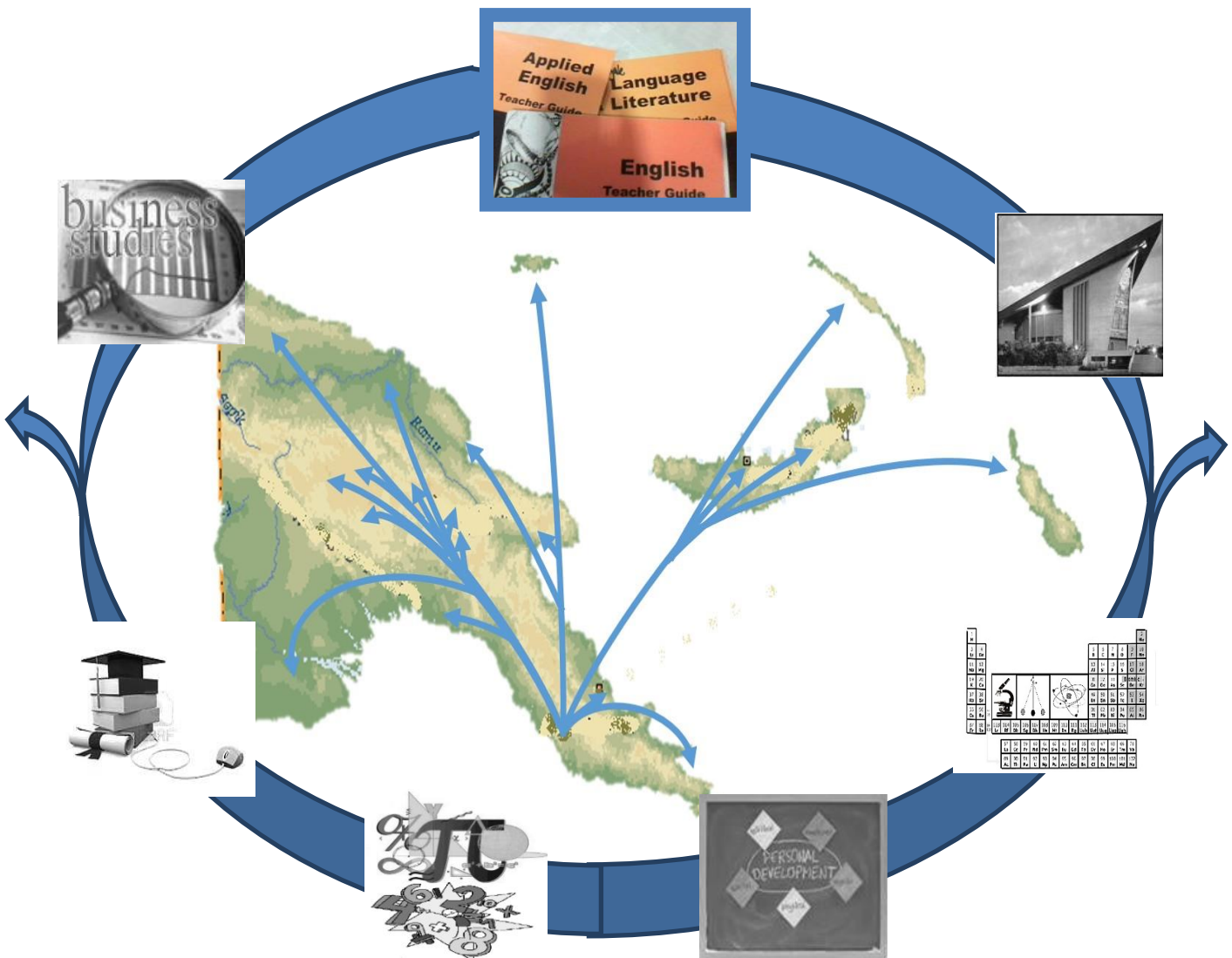




DEPARTMENT OF EDUCATION

GRADE 12 APPLIED ENGLISH COURSE MODULE

UNIT 12.3



FODE DISTANCE LEARNING



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

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GRADE 12 APPLIED ENGLISH COURSE MODULE

UNIT 12.3 BIOGRAPHY

- Analysing Biographies 1
- Analysing Biographies 2
- Autobiography: Experiencing Life



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DIANA TEIT AKIS

PRINCIPAL

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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



UNIT 12.3 INTRODUCTION

This unit provides students with the opportunity to explore further issues and develop opinions through studying various non-fiction genres, at the same time enabling them to celebrate the lives of Papua New Guineans and their contributions to their culture and nation. Students develop critical understanding of the construction and conventions of biography and autobiography. They also gain insights into the lives, cultures and subcultures of other world citizens and challenges they have faced and overcome. Students extend their knowledge of genre types and their specific language use through reading, viewing and listening to non-fiction genres.



LEARNING OUTCOMES

At the end of the unit the students:

- read texts containing representations of lives of well-known or inspiration figures and:
 - identify the narrative techniques employed
 - analyse features of autobiographical and biographical texts
 - identify and critically appraise language conventions and features used in autobiographical and biographical texts
- take notes on the distinctive features of a biography
- research a biography; evaluate the extent of truth and bias in the text
- compare difference in literary style and structure of a biography to style and structure used in fiction
- interview a person to gain biographical details
- apply narrative techniques and language conventions write a biography.
- revisit features of film making and make notes
- view a 'biopic' (a biographical film)
- summarise the gist of the film
- identify and evaluate how the film is biased in favour of or against certain characters
- use language structures and conventions appropriately and effectively to speak and write about the genres



Timeframe

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.



Study Guide

Below are the steps to guide you in your course study.

- 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 this unit before moving on.

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

This unit should be completed within 10 weeks.

If you set an average of 3 hours per day, you should be able to complete the unit comfortably by the end of the assigned week.

Try to do all the 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.

The following icons or symbols are used throughout this course. The following are the meanings of these icons.

	Learning Outcomes		Time Frame
	Learning Activity		Reading Activity
	Vocabulary		Speaking Activity



12.3.1 ANALYSING BIOGRAPHIES 1

12.3.1.1 BIOGRAPHICAL STORY



According to the Oxford Advance Learner's Dictionary, **biography** is the story of a person's life written by somebody else; **autobiography** is the story of a person's life written by the person himself or herself.

Biography is one of the oldest forms of literary expression. It is a literary genre that employs a wide range of sources, strategies, and insights. It is a genre that deals with the intimate, inconsistent textures of personality and experience. It attempts to cover the whole sense of its subject, not only about life but also what it was like to have lived it at its various stages.

Ideally, the writer moulds complex biographical facts – birth and death, education, ambition, conflict, social setting, work, relationship, accident – into a book that has the independent vitality of a creative work, but is, at the same time, 'true to life'. Biography seeks to recreate in words the life of a human being, that of the writer himself or of another person, drawing upon the resources, memory and all available written, oral and pictorial evidence.

Elements of Biography

Biographies have overlapping qualities of fiction and nonfiction texts. Similar to fiction, biographies are meant to be read like a story with a beginning, middle and end. They are about main characters whose life stories show struggle, conflict and resolution.

Their lives often exhibit great achievements. As nonfiction, biographies use different text structures such as a description, sequence, comparison, cause and effect, or problem and solution. They often have informational text features (for example, headings, timelines, photographs and captions).

"So what then sets biographies apart from other nonfiction?" You might be asking yourself. Biographies are about real people. The information is true! While the stories of people's lives might read like fiction, their text features and organization all work to enhance the meaning and understanding of the character and setting.

Elements of a biography include the person's date of birth, major accomplishments, career summary and an overview of why the person is interesting or important. The length of the biography is also an important element, as it affects the type of information that is appropriate to include.

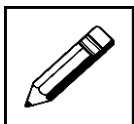
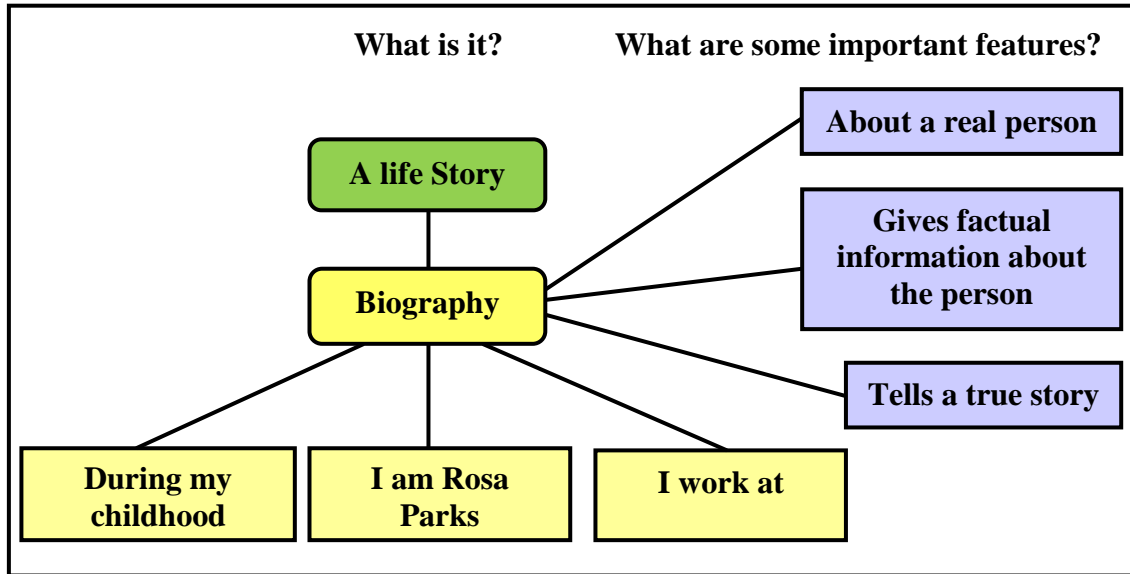
The purpose of the biography is to provide an overview of a person's life and explain why they are significant. Nearly all biographies include basic details about the person, such as their date of birth and where they lived, but other elements vary depending on the length



and type of biography.

Other potential elements of a biography include the person’s education, date of death and a history of their personal relationships. Longer biographies also include interesting stories about the person that the reader may find insightful or entertaining. Shorter biographies focus only on the most important details.

Study the concept map of a biography below:



Learning Activity 1



45 Minutes

A. Based on our discussion about biography, answer the following questions:

1. What kind of people do we write biographies?

2. Why is it possible for a number of people to write different biographies of the same person?



3. What is the difference between a biography and fiction texts?

4. What is the purpose of a biography? _____

B. Read the brief biography of John Steinbeck then identify the elements of a biography by completing the following table.

Brief Biography



A sketch of John Steinbeck.

Born on February 27, 1902, in Salinas, California, John Steinbeck dropped out of college and worked as a manual laborer before achieving success as a writer. His 1939 novel, **The Grapes of Wrath**, about the migration of a family from the Oklahoma Dust Bowl to California, won a Pulitzer Prize and a National Book Award.

John Steinbeck remains the quintessential¹ California writer. Beginning in the 1930s, he forged a significant place in the culture and letters of the United States as a writer

deeply engaged with place, with marginalized workers and ordinary people, and with the political and social human dramas that confronted him. More than any other writer of the United States in the 1900s, he remained engaged in the struggles of his country. He wrote book on: social histories in the 1930s deeply ecological works in the 1940s; early accounts of the Cold War when covering the Soviet Union in 1947. He also wrote cultural studies of Mexico and Mexicans from the mid-1930s to the mid-1950s. And in the 1960s increasingly

¹ Quintessential – the most typical example or representative



concerned essays about the people of the United States, including accounts of the U.S. war in Vietnam.

John Steinbeck, winner of the 1962 Nobel Prize, wrote as the conscience of his country for nearly 40 years. He died in 1968 in his New York City apartment.

(//sits.sjsu.edu/context/biographical/index.html

Person's Name	Person's Date of Birth	Major Accomplishment/Career Summary	Overview of why the person is interesting or important



Vocabulary Activity 1



45 Minutes

Define the following words based on how you understood them in the discussion. You may also use a dictionary or the Glossary of the unit to help you.

1. Biography

2. Autobiography

3. Personality

4. Genre

5. Insightful



6. Quintessential

7. Marginalized

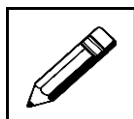
Thank you for completing these activities. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now study the following grammar review to prepare you to write a biography.

Grammar Review: Recognizing Nouns

A **noun** is a word that names a person, creature, place, thing, feeling, quality or idea. There are several ways to recognizing whether a word is used as a noun.

- Noun names:
 - people: teacher, Michael, child
 - creatures: snail, cassowary, dog
 - places: Port Moresby, shop, park
 - things: sugar, computer, cup
 - feelings: anger, happiness, impatience
 - qualities: kindness, loyalty, freshness
 - ideas: communication, intention, solution
- There are several ways to recognize nouns in a sentence:
 - Check if the words belong to any of the noun categories above.
Example: **Simon** eats **popcorn** in the **movies**.
 - Look for the words **the**, **a** or **an** that frequently precede nouns.
Example: *The **athlete** won **a** **race** and **an** **award**.*
 - Place the, a, or an before a word you think may be a noun:
Example: Children play in parks.
*The **children** play in **the** **parks**.*
 - Look for capital letters that indicate proper nouns:
Example: Bridges connect **Port Moresby**, **Central province** and **Gulf province**.
 - Look for abstract noun endings such as **-ion**, **-ation** and **-ness**.
Example: They rewarded our **kindness** with **indignation**.



Learning Activity 2



10 Minutes

- A. Complete each sentence using three nouns. Write your answers on the spaces. Use the words in the brackets to guide you.
-



Example: (illnesses or injuries) I have had a _____, _____ and _____.

Answer: I have had a **broken arm**, **fever** and **sore throat**.

1. (pets) I would like to own a _____

2. (emotions) Today I have had feelings of _____

3. (qualities) I admire people who show _____

4. (places) I would like to travel to _____

5. (possessions) I wish I had _____

B. Underline the nouns in this passage.

I took my dog to an obedience school, but after a month we were asked to leave. It was not her fault. Jessie is an intelligent dog. It was her owner who rebelled against the system. I neglected our homework, refused to use a choke chain and let her sniff the trees.

Thank you for completing these activities. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now we look at context of a biographical story and how to rewrite it.

12.3.1.2 CONTEXT OF A BIOGRAPHICAL STORY



Biographical context of a story is where personal experiences of the author make their way into their writing. All authors write in a biographical context. Understanding why the author wrote what he or she wrote is your goal in this lesson. This includes rewriting the biographical story in order to fit into your context. Here are some tips in rewriting a biographical story.

1. **Tell the story.** Since you are writing about a person's life, you need to tell that person's story. You should include the people, places, and events that made a difference in that person's life. Be detailed so your readers feel like they are watching the actual events unfold. Be sure you pick a person with a story worth telling.



2. **Create a purpose.** Just telling a story is not enough for a true narrative. You have to learn something from the experiences, places, and people. You share that point, which is what makes the story interesting to read.
3. **Organize in chronological order.** Since life moves in chronological order, your story should, too. The only parts of the story that do not have to be in chronological order are the introduction and conclusion paragraphs, simply because of the nature of those paragraphs.
4. **Create a thesis or claim.** You need a claim or thesis statement. This claim should be at or near the end of the introduction. Your claim will present the purpose of the story and the life events that made this realization occur. Your readers will appreciate having an idea of why you chose to write about this person's life.
5. **Include actual names and place.** When you are writing about a real person, use the person's name. After you have used the full name once, you can then refer to the person by his or her last name. So, if you are writing about William Shakespeare, you can call him Shakespeare after you have written his full name. Do not refer to your biographical figure by his or her first name because it is disrespectful. Imagine if we all thought of Shakespeare as "William." You can also include real names of the places that your person visited, as well as other people who were involved in the story.

Now, study the following grammar review to prepare you to rewrite a story.

Grammar Review: Narrative tenses – Time expressions

In writing a biography, it is important to use narrative tenses of the verb in order to convey the right time the story or the events happened.

The use of the past tense of the verb is needed in order to write a good biography.

Each **verb** in a sentence shows us the time of an action or thought. We call this the **tense of the verb**.

Past tense shows an action or condition that occurred in the past.

Examples: Anna *ate* kaukau.
The child *played* netball.
He *was* ill.



Learning Activity 3



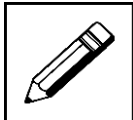
10 Minutes

Change the story opening from the present to the past tense. Write your answer on the spaces below. The first sentence is being done for you.



I survey the crime scene. The day after we hang the bird feeder in the tree, there is no seed left. The chewed plastic lid lies on the ground. Who and what is responsible? I conclude our resident possum is the culprit. The case is closed.

I **surveyed** the crime scene. (The word 'survey' was changed to 'surveyed')



Learning Activity 4



1.5 Hours

Below is a biographical account of the life of Oodgeroo of the Noonuccal tribe of Stradbroke Island in Australia. Read the story and rewrite the story based on the given five tips in writing a biographical story on page 11. Use the rubric found on page 127 for marking.



Oodgeroo Noonuccal

Oodgeroo Noonuccal is famous for her poetry, her paintings and for a variety of honours that were accorded to her throughout her long life of service and devotion to her people and her land. Oodgeroo means 'paperbark'. She belonged to the Noonuccal group who lived on the island of Minjerribah (Stradbroke Island). Oodgeroo was born on 3 November 1920. She was the second youngest child of the family and had three brothers and three sisters. She was brought up at One Mile on Minjerribah.

Because the Queensland government had taken control of Minjerribah early this century, the Noonuccal people suffered the effect of government policies that reduced them to



servants and labourers without paid wages. Oodgeroo's father as a labourer was paid in government rations. He led a strike against this in 1935 and won wages for his people. Oodgeroo loved the sea and the seashore, and as a young girl spent much of her time around the shores and out on the mudflats of the bay. Her favourite activities as a child were crabbing, fishing and oyster hunting.

From her father Oodgeroo learned about her people and their way of life and beliefs. Outside her family she encountered the apartheid that was commonly practised throughout Australia in one form or another. Her first years at Dunwich State School were also not entirely happy. She had a miserable time because she was left-handed. There was a belief at this time that lefthandedness was wrong and needed to be corrected through severe punishment. Punishments included hitting over the knuckles with an ebony ruler and standing in the corner wearing a dunce's cap.

By the age of thirteen Oodgeroo had reluctantly left school and had begun work as a domestic servant for a wealthy white family. She was disappointed because she was black she could not do further study or find other work. However, with the outbreak of World War II in 1939, the opportunity opened up for her to volunteer for army work. She was trained in telecommunications and for the first time in her life earned a reasonable wage—sixty cents a day.

Ten years of marriage, however, ended in divorce and she raised her two sons alone. Because she had had army service she qualified for a repatriation scholarship and successfully completed a commercial course in book keeping, typing and shorthand. Oodgeroo's attendance in 1961 of the first meeting of the Aboriginal Advancement League at the University of Queensland changed the direction of her life, and she joined the campaign to change the Australian Constitution so that black Australians could be given citizenship rights. In 1965 she lobbied the Prime Minister, Robert Menzies, but he was not sympathetic to her cause. She lobbied his successor, Harold Holt, in 1966. He eventually agreed to a referendum on the issue. This referendum was held on 27 May 1967 and was a resounding affirmation of the rights of Aboriginal people.

It was her work in the Aboriginal rights movement that stimulated Oodgeroo's need to write. Her first book of poems, *We Are Going*, published in 1964, was also the first book ever published by an Aborigine. This was followed by *The Dawn is at Hand* in 1966, *My People* in 1970, and *Stradbroke Dreamtime* in 1972. Her writing is filled with her love of the earth, stories of her childhood and the Noonuccal people, and her mourning for the loss of the Aboriginal past.

Oodgeroo's art is also filled with these ideas. Her paintings and drawings tell of the destruction of the earth, the beaches and the whales. They depict the creatures of the earth, particularly those of the seashore, and her own totem, the carpet snake. The first exhibition of her paintings was held at the Brisbane Community Arts Centre in 1981.

Oodgeroo's determination to halt the destruction of the earth stimulated her to approach the Queensland Government to sell or lease land to her. Eventually they granted her five acres of her family's land at Moongalba. She established there a homeland and educational



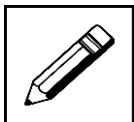
siblings influenced him or her, write about them as well. Give the reader a feel for whether he or she had a happy, fulfilled childhood or one in which he or she struggled and persevered.

5. **Sum up his or her education and career history.** If he or she went to university, college or trade school, write about what he or she studied and which subjects he or she was passionate about. Talk about his jobs and what kind of experiences he or she gained, what he or she learned and what he or she has excelled at in each position.
6. **List significant accomplishments in his or her life or awards he or she has received.** Briefly discuss any recognition he or she has received for his or her skills and talents.
7. **Talk about important events, both fortunate and unfortunate, that have shaped him or her.**

Grammar Review: Narrative tenses – Time expressions

Biography writing focuses on a specific personal experience or event that leaves a lasting impression to the life of the author. Since mostly of this event happened in the past, the use of specific tenses of verb is very important to convey the feelings of the author. The **past perfect tense** denotes action that was completed before some definite time in the past. Combining auxiliary had with the past participle of the principal verb forms it. We form the past perfect tense by adding “had” to the past participle of the main verb.

Examples: Patrick **had called** me before you arrived yesterday.
I **had cleaned** the floor when my teacher came.
The rascals **had disappeared** before the policemen arrived.



Learning Activity 5



10 Minutes

Put the verb in brackets into past perfect tense.

Example: I _____ (have) an awful hangover because I _____ (drink) too much the night before.

Answer: I **had** an awful hangover because I **had drunk** too much the night before.

1. I _____ (give) them all leftover food.
2. Sandra _____ just _____ (return) from a cruise in Alotau.
3. Since he was a little boy, Mark _____ (want) to go to UPNG and study to become a doctor.
4. Oli’s childhood dream _____ (come) true.
5. On Monday a water pipe _____ (burst) and flooded the school.



12.3.1.4 ANALYSING A BIOGRAPHY

That follow is a short summary of the life of Sir Paulias Matane. Read and analyze how the biography was written and answer the questions below.

