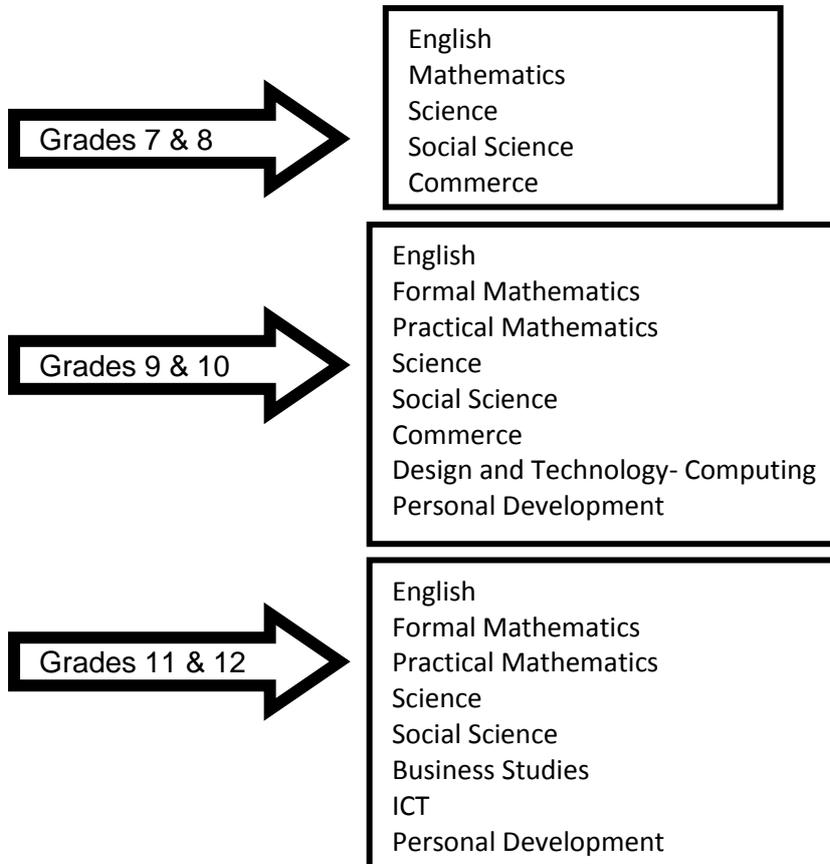
Please tick the appropriate box.

Items	Excellent	V. Good	Good	Poor	Give specific examples if poor (For example: Units & Pages)
1 Logical presentation of content					
2 The use of language	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
3 The style of language?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
4 Explanation of concepts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
5 Use of tables	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
6 Use of graphs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
7 Use of diagrams or illustrations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
8 How are the student activities?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
9 How is feedback to questions?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
10 Do the units cover the course syllabus?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
11 If not, which of the topics are not covered?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

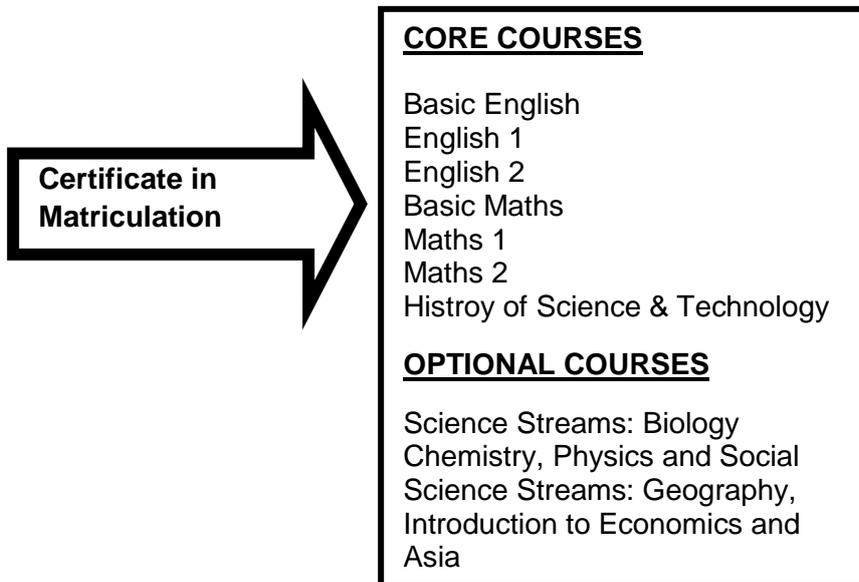
FODE PROVINCIAL CENTRES

1	DARU	P. O. Box 68, Daru	6459033	72228146	Provincial Coordinator
2	KEREMA	P. O. Box 86, Kerema	6481303	72228124	Provincial Coordinator
3	CENTRAL	Cor- FODE HQ	3419228	72228110	Provincial Coordinator
4	ALOTAU	P. O. Box 822, Alotau	6411343 or 6419195	72228130 or 73894220	Provincial Coordinator
5	POPONDETTA	P. O. Box 71, Popondetta	6297160 or 6297678	72228138	Provincial Coordinator
6	MENDI	P. O. Box 237, Mendi	5491264 or 72895095	72228142	Provincial Coordinator
7	GOROKA	P. O. Box 990, Goroka	5322085 or 5322321	72228116	Provincial Coordinator
8	KUNDIAWA	P. O. Box 95, Kundiawa	5351612	72228144	Provincial Coordinator
9	MT HAGEN	P. O. Box 418, Mt. Hagen	5421194 or 5423332	72228148	Provincial Coordinator
10	VANIMO	P. O. Box 38, Vanimo	4571175 or 4571438	72228140	Provincial Coordinator
11	WEWAK	P. O. Box 583, Wewak	4562231or 4561114	72228122	Provincial Coordinator
12	MADANG	P. O. Box 2071, Madang	4222418	72228126	Provincial Coordinator
13	LAE	P. O. Box 1562, Lae	4725508 or 4721162	72228132	Provincial Coordinator
14	KIMBE	P. O. Box 328, Kimbe	9835110	72228150	Provincial Coordinator
15	RABAU	P. O. Box 83, Kokopo	9400314	72228118	Provincial Coordinator
16	KAVIENG	P. O. Box 284, Kavieng	9842183	72228136	Provincial Coordinator
17	BUKA	P. O. Box 154, Buka	9739838	72228108	Provincial Coordinator
18	MANUS	P. O. Box 41, Lorengau	9709251	72228128	Provincial Coordinator
19	NCD	Cor- FODE HQ	3230299 Ext 26	72228134	Provincial Coordinator
20	WABAG	P. O. Box 259, Wabag	5471114	72228120	Provincial Coordinator

FODE ACADEMIC PROGRAMME
SUBJECT AND GRADE TO STUDY



REMEMBER:
In each grade, you must study English, Formal Mathematics, Science and Social Science. Commerce and Practical Math are optional. Your Provincial Coordinator or Supervisor will give you more information regarding each subject.



REMEMBER:
You must successfully complete 8 courses; 5 compulsory and 3 optional.