**The Right Honourable Grand Chief
Sir Paulias Matane
GCL GCMG OBE KStJ
by Wikipedia**

Sir Paulias Nguna Matane GCL GCMG OBE KStJ, born 21 September 1931 was the eighth Governor-General of Papua New Guinea, serving from 29 June 2004 to 13 December 2010. His memoir *My Childhood in New Guinea* has been on the school curriculum since the 1970s, and for many years he wrote a column in the newspaper *The National*.

Matane is a Tolai, from East New Britain Province, a native speaker of Kuanua and a staunch United Churchman. He has written 44 books which deliberately use extremely simple English, focusing in part on his own overseas travels, including three on the State of Israel. His writing is intended to persuade Papua New Guineans that books are a useful source of information and that they should not regard them as something only for foreigners.

For many years Matane wrote a column in the Malaysian Chinese-owned newspaper *The National*, containing advice to the younger generation. He also founded the United News Agencies of Melanesia. He, together with Grand Chief the Right Honourable Michael Somare, makes a point of wearing a lap-lap (skirt) rather than trousers.

Matane served as the first Papua New Guinean Ambassador to the United States following the establishment of diplomatic relations between the two countries. Matane was elected Governor-General by Parliament on 27 May 2004, receiving 50 votes, while his opponent, Sir Pato Kakeraya received 46 votes. Attempts to elect a Governor-General had failed repeatedly for six months before Matane's election because of constitutional flaws in the nomination process. Following Matane's election, Kakaraya brought a petition to the Supreme Court of Papua New Guinea, seeking to invalidate the election.

Matane was sworn in on 29 June 2004, although the legal challenge to his election was still ongoing. He was officially invested as Governor-General by Queen Elizabeth II on 13 October 2004. He was reappointed for a second term in June 2010, under what *The National* called "very controversial circumstances in act likely to be challenged in court". Specifically, *The National* reported that there was "conflicting advice from the speaker and the prime minister" regarding the proper procedure for the appointment, and that the government had Matane reappointed by "using section 87(5) of the Constitution, arguing that the absolute majority secured for Sir Paulias meant that the exhaustive secret ballot vote was not required". The Supreme Court of Papua New Guinea ruled Matane's reelection unconstitutional in December 2010.



Learning Activity 7



40 Minutes

Answer the following questions briefly.

1. What is the theme of the biography?

2. What is the plot of the biography?

3. What is the conflict of the biography?

4. What is the resolution of the biography 'Great Expectations'?

5. Identify three ironies present in the biography.



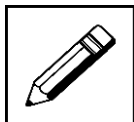
- a. _____
 b. _____
 c. _____

Grammar Review: Narrative tenses – Time expressions

Oftentimes, in writing a biography the writer must use specific tenses of verbs to describe the actions or events. Using the correct tense of the verb in writing makes the biography understandable and also creates an image to the minds of the readers. Below is a grammar review on Past Continuous Tense.

The **past continuous** describes actions or events in a time **before now**, which began in the past and is **still going on** at the time of speaking. In other words, it expresses an **unfinished or incomplete action** in the past.

Examples: They **were waiting** for the bus when the accident happened.
 Nancy **was skating** when she broke her leg.
 When the fire started I **was watching** television.

**Learning Activity 8****10 Minutes**

Put the verb in brackets into its past continuous form. Write your answer on the space provided.

- The sun _____ (shine).
- The birds _____ (sing) as the hunter came out of the jungle.
- I _____ (have) a beautiful dream when the alarm clock rang.
- Xavier _____ (run) towards the river when he fell down.
- She _____ (live) in Kerema when she met her husband.

**Vocabulary Activity 3****25 Minutes**

Match the words in column A with their meanings in column B. Write the letter of your answer on the space before each number.

A		B	
_____ 1.	orphan	A.	not consistent or regular
_____ 2.	convict	B.	impossible to understand
_____ 3.	erratic	C.	a child whose parents are dead
_____ 4.	instilled	D.	not working, active or being used
_____ 5.	inheritance	E.	to impart gradually
_____ 6.	unfathomable	F.	to prove that someone is guilty of a crime



- | | | | |
|----------|---------------|----|---|
| _____7. | dissipate | G. | feeling or showing concern for others |
| _____8. | idleness | H. | to separate into parts and disappear |
| _____9. | compassionate | I. | property or money received from someone when that person dies |
| _____10. | repent | J. | to feel or show that you are sorry for something bad or wrong that you want to do that is right |

12.3.1.5 ETHICAL ANALYSIS OF BIOGRAPHY



The word **Ethical** pertains to or deals with morals or the principles of morality; it also pertains to right and wrong conduct. Some biographies contain insights and experiences of the author. Some of these experiences give the readers a sense of similarities in their own lives which make us think that they are right. Others show cultures and traditions similar to the readers' own cultures and traditions.

Read the review of the Book "**Growing Up in New Guinea**" by Margaret Mead. Read and understand the story of the book and answer the related questions.

Growing Up in New Guinea

By Margaret Mead



Cover of the novel "Growing Up in New Guinea"

Once again Dr. Mead has proved that a scientific account of some aspect of native culture need not by any means make dull reading. She has written a book which can be read with pleasure both by the specialist and by the lay reader. Dr. Mead has a great gift for vivid descriptions of everyday happenings which she uses here with the same happy results as she did in *Coming of Age in Samoa*. She succeeds in bringing the native life right before the reader's eyes. Here are real people, not bloodless creatures who merely take part in ceremonies. But Dr. Mead is more than a mere reporter. She also passes judgments and draws conclusions which give much food for thought.

The book is divided into two parts. The first describes how the human infant in a village in the Admiralty Islands is transformed into a finished adult, the process of its education until it finally becomes a full member of the community. The second part points out the lessons that modern America can learn in the upbringing of its young citizens. There are also several appendices, including one summarizing the contact that has taken place between the native



culture and European civilization, and another giving a brief account of the ethnology of the people studied. Dr. Reo Fortune, in association with whom Dr. Mead worked, is later to publish a complete account.

The work deals with a community of Manus society, the members of which live in villages built on piles in the lagoon off Greater Admiralty Island. It begins with a few actual scenes, and then goes on to an excellent account of the first year or so of a child's life. Manus babies are taught to walk and swim very early. Placed as the houses are, right over the water, the child cannot be left alone until it has mastered its environment.

Consequently, for about the first eighteen months its mother never goes far away. The few accidental ducklings that it is bound to suffer do it no harm, for she is always there to rescue it. The child is encouraged to look after itself, and it soon does so. At first it is not scolded when it does badly, but approval is shown when it does well. It is not petted if through clumsiness it hurts itself. Instead it is berated or even slapped. It is given its own canoe while it is still a mere tot, and one may see boys of three already able to punt large canoes.

Very early the child is also taught to respect property. After a few rebukes and a little chastisement it knows better than to touch things that do not belong to it. The slightest breakage is punishment without mercy. A good baby, say the natives, is one who never touches anything.

In spite of this sternness regarding property, the child is generally indulged and taught very little. Boys and girls eat when they like, play when they like, and do with moulding of their characters than the corresponding groups in Samoa. Each child, instead of being like his fellows, is actually far more like his father or foster-father.

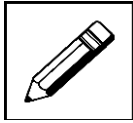
Children take no part in the life of their elders, nor do they imitate them in their games. The result is that when youths return from work – in the old days from war – they have suddenly to take on responsibilities of which they know little or nothing. It is perhaps for this reason that the culture is not rich, and lacks almost completely art, music and dancing, all of which demand long apprenticeship.

Dr. Mead comes to the conclusion that the Manus system of education, although it has advantages, has far more disadvantages. The lack of discipline is bad because the children show no respect for their elders. The culture has also suffered because they are taught so little. If children are to be trained to grow up gracefully, then Manus can show us many things to be avoided.

The chief criticism to be leveled against **Growing up in New Guinea** is that it is incomplete. One would like the culture to be filled out so that education could be set against a background. Minor criticisms are that the illustrations are badly reproduced, and, inexcusably, there is no index. However, the book is eminently readable, and its style is excellent – a refreshing change after the work of some other American anthropologists.



If one feels some hesitation in accepting Dr. Mead’s comparisons between Manus and American societies because they appear to resemble one another in a few features, this does not prevent an appreciation of most of the material put forward.



Learning Activity 9



45 Minutes

The following questions are based on the excerpt of the book ‘Growing Up in New Guinea.’ Read the questions then answer them briefly but clearly.

1. What is the theme of the book “Growing Up in New Guinea” by Margaret Mead?

2. What do you think was the purpose of Dr. Margaret Mead to write this book?

3. Give two (2) experiences of the Manus people in the book which you think are similar to your experiences in your village (place).
 - a. _____

 - b. _____

4. Write a paragraph of your own experience of a life in another place which you think is right because it is similar to your village way of life.



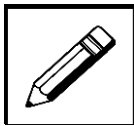
To prepare you to answer related questions based on your reading, it is important that you look at the grammar review on run-on sentences.

Grammar Review: Run-on Sentences

Often times, in writing a biographical analysis you need to construct sentences that would be understandable to the readers. The following grammar review will help you to distinguish a run-on sentence and to avoid writing run-on sentences in the future.

A **run-on sentence** is a long sentence without the correct use of punct. A run-on sentence does not indicate where one main idea (main clause) ends and the next begins.

Example: Turn on the light there is something in the room! (run-on sentence)
Turn on the light! There is something in the room. (correct sentence)



Learning Activity 10



15 Minutes

Correct each run-on sentence by placing a full stop at the end of the first clause and beginning the next one with a capital letter. Write the sentence on the space provided.

Example: He is a great tennis player don't you think so? (run-on sentence)

Answer: He is a great tennis player. Don't you think so?

1. I finished my homework can I watch television?

2. Jennifer wants to be an actor her mother wants her to be a doctor.

3. Ten runners started the race only five finished.

4. I am taller than my brother he is short for his age.

5. We played a trick on our teacher she was not very pleased.

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now we go to the next topic, analysing biographies.



12.3.2 ANALYSING BIOGRAPHIES 2

12.3.2.1 BIOGRAPHICAL AND FICTIONAL WRITING: A COMPARISON



Non-fiction is prose writing about real events and personalities, places, ideas and people. It is distinguished from fiction in that it is based on facts and reality. Non-fiction includes many different genres, such as biography and autobiography, history, social commentary, travel, memoir, and adventure.

Non-fiction has been popular since printing technology developed enough to publish book for eager readers.

While fiction writers create their own world, non-fiction writers write the truth, but the truth as they see it, and so non-fiction in literature is able to extend, instruct, influence, direct and manipulate the reader in much the same way as fiction. It is always important to be aware of the circumstances surrounding the publication of a non-fiction work and the motivations of the author.

Writing fictional and writing non-fiction similarities

1. You need to start with an idea.
2. You can write about almost anything.
3. You need 'good' writing skills (at least you should have good writing skills).
4. You need to have a beginning, a middle, and an end to the story.
5. You need to have an engaging entertaining, informative, or interesting story.
6. You can work from an outline or you can base on personal experience.
7. You may need to do research.
8. You need to revise, proof, and edit your work.

Writing fiction and writing non-fiction: Two significant differences

1. If you are writing non-fiction, you must stick to truths and facts: a nickel is a nickel, the sun rises in the east and sets in the west, two plus two equals four, and 10 times 10 equals 100. While there may be some grey areas, such as perspective, circumstances, or circumstantial evidence leading up to a fact based story, the fact is always the fact.

Example: The earth rotates every 24 hours and it takes 365 days for the earth to revolve around the sun once. The earth is an average of 384,400 km from the moon. Due to gravity, if you weigh 100 pounds on earth, you would weigh 17 pounds on the moon.

On the other hand, if you are writing fiction, your imagination is your only limit. You do not have to stay within the confines of what is known, and what is the truth. This offers a certain freedom.

Example: Sophia found herself walking through a glass tunnel. She felt as if she were at the bottom of the sea without any difficulties to breath. A



blacktip shark and a school of yellowtail surgeonfish passed over her head. They did not seem to be noticing each other; they were just swimming peacefully side by side.

- 2. In writing non-fiction you will most likely need to provide reference sources and add quotes to your story. This is to establish the reliability and credibility of your story.

This is not the case with writing fiction. With fiction, you will not need information references for credibility. Although, it is important to realize that your fiction story will become its own truth and you will need to stay within the confines of the particular story you create.



Vocabulary Activity 4

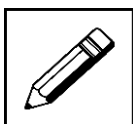


20 Minutes

Write the word that corresponds to the given meaning. Choose from the words inside the box then write your answer on the space provided before each number.

Fiction	Non-fiction	Factual	Reliability	Credibility
---------	-------------	---------	-------------	-------------

- _____ 1. It is something that has actual existence.
- _____ 2. It is something invented by the imagination.
- _____ 3. It is the quality of power of inspiring belief.
- _____ 4. It is something real and not an illusion.
- _____ 5. It is something that is dependable.



Learning Activity 11



1 Hour

Read and follow the given instructions below.

- 1. In two to three sentences, discuss the difference between a non-fiction from and fiction.



2. Base on your own understanding write a paragraph of non-fiction and another paragraph for fiction.

Write your non-fiction paragraph here.

Write your fictional paragraph here.

Grammar Review: Comparison in Adjectives

Adjectives take different forms when two or more things are being compared. When used in writing, adjectives should be chosen carefully and punctuated correctly.

- The comparative form is used when two things are being compared.
 - The comparative form of most short adjectives is made by adding **-er**.
Example: I am **taller** than my sister.
 - The comparative form of most adjectives of two or more syllables is formed by adding **more** before the adjective.
Example: I am **more energetic** than my sister.
- The superlative form is used when more than two things are being compared.
 - The superlative form of most short adjectives is made by adding **-est**.
Example: I am the **tallest** of the three children in our family.
 - The superlative form of most adjectives of two or more syllables is formed by adding **most** before the adjective.
Example: Medlyn is the **most creative** of the three sisters.

**Learning Activity 12****15 Minutes**

Choose the correct form of adjective in brackets and rewrite each sentence correctly. Write your answer on the space provided.

Example: Jennifer is the **youngest** of the four children. (young, younger, youngest)

1. This is the _____ cake I have ever eaten. (tasty, tastier, tastiest)
2. Michael's shirt was the _____ of them all. (dirty, dirtier, dirtiest)
3. The steak is _____ than the chicken. (tough, tougher, toughest)
4. Miffy is the _____ of our two cats. (thin, thinner, thinnest)
5. Mr. Kekea is the _____ teacher at our school. (kind, kinder, kindest)

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we look at DVD/documentary analysis.

12.3.2.2 DVD/DOCUMENTARY ANALYSIS

The motion picture was invented at the beginning of the twentieth century, at a time when there was a great growth of popular interest in journalism. The motion picture quickly provided the means by which people's desire to learn about the geography and social conditions of the world outside their own lives was satisfied.

More documentaries were produced than 'movies' at this time. This soon changed, partly because the production of documentary films is dependent on world events and is, therefore, more uncertain and more difficult than the fully controlled process of making fiction films in studios. The decline of non-fiction film was also partly because, after a decade, audiences had had enough of 'views' and 'actualities', as such films were called. The audience was no longer drawn to the recording ability of motion pictures as such; they wanted imaginative entertainment as well.

Travelogues and ethnographic films

One type of film that has had continuous appeal for a certain type of audience has been the travel film. Much attraction of such films results simply from the thrill of seeing a foreign culture or a distant location.

Films about culture (ethnographic films) are usually made without artistry because scholars prefer that the visual data recorded by the camera remains as fresh and is presented as



realistically as possible. When such films are prepared for mass television audiences, however, changes are usually made, including the addition of extensive explanatory narration, musical accompaniment and scenic photography.

Biographical documentaries

People like to know about the lives of other people and this has given rise to a film genre of biographical documentaries. Films about people's lives can be documentaries ('biodocs') or fictionalized versions. Documentaries are captured using authentic places where the subject lived and worked and people who knew (know) the subject. If the subject is still alive the film can include interviews and scenes with the person who is the subject of the film.

The following is an example of a biographical documentary.

Papa Bilong Simbu

Papa Bilong Simbu (Ronin films), a biographical film by Verena Thomas, tells the story of her great-uncle John Nilles, who became a Catholic priest in a remote part of Chimbu in 1937. The documentary is made up of Verena's recollections of receiving postcards as a child. The narration was based on the postcards and letters, photographs of her great-uncle at various stages of his life, film taken at the time in which he was present in Papua New Guinea; her personal visit to the area where he worked, interviews with people who knew him, and some biographical details such as John's date of birth, place of birth (Germany), early life in his parents' grocery store, and decision to become a priest at 18, up to the time he left for Papua New Guinea (which was his third choice of mission location to go to).

The geographical, historical and social context of Verena's great-uncle's life in Papua New Guinea is covered in the film. Historical footage is mixed with present-day footage filmed by Verena herself. Some background information about mission work and the history of Papua New Guinea is also included. Verena states how she set out to discover the 'missionary' rather than the 'man' that she knew. She had become critical of mission work as destroying a culture and was 'uncertain of what I might find'. She finds that twelve years after his death she is very welcome.

The Point of View

The point of view comes from where the writer stands in relation to the story. It is the point of view that helps determine the focus, the selection of material, the revelation of character, and so on. In the case of the above example of biographical documentary, '**Papa Bilong Simbu**' by Verena Thomas, was the author's view.



Vocabulary Activity 5



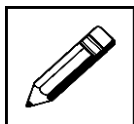
20 Minutes

Encircle the letter that corresponds to the correct meaning of the given word.

1. Documentary
 - a. Play, intended for performance (usually) in a theatre



- b. The story of someone's life, written by someone else
 - c. Visual text that uses moving pictures and sound to convey meaning
 - d. Non-fiction programme in which reports or interviewers investigate facts
2. Travelogue
 - a. To go on or as if on a trip or journey
 - b. To move in a given direction or path
 - c. A narrated motion picture about travel
 - d. A journey especially to a distant or unfamiliar place
 3. Ethnographic
 - a. Analytical study of cultures
 - b. The study of the development of life
 - c. The study and systematic recording of human cultures
 - d. A descriptive work produced from studying human cultures
 4. Audience
 - a. Imaginary person in a piece of writing or visual/oral text
 - b. People who act the part of the characters in a play or film
 - c. Person responsible for the artistic control of a production
 - d. Person or group of people who are targeted by written, visual or oral text
 5. Motion picture
 - a. A dramatic composition played in a theatre
 - b. The art or process of producing images by the action
 - c. A movie or television production with characteristics of a serious play
 - d. A series of pictures projected on a screen in rapid succession in which objects move

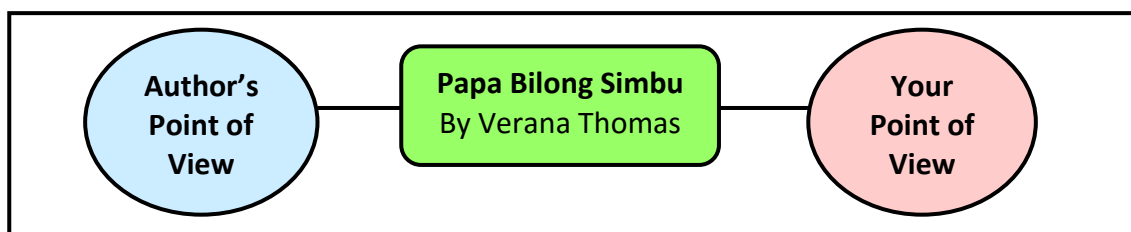


Learning Activity 13



1 Hour

A. Read and analyse the example of Biographical film 'Papa Bilong Simbu' by Verena Thomas. Use the graphical organizer below in analyzing.



B. Write a journal entry in a paragraph form using your own point of view of the biographical film. By using the information you gathered on part A, write your journal entry on the spaces provided below.

Here are the criteria for marking your journal.

1. Must present accurate information.



Include each fragment in a sentence of your own. Write your sentence on the space provided.

Example:	Fragment	Answer (in sentence form)
	down the drain	<u>I dropped my keys down the drain.</u>
	Fragment	Answer (in sentence form)
1.	walking along the beach	_____
2.	overnight on the PMV	_____
3.	inside the garage	_____
4.	when it was dark	_____
5.	because I am tall	_____

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we look at biographies and autobiographies side by side.

12.3.2.3 CRITICAL THINKING, READING AND WRITING

Biographies and Autobiographies

In the previous lessons particularly on pages 9-34, we discussed about biography. We learned that a biography is the story of a person's life written by another person. Biographies, like autobiographies, are very popular with readers – thousands published every year. A biography usually recounts a life beginning in infancy and continuing in chronological order. Some biographies just focus on the important events in the life of the person. The subject of a biography may be a famous person, such as a politician, media personality or writer.

We also learned that a biography is written in the third person. Using pronouns such as he, she, they and so on. The biographer sets out to inform and entertain the reader, often providing his or her own judgment of the subject. Biographies of famous or public figures may be authorized or unauthorized.

If the biography has been authorised by either the subject of the biography or the subject's relatives, then the writer is usually given access to the private papers and documents. Sometimes, an unauthorized biography may present an unflattering picture of the subject.

There is yet another type of non-fiction writing called **autobiography**. If you are writing an autobiography, you are writing the story of your own life. Through the centuries, many



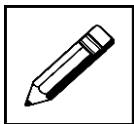
famous and ordinary people have written and published their autobiographies. They can make interesting reading.

By reading autobiographies written by famous people, such as politician and world leaders, you can learn why and how important events took place in the world. Of course, sometimes the writer is strongly biased towards a particular viewpoint or just cannot help exaggerating, so information is not always reliable. However, autobiographies written by ordinary people can be just as interesting as those written by very famous people.

Autobiographies are personal recounts. They reconstruct the writer's experiences through the telling of events and incidents in the writer's life. The storyteller tends to arrange these experiences in the order in which they happened. Usually autobiographies start at birth, and then progress through childhood and the rest of the writer's life. Here are some of the main features of autobiographical writing.

- a. The events are told in the first person, from the point of view of the author.
- b. The orientation tells who is involved, where the events took place and when it happened.
- c. There are often personal comments on the events.
- d. Because autobiographies are so personal, the pronouns I, me, my, we, us and our, appear throughout the text.

Autobiographies are most often written in stories, but they can also take other forms, such as poetry or plays. More information about autobiography is found on 12.3.3 on pages 64 onwards.



Learning Activity 15



20 Minutes

Answer the questions below briefly but concisely. Write your answers on the spaces provided.

1. What kind of people writes an autobiography?

2. What point-of-view will be used in writing an autobiography?

3. How can a biography be called an 'authorized biography'?

**How to Analyse Biographies**

1. Begin by deciding whether the text is a biography or an autobiography. Is the author describing the main character, or is the main character the author?
2. Identify the author's perspective. How does he/she view what is happening in the story? How does his/her view affect the story that is being told?
3. Identify the important events in the story. What happens to the main character? What does the main character do that affects the world around him/her?
4. Consider where the story takes place, which is called the setting. How does the setting affect or change the events that are taking place in the story?
5. Consider when the story takes place. How does the time period in which the main character lived influence his/her actions? How does it influence his/her perspective?
6. How would the story be different if it were told by another person? If you are analyzing a biography, how do you think the main character would describe his/her own life?

The following is a sample of a biography analysis about Robert Frost, a famous American writer.

Robert Frost, a Life

Author: Jay Parini

Subject: Robert Frost; book by Jay Parini

Type of Text: Biography

Time Period: Late 1800s to mid-late 1900s (1874-1963)

Five Important Events:

- Spanish American War (1898)
- World War I (1914-1918)
- World War II (1939-1945)
- John F. Kennedy became president (1961)
- JFK was assassinated (1963)

Strengths and Weaknesses:**Strengths:**

1. **Hardworking-** Frost often worked hard on his farms, though he was never quite adept to it. He ran into countless troubles, such as not enough funds, bad weather, and terrible health, yet he always persevered. "Though never especially handy in the past, Frost quickly adapted; he built incubators from raw lumber and took delivery of the eggs from Dr. Bricault." (67) He worked with what he was given, and did not stop until his goal was reached. This was evident in the way he would not stop writing poetry until someone finally took notice of it.
 2. **Ambitious-** Frost was always very determined to get his poems published and read. He stopped at nothing and went to great lengths to get his first volume published. In
-



1912 he went to England just to get a start as a poet, which was a completely different setting than what he and his family were used to. An example shows their departure. “Ernest Silver helped them pack, and he put Elinor and the children on the train for Boston, since Frost himself had gone ahead to make the final arrangements for their passage. They were putting everything behind them now. They were starting fresh.” (114) It was a jarring experience, but Frost was determined to achieve his dream of published poems.

3. **Realistic-** Frost is often praised as being an incredibly realistic poet. He describes settings and situations as they are, and hides true meanings of life deep within his poems, buried under metaphors and descriptive words. His poem “The Road Not Taken” is a wonderful example of his realism.

“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.

I shall be telling this with
a sigh somewhere ages and ages hence;
Two roads diverged in a yellow wood,
and I-I took the one less travelled by,
and that has made all the difference.”

He describes with surprising simplicity and clarity the difficulty of taking the long road, but he also tells that he has been rewarded for it. It does not describe the situation with happy optimism, but with satisfied longing. He knows the path he took was good, but still wonders what life would have been like if he had chosen the other. This is very similar to real life.

Weaknesses:

1. **Prejudice-** Frost, during World War II, did not wish for the US to join, and was reluctant to help England and save the Jews. Also, he was quite prejudiced over native Americans, as seen in one of his poems, “The Gift Outright.” “Frost’s poem ignores the Native American angle altogether, focusing on the fact that the Old World owned the New and tracing weakness to this dependence.” (336) He was not very accepting of others, and often derided them behind their backs.
2. **Manipulative-** Frost could be very manipulative of the people around him, bending their wills to do what he deemed right. One prime example of this was when one of his students, a sort of playboy, Joseph Beach, told Frost of a lovely girl, Dagmar, who was already considering marriage to another man. Frost, who adored young love, helped in manipulating Dagmar. “When Frost suggested kidnapping, Beach agreed to go visit her with Frost tagging along as mentor. When she emerged from her house, they asked her to come for a ride. Innocently, she agreed. Poor Dagmar had been “kidnapped”.”



3. Self-centered- Frost loved his family dearly, but he always seemed to put himself first. Every time they moved, it was because of his career, even if a member of his family's health was failing. In fact, his selfishness may have, sadly, sped up his wife, Elinor's death. "Lesley also suggested that her father had selfishly put his own career before Elinor's welfare. Frost was unable to defend himself or do much of anything..."

Analysis:

"Around the time of his seventh birthday, Frost himself began to hear voices and experience a touch of clairvoyance. His mother found this unsurprising, and comforted him with stories of other gifted people who could see and hear things that "ordinary" people could not."

This quote basically says that Frost heard voices in his head throughout his life, starting at his seventh birthday. His mother, who experienced these voices herself, comforted him and told him he was fine. This means that his mother, unaware of the psychological damage this could imply, simply told him nothing was the matter and this was okay. This matters because Frost dealt with anxiety, depression, and near schizophrenic episodes throughout his life. This could have been a warning sign that he needed some extra help, even if he and his mother did not want that for him. His family has had many, many troubles with psychological issues, and this could have been the start for Frost.

**Learning Activity 16****1 Hour**

The following is the biography of Martin Luther King, Jr. Write a biography analysis in a four (4) paragraph essay about his biography. Write your paragraphs on the spaces provided. The guide questions will help you write your biography.

Paragraph 1: Introduce the person. State his or her date of birth, place of origin, family, and so on.

Paragraph 2: Describe his or her life, state the educational background, beliefs, dreams, goals.

Paragraph 3: Mention how he or she achieved his goals, position, contributions to humanity, community, achievements

Paragraph 4: Conclude by stating the effect or influence of this person to other people, date of death (if the person has passed away)



Martin Luther King Jr.



Martin Luther King, Jr. was born in Atlanta, Georgia, on January 15, 1929, the eldest son of Martin Luther King (senior), a Baptist minister, and Alberta Williams King. He entered Morehouse College at the age of 15 and was ordained a Baptist minister at the age of 17. After graduating from **Crozer** Theological Seminary in Pennsylvania as class president in 1951, he did post-graduate work at Boston University.

King's studies led him to explore the works of the Indian nationalist Mohandas K. Gandhi, whose ideas became the core of his own philosophy of nonviolent protest against racism. While in Boston, he met Coretta Scott of Marion, Alabama. They were married in June 1953, and the following year, King accepted an appointment as pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama.

On the visit to India in 1959, King had determined to use the principles of non-violence as his main instrument of social protest. The next year, he gave up his pastorate in Montgomery to become a co-pastor at the Ebenezer Baptist Church in Atlanta, a strategic move that allowed him to participate more effectively in the national leadership of the growing civil rights movement.

At that time, black leadership was undergoing a lot of change. Having once focused on legal action and compromise, it was now demanding change "by any means possible." Although many civil rights leaders could not agree about what to do, King's reputation ensured that his nonviolence policy, although not popular among everyone, remained the official mode of resistance to racism. In 1963, he led a massive civil rights campaign in better education and housing for blacks through the South. During these nonviolent campaigns, he was arrested several times. He led the historic "March on Washington," on August 28, 1963, where he delivered his famous "I have a Dream" speech. In 1964, King was awarded the Nobel Peace Prize.

King later focused on the war in Vietnam and his determination to lead a Poor People's March on Washington combined with changing concerns to reduce his leadership authority. He was very tired from stress, and his speeches often spoke of his possible death. He was not discouraged, however, because as he said on April 3, 1968, he had "been to the mountain top and seen the Promised Land." The following day, King was shot and killed in Memphis, Tennessee. Some 100,000 people attended his funeral in Atlanta. A white escaped convict, James Earl Ray, was arrested for the murder, and in March 1969, he was



A surfer rides the waves.

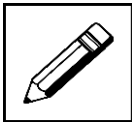
- There can be more than one main clause in a sentence.
Example: The sea is rough today, but surfers like it that way.
(Both clauses could stand on their own.)

2. A subordinate clause is not as important as the main clause in a sentence. It contains additional information and cannot stand alone.

Example: The surfer rides the waves / **until the sun sets**.

- A subordinate clause begins with an introductory word such as: because, until, although, unless, when, where, why, what, how, if, that, before
- A subordinate clause can be placed at the start, the end or the middle of a sentence.
Example: **Because the weather was bad**, we decided to cancel the picnic.

We won the game **because we worked as a team**.



Learning Activity 17



1 Hour

Use the introductory words given to write subordinate clauses for the main clauses in the second column. Write your answer in the box.

Subordinate clause	Main clause
Example: Because _____ Answer: Because we were careless we lost the money.	we lost the money.
1. Until	you cannot go out.
2. Although	I passed the test.
3. If	I would travel the world.
4. Unless	it will stay that way.
5. When	you can rely on your friends.



Vocabulary Activity 6



25 Minutes

Give at least one similarity and one difference between biography and autobiography by filling in the table below.

	Similarity	Difference
Biography		

**Autobiography**

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now we look at the six thinking hats to improve your thinking.



12.3.2.4 HOW TO USE THE SIX THINKING HATS TO IMPROVE YOUR THINKING







Six Thinking Hats is a time-tested, proven, and practical thinking tool. It provides a framework to help people think clearly and thoroughly by directing their thinking attention in one direction at a time – **white-hat: facts, green-hat: creativity, yellow-hat: benefits, black-hat: cautions, red-hat: feelings, and blue-hat: process.**

It is a simple mental metaphor. Hats are easy to put on and to take off. Each hat is a different colour which signals the thinking ingredient. In a group setting each member thinks using the same thinking hat, at the same time, on the same thinking challenge – we call this focused parallel thinking.

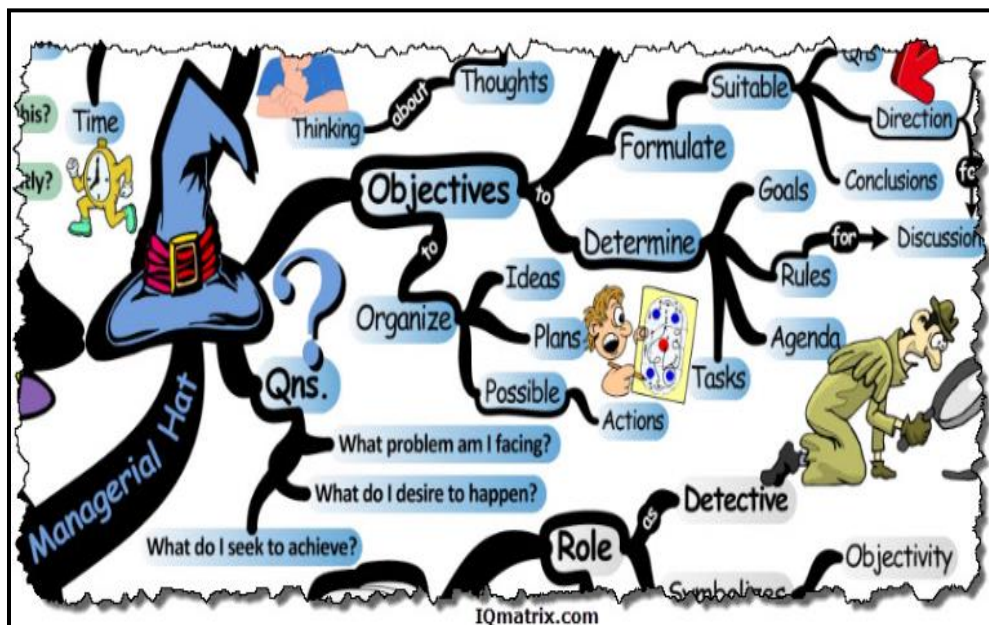
Six Thinking Hats is a powerful tool that facilitates productive critical thinking, collaboration, communication, and creativity. It enables each person's unique point of view to be included and considered. Argument and endless discussion become a thing of the past. Thinking becomes more thorough.

	<p>Blue Hat Thinking – Process</p> <ul style="list-style-type: none"> • Thinking about thinking • What thinking is needed? • Organizing the thinking • Planning for action <p>Example question: How should we think about this? (What are the metaphors or mental models)</p>
	<p>White Hat Thinking – Facts</p> <ul style="list-style-type: none"> • Information and data • Neutral and objective • What do I know? • What do I need to find out? • How will I get the information I need? <p>Example question: What are the facts and</p>

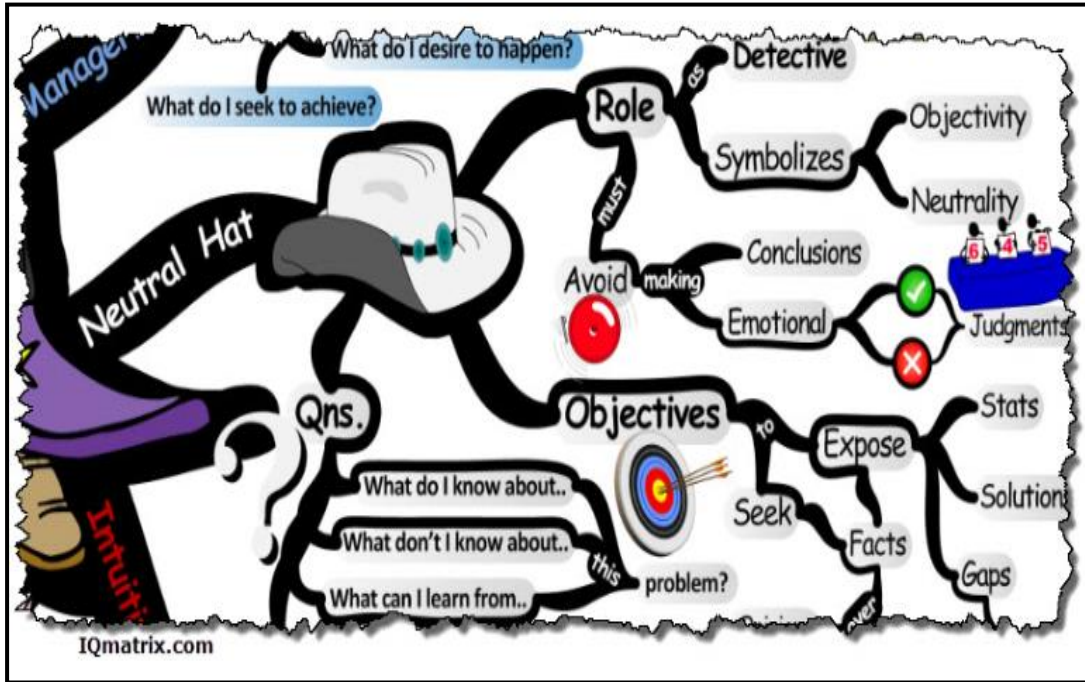
	figures?
	<p>Green Hat Thinking – Creativity</p> <ul style="list-style-type: none"> • Ideas, alternative, possibilities • Provocation – “PO” • Solution to black hat problems <p>Example question: What are additional opportunities?</p>
	<p>Yellow Hat Thinking – Benefits</p> <ul style="list-style-type: none"> • Positives, plus points • Logical reasons are given • Why an idea is useful <p>Example question: How can we do this?</p>
	<p>Black Hat Thinking – Cautions</p> <ul style="list-style-type: none"> • Difficulties, weaknesses, dangers • Logical reasons are given. • Spotting the risks <p>Example question: Why can't we do this? What prevents us? What's the downside?</p>
	<p>Red Hat Thinking – Feelings</p> <ul style="list-style-type: none"> • Intuition, hunches, gut instinct • My feelings right now • Feelings can change • No reasons are given <p>Example question: What's your gut reaction? How do you feel about this?</p>

Here is more information about the six thinking hats that may help you create your questions.

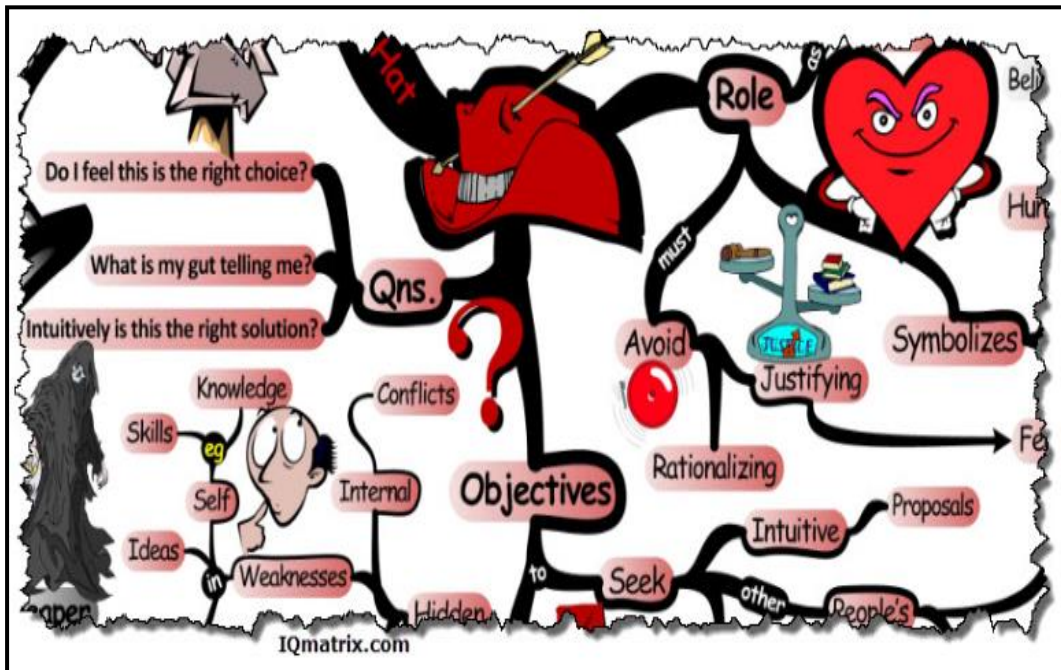
Blue hat



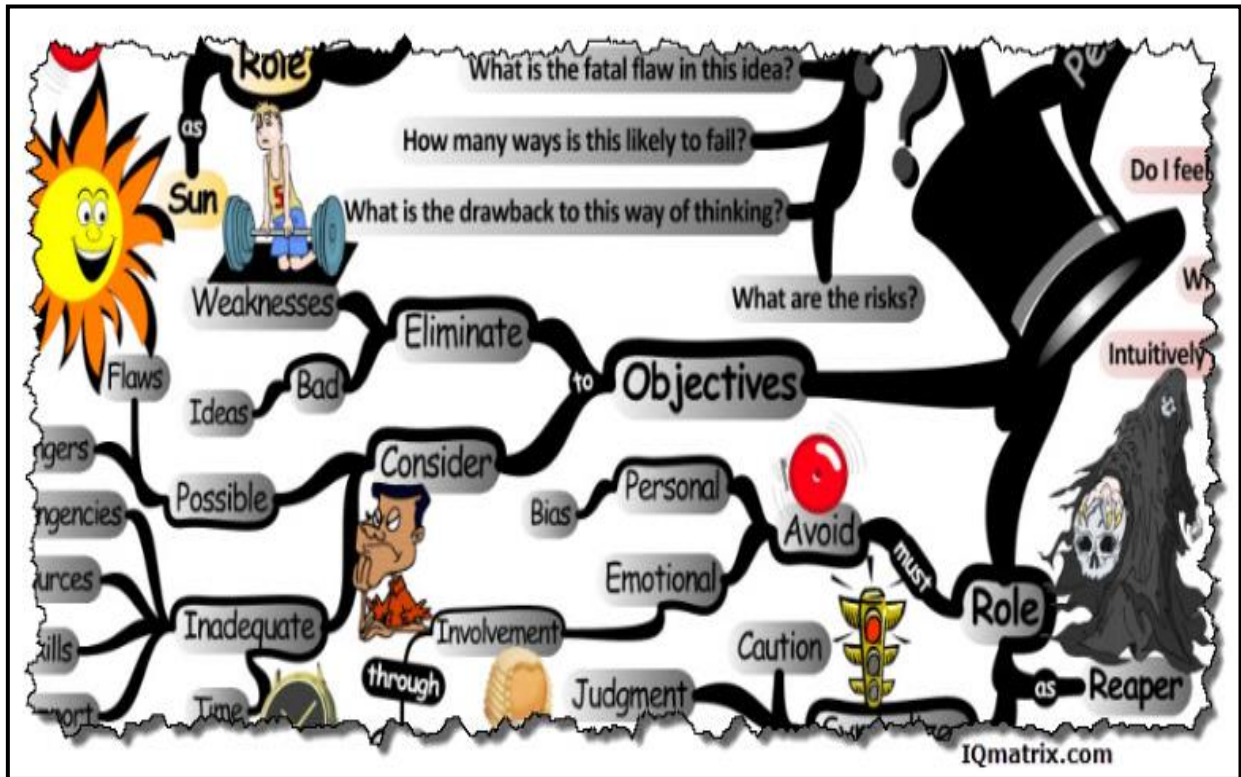
White hat



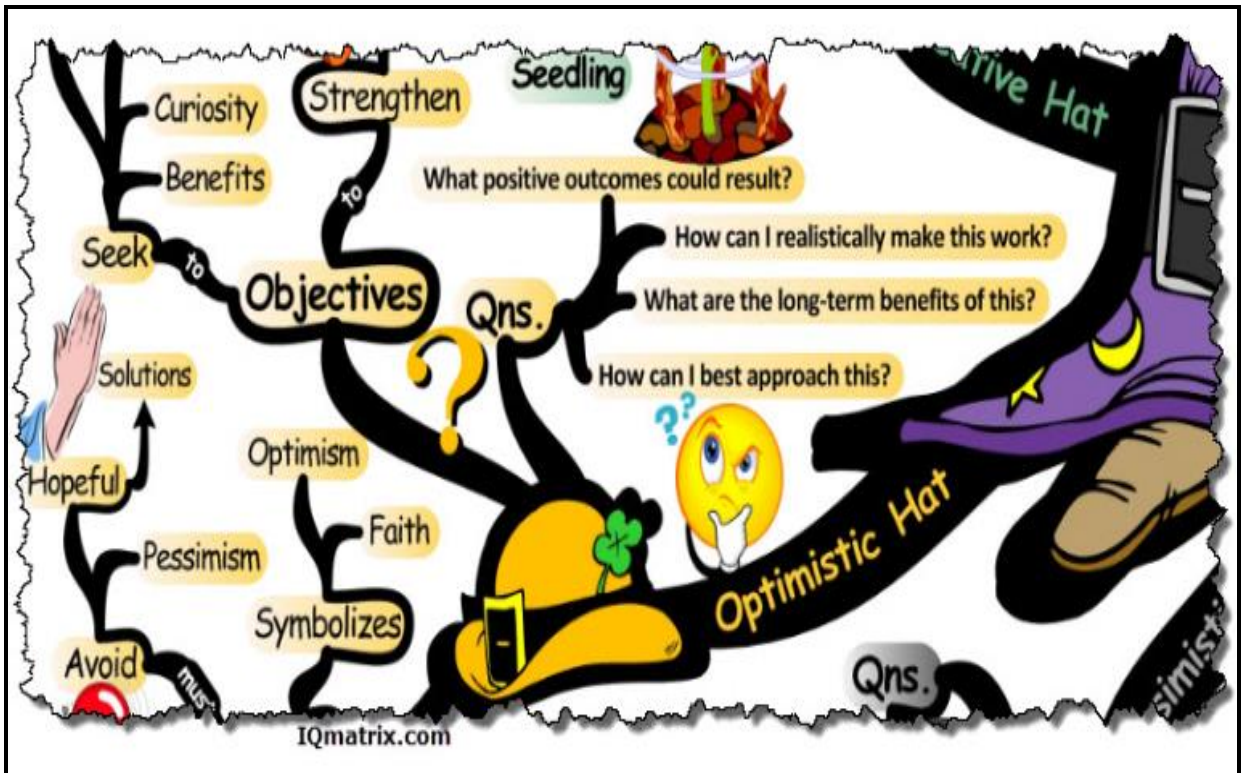
Red hat



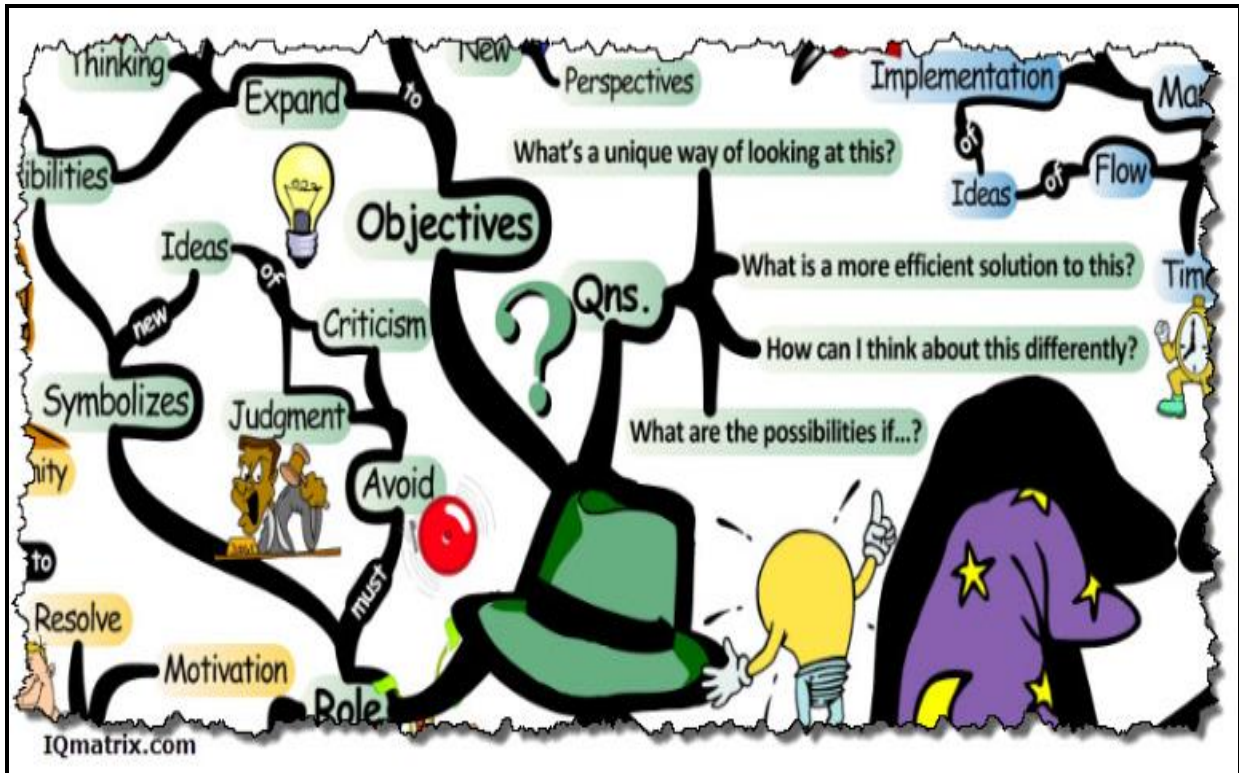
Black hat



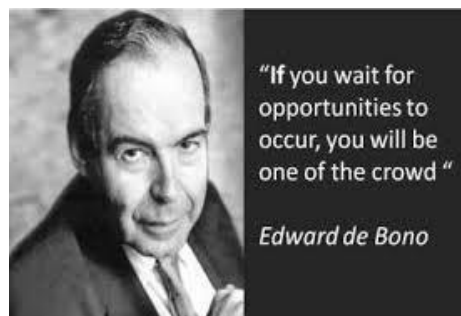
Yellow hat



Green hat



Here is a short biography of Edward de Bono who created the Six Thinking Hats.



Edward Charles Francis Publius de Bono

Edward Charles Francis Publius de Bono was born in Malta on 19 May 1933. Educated at St. Edward's College, Malta, De Bono then gained a medical degree from the University of Malta. He studied at York University, Toronto, and later was a Rhodes Scholar at Christ Church, Oxford, where he gained an MA in psychology and physiology. He represented Oxford in polo and set two canoeing records. He also has a PhD degree in medicine from Trinity College, Cambridge, a DDes (Doctor of Design) from the Royal Melbourne Institute of Technology, and an LLD from the University of Dundee.

Professor de Bono has held faculty appointments at the universities of Oxford, Cambridge, London and Harvard. He is a professor at Malta, Pretoria, Central England and Dublin City



University. De Bono holds the Da Vinci Professor of Thinking Chair at University of Advancing Technology in Tempe, Arizona, USA. He was one of the 27 Ambassadors for the European Year of Creativity and Innovation 2009.

He has written 57 books with translations into 34 languages. He has taught his thinking methods to government agencies, corporate clients, organizations and individuals, privately or publicly in group sessions. He has started to set up the World Center for New Thinking and Peace Studies, based in Malta, which he describes as a “kind of intellectual Red Cross.”

In 1995, he created the futuristic documentary film, *2040: Possibilities by Edward de Bono*, depicting a lecture to an audience of viewers released from a cryogenic freeze for contemporary society in the year 2040.

Schools for over 20 countries have included de Bono’s thinking tools into their curriculum, and he had advised and lectured at board level at many of the world’s leading corporations.

Convinced that a key way forward for humanity is better language, he published “The Edward de Bono Code Book” in 2000. In this book, he proposed a suite of new words based on numbers, where each number combination represents a useful idea or situation that currently does not have a single-word representation. For example, de Bono code 6/2 means “Give me my point of view.” Such a code might be used in situations where one or both of two parties in a dispute are making insufficient effort to understand the other’s perspective.

In 2005, he was shortlisted for the Nobel Prize in Economics.



Learning Activity 18



20 minutes

Read again the biography of the author of *The Six Thinking Hats*, Edward de Bono and answer the questions below. Write your explanations on the spaces after the question.

1. What are the two sports Edward de Bono played during his school days?

2. How old is Edward de Bono when he created the futuristic film, *2040: Possibilities by Edward de Bono*?

3. What is the purpose of Edward de Bono to published *The Edward de Bono Code Book*?



4. In what way is “The Six Thinking Hats” useful in your lives?

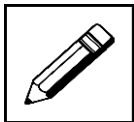
Grammar Review: Types of Sentences

The Six Thinking Hats by Edward de Bono is a tool for learners to develop good questioning skills. In order to create a good and understandable question, one must know the different types of sentences. The grammar review below will allow you to know more about the different types of sentences.

A **sentence** is a group of words that makes sense on its own. There are four different types of sentences: statements, questions, commands and exclamations.

A **question** asks something and ends with a **question mark**.

Example: What will I wear?
 Who told you?
 Why are they laughing at me?



Learning Activity 19



20 minutes

Rewrite the sentence to a question sentence. Write your answer on the given spaces.

Existing Sentence	Question Sentence
Example: My mattress is lumpy.	Is your mattress lumpy?
1. My dog will not sit.	
2. I am sick with malaria.	
3. The shower is cold.	
4. She travels to Popondetta.	
5. I studied at Kilakila Secondary School.	

**Vocabulary Activity 7****25 Minutes**

Write the meaning of the given words below. Write your answers on the spaces provided.

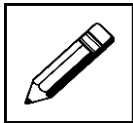
1. Metaphor

2. Critical Thinking

3. Provocation

4. Nobel prize

5. Intuition

**Learning Activity 20****1.5 Hours**

Read the story of “The Lioness” one of Aesop’s famous fables. Write a question for each **six thinking hats** from the story. Write your questions on the spaces provided.

The Lioness

Respect. I expect nothing less. All respect the queen of the African plains. If the zebra or the antelope catch sight of me crouching in the bush, they do not forget to gallop. The elephant and the rhino respect me, and they mind not to tread on my children with their big clumsy feet. Even the snappy crocodile stays clear of me, when I come down to drink at the water.

Yes, respect is good. That is why I was so angry when a pesky little fellow failed to show me respect. Buzzzzzzzz! The mosquito buzzed around my ears and even stung me on the nose. I snapped at the horrid little traitor, and I bit my tongue. Oh, how that hurt! Then I struck at him with my paw, such a blow that would fell a buffalo, but he slipped through my claws and was laughing at me. Then he bit me on the bottom! The cheek of it! “Oh great queen,” said the mosquito. “Bow your head before your master. I, the mosquito, have drunk your blood and defeated you in combat.”

I roared an almighty roar that sent the wildebeest and the giraffe scattering across the savannah. “Ha ha ha,” laughed the mosquito – and he flew backwards into a spider’s web. The spider showed respect to his queen by eating the insect.



A little while after this, I was lying asleep under a tree when I felt something tickling my nose. I opened one eye and saw that a mouse had scampered onto my face! "How dare you!" I roared, and was about to swipe him a deadly blow with my paw when the mouse begged: "Oh mighty queen, forgive me! I was running through the long grass, and did not mean to run onto your nose or to disturb your sleep."

I laughed at this furry creature and said: "Little fellow. I was about to kill you but you have shown wisdom and respect for your queen. I pardon your sin." "Oh thank you, thank you," said the mouse. "I only hope that one day I may be of service to your majesty."

I laughed again, for how could a little mouse help a mighty queen?

The weeks went by, and I was out for a midnight stroll when all of a sudden, there was no ground beneath my paws. Thump. I fell to the bottom of a pit. I tried to spring out, but I was tangled in a net. The more my limbs struggled, the more I became entangled.

A hyena came by and saw me in this sorry trap. He cackled with his ugly voice and taunted me: "In the morning the men shall come and throw their spears into your side. Then we shall have to find a new queen. I snarled with fury and swore to tear him apart when I was free from the snare. But he just laughed his silly laugh.

Towards morning, I had almost given up hope when I heard a little voice.

"My queen," it said. "At last I may be of service to you."

I saw the pink nose of the mouse.

"My loyal subject, it does my proud heart good to hear your well-meaning words... But I am afraid you must now pay your last respects to your queen, for my limbs are caught in this net, and very soon the sun will rise and the men shall come to kill me."

"You underestimate the might of a mouse," said my loyal subject.

He called to his wife and children, and together they gnawed through the net.

I was free within the hour, just in time to spring out of the pit and give the men who had come to kill me a nasty surprise.

And so that is the story of how I, the queen of the jungle, came to respect those who respect me, no matter how small they might be, because sometimes the smallest of those among us, have the advantage over the mighty and the strong.

Example questions are given for you to follow. Write your sample Six Thinking Hat questions on the spaces provided below.

White hat:

Example: How old was Edward de Bono when he won the Nobel price?



Red hat:

Example: How do you feel when someone betrays you?

a. _____

b. _____

Yellow hat:

Example: How can we be a friend to our enemy?

a. _____

b. _____

Black hat:

Example: What danger will experience if we do not use the pedestrian lane?

a. _____

b. _____

Green hat:

Example: What opportunity can we learn if we become a friend to our enemy?

a. _____

b. _____

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we look at writing a biography



12.3.2.5 WRITING A BIOGRAPHY



No matter how exciting or significant a person's life is, a poorly written biography will make it seem like a snore. Whether you are writing a biographical essay or the first installment of your three-book biography on your favorite actor, it will need to be thoroughly researched and well-written. Follow these steps to create a masterful biography.

How to write a biography

1. Gather anything written by or about the subject or people who are knowledgeable about your subject.
2. Interview your subject or people who are knowledgeable about your subject.
3. Visit any of the places that were important in your subject's life, if possible.
4. Create a timeline of your subject's life and important events, and look for patterns that help define the subject's personality.
5. Write a thesis statement that sums up the ethos and motivation of the subject.
6. Create an outline based on your thesis statement and timeline to help you determine the best way to organize the biography.
7. Begin writing and revising your biography until you are satisfied with your first draft.

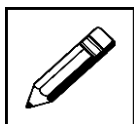
The grammar review below will help you write good sentences for your biography.

Grammar Review: Types of Sentences

Writing a biography involves facts, opinions and beliefs of the subject. The biographer needs to gather all aspects of the life of the person. These are what we called as statements. The grammar review below will help you to be familiar with the different kinds of statements.

A **statement** gives a fact, belief, opinion, or possibility and ends with a **full stop**.

- Example: JMart shop is open. (**fact**)
I believe in God. (**belief**)
Small spiders never bite. (**opinion**)
Mummy might let me go. (**possibility**)



Learning Activity 21



1.5 Hours

Write one (1) statement for Fact, Belief, Opinion and Possibility. Write your statements on the spaces given.

1. Fact:

Example: Papua New Guinea is celebrating the 40th Independence Day this year.

2. Belief:



Example: I believe in destiny.

3. Opinion:

Example: I am too old to learn how to drive.

4. Possibility:

Example: It might rain tonight.



Vocabulary Activity 8



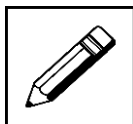
25 Minutes

Using your dictionary or any other source give the meaning of the following words, then use each in your own sentence.

1. Timeline

2. Ethos

3. Thesis



Learning Activity 22



1.5 Hours

Using the steps in writing a biography on page 47, write a 4 paragraph biography of a friend or a family member. Choose somebody who inspires you in life and how he or she inspires you. Refer to the biography of Edward de Bono for your example. The following will help you write your autobiography.

Paragraph 1: Introduce your subject. Describe him or her. State his or her date and place of birth, parents, and other personal background.



Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, you will look at biographies.

12.3.3 AUTOBIOGRAPHIES: EXPERIENCING LIFE

12.3.3.1 WHAT IS AN AUTOBIOGRAPHY?

An autobiography is a written account of the life of a person written by that person. In other words, it is the story that a person wrote about himself or herself.

The word ‘autobiography’ was first used disapprovingly by William Taylor in 1797 in the English periodical the Monthly Review, when he suggested the word as a hybrid but condemned it as ‘pedantic’(unimaginative); but its next recorded use was in its present sense by Robert Southey in 1809. The form of autobiography; however, goes back to olden times. Biographers generally rely on a wide variety of documents and viewpoints; an autobiography, however, may be based entirely on the writer’s memory.

Autobiographical works are by nature subjective. The inability – or unwillingness – of the author to accurately recall memories has in certain cases resulted in misleading or incorrect information. Some sociologists and psychologists have noted that autobiography offers the author the ability to recreate history.

An autobiographical narrative tells the story of an experience that took place in the author’s life. It usually focuses on the details associated with the experience, but it also lets the author express his or her thoughts and feelings about what happened.

Many autobiographical narratives use the structure illustrated in the framework below.

Framework	Directions and Explanations
<p>Introduction</p> <ul style="list-style-type: none"> • Grab your readers’ attention • Provide background information. • Include possible hint at meaning. 	<p>Hook your readers. Get your readers interested early on by using dialogue, a mysterious statement, or an interesting description that sets a scene.</p> <p>Include background information early. Provide background information that helps readers understand your story.</p>



	Hint at the meaning. Give your readers a hint about the meaning of your experience. Just give a hint, though. Most good stories don't give away the ending in the first paragraph.
Body <ul style="list-style-type: none"> • Write about your first event (including details). • Continue with event two, and so on, varying your sequence. • Use chronological order. 	Write about each event. Make sure you organize your events in the appropriate order. Add narrative and descriptive details. To bring your story to life, use sensory details, actions details, dialogue, and figures of speech.
Conclusion <ul style="list-style-type: none"> • Reveal the final outcome. • State meaning of experience. • Draw your paper to a close. 	State what happened as a result of your experience. Describe your thoughts and feelings about the experience. You might also explain how the experience changed you. Wrap it up. Leave your readers with something to consider. Use a final quotation or statement about human experience in general.

Below are the language features of Autobiographical writing as compared to Biographical writing.

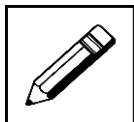
Autobiographical Writing	Biographical Writing
<ul style="list-style-type: none"> • Written in the first person point of view 	<ul style="list-style-type: none"> • Written in the third person point of view
<ul style="list-style-type: none"> • In the past tense form of the verb 	<ul style="list-style-type: none"> • In the past tense form of the verb
<ul style="list-style-type: none"> • Contains facts about your life 	<ul style="list-style-type: none"> • Contains facts about the person's life
<ul style="list-style-type: none"> • Contains dates to show when events happened 	<ul style="list-style-type: none"> • Contains dates to show when events happened
<ul style="list-style-type: none"> • Events are arranged in chronological order 	<ul style="list-style-type: none"> • Events are written in chronological order
<ul style="list-style-type: none"> • Contains time connectives 	<ul style="list-style-type: none"> • Contains time connectives
<ul style="list-style-type: none"> • Written in clear paragraphs 	<ul style="list-style-type: none"> • Written in clear paragraphs
<ul style="list-style-type: none"> • Everything will be described in details 	<ul style="list-style-type: none"> • Everything will be described in details
<ul style="list-style-type: none"> • The language is in emotive 	<ul style="list-style-type: none"> • Contains emotive language
<ul style="list-style-type: none"> • Keep the writing interesting to the readers 	<ul style="list-style-type: none"> • Keep writing interesting to the readers
<ul style="list-style-type: none"> • Contains variety in sentence structure 	<ul style="list-style-type: none"> • Contains variety in sentence structure
<ul style="list-style-type: none"> • It should meet your personal target 	<ul style="list-style-type: none"> • It should meet your personal target

Grammar Review: Synonyms



Writing biography and autobiography have some similarities. One way to gain a wide vocabulary in writing is to know the synonym of the word in order for the writer not to use a certain word frequently. The grammar review below will help you to know more about synonyms.

1. A synonym is a word that means the same (or nearly the same) as another word.
Example: leave is a synonym for **depart**
2. Words may be similar in meaning without being true synonyms. A word may express a particular shade of meaning or be more suitable for a particular context.
Example: **move**: change, shift, switch, transfer, transport, turn, jump, send, relocate

**Learning Activity 23****25 minutes**

Underline the two words that have similar meaning to the single word shown.

Example: ugly, good-looking, pretty

Answer: ugly, good-looking, pretty**beautiful****beautiful**

- | | |
|------------------------------------|--------------|
| 1. tiny, large, miniature | small |
| 2. flower, smell, perfume | odour |
| 3. commanded, enquired, questioned | asked |
| 4. enormous, huge, dangerous | large |
| 5. cheerful, joyful, sorrowful | happy |

**Vocabulary Activity 9****25 Minutes**

In this activity, choose a synonym from the choices below that has the same or nearly the same meaning of the underlined word in the sentence. Write your answer on the space before the number.

- ____ 1. The word 'autobiography' was first used reproachfully by William Taylor in 1797.
- | | |
|----------------|-------------------|
| a. allowing | b. concede |
| c. approvingly | d. disapprovingly |
- ____ 2. The form of autobiography; however, goes back to olden times.
- | | |
|-----------------|-----------------|
| a. present time | b. today's time |
| c. ancient time | d. current time |
- ____ 3. Autobiographical works are by nature subjective.
- | | |
|--------------|------------|
| a. biased | b. general |
| c. objective | d. popular |



The air in the bathroom was so chilly; my breath steamed up the mirror as I stood there barefoot on the cold lino, trying to make myself beautiful.

My hair has never done what it's told, and that day it looked like a straw hat. When I tried to style it with a hairdryer, I ended up resembling a fluff ball. I could hear the rain sheeting down outside, so I was going to have to wear a headscarf anyway. There was nothing to be done about it.

At least I had a nice frock, even it was a wee bit dressy for six o'clock in the morning! Gold lace, with a gold satin ribbon at the waist, I'd bought it for my nephew's wedding the previous year. I'd found it in a shop in the nearby town of Livingston and it had cost a tidy penny, but it was a special occasion and I thought I looked good in it. At the reception, I'd worn the dress with a white jacket, white shoes and natural coloured tights, but the morning of the audition – I don't know what possessed me – I decided to pull on black tights. Black tights and a gold dress with white shoes, for God's sake, Susan, do not match!

But I didn't know that then. I put my head round the living-room door to say goodbye to my cat, Pebbles, but she was sensibly fast asleep in the hearth. Just before leaving the house I touched the gold chain round my neck that has my mother's wedding ring on it. Wearing it makes me feel she's close. 'Here we got them,' I said, closing the front door behind me.

Sometimes when I look back at that moment, I feel there must have been some signs that my life was about to change, but if anything it was the opposite. There was nothing suspicious at all about that rainy, grey dawn. In fact, it felt like one of those days when the sun never seems to come up. They call this part of Scotland the Wet Valley because we get more than our fair share of rain. Some people say the next generation is going to be born with webbed feet! Sling-back, peep-toe, white shoes are certainly not the most suitable footwear on a rainy winter morning and the water was seeping in through all the gaps.

There were one or two lights on in the neighbours' upstairs windows, but it was still too early for most people to be up and about. A dog that had been out all night shivered in the dripping shelter of a doorstep. I saw a couple of men leaving their houses for the early shift, their coat collars up, lunchboxes under their arms. They didn't take any notice of me, which was just as well because, teetering along on heels like stilts, I was in quite a mood.

Was I completely mad? All the doubts I'd had about what I was doing began to resurface as I walked down the road I used to take to school towards a challenge that was more daunting than anything I'd ever faced before. The comments my brothers and sisters had made at Christmas, when told I'd got an audition for *Britain's Got Talent*, kept repeating in my head. 'Do you know what they do on *Britain's Got Talent*? They laugh at you! They boo you! They buzz you! Can you take all that?'

'If you put yourself in the arena, you've got to take the chance, haven't you?' I'd defended myself.

'Oh my God! Don't go there! Not with that Piers Morgan!'

'Just leave it,' I'd told them.

'Well, don't be surprised if you don't get through.'

'Thanks for your faith in me.'

Smashing people, you!'



I'd stuck up for myself all right, but inside I'd been thinking, 'Oh my God! What have I done?' As I hurried along, dodging puddles and potholes, half of me was wanting to turn back to the safety of my nice warm home and the other half was desperate not to miss the bus. When I reached the main road, the bus was nearer to the stop than I was and I had to run like mad, which is not easy with cold, wet feet in three-inch heels. The doors opened with a hiss and I climbed on, my chest heaving, face pink, and my hair plastered down under my scarf. 'Well,' I thought to myself, sinking gratefully into my seat. 'My worries are over now.'

The bus from Blackburn took me into Glasgow, where I had to change and get another bus to the Scottish Exhibition and Conference Centre (SECC), an enormous complex of hall in the middle of the city beside the River Clyde. The rush-hour traffic was building now and the bus wasn't making much progress. I kept looking at my watch, then out of the window. I could see the conference centre in the distance, but it seemed to be inching further away, not closer. It suddenly dawned on me that I was on the wrong bus and I had to push through the crowds to get off. I got on the next one that came along, but that was going in a different direction as well.

Now I was beginning to panic. Calm down, Susan. I told myself the logical thing to do was cross the road and take a bus going the other way.

'There's plenty of time,' the bus driver told me.

'There's not!'

'The world's not going to blow up.'

'It's OK for you, but I've got an audition to go to!'

He gave me a look.

It was lucky I had a bus pass because I travelled on six buses that morning before I finally arrived!

There was a queue outside and a young lad next to me was shivering in a short-sleeved shirt. 'I tried for *The X Factor*,' he said, 'but I got nowhere.'

'Well, never mind,' I told him. 'Perhaps you'll do better in this.'

Then the doors opened and everyone cheered. As well all went in, there was a great banner saying 'Welcome to Britain's Got Talent!'

The letter I had received about my audition said it was at 9:30 and I was there by 9:30, just, but the lassie at reception looked at her list, her eyes running up and down several times before she said that she hadn't got me down for the 9:30 audition. She suggested I go home and come back later. 'And go through all that rigmarole with the buses again?' I protested. 'You've got to be kidding!'

'Well, you'll have to wait in the holding room,' she said, looking at me warily. 'We'll try to fit you in. But it may be some time,' she warned, as she handed me my number.

The concourse was light and warm and buzzing with energy and noise. There were crowds of people, like a great big circus: dance groups with bright costumes and feathers, singers, kids, magicians, cats, dogs, even rabbits. I saw people weeping, I saw people shouting, I saw people fighting, I saw people laughing – the lot! I sat in the corner minding my own business.



I'm quite a shy and a reserved person if you can believe that, but people spoke to me and they were generally very friendly. The banter was good. The atmosphere was good. I chatted to a nice guy in a white suit who sang with a funny voice. I think he got through to the semi-finals.

From time to time they'd call a list of acts to go through to the audition and those people would get themselves lined up.

The air would be thick with nerves and a hush would fall for a wee while as they left. One by one, you'd see them come back, some crying, some snarling with anger, others screaming with joy! It was a great feeling to see the Yeses being put through, but as the day went on I started to wonder how many Yeses there were and whether there would be any left for me. As I'd had such an early start and hadn't thought to bring any food with me, I was beginning to get very hungry. I could feel my stomach going, but I said to myself that I'd better stay put in case they wanted me. I couldn't risk going and getting myself something to eat in case my name was called while I was gone. When one of a group of dancers standing quite near me opened up her lunchbox, I must have looked over, because she asked, 'Would you like a sandwich?' I said thank you very much. It was a nice salad sandwich and it went down like a bomb! I didn't realize I was being filmed as I sat there munching away, but the camera stayed on me for some reason. I thought they'd forgotten all about me, actually. I could see Ant and Dec wandering around, which was exciting at first, because I'd seen them on Saturday Night Takeaway and they looked just the same – better, in fact, but don't tell them that! – but they didn't seem to be interested in me. I watched them talking to the guy in the white suit. I saw them interviewing lots of other people, and I was starting to think that maybe they didn't want me. The funny thing was that, instead of making me feel depressed, it seemed to put me in a fighting mood. I thought, I'm not going home now – why should I? They're not going to get rid of me that easily!

Finally it was my turn to be interviewed. I told them that I lived alone, with Pebbles of course. Then, I don't know what possessed me, but I mentioned that I'd never been kissed. It was not, as I said at the time, an advertisement! That really got me into trouble; an I'll tell you all about that later. I've learned to be a wee bit more reserved when I'm interviewed now.

At about 7:30 in the evening I finally heard my name called out among a whole list, so I took my turn in the queue and handed over the CD of the backing track that I'd brought with me. I hadn't actually felt nervous most of the day, but now my tummy started going nineteen to the dozen. After all the waiting, suddenly there wasn't any time at all and I was standing at the side of the stage with Ant and Dec. They asked me if I was nervous and I told them I was in a fighting mood, but my hands were shaking, my mouth had gone dry and I was wishing I'd gone to the toilet. Then they told me to go on. I said to myself, well, you can either be damn cheeky or you can be nervous and let yourself down, but for heaven's sake get yourself out there somehow!

And so I marched on to the stage, hand on hip, this wee wifey from Blackburn with the tousled hair and the gold dress, knees knocking. The glare from the lights meant I couldn't



see the judges at first, but when Simon Cowell spoke to me he was to my right, with Amanda Holden in the middle and Piers Morgan on the left. Simon started on the usual stuff about who I was and where I was from.

'My name is Susan Boyle,' I told him. 'I am forty-seven years old.'

And then I added, 'And that's just one side of me.'

And I did a wiggle, which was aimed at Piers, because I like Piers. He was one of the reasons I wanted to do the show. Piers just stared at me, his lips pursed.

I could see that they were thinking, 'Oh my God, who is this apparition?' But I hoped that maybe they were also thinking, 'At least she's different!'

Simon asked me where I was from and whether Blackburn was a big town, and my mind went blank. I was so nervous I forgot the word for village, and I could see his eyes were rolling. I learned later that the judges were in bad mood because it had been a long day and they'd seen very few talented acts. Simon was ready for a cup of tea. I could hear a few titters in the audience. I was aware that I was being laughed at, but I've been ridiculed a lot in my life so I've learned how to be resilient. Instead of being hurt and saying, right, I'm coming off; I thought I'd show them what I could do.

Simon asked me what my song was, so I told him it was 'I Dreamed a Dream' from *Les Miserables*. I'd chosen that song because at the time I could identify with a lot of the emotions in it. I had recently lost my mother and I was still getting over the shock of being alone, because she'd been with me all my life. So I was lonely and depressed because I didn't think my life would change. It's a powerful song.

Simon said, 'Are you prepared to do another song?'

They cut this bit out of the video that appeared on television. That threw me. My second song was 'The Power of Love', but I didn't think I sang it as well as 'I Dreamed a Dream'. I didn't want to miss my chance, but 'I Dreamed a Dream' was the song I wanted to sing. So I looked Simon in the eye and said, 'Well, I'm prepared to sing another song if required, but what's in the machine is "I Dreamed a Dream" from *Les Mis*.' To my relief, he heaved a weary sigh and told me to go ahead. I gave Ant the thumbs up.

As I listened to the pretty opening notes of the introduction, I became aware for the first time of the size of the audience in front of me. There were thousands of people, row upon row banked up behind the judges, and they were all watching me in anticipation. I knew what they were thinking. 'Just look at her! She's got a bum like a garage, a head like a mop, I'm not too sure if her teeth are her own, and she's claiming to be a singer. She cannae sing. She cannae! Well come on, let's hear you then...'

So I opened my mouth and showed them what I could do...



Vocabulary Activity 10



20 Minutes

Write the meaning of the following words found on the autobiography of Susan Boyle on pages 69-73. Write your answers on the spaces below.



1. Audition - _____

2. Frock - _____

3. Rigmarole - _____

4. Cheeky - _____

1. How did the author manage to keep the reader interested in reading the autobiography?

2. Give three (3) examples of emotive languages used in the autobiography.

a. _____
b. _____
c. _____

3. Name two (2) time connectives used by the author in writing her autobiography.

a. _____
b. _____

4. What do you think is the lesson we can get from the life of Susan Boyle?

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.



Now, we look at autobiographical documentary.

12.3.3.2 AUTOBIOGRAPHICAL DOCUMENTARY



In the film criticism, **auteur** theory holds that a film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of – and sometimes even because of – the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process.

In law, the film is treated as a work of art, and the auteur, as the creator of the film, is the original copyright holder. Under European Union law, the film director is considered the author or one of the authors of a film, largely as a result of the influence of auteur theory.

Auteur theory has influenced film criticism since 1954, when it was advocated by film director and critic Francois Truffaut. This method of film analysis was originally associated with the French New Wave and the film critics who wrote for the French film review periodical *Cashiers du Cinema*. Auteur theory was developed a few years later in the United States through the writings of *The Village Voice* critic Andrew Sarris. Sarris used auteur theory as a way to further the analysis of what he defines as serious work through the study of respected directors and their films.

Discourse Analysis (DA) is a general term for a number of approaches to analyze written, vocal, or sign language use, or any significant semiotic event.

The objects of discourse analysis – discourse, writing, conversation, communication event – are variously defined in terms of coherent sequences of sentences, prepositions and speech. Contrary to much of traditional linguistics, discourse analyst not only studies language use 'beyond the sentence boundary', but also prefers to analyze 'naturally occurring' language use, and not invented examples. Text linguistics is a closely related field. The essential difference between discourse analysis and text linguistics is that it aims at revealing socio-psychological characteristics of a person/persons rather than text structure.

Here are some guidelines for you to use in criticism

- Paragraph 1: Offer your overall impression of the film while mentioning the movie's title, director, and key actors.
- Paragraph 2: Briefly summarize the plot of the film.
- Paragraph 3: Positive things you thought about the film, what did you like? Why? Use descriptive words to discuss the plot, setting, techniques and effects used, music, and so on.
- Paragraph 4: Negative things you thought about the film, what didn't you like? Why? Comment on the same type of things that you mentioned in paragraph 4.
- Paragraph 5: Ending paragraph – your last opportunity to guide the reader. Summarize and strongly restate your opinions.



The following questions should help you in writing your critique. Keep them in mind when watching a film, and use them when choosing what to write about.

Background

- Who is the writer of the film? Has the screenplay been adapted from another work?
- Who is the director?
- When was the film made?

Structure/form

- What does the title mean in relation to the film as a whole?
- How are the opening credits presented?
- Do they relate to meaning?
- Why does the film start in the way that it does?
- Are there any motifs (scenes, images, dialogue) that are repeated?
- What purpose do they serve?
- What three or four sequences are most important in the film? Why?
- Is sound used in any vivid ways to enhance the film? (Example: enhance drama, heighten tension, disorient the viewer, and so on.)
- How does the film use color or light or dark to suggest tone and mood in different scenes?
- Are there any striking uses of perspective (seeing through a character's eyes, camera, angle, and so on.) How does this relate to the meaning of the scene?
- How and when are scenes cut? Are there any patterns in the way the cuts function?
- What specific scene constitutes the film's climax? How does this scene resolve the central issue of the film?
- Does the film leave disunities (loose ends) at the end? If so, what does it suggest?
- Why does the film conclude on this particular image?

Theme

- How does this film relate to the issues and questions evoked by your topic?
- Does the film present a clear point-of-view on your topic? How?
- Are there any aspects of theme that are left ambiguous at the end? Why?
- How does this film relate to the other literary texts you have read on your topic (or in class this year or on your own)?

General terms

- **Shot** – continuous, unedited piece of film of any length.
- **Scene** – a series of shots that together form a complete episode or unit of the narrative.
- **Storyboard** – drawn up when designing a production.
- **Montage** – the editing together of a large number of shots with no intention of creating a continuous reality. A montage is often used to compress time, and montage shots are linked through a unified sound – either a voiceover or a piece of music.
- **Parallel action** – narrative strategy that crosscuts between two or more separate actions to create the illusion that they are occurring



simultaneously.

Shots

Long shot – overall view from a distance of whole scene often used as an establishing shot – to set scene. Person – will show whole body.

Medium or Mid shot – middle distance shot – can give background information while still focusing on subject, Person – usually shows waist to head.

Close up – focuses on detail/ expression/ reaction. Person – shows either head or head and shoulders.

Tracking shot – single continuous shot made with a camera moving along the ground.

Reverse shot – shot taken at 180 degrees angle from the preceding shot (reverse-shot editing is commonly used during dialogue, angle is often 120 to 160 degrees).

Subjective shot (P.O.V Shot) – framed from a particular character's point of view. Audience sees what character sees.

Camera Movement

Pan – camera moves from side to side from a stationary position.

Tilt – movement up or down from a stationary position.

Tracking – the camera moves to follow a moving object or person.

Camera Angles

Low Angle Camera – shoots up at subject. Used to increase size, power, and status of subject

High Angle Camera – shoots down at subject. Used to increase vulnerability, powerlessness, decrease size.

Editing (the way shots are put together)

Cut – the ending of a shot. If the cut seems inconsistent with the next shot, it is called a jump cut.

Fade in or cut – the image appears or disappears gradually. It is often used as a division between scenes.

Dissolve – one image fades in while another fades out so that for a few seconds, the two are superimposed.

Sound

Soundtrack – consists of dialogue, sound effects and music. It should reveal something about the scene that visual images do not.

Score – musical soundtrack.

Sound effects – all sounds that are neither dialogue nor music.

Voice-over – spoken words laid over the other tracks in sound mix to comment upon the narrative or to narrate.

On the next page is a sample of an autobiographical film. Read and understand the synopsis of the film. It is a semi-autobiographical life story concerning William Miller.



Almost Famous

The story opens with William (Michael Angarano) at a young age,



where we find him living in a household with his mother Elaine (Frances McDormand) and his sister Anita (Zooey Deschanel) in San Diego, California. While William gets along well with his mother and sister separately, both of the women in his life are at odds with each other, as Elaine struggles to keep some form of control over Anita, who feels that her mother is too overbearing. One day Anita brings home a copy of Simon & Garfunkel's Bookends album and her mother confiscates it, saying that the songs are about drugs & promiscuous sex. Anita leaves in a fury.

During this time, it is revealed to William that his Mom skipped him ahead 2 grades, as all his classmates around him are 13, and he's 11. During the summer, Anita decides to leave home to become a stewardess, leaving her record collection to William. Before she leaves in her boyfriend's car, she pointedly tells William "One day, you'll be cool." Later, William finds a note in his sister's copy of the 'Who's Tommy' which tells him to listen to it with a candle burning and he'll see his future.

Time passes, and a more grown William (Patrick Fugit), now 15, enters high school. In that time, he has become interested in rock music and journalism, writing for several underground newspapers, and Creem Magazine, edited by one of his idols, famed rock writer Lester Bangs. One day, William meets Bangs (Philip Seymour Hoffman), who gives him some pointers about interviewing and the world of rock n' roll. He also claims that William has arrived in time for the "death rattle" of the musical genre. However, Lester sees a determination in William to succeed, and offers to pay him for an interview of the band Black Sabbath, who will be playing that night at the San Diego Sports Arena.

William attempts to get in, but is rebuked by the doorman at the arena. Unsure what to do, he meets a group of girls who call themselves Band-Aides. William is introduced to their leader, Penny Lane (Kate Hudson), who explains their philosophy, of how they are not groupies but are there to support the music.

Shortly thereafter, William manages to get into the arena when he meets the opening act for the night: the band Stillwater. Complementing them on their sound and musical talent, they invite William to join them backstage. During this time, William ends up interviewing them, with the bulk of the interview coming from member Jeff Bebe (Jason Lee). William ends up watching the band from side stage, as the band opens for Black Sabbath, performing the song "Fever Dog."

After the show, Lead guitarist Russell Hammond (Billy Crudup) invites William to meet them at the Continental Hyatt House in Los Angeles, and tells William that they'd like Penny Lane to come along. William informs Penny and as they exit the sports arena, she gives him her contact information, and tells him of her life's goal: she plans to live in Morocco for one year.

A few days later, unknown to his mother, William sneaks off to Los Angeles with Penny, where they meet up with the band at the Hyatt House (nicknamed 'The Riot House'). It is here that William sees there may be some chemistry going on between Russell and Penny.

A couple of days later, William gets a call from Ben Fong-Torres (Terry Chen) of Rolling Stone. William disguises the fact that he's 16 years old, and pitches his voice lower. Fong-



Torres compliments him on his work, and asks William about the bands he'd like to cover. William suggests Stillwater, and soon joins the band on the road, travelling with the Band-Aides as well on the band's bus, named 'Doris,' much to the horror of his mother, who fears that this will interfere with his school work & derail William's future.

Along the way, a number of incidents happen to which William is privy:

At an outdoor stage event, Russell is electrocuted, sending the band scrambling from the venue, much to the anger of the show's promoter. The band trashes the trailer provided by the promoter, who seems unconcerned about Russell's injury. When the gates are locked, the band has their driver crash the bus through them.

Jeff Bebe gets into a heated row with Russell when the band's first t-shirts arrive and Russell is the only recognizable person in the band while everyone else is out of focus. The argument is indicative of the problems that have been plaguing the band for an indeterminate time – Russell feels his talent has allowed him to grow beyond the band's limits and Jeff feels Russell is overshadowing his bandmates.

Following the argument, Russell and William end up at a house party in Topeka, Kansas, where he drops acid and climbs up on a rooftop, proclaiming to be a 'golden god.' (Moments later he jumps off the roof into the swimming pool.) William calls Dick, who comes to the house and convinces Russell to return to the band. As they leave the house, Russell, still tripping, yells at William, believing him to be a cop. Shortly after they drive away in the tour bus the band and Band Aides all reconcile a bit while singing Elton John's "Tiny Dancer" together. William insists that he needs to go home and Penny tells him he is home.

The record company sends a renowned band manager named Dennis Hope (Jimmy Fallon) to replace their current manager, Dick Roswell (Noah Taylor). The band is apprehensive, but give in to Dennis' grand plan for the band to make more money, turning them away from their philosophy of playing 'for the fans.' Dennis is also instrumental in adding more tour dates, getting the band better treatment from concert promoters and stage managers and the band ditches their beloved tour bus 'Doris' in favor of an airplane.

As the tour winds down, William is able to interview almost everyone, but still is not able to get his key interview with Russell. What should have been a simple task becomes mind-numbing, as William is swept up with the tour, causing him to field questions from Ben Fong-Torres about the story, and rousing the ire and worry of his mother, who in one of her classes, proclaims: "rock stars have kidnapped my son." One night while he talks to his mother, Russell seizes the phone from William and tries to reason with Russell's charm and lectures him on being more responsible, however, respectfully. Russell is somewhat shaken by the conversation.

At one of the stops, William is privy to a poker game, in which Dick and Russell Wager, Penny Lane and the Band-Aides in a game without Penny or the girls knowing. The girls must leave the tour before they arrive in New York where Russell's wife will meet the band. The band Humble Pie ends up "winning" them, and pays Dick and Russell \$50 and a case of Heineken beer. William tries to put this out of his mind, but upon hearing how Penny seems to have stepped over the line of supporting the band and fallen for Russell, tells her about the bargain Russell and Dick struck. The news has a devastating effect on Penny, however,



she takes it good-naturedly at first, asking “What kind of beer?” she and the girls were wagered for.

The Band-Aides and Penny end up leaving the tour before the band arrives in New York. Upon arrival at their hotel, William gets a call from Jann Wenner, chief editor of Rolling Stone and Fong-Torres, telling him that the band will grace the cover of their next issue, and that he is permitted to share this news with the band.

At a restaurant in New York, this news is met with enthusiasm by the band. However, Russell’s girlfriend, Leslie (Liz Strauber) sees Penny in a nearby corner watching Russell. Dick goes over to talk with Penny, who rushes off. William takes off after her, finding her at the Plaza Hotel, where she has downed an entire bottle of Quaaludes. William manages to keep Penny conscious until the doctors get there, even kissing her to keep her awake. After pumping her stomach, Penny and William go for a walk through Central Park, where she tells William the story behind her real name, ‘Lady Goodman’ proclaiming that he now knows ‘all her secrets.’ After their stroll, William takes Penny to the airport, where she flies home to San Diego.

William joins the band on the plane as they fly to a new venue. Everyone questions where William went in the middle of dinner the previous night, but he is hesitant to tell them what happened. Suddenly, the plane is caught in the edge of a storm, violently shaking everyone around. Feeling like the plane may crash or break up at any moment, everyone begins to reveal secrets. Dennis reveals that he once hit a man with a car and kept on driving, not taking responsibility for the accident. Dick reveals that he took more money than his regular fee, claiming ‘he knew he earned it.’ Jeff reveals that he slept with Dick’s wife after they broke up, and also slept with Leslie. Two more in the band also reveal they slept with Dick’s wife. Jeff, in a moment of rage at Russell, reveals his true anger to Russell, and tells Leslie that Russell had been sleeping with Penny. William, angered at how the band treated Penny, finally tells them what happened to her, and proclaims his love for her. Ed Vallencourt (John Fedevich), who has been silent, comes out of the closet.

After Ed speaks, the plane makes it through the weather, and everyone stays silent, not speaking for the remainder of the trip. When the plane lands, Russell tells William, that he can write whatever he wants in regards to the band.

Exhausted, William reports to Rolling Stone’s headquarters in San Francisco, armed with his notes, but still without his key interview with Russell.

The editors are astonished to see that William is so young and their fact-checker rants about his notes, saying that they’re so disorganized that she’ll have a difficult time doing her job. William asks for a single night to finish the piece, and calls Lester Bangs, who tells him to be honest and truthful, suggesting that William shouldn’t have allowed himself to befriend the band.

The story that William types reveals everything, including Russell’s ‘golden god’ speech and the airplane confessions. Once the band is contacted by Rolling Stone’s fact-checker (Erin Foley, the band denies 90% of the story, and William is sent back to San Diego. At the airport, he runs into his sister Anita. Anita offers to take William on an adventure to



anywhere, but the only place he wants to go is home. Anita joins William and they go to their home where Anita and Elaine reconcile and William crashes in his own bed.

Sometimes after, as Stillwater is going their separate ways, one Band – aide whom Penny knows named Sapphire (Fairuza Balk) meets up with Russell, chastising him for what happened to Penny as well as his running Williams’ story. Nearby, some new groupies are mingling with the band. Sapphire comments how the new girls are not really fans, seeing as they don’t love the music, are only into sex without birth control & eat the best food the caterers offer.

After talking to Sapphire, Russell is compelled to call Penny and apologize, requesting to meet her. Penny gives him an address, but it is not until he arrives there that he realizes she has given him William’s address. Russell first meets Elaine, who allows him to talk with her son after telling him sternly that William is a fine young man and a trustworthy friend. Russell explains that he retracted his statement to Rolling Stone, confirming that the story was true. William then takes the opportunity to get what he never could before: a one-on-one interview with Russell about what he loves about music. Russell eagerly agrees and tells William that he loves “everything” about music.

The film then ends with a montage of different clips that play over Led Zeppelin’s “Tangerine”: Stillwater goes back on tour, with their old bus ‘Doris’ as their main mode of transportation (with their 1974 tour called the ‘No More Planes Tour’). Russell and Bebe have reconciled. William sits down to breakfast with Anita and his mother, who have reconciled. Finally, we see Penny at an airplane ticket counter, fulfilling her decision to go to Morocco.



Vocabulary Activity 11



20 Minutes

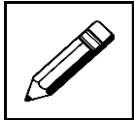
Write the meaning of the following difficult words found in the selection Almost Famous on pages 76-79. Write your answer on the provided spaces.

1. Renowed - _____

2. Privy - _____

3. Band-aides - _____

4. Montage - _____



Learning Activity 25



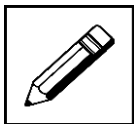
15 minutes

Read and understand the questions. Write your answer on the spaces below the question.

1. How does the writer start the autobiography?

2. How does the writer end the autobiography?

3. What is the emphasis of the autobiography?



Learning Activity 26



2 hours

The autobiographical film critique below is based on how the director of the film interprets the life of William Miller. Rewrite the critique based on the critique guidelines given on page 61. Write your critique on the spaces provided.

The power of popular music – its ability to give shape, meaning and intensity to the inexpressible emotions of daily life – is something of a motif in Cameron Crowe’s career as a director. Think of John Cusack hoisting his boombox aloft outside Lone Skye’s window in “Say Anything” or Tom Cruise hurtling down the highway in “Jerry Maguire,” spinning the radio dial in search of a song to suit his mood and happening upon Tom Petty’s “Free Falling”. Mr. Crowe has always used rock not merely as soundtrack decoration but also as a window into the souls of his characters.

In “Almost Famous,” a loose, affectionate look back on his earlier career as a teenage music journalist, Mr. Crowe has devoted a whole movie to the love of rock n’ roll. The soul he lays open – a sweet, forgiving and generous one – is his own. The movie follows adventures of William Miller (Patrick Fugit), a San Diego 15-year-old whose fairy-tale, ascendance from nerdy schooling to Rolling Stone reporter mirrors Mr. Crowe’s own life story. But Mr. Crowe



is less interested in biographical or historical literalism – he freely mixes real and fictional characters and prefers period atmosphere to period detail – than in evoking the joyful, reckless, earnest energy of years between 60’s idealism and punk nihilism.

He may be the least cynical director working in Hollywood today. In his hands this coming-of-age story is as much about the preservation of William’s innocence as its loss; the music William loves protects his involvement with it introduces him to all manner of worldly corruption (including his deflowering by three groupies in a Tennessee hotel room). He is introduced as an articulate, with his rebellious older sister (Zoey Dechanel) and their protective mother, a college professor portrayed with glowing intelligence and scary intensity by Frances McDormand.

Although she is decidedly eccentric and a bit hysterical about the evils of pop music (“They’re obviously on drugs,” she fumes, pointing to the clean-cut portrait on the cover of Simon and Garfunkel’s “Bookends”), Ms. McDormand’s Elaine Miller is far from the standard uptight movie mom. The bonds between her and William are strong and complicated.

As a screenwriter, Mr. Crowe is an unmatched comic portraitist who rarely stoops to caricature, and as a director he has an extraordinary gift for drawing out rounded, complex performances even in supporting roles and for indicating the fine emotional shadings in the relationships among his characters. What other filmmaker is as devoted to the nuances of decency or as fascinated by the subtle and complicated ways people can be nice to one another? Of course, rock n’ roll is not always about being nice. “Almost Famous” overflows with sympathy for the devil, but glides over the demonic power and decadent excess that remain integral to the music’s allure and central to the rock star lifestyle. It’s not exactly that Mr. Crowe’s script whitewashes the period: the plot hinges on the sexual exploitation of female fans, and its turning point involves a drug overdose. But while he acknowledges that human beings can be cruel, self-destructive and dishonest, Mr. Crowe declines to probe too deeply into the darkness and irrationality of the human heart.

This is fair enough and a welcome antidote to the chic misanthropy (a hatred or distrust sophistication of human being) that often masquerades as artistic seriousness, but darkness and irrationality – the thrill of sexual danger and violent abandon – are central to the film’s subjects, and its handling of them sometimes feels timid and evasive.

But this matters less than it might, thanks to Mr. Crowe’s smart, expansive script and an approach to visual storytelling that becomes richer and more assured with every movie. “Almost Famous” is shaggier and less emotionally satisfying than “Jerry Maguire” – by far the best romantic comedy of the 1990’s – but it teems with high-spirited life. I, for one, am unable to resist a movie that places the voice of wisdom in the mouth of a critic, the great Lester Bangs, played with guile and gusto by Philip Seymour Hoffman. “These people are not your friends,” Bangs tells William, warning him to keep a critical distance from the musicians he writes about, but of course once William joins up with the band Stillwater he finds it hard to follow this advice. He is especially drawn to Russell Hammond (Billy Crudup), the band’s skinny, smoldering lead guitarist, and to Penny Lane (Kate Hudson), the leader of a troupe of liberated groupies (“We don’t have intercourse – we inspire the music”) who call themselves the Band-Aides.



'Almost Famous' is pushed into rough narrative coherence by the emotional triangle involving writer, groupie and star, which culminates in a rather precipitous set of crises. These are resolved a little too neatly and sunnily. The movie's real pleasures are to be found not in its profusion of funny, offbeat scenes. It's the kind of picture that invites you to go back and savor your favorite moments like choice album cuts. Mr. Fugit, who has the abashed charm of a pubescent (arriving at or having reached puberty) Jeff Bridges, is remarkable in his first film role. He falters a bit when he has to show big emotions, but for the most part he is perfect as a wise, credulous child trying out a series of grown-up stances, looking for the one that feels right. Ms. Hudson and Mr. Crudup inhabit their roles with such mellow ease that the film opens up around them, giving the splendid supporting cast room to shine. In addition to Ms. McDormand and Mr. Hoffman, Jason Lee as Stillwater's hotheaded lead singer and Fairuza Balk as one of Penny's fellow Band-Aides are especially memorable.

Before its release, "Almost Famous" was reportedly trimmed by about 40 minutes. Though I don't know what was cut I found wishing the movie, still an ample two hours, could be even longer, fuller, more episodic. The 70's, after all, were a great era of creative excess: 15-minute guitar solos, endless gonzo ramblings in the pages of Rolling Stone and movies whose messiness was the measure of their ambition. But young William Miller, much as he sips at the bad craziness around him, is too responsible to permit himself a full swallow. (Don't take drugs!" his mother shouts into the phone as he struggles to hear her through the din of hotel lobbies and dressing rooms. As far as we know, he obeys her.)

The child is father to the man. Mr. Crowe's confident faith in human decency shrinks the movie; sometimes the good is the enemy of the great. But if he hasn't quite captured the Dionysian madness of his subject – the epic grandiosity that the recently reissued "This is Spinal Tap" so lovingly lampoons – what Mr. Crowe has done is nonetheless remarkable. He has a movie about sex, drugs and rock n' roll that you would be happy to take your mother to see.

'Almost Famous' is rated R (Under 17 requires accompanying parent or adult guardian). It includes sex and drugs, as well it should.)

Almost Famous

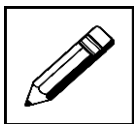
Written and directed by Cameron Crowe; director of photography, John Toll; edited by Joe Hutshing and Saar Klein; music by Nancy Wilson; art directors, Clay A. Griffith and Clayton R. Hartley; produced by Mr. Crowe and Ian Bryce; released by DreamWorks Pictures. Running time: 202 minutes. This film is rated R.

WITH: Billy Crudup (Russell Hammond), France McDormand (Elaine Miller), Kate Hudson (Penny Lane), Jason Lee (Jeff Bebe), Patrick Fugit (William Miller), Zooey Dechanel (Anita Miller), Fairuza Balk (Sapphire), Anna Paquin (Polexia Aphrodisia) Michael Angarano (Young William), Noah Taylor (Dick Rosell), John Frdevich (Ed Vallencourt), Mak Kozelek (Larry Fellows) and Philip Seymour Hoffman (Lester Bangs).

**Grammar Review: Using Fewer Words**

It is possible to reduce the number of words in a piece of writing without altering the meaning. Check the grammar review below.

1. Use one word rather than many.
Example: A person who cooks for a living (many words)
Chef (one word)
2. Use a noun for a category when you do not need to give all the details.
Example: Fruit (category)
Bananas, oranges, pineapples (details)
3. Use a phrase rather than a clause.
Example: Let's leave after we have had our dinner. (clause)
Let's leave after dinner. (phrase)
4. Remove unnecessary words from sentences.
Example: Knives that are used for cleaning the fish should not also be used for chopping up the vegetables. (wrong)
Knives used for cleaning fish should not be used for chopping vegetables. (correct)
5. Alter the expression to reduce the words.
Example: It is not very wise to use a car that is not very reliable to drive from one province to another. (wrong)
It is unwise to drive an unreliable car interstate. (correct)
6. Combine two or more sentences into one sentence.
Example: People rushed to the scene. They left their work and shopping. They wanted to see what had happened. (wrong)
People rushed from their work and shopping to see what had happened. (correct)

**Learning Activity 27****10 Minutes**

Replace the group of words in **bold** with one word with the same meaning. Write your answer on the space provided.

Example: He is a **person who is not brave**.

Answer: He is a coward.

1. Take care not to go too close to the **place where the river falls down steeply**

2. These seeds are to **put into the ground** _____ to grow for summer.
3. It is an offence to **copy written works of other people**. _____
4. Do not ride your bicycle on the **place where people walk between houses and the road**. _____



5. I will buy greens for the guest who is a **person who does not eat meat**



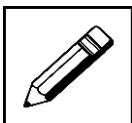
Vocabulary Activity 12



45 Minutes

List down ten unfamiliar words from the lessons in Autobiographical Documentary then find their meanings in the dictionary. Write your answers in the table below. A sample is done for you.

Word	Definition
Critique	to express your opinion about the good and bad parts of something



Learning Activity 28



1.5 Hours

Read the film analysis of ‘The Blind Side’ directed by John Lee Hancock on pages 92-95. Write a 4-paragraph narrative essay on how the director manipulates the images, dialogue and sound to engage the audience to the film. Include explanations on how the movie relate to your life. Write your essay on the spaces below. Use the marking guide on page 137 in writing your essay.



analysis. Jacques Aumont and Michel Marie in their publication **Analysis of Film**, propose several key points regarding film analysis.

Key points on film analysis

1. There is no universal method of film analysis.
2. Film analysis can never be concluded as there will always be something more to explore.
3. It is necessary for one to have knowledge about film history in order to perform a film analysis.

Various types of approaches in film analysis

1. **Text-based film analysis (structural approach)**
 - looks at a film or any other “text” as a signifying system, a set of patterns or relationships within the work, the meaning of work (or a body of work) comes not so much from inherent meanings of its individual elements, as from how they interrelate within a “formal system.”
2. **Topic based analysis (narrative approach)**
 - it will examine how a film employs various narrative formal elements (such as character, setting, repetition/variation, chronological structure) to convey the meaning to the viewer
 - analysis of specific formal techniques might concentrate on a film’s scenes, photographic composition, camera movements, editing choices, sound in relation to the image, noting the effect of those techniques on how the viewer perceives the scenes and interprets what they mean.
3. **Picture and sound approach (iconic analysis)**
 - basically deals with image or picture (and sometimes film sound)
 - it tries to understand how different pictorial elements convey the meaning of the film.
4. **Psychoanalytical approach**
 - it manifests when the subject seeks to go beyond itself and form a communion with other object
 - are based on the work of Sigmund Freud (1856-1939).
5. **Historical approach**
 - it interprets cinema as a reflection of the society where it was created. As a film grows older, the sociological approach becomes a historical approach.

Here is an example of a film analysis written by Dea Maria Crista of the movie **‘The Blind Side.’** Read and analyse how the writer wrote the film analysis.



We know that many movies bring up the issue of multiculturalism, especially between black and white, such as *The Blind Side*. From what I see in the movie, the filmmaker seems to make a gap



between black and white by putting them in different areas. It seems that the suburban area belongs to black society, while the midtown is white's. In this movie, black people are pictured to look like criminals, and their lives are messed up.

Meanwhile, white people seem to have the perfect life; rich, expensive cars, big houses, great schools, and so on. I see that the feeling of being insecure grows among these white people. To illustrate, Leigh Anne's friends tell her to be careful for keeping Michael in the house. They picture Michael as a random black man who will rape Collins, Leigh Anne's daughter. This argument shows that although white people seem to look more superior than black people, white people also have insecurity feeling due to the existence of black people.

In the beginning of the movie, we can see a long shot camera covers a football game. The idea of putting this scene in the beginning is to explain what the blind side means, as what the title means. In football, quarterback is the one who leads the game by defining the things that he sees only. Yet, somehow the quarterback does not know what may happen behind him. Therefore, there is a left tackle whose job is to protect the quarterback from his blind side. In other words, the blind side is the spot which cannot be seen by one. The set takes place in a football field, the players wear their own team costumes, including the special helmets, the light is bright, and the players do not use any make up on. Later, I will only explain several important scenes that are interesting in the movie and/or related to how white people feel more superior of the black people.

The first time Leigh Anne shows up in the frame is when she wears white clothing from head to toe; even her nails are also white. The silver accessories that she wears look sparkling every time she moves. The white looks and the bright light give her a bit of angelic sense, although she looks mad at that moment. Her face looks flawless, and the makeup looks elegant on her; nothing too much. The way she dresses shows that she is an upper class woman. In addition, we can tell by the way she moves and talks that she is a woman who has a big power. Her superiority can be seen from the way she raises her eyebrows and points her finger when she talks, the way she hangs up the phone and the way she cheers for her daughter. On the other hand, Leigh Anne's insecurity to the black society can still be seen in the movie. There are several examples that I find in the movie. First, Leigh Anne tries to be nice by letting Michael stay at her house in the first night. She asks Sean's opinion if it is actually a bad idea or not for she is afraid that Michael will steal anything from her house. Another example, she tries to find Michael in the suburban area. It is true that Leigh Anne yells to the black people there. Yet, she is actually afraid that she lies about having a gun in her purse. Last, Leigh Anne keeps holding her bag with two of her hands while she walks along the Alabama street (suburban) to find a shop to buy Michael some clothes. The filmmaker uses Leigh Anne's line, movement, and facial expression to show her insecurity of black people, even Michael. There is also another side of Leigh Anne which is really emotional. It is shown when she and Michael have to be separated because Michael has to continue his studies in Ole Miss. She looks very sad to leave Michael, yet she looks very proud of Michael at the same time. She tends to avoid other people from seeing her as what she actually is weak. Thus, she always goes away every time she thinks she is going to cry. I can see that she has a meaningful eye. Her eyes can bring up both powerful and weakness looks. When she wants to show that she holds the power, her eyes tend to look bigger, and



she gazes firmly. Yet, her eyes tend to look watery when she feels weak and emotional; moreover, she gazes softly.

At first, Michael Oher shows up as a gigantic man if we compare him to the people around him. He has everything that a quarterback needs, such as big butt and thighs, long arms, and giant hands. He wears a big sized cloth, knee-length pants, and a pair of big shoes. The clothing that he uses looks shabby and dirty. Even in winter later, he still uses this costume. Moreover, the suburban set where he walks in does not look well treated. The rumpled make up emphasizes that he comes from the lower class society. Plus, his face looks oily. All these evidences create some possibilities, such as he may not own a house since the clothes that he wears may have not been laundried for days and his oily face shows that he may have not had any shower for days. What we know for sure is that he has been separated from his mother because of the flashback that is shown in the movie. We can see his eyes and eyebrows fall down which represent how sad he is at the moment. His winced forehead and sullen lips show that he faces many problems that have not been resolved. Moreover, we see how he walks in small steps and his empty look represents that he does not know where to go and what he should do for his life. In addition, the lighting does not look bright, yet it also does not look dark. The bouncing light in Michael's back and low light in the front represents feelings of uncertainty.

Moving on to the scene where Michael is taken to the Christian school in the midtown by a car, the car scene uses low key lighting to emphasize that his future seems vague. Nobody knows that his moving can be the best or the worst thing to do. There is no significant change on the makeup and facial expression. After Michael has been accepted in Wingate Christian School, we can see the scene where he starts his first class there. Among his classmates, he looks very different. Most of his classmates wear clean clothes. The females use accessories, like necklace and ring. Yet, Michael wears old fading colored shirt. Two of his classmates look at him from head to toe. This gaze shows that his classmates think that they are more superior than Michael. He also feels that he is not in the same level of hierarchy as his classmates. It is shown in the movie that Michael looks down when his classmates give him an odd look. Plus, Michael's writing also represents that he is not confident being with white people: "I see a lot of white here, white wall, white floor, and a lot of white people." After being adopted by the Tuohys, Michael starts to change his clothing style. However, he keeps his collar style. He shows up in clean colorful clothes, which represents his life at that moment. He is no longer in the dark side, because he can finally find how colorful and cheerful life can actually be. Then, he loses his winced forehead and sullen lips, which is good. He smiles often and becomes more open to others; as an example, he tosses his friend and smiles. Although we can see that he changes into a confident person, several people still treat him as if he is lower than them. To illustrate, the response of his lecturer to hear his writing is asking for his spelling. It represents how the lecturer underestimates his skill. Next, we can also see that there are some dirty talks about Michael when he is in a football match. They make a joke of Michael as a big black man, even the Rednecks players also mock at him. One of them kicks Michael's head and the referee lets it happens without giving any violation of it. All of these show that there is a gap between black and white people in terms of superiority.



In this movie, we can see a big change of the sets from Michael's original place to the midtown. People who live in suburban tend to wear big size clothing, such as shirt, jacket, and trouser, or simply topless. Many of them like to wear hats. Meanwhile, people who live in midtown tend to wear plain shirts and pants. The activities are also different. It is shown in the movie that the suburban people like to play cards, while the upper class likes to play sports or simply ride bicycles around the neighborhood. The sets are the most different. The houses in suburban only use bricks for the walls. Some of them are painted, yet they paint above the bricks that are not cemented. Besides, there are many graffiti in the walls. They are also lack of trees which makes the set looks dry and hot. On the other hand, the urban houses are all cemented and well painted. The houses look very organized and the environment is really green due to the number of the trees. In addition, it is obvious that the lighting used in the suburban neighborhood has better future than the ones who live in the suburban. The lives of suburban people seem to be very dark that people are scared of them. Plus, they often do bad activities, such as stealing, raping, gambling, drinking, and having unprotected sex with many people. Therefore, there is a scene in which Michael locks Leigh Anne in the car while she is in the suburban to drop Michael when he visits his mother, Denise Oher. Another example, Michael and Steven think that it is weird to leave the basket balls' box unlocked. It represents that the midtown is safer than the suburban.

We can take a deeper look to the interior of the house in suburban and midtown. To illustrate, I will compare Denise Oher's house and the Tuohy's house. Oher's residence looks very dark. The furniture seems to be broken and old. We can see a lot of junks scattered everywhere around the house, especially curbstone and bottles of cheap alcohols. Besides the house, Denise's appearance also looks very messy. Her hair is very thin, so she uses wig to cover her almost bald head. In the movie, Denise only wears a thin dress, more like a lingerie, and a wool coat as the outerwear. She always plays with her fingers everytime Leigh Anne ask questions about Michael. It shows that she is also confused about herself. Meanwhile, the Tuohys' residence is quite big for the five members of the family, including Michael. The park in front of the house is really green. The plants look very well treated if we see the shape. Inside the house, everything looks very neat, classy and expensive. Every furniture is picked by great taste; thus, we can see how everything looks well together from the furniture to the walls and even floors. For example, the dining room has a really great combination of colors, white and chocolate. We can see it from the table, the chairs, the wall, and the fireplace, since Leigh Anne works an interior designer. The house looks way brighter if compared to Denise Oher's.

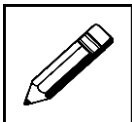
To conclude, the lighting, cinematography, the setting, and shots help the spectators to identify the characters in the movie and the backgrounds of the story. For example, we can see that Michael comes from lower class society by looking at his appearance. In fact, spectators can see that there is something that burdens Michael's mind when they see Michael's facial expression, movement, even the lighting. We can see that the filmmaker also uses cinematography to create gaps between black and white, such as the setting, the lighting, make up, and costume, and shows that white society is more superior and being insecured at the same time. There is another point that I would like to conclude after watching the movie. The term blind side in this movie is that Leigh Anne has successfully helped Michael to open his mind and see his blind side. Michael can finally realize that he is beyond what he has ever expected to be; that he is special.

**Grammar Review: Antonyms**

To write a film analysis, one must be rich in vocabulary. The use of the right words in writing a film analysis will have the readers understand fully the analysis. One way to gain more vocabulary is the use of synonyms and antonyms of the words. Below is a grammar review of antonyms.

An **antonym** is a word opposite in meaning to another word. 'Old' is an antonym of 'young' and 'huge' is the antonym of 'tiny.'

1. An antonym is a word that means the opposite to another word.
Example: Wet is an antonym for dry
2. Many antonyms are formed by adding the prefixes *dis*, *im*, *in*, and *un*.
Example: honest/dishonest possible/impossible
 sane/insane safe/unsafe

**Learning Activity 29****1.5 Hours**

Form antonyms for these words by adding one of the prefixes *dis*, *im*, *in*, and *un*, then use the words to complete the paragraph. Write your answer on the space provided. The first blank is done for you.

possible	patient	pleasure	obeyed
direct	certain	comfortable	

The whole holiday was a disaster. Dad hates freeways so we took the **indirect** route around the hills. We had to keep stopping because Joy was car sick and it was _____ to arrive in time for dinner. The hotel was crowded and the beds were _____. Next day, Joy became _____. when I was _____ about which tract led to the beach.

**Vocabulary Activity 13****25 Minutes**

In each of the phrases below, change the meaning by giving the antonym of the highlighted word, for instance the first example would change from a bright light to a dull light. Write your answer on the space provided.

1. a **bright** light a **dull** light _____



- 2. **black** dress _____
- 3. **deep** look _____
- 4. Michael’s **big** clothes _____
- 5. a **sad** face _____
- 6. wears a **thin** dress _____
- 7. a **gigantic** man _____
- 8. the house looks **messy** _____



Learning Activity 30



50 Minutes

Read the Film Analysis of the movie “The Blind Side” on page 93 again and answer the questions below. Write your answers on the spaces provided after the question.

- 1. How did the filmmaker use shots to define the title of the film?

- 2. What made the author of the film analysis say that there is a gap between the black people from the white people in the film?

- 3. How did the filmmaker use the lighting to describe the white people in the film?

- 4. In what way did the filmmaker describe the setting of the film?



-
5. What type of approach in film analysis is used in the example?
-
-
-

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we move on to ethics of language and cinematography.

12.3.3.4 ETHICS OF LANGUAGE AND CINEMATOGRAPHY



Cinematography is the art of capturing images during the creation of motion pictures. In the past, artists working as cinematographers generally relied almost exclusively on cameras that captured footage on film, but over time, video capture technology has become more advanced, and as a result, many films are also made with high-definition digital cameras and other similar devices. The main focus of cinematography is capturing images for movies that are both beautiful and powerful in the way they drive narrative. When it comes to the visual design of a film, the cinematographer is usually a close collaborator with the film's director, and is generally the second highest ranked person in most movie crew.

The abilities needed in the field of cinematography are somewhat similar to those needed in still photography, but there are also many differences. The camera and the actors often move around while a shot is being captured, so lighting across a whole scene and manipulation of sequences are both crucially important aspects. Many cinematographers fully understand that these things are not used in still photography.

Even though cinematography is the art of capturing imagery for a movie, the cinematographer himself is not necessarily the main person responsible for the way a movie looks. The cinematographer focuses on lighting and camera lenses while other movie crews focus on other technical aspects. The dynamics of this relationship can vary quite a lot depending on the particular skills of the director. Some directors know very little about camerawork, so they mostly focus on working with actors; others might have more knowledge of cinematography and collaborate much more closely on the visual aspects of the movie.

There are many different ways for a cinematographer to affect the way an audience feels about a movie scene. Small changes in lighting, manipulation of the colors in the frame, and subtle adjustments of lenses and focus can all play a role in creating emotions. Sometimes



the techniques of cinematography can be very flashy and noticeable, leading to movies that are notably unusual in a visual sense, but sometimes they are very subtle and naturalistic where the audience does not even become aware of the visual manipulation.

A film is made up of a series of scenes. Each scene is composed of a group of shots, and each shot shows only a fragment of the complete action. A shot is an image or action recorded on film in one uninterrupted running of the camera. It can be of any duration, but somewhere between five and ten seconds is usual. In a well-made film, each shot joins smoothly onto the next to be part of a sequence. The shots must be visually and logically unified.

To make the film interesting and realistic, shot are taken from different points of view and from different distances. The editing process allows all these different shots to be cut and joined together.

Shot size

A film is made up of a series of scenes. Each scene is composed of a grouping of shots, and each shot shows only a fragment of the complete action. Some camera shots are taken at a considerable distance away from the subject, while others are taken with camera very near.

1. **Extreme long shot:** An extreme long shot gives a panoramic view of an exterior location photographed from a considerable distance. It show landscape or seascape and is often used to set the scene at the beginning of a film. Any characters or objects that may be included will be very small.



In this extreme long shot from the film *Titanic* we are given a shot of the whole length of the ship as it begins to sink.

2. **Long shot:** A shot of the complete human figure, with some of the landscape or background visible.



In this shot, taken in the stateroom of the sinking *Titanic*, the tension is heightened as we see the two main characters Jack and Rose to their waists in water, struggling for survival.

3. **Medium shot:** The medium shot focuses on the human figure from the

waist up and can include more than one person and some of the background. It allows the audience to see facial expressions and movements.



This shot of *Romeo and Juliet* (from the William Shakespeare's *Romeo and Juliet*) at their wedding shows their intense joy.

4. Close-up: The close-up is a dramatic shot, filling the screen with a single subject. It focuses on the whole of a person's face. It is often used to show people's emotion, such as grief or joy.

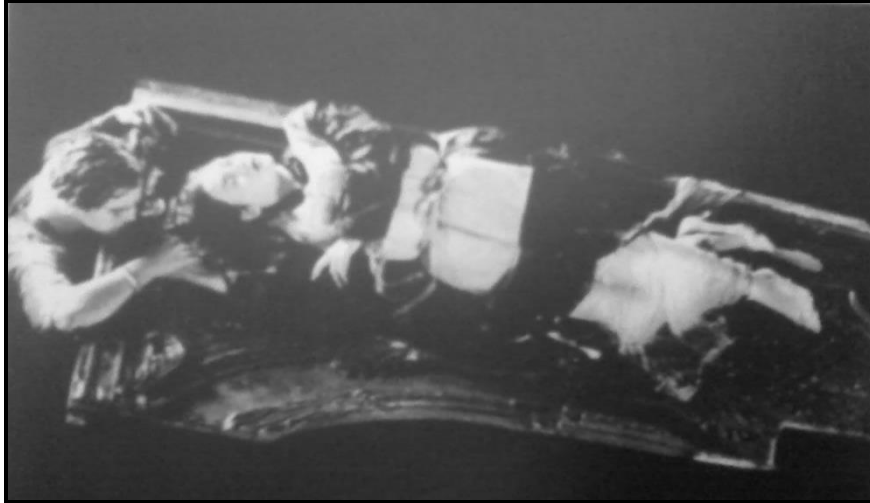


This close-up of Kate Winslet's character in *Titanic* shows her pensive mood. In an extreme close-up, the frame is filled with just part of the subject's face.

Angle

The camera angle describes the viewpoint of the shot. It determines from what vantage point the audience will see the action. The director is able to affect how the audience responds to a particular scene through a careful selection of angle shots.

1. **High-angle shot:** In a high-angle shot, the camera is looking down on the subject. This type of shot is usually used to make the subject look small, weak or afraid.



This high-angle shot from *Titanic*, showing the two protagonists and the wreckage. Conveys the seriousness of their plight.

2. **Eye-level shot:** Most objective shots are taken at approximately the eye-level of the subject. They show the character accurately and are often used to give a true-to-life effect.



This eye-level shot from *Romeo and Juliet* shows Juliet peering at figurines of angels, suggesting to the audience that she is contemplating death.

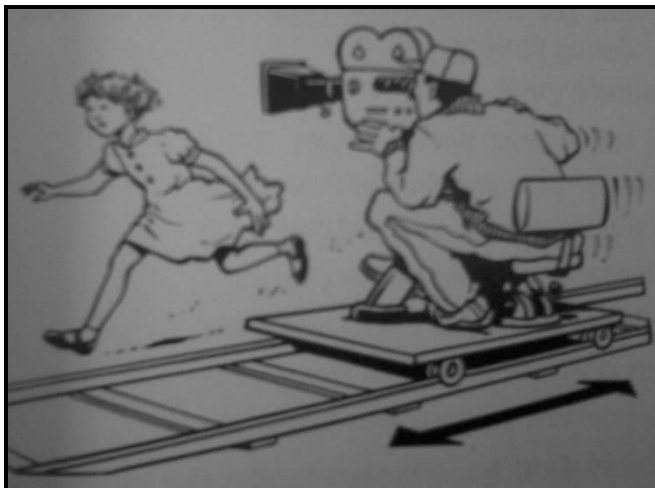
3. **Low-angle shot:** In a low-angle shot, the camera is tilted upwards to view the subject from below. It is used to establish a feeling of power, menace, dominance or perhaps reverence.



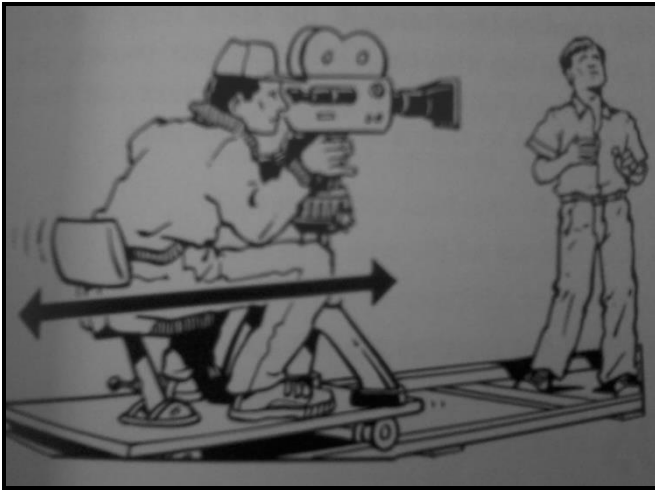
In this low-angle shot from *Titanic*, the power of the characters' love for each other is established.

Camera movement

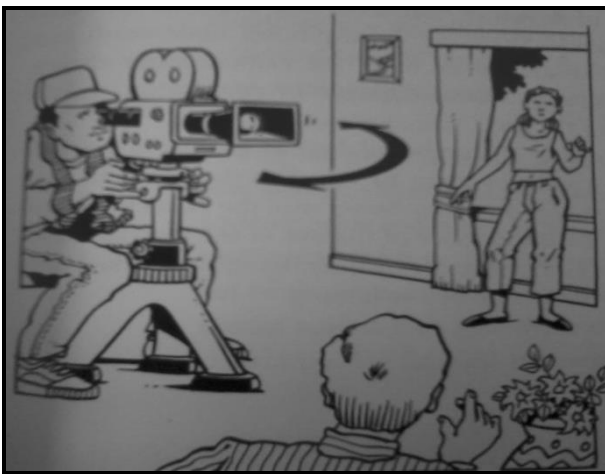
An important part of the film-maker's techniques is the movement of the camera to achieve a variety of effects. Different camera movements can make the viewers feel they are involved in the action, increase tension, give greater variety to the scene or show the relationship between the characters and the setting.



1. **Tracking shot:** In a tracking shot, the camera moves on wheels along tracks as it follows the action. It may move parallel to the subject or at an angle to it. A tracking shot can keep up with a runner or a moving vehicle.



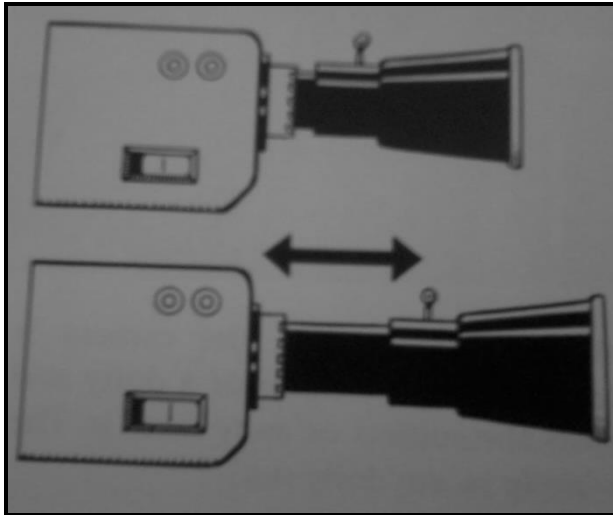
2. **Dolly shot:** In a dolly shot, the camera is mounted on a moving platform or a dolly and moves towards the subject or away from it. The camera can 'dolly in' or 'dolly out'.



3. **Panning shot:** In a panning shot, the camera remains fixed, but its body moves horizontally. In films, this type of movement is used to reveal the scenery as the film begins, or to follow a character across the room.



4. **Tilt shot:** In a tilt shot, the camera remains still, but the lens is tilted vertically (up or down) during filming.



5. **Zoom shot:** A zoom shot makes the image larger or smaller by changing the focal length of the lens during filming. Only the lens moves. The camera remains still. The film-maker can use a zoom lens to take a close-up from afar.

Ethics of Language

The Motion Picture Production Code was the set of industry moral guidelines that was applied to most United States motion pictures released by major studios from 1930 to 1968. It is also popularly known as Hays Code, after Will H. Hays, who was the president of the Motion Picture Producers and Distributors of America.

From 1934 to 1954, the code was closely identified with Joseph Breen, the administrator appointed by Hays to enforce the code in Hollywood. The film industry followed the guidelines set about by the code well into the late 1950's, but during this time the code began to weaken due to the combined impact of television, influence from foreign film, bold directors pushing the envelope, and intervention from the courts, including the Supreme Court. In 1968, after several years of minimal enforcement, the outdated Production Code was replaced by the MPAA film rating system.

The Code enumerated a number of key points known as the "Don'ts" and "Be Carefuls".

Resolved, that those things which are included in the following list **shall not appear** in pictures produced by the members of this Association, irrespective of the manner in which they are treated:

1. Pointed profanity – by either title or lip – this includes the words 'God,' 'Lord,' 'Jesus,' 'Christ,' (unless they be used reverently in connection with proper religious ceremonies), 'hell,' 'damn,' and every other profane and vulgar expression, however, it may be spelled;
2. Any licentious or suggestive nudity – in fact or in silhouette; and any lecherous or licentious notice thereof by other characters in the picture;
3. The illegal traffic in drugs;
4. Any inference of sex perversion;
5. White slavery;
6. Miscegenation (sex relationships between the white and black races);
7. Sex hygiene and venereal diseases;
8. Scenes of actual childbirth – in fact or in silhouette;
9. Children's sex organs;



10. Ridicule of the clergy;
11. Willful offence to any nation, race or creed;

And be it further resolved, that **special care be exercised** in the manner in which the following subjects are treated, to the end that vulgarity and suggestiveness may be eliminated and that good taste may be emphasized:

1. The use of the flag
2. International relations (avoiding picturizing in an unfavorable light another country's religion, history, institutions, prominent people, and citizenry)
3. Arson
4. The use of firearms
5. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, and so on. (having in mind the effect which a too-detailed description of these may have upon the moron)
6. Brutality and possible gruesomeness
7. Technique of committing murder by whatever method
8. Methods of smuggling
9. Third-degree methods
10. Actual hangings or electrocutions as legal punishment for crime
11. Sympathy for criminals
12. Attitude toward public characters and institutions
13. Sedition
14. Apparent cruelty to children and animals
15. Branding of people or animals
16. The sale of women, or of a woman selling her virtue
17. Rape or attempted rape
18. First-night scenes
19. Man and woman in bed together
20. Deliberate seduction of girls
21. The institution of marriage
22. Surgical operations
23. The use of drugs
24. Titles or scenes having to do with law enforcement or law-enforcing officers
25. Excessive or lustful kissing, particularly when one character or the other is a provocative.

Grammar Review: Kinds of Adjectives

There are two kinds of adjectives: descriptive and limiting adjectives.

1. Descriptive adjectives give colour and vividness to the persons, places, or things.
Example: opaque glass halfhearted effort
 Orange dress fashionable attire
2. Limiting adjectives indicate number or quantity.
Example: Please buy three boiled eggs.
 The tank contains 10 liters of petrol.



Learning Activity 31



5 Minutes

Use the correct form of the adjective to complete each sentence. Encircle your answer.

Example: This is the tastiest cake I have ever eaten. (tasty, tastier, tastiest)

1. The river is _____ than the lake. (good, better, best)
2. My drawing is _____ than my brother's. (bad, worse, worst)
3. Jacob's art was the _____ of all the class projects. (nice, nicer, nicest)
4. Julie's sister is _____ than Julie. (thin, thinner, thinnest)
5. I feel _____ about the earthquake in Rabaul. (sad, sadder, saddest)



Vocabulary Activity 14



30 Minutes

Define the following terms according to how you understood them in the discussion. Write your definition on the space after each word.

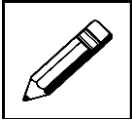
1. Camera movement

2. Camera shot

3. Cinematography

4. Cinematographer

5. Ethics of language in films

**Learning Activity 32****45 Minutes**

Read again the film analysis written by Dea Maria Crista of the movie “The Blind Side.” Based on the film analysis, identify the scenes described on the film analysis that uses the different camera shots. Write your answer on the space provided.

1. Extreme Long shot

2. Long shot

3. Close-up

4. Medium shot

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, let us look at context analysis of a film.

12.3.3.5 CONTENT ANALYSIS OF A FILM

Content analysis is a research tool used to determine the presence of certain words or concepts within texts or sets of texts. Researchers quantify and analyze the presence, meanings and relationships of such words and concepts, then make inferences about the messages within the texts, the writer(s), the audience, and even the culture and time of which these are a part. Texts can be defined broadly as books, book chapters, essays, interviews, discussions, newspaper headlines and articles, historical documents, speeches, conversations, advertising, theater, informal conversation, or really any occurrence of communicative language. Texts in a single study may also represent a variety of different types of occurrences, such as Palmquist’s 1990 study of two composition classes, in which he analyzed student and teacher interviews, writing journals, classroom discussions and lectures, and out-of-class interaction sheets. To conduct a content analysis on any such text, the text is coded, or broken down, into manageable categories on a variety of level word,



word sense, phrase, sentence, or theme - - and then examined using one of content analysis' basic methods: conceptual analysis or relational analysis.

How to analyse the content of a film

Films are similar to novels or short stories in that they tell a story. They include the same genres: romantic, historical, detective, thriller, adventure, horror, and science fiction. However, films may also include sub-groups such as: action, comedy, tragedy, westerns and war. The methods you use to analyze a film are closely related to those used to analyze literature; nevertheless, films are multimedia. They are visual media made for viewers. Films take command of more of our sense to create special atmosphere, feelings or to bring out emotions.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing. What is important is to focus on how all the elements are used together in making a good film.

Film Contents

A. Film Facts:

- Title of film
- Year film was produced
- Nationality
- Names of the actors
- Name of director

B. Genre:

- What main genre does the film fall under? – romantic, historical, detective, thriller, adventure, horror, and science fiction.
- What sub-grouping does the film fall under? – action, comedy, tragedy, war and western.

C. Setting:

- Setting is a description of where and when the story takes place. Does it take place in the present, the past, or the future?
- What aspects of setting are we made aware of? –Geography, weather conditions, physical environment, time of day.
- Where are we in the opening scene?

D. Plot and structure:

- What are the most important sequences?
- How is the plot structured?
- Is it linear, chronological or is it presented through flashbacks?
- Are there several plots running parallel?
- How is suspense built up?
- Do any events foreshadow what is to come?

**E. Conflict:**

- How would you describe the main conflict?
 - Is it internal where the character suffers inwardly? Where the character is suffering within himself or herself?
 - Is it external caused by the surroundings or environment the main character finds himself or herself in? Thus, the character suffers because of other factors that surrounds him or her?

F. Characterization:

Characterization deals with how the characters are described.

- Through dialogue?
- By the way they speak?
- Physical appearance? Thoughts and feelings?
- Interaction – the way they act towards other characters?
- Are they static characters who do not change?
- Do they develop by the end of the story?
- What qualities stand out?
- Are they stereotypes?
- Are the characters believable?

G. Narrator and point of view:

- The narrator is the person telling the story.
Is there a narrator in the film? Who?
- Point of view means through whose eyes the story is being told.
- Through whose eyes does the story unfold?
- Is the story told in the first person “I” point of view?
- Is the story told through an off-screen narrator?

H. Imagery:

- In films imagery are the elements to create pictures in our minds.
- They may include:
 - Symbols – when something stand not only for itself (a literal meaning), but also stands for something else (a figurative meaning) e.g. The feather in the film Forrest Gump symbolizes his destiny.
 - What images are used in the film? e.g. color, objects and so on.
 - Can you find any symbols?

I. Theme:

- What are the universal ideas that shine through in the film (in other words, what is it about, in general)?

Writing a content film analysis essay is an assignment that is less likely to terrorize those who fear the idea of writing an essay, because it allows them to write about something most people enjoy. Film analysis is not the same thing as writing a movie review, which



involves passively watching a movie. A content analysis means you must engage on a level beyond that of storytelling.

Step 1

Watch the movie. Then watch it again. Take notes during the first viewing and, if you are analyzing a movie that is available on DVD, be ready with your remote control to pause and rewind.

Step 2

Critically engage the movie so that you can effectively produce a strong essay. Focus on a single thematic concept related to the film. Ideas for essays taking this route could include an analysis of how the film is photographed, how the movie relates a historical event in a dramatic way without compromising the facts or how a single sequence within the film relates to larger cinematic concepts, like overlapping dialogue or the utilization of dramatic irony.

Step 3

Introduce the film and its major participants, such as the actors and director.

Step 4

Provide a brief overview of the story, but avoid the temptation to pad your word by writing what amounts to a synopsis of the story rather than analysis. Reveal plots twists or the ending of the film only if they relate directly to your analysis.

Step 5

Write your film analysis of the movie at hand if this is possible. Stay inside the theater for the second or third showing with your notepad ready. Writing an effective content film analysis is best accomplished if you do not have to rely on your memory of events, dialogue or cinematic techniques. You may also write your film analysis next to a television and DVD player if it is applicable.

Here is a sample of a Content Analysis of the movie *Forrest Gump*. Read and analyze how the writer wrote the Content Analysis.

In the opening scene of the movie *Forrest Gump*, a single white feather is shown drifting through the sky. The angle then changes, and the feather is revealed to be floating down into the city. The feather lingers for a while in certain places as if it were going to land there, only to be blown somewhere else on a sudden gust of wind. The feather finally lands at Forrest Gump's feet as he sits on a bench with a suitcase, and he picks it up and gingerly places it inside a book, which he stows in his suitcase. As the scene continues, a woman sits on the other side of the bench. Forrest begins to talk to the woman, although simple, as talkative and polite. In talking to the inattentive woman, Forrest quotes his mother: "My mama always said, life was like a box of chocolate. You never know what you're gonna get." The movie can have messages in which interpretations would be made in regards to the subject matter. The contents can be analyzed in order to interpret what the message could be to the viewer. I know there are political interpretations that have been made from the movie, "*Forrest Gump*" where people would accuse it of promoting conservative ideals because of how the title character succeeds while doing what he was told to do, contrasting



Jenny who was considered much more liberal, leading to her eventual death. However, despite the fact that the interpretations may seem that way to some, my own interpretation of the movie is different. The reason is that from what I saw, the movie's message may have been the blissful ignorance and the certain ideology in the mind of a certain individual during the changing times. As the movie has shown, Forrest generally maintains the same innocent mindset which can be shown when he misinterpreted the events that happened in his life. There's also a scene in which Forrest would reject a prostitute because she smelled like cigarettes, unwittingly offending her in the process. When it comes to what went on, Forrest being who he is was unaware of the time in which he happens to live in. Despite that, Forrest still knows when something's wrong at some cases including when Jenny rejected him, thus showing that there are points in which his mindset can be shaken, leading to his frustration. Not to mention the implication when Forrest learns about his son, the horrified reaction can be seen from his face which emits fear, causing Jenny to calm him down. This may have shown how one individual has an innocent view during the changing times, only to come to terms in the end as the person realize the change is something that couldn't be run away from. In a way the movie does have a conservative message, but for a different reason however.

As the story goes, there is structure in which the event has to be set off in order to set up the plot joint. The story can be separated into certain number of acts as the plot point. Ultimately, analysis can be made in regards to the story in attempt to interpret what the message of the story might have been. In the end, when it comes to the structures and techniques used in the movie in order to tell the story and emit certain messages, it depends on how the film itself is being seen as the interpretations can vary amongst the members of the audience.

Grammar Review: Punctuation

Punctuation is a system of marks used to break writing into manageable parts. The most common punctuation marks are the full stop, question mark, exclamation mark, comma, apostrophe and quotation mark.

1. Punctuation marks tell the reader where to slow down or stop.
 - The lack of punctuation leaves the reader out of breath. Adding commas and a full stop shows where to pause and for how long.
 2. They make the meaning clear.
Example: When we barbecue, our neighbor complains about the smoke.
 - Without the comma after **barbecue**, the reader might think the neighbor is the meal
 3. Each punctuation mark has its own purpose.
 - The **full stop** ends a statement or command.
Example: The boat sank.
 - The **question mark** ends a question.
Example: Did the boat sink?
 - The **exclamation mark** indicates an emotion.
Example: The boat is sinking!
-



- The **comma** separates groups of words or items in a list.
Example: As the boat sank, I leapt overboard, losing my fishing rod, bait, sandwiches and thermos.
- The **apostrophe** shows that a letter has been left out or that someone owns something.
Example: It's shame that I didn't have a life jacket. (it is, did not)
- **Quotation marks** indicate that someone is speaking or that the words are a quotation from another source.
Example: 'Float on your back until I reach you,' the fisherman said.



Learning Activity 33



1 Hour

Use the appropriate punctuation mark to end each sentence in the story. (Look for capital letters that indicate the start of a new sentence.) Rewrite the story with punctuations on the spaces provided. The first sentence is done for you.

How could you The tickets cost me a lot of money Why did not tell me you could not come Honestly How am I going to find someone else to go with If you had just given me some warning I could have asked John You really are the limit sometimes.

How could you! _____



Vocabulary Activity 15



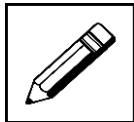
30 Minutes

Give the meaning of internal conflict and external conflict. How do they differ from one another? Give examples to support your definition. Refer to page 108.

	Meaning	Example
Internal conflict		



External conflict		



Learning Activity 34



1 Hour

A. Read again the Content Analysis of the movie “Forrest Gump” on pages 110-111 then answer the questions below. Write your answers on the spaces provided.

1. How did the writer describe the main character of the movie in relation to its title?

2. What do you think is the theme of the movie?

3. What symbol is used in the movie and how it relates to the life of Forrest?

4. What is the genre of the movie “Forrest Gump”?

5. Based on the content analysis, what kind of a character is Forrest Gump?

B. Optional activity. By following the steps on writing the content analysis of the film on pages 109-110 watch a film of your choice and write a content analysis of the film. Write your analysis on the spaces provided below.



Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we look at the rhetorical analysis of a film.

12.3.3.6 RHETORICAL ANALYSIS OF A FILM



A rhetorical analysis can be written about other texts, television shows, films, collections of artwork, or a variety of other communicative mediums that attempt to make a statement to an intended audience. In order to write a rhetorical analysis, you need to be able to determine how the creator of the original work attempts to make his or her argument. You can also include information about whether or not that argument is successful.

A rhetorical analysis does not criticize or summarize a movie. That is the job of movie critics and reviewers. The job of someone writing a rhetorical analysis of a movie is similar to a scientist or objective observer who explains how the movie progressed. What elements did it use to make its point? Why did the movie use these elements? To do this watch the movie and take notes and identify the elements of the movie as they, revealed. Then you explain why these elements were used.

Rhetorical analysis refers to a process in which an individual analyzes symbolic artifacts (including words, phrases, images, gestures, performances, texts, films, and “discourse” in general) to discover how, and how well they work how they instruct, inform, entertain, move, arouse, perform, convince and, in general, persuade their audience, including whether and how they might improve their audience. Rhetorical analysis puts the focus on what a piece of work does, not what it is. In short, rhetorical analysis seeks to understand how symbols act on people.

Here is an example of a rhetorical analysis of the movie ‘Forrest Gump.’ Read and analyze how the writer wrote a rhetorical analysis of the movie.

Forrest Gump

Forrest leads this simplistic life, but no matter how far away he is from Jenny, his mind always wanders back to her and how she is doing. Ironically, Forrest hopes that Jenny is happy; however, it is shown that Jenny is far from happy; the drugs she uses do not provide a ‘nirvana,’ but provide a miserable existence.

Jenny ultimately wants to escape this fate, but she is too afraid to jump off the building and end her life. Rhetorical Device: Irony. The irony behind “Forrest Gump” is that Forrest is a simple man who happens to find himself at the forefront of some of the greatest moments in history.



A somewhat common thought is that we must be a part of everything and do everything in order to be someone or achieve something spectacular, but Forrest proves that we do not always have to become an important person to do everything humanly possible to achieve happiness.

In the scene where Jenny contemplates suicide, Forrest is enjoying what life brings him, such as his boat, while Jenny is always searching. Rather than finding what she is looking for. Jenny seems to wander from one thing to the next, never really finding balance in her life. Juxtaposition is common throughout “Forrest Gump,” especially between Forrest and Jenny. Forrest represents the life of a worry-free and ignorant individual who has found no need to get caught up in the complexities of life.

However, juxtaposing (to place side-by-side) this, Jenny represents the fast-paced lifestyle as a person completely immersed into the culture of the time. Jenny is always on the move, while Forrest is content to go wherever the tide takes him, and it is by pure accident that Forrest finds himself at the forefront of some of history’s greatest moments. Relation to Society - Forrest lives the ideal life: everything comes to him, usually on accident.

Jenny is uncertain of what she wants, but she goes with the crowd and becomes a part of whatever she happens to find, but she does not truly find herself. Her life is chaotic, turbulent, and full of doubt.

Jenny and Forrest represent the two lives of an individual: the one they wish to lead (Forrest) and the one they usually lead (Jenny).

Many, like Jenny, simply follow the crowd, and get involved with whatever is “in” at the time for Jenny it was the hippies, disco and drugs, and then finally the realization of needing to settle down. She “follows the crowd” and does whatever everyone else is doing, never stopping to evaluate her own life. Irony: Relationship to Society. It is one of the greatest ironies that many believe that it is only those who lead fast-paced lives and those who are constantly involved in major events.

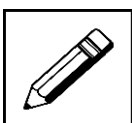
However, looking back at celebrities and other major figureheads, it is not always the case that those who lead the busiest lives are those who are the happiest.

Looking at celebrities: How many often find them in rehabilitation? Or with some sort of disorder? Like Jenny and Forrest, the irony shows that it is not always the busiest lives that are the best, but those that accept life for what is that ultimately find happiness.

Grammar Review: Homonyms

A **homonym** is a word with the same sound as another but with a different meaning.

Example: **pair** (two of a kind) and **pear** (a fruit).



Learning Activity 35



50 Minutes



Insert the correct word from the brackets in each space.

Example: We are allowed to read aloud in class. (allowed, aloud)

- _____ the price before you write a _____ for the repairs. (check, cheque)
- I'll _____ of embarrassment if you _____ my hair pink. (dye, die)
- I don't _____ many children who say _____ to lollies. (no, know)
- He felt sure he had _____ this way in a _____ life. (past, passed)
- A cat will usually _____ before dipping its _____ into the water. (pause, paws)



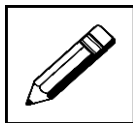
Vocabulary Activity 16



25 Minutes

Define the following words based on what you understood in the discussion and in the selection above. Write your answer on the space after the word.

- Irony _____
- Symbolism _____
- Juxtapose _____
- Rhetoric _____
- Nirvana _____



Learning Activity 36



50 Minutes

Read again the Rhetorical Analysis of the movie "Forrest Gump" on pages 115-116. Answer the following questions. Write your answer on the space provided.

- What are the symbolisms used in the movie? _____

- How is irony presented in the movie? _____

- Based on the rhetorical analysis, how did the movie entertain the audience?



-
4. According to the rhetorical analysis, how did it influence the audience to watch the movie? _____
-
-

Thank you for completing this activity. You may now go to the end of the module to check your answers. Be sure to do the necessary corrections before moving on to the next part of the module.

Now, we look at how to write an autobiography.

12.3.3.7 WRITING AN AUTOBIOGRAPHY



What is your story? Anyone who has lived a full life has something fascinating to share with the world.

The trick to writing an autobiography is to treat yourself as a protagonist, chose a central conflict, and include a cast of fascinating characters to keep people engaged. Read on to learn how to craft the story of your life and polish your writing to make it interesting and alive.

Steps in Writing an Autobiography

Step 1: Write out your life timeline

Start writing your autobiography by conducting research on your own life. Creating a timeline of your life is a good way to make sure you include all the most important dates and events, and it gives you a structure to build upon. You can consider this the “brainstorming” phase, so don’t hesitate to write down everything you can remember, even if you don’t think the memory will make it into final version of the book.

- Your autobiography does not have to begin with your birth. You may want to include some family history as well. Write down information about your ancestry, your grandparents’ lives, your parents’ lives, and so on. Having information about your family history will help readers get a sense of how you became the person you are.
- What happened when you were a teenager? What led you to make the decisions?
- Did you go to college? Write about those transitory years, too.
- Write about your career, your relationships, your children, and any big life – altering events that occurred.

Step 2: Identify the main characters

Every good story has interesting characters, friends and foes that help move the plot along. Who are the characters in your life? It is a fact that your parents will play a role, along with your spouse and other close family members. Think beyond your immediate family to others who have affected your life and should play a role in your autobiography.



- Teachers, coaches, mentors, and bosses are extremely influential in people's lives. Decide whether someone who has been a role model (or the opposite) for you will figure into your story.
- Ex boyfriends and girlfriends might co-star in some interesting stories.
- What enemies have you had in life? Your story will be boring if you do not include some conflicts.
- Offbeat characters such as animals, celebrities you have never met, and even cities are often points of interest in an autobiography.

Step 3: Pull out the best stories

The story of your entire life would start to get pretty long-winded, so you will have to make some decisions about what anecdote² you are going to include. Begin drafting your manuscript by writing out the main stories that will be woven together to create a picture of your life. There are a few main topics that most autobiographies cover since readers find them fascinating:

- **The childhood story.** Whether your childhood was happy or traumatic, you should include a few anecdotes that give a picture of who you were and what you experienced at the time. You can tell the story of your childhood by breaking it down into smaller anecdotes that illustrate your personality – your parents' reaction when you brought home a stray dog, the time you climbed out the window at school and ran away for 3 days, your friendly relationship with a homeless person living in the woods get creative.
- **The coming of age story.** This heady and often sensual period in a human's life is always of interest to readers. Remember that it is not about writing something unique; everyone comes of age. It is about writing something that resonates with readers.
- **The falling in love story.** You could also write the opposite of this, the never-finding-love story.
- **The identity crisis story.** This usually occurs in the 30s or 40s, and is sometimes referred to as a mid-life crisis.
- **The story of facing down some force of evil.** Whether it is your battle with addiction, a controlling lover, or a madman who tried to kill your family, you have got to write about conflict you have experienced.

Step 4 Write in your own voice

People read autobiographies to gain insight on what it is like to be someone else. Being authentically³ (worthy of acceptance or belief) you, is a sure way to keep people engaged. If your writing is formal and stiff, or if it reads like a college essay instead of an expose on your life, people will have trouble getting through the book.

- Write as though you are opening your heart to a trusted friend, in prose that is clear, strong and not too cluttered with vocabulary words you rarely use.
- Write so that your personality is revealed. Are you funny? Intense? Spiritual? Dramatic? Do not hold back; your personality should come through in the way you tell your story.

² Anecdote- a usually short narrative of an interesting, amusing, or biographical incident

³ Authentically- worthy of acceptance or belief

**Step 5 Be revealing**

You do not have to be explicit, but it is important to reveal truths about yourself and your life in an autobiography. Don't let the book become a list of your accomplishments, with all the negative material carefully kept under the rug. Present yourself as a whole person, sharing talents and flaws alike, and your readers will be able to identify with you and hopefully root for you as they make their way through your story.

- Do not always cast yourself in a positive light. You can have weaknesses and still be the protagonist. Reveal mistakes you have made and times when you have failed yourself and other people.
- Reveal your inner thoughts. Share your opinions and ideas, including those that may spark controversy. Be true to yourself through your autobiography.

Step 6: Capture the spirit of the times

How was your story shaped by the moment in history in which it took place? What wars influenced your politics? What cultural events inspired you? Discussing what happened in the world at large during your lifetime is a good way to make your story more relevant and interesting to those reading it.

You have just known of how the content for writing an autobiography is done.

Now, here is how to structure your autobiography.

Steps in Structuring your Autobiography**Step 1: Create an overarching plot**

- Like any great book, your autobiography needs a great plot. Work with the material you have to craft an interesting story that builds toward a climax and ultimately resolves. Create a narrative arc by organizing and filling out your written memories and anecdotes so that they flow together logically.
- What is your central conflict? What is the biggest obstacle life presented that took years to overcome or come to terms with? Maybe it is an illness you were diagnosed with at an early age, a relationship wrought with turmoil, a series of career setbacks, a goal you worked for decades to achieve, or any other number of things. Look to your favorite books and movies for more examples of conflicts.
- Build tension and suspense. Structure the narrative so that you have a series of stories leading up to the climax of the conflict. If your central conflict is trying to reach the goal of competing in the Olympics for skiing, lead up to it with stories of small successes and plenty of failures. You want your readers to ask, will she make it? Can he do it? What is going to happen next?
- Have a climax. You will get to the point in your story when it is time for the conflict to come to a head. The day of the big competition has arrived, a showdown happens with your worst enemy, your gambling habits gets the better of you and you lose all your money – you get the picture.
- End with a resolution. Most autobiographies have happy endings, because the person writing the story lived to tell the tale and hopefully get it published. Even if your ending is not cheerful, it should be deeply satisfying. You somehow



accomplished your goal or won the day. Even if you lost, you came to terms with it and gained wisdom.

Step 2: Decide where the story is going to start

You could start a straightforward chronology of your life, beginning with your birth and ending in the present, but mixing up the chronology can make the story more interesting.

- You could frame the entire autobiography with reflections from the present, telling your story through a series of flashbacks.
- You could begin the story with a poignant moment from your childhood, go backward to tell the story of your heritage, move forward to your college years, and launch into the story of your career, with anecdotes from your childhood sprinkled in for comic relief.

Step 3: Weave in themes

Use the major themes of your life as a way to connect the stories together, connecting your past and your present. Aside from the central conflict, what themes have followed you throughout your life? A fondness for certain holidays, your fascination with a certain place that you visited over and over, a certain type of guy you have always fallen for, a rich spiritual life you fall back on again and again. Bring up the themes every so often to help form a cohesive picture of your life.

Step 4: Take a step back to reflect

You are chronicling your life lessons, but what have you learned from them? Relay your intentions, desires, and feelings of loss, feelings of joy, the wisdom you have gained, and other inner thoughts from time to time throughout the book. Taking a step back from the action of the story to reflect on what it all means is a good way to add depth to your autobiography.

Step 5: Make sure you get the facts right

Double check dates, names, descriptions of events, and other items you are including in your autobiography to make sure you have gotten all the facts down correctly. Even though you are writing the story of your own life, you should not publish incorrect information about what occurred.

Step 6: Edit your draft

Once you have finished your first draft, go back through it with a fine-toothed comb. Reorganize passages and paragraphs. Replace mundane words and make your phrasing more interesting and clear. Correct your spelling and grammar.

Step 7: Come up with a title

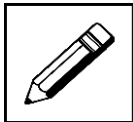
It should match the tone and style of your book, in addition to being attention-grabbing and intriguing. Keep the title short and memorable, rather than wordy and difficult to grasp.

Grammar Review: Language in Stories

Make your stories dramatic and interesting by using words and sentences well.



1. Commence a story with something dramatic, exciting or puzzling.
2. When describing places, use words that relate to the senses.
 - **Sight:** a mass of coiling black snakes writhing in a pit
 - **Sound:** the roar and grumble of an ancient war plane
 - **Smell:** oil bubbles and spits as the fish is cooked
 - **Touch:** fur as soft as velvet and nails like razors
 - **Taste:** spices so strong they made my throat ache
3. Use forceful verbs and a mixture of long and short sentences to describe action.
Example: Xavier stamped his foot. The huge dog growled and the boy wondered what he could do now. Could he escape?
4. Dialogue sounds more natural if it is broken up and does not contain many words.
Example: 'It's fun at your house playing Halo on the new computer your dad gave you for your birthday.' (*This sentence is too long and wordy.*)
"Wow! New computer! And you've got Halo!" (*This sound more natural*)
5. Use expressions such as these to show time changes: *later, yesterday, two weeks ago, in the evening.*
6. Do not waste words leading up to the main event.
Example: I go out of bed, ate my breakfast, packed my bag and caught the bus. On the bus I saw an alligator (*Here there is too much lead-up.*)
I saw an alligator on the bus. (*This gets straight into the main event.*)
7. End with strong words and a short sentence.
Example: At last I saw a box.



Learning Activity 36



1.5 Hours

Make this paragraph of a story more interesting by replacing the words in bold stronger words. Write your answer on the space provided. The first blank is done for you.

It was **quiet** silent in the classroom as the students were **doing** _____ their **writing** _____. Then they heard the **sound** _____ of the emergency siren and **went** _____ into the yard. They saw a **man** _____ **walking** _____ past the ground classrooms and **touching** _____ the windows with a **stick** _____.

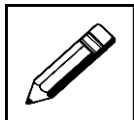
**Vocabulary Activity 17****25 Minutes**

Complete the following sentences from the reading passage on pages 115-116 by filling in the blanks with the appropriate words inside the box.

explicit brainstorm midlife crisis timeline traumatic

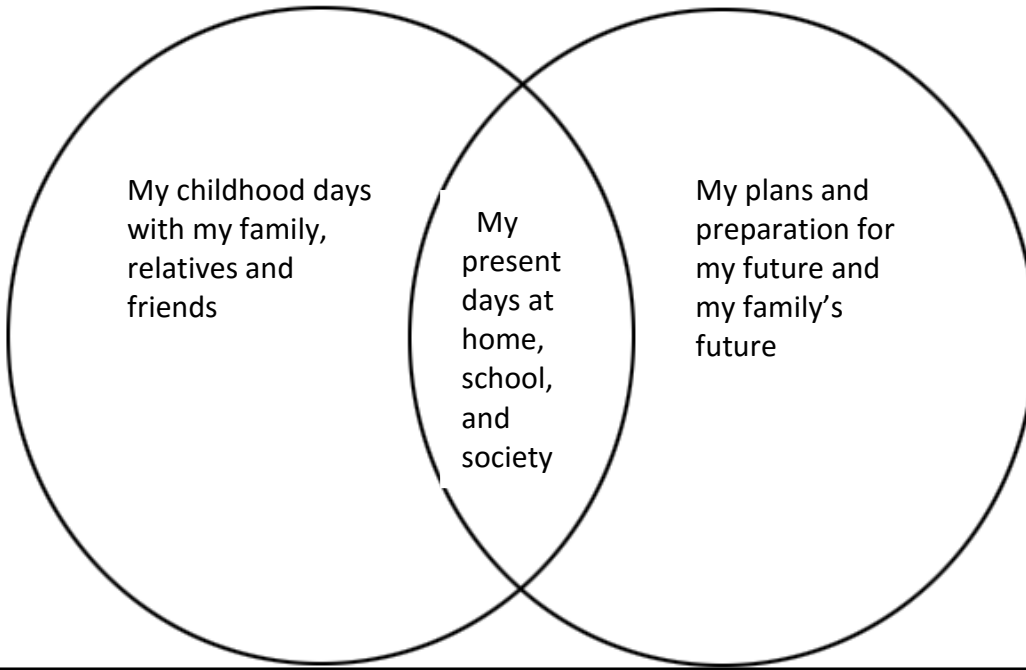
1. Our group needs a _____ so we can be able to come up with only one decision for the common good.
2. The car accident we had last year was a very _____ experience for me and my family.
3. My parents gave an _____ order that we have to be home on time.
4. Our history teacher discussed the _____ for events in the Civil War.
5. Aunt Terry is having a _____ and she is acting like a teenager.

Thank you for completing the learning and vocabulary activities.

**Learning Activity 37****1.5 Hours**

- A. Using a Venn diagram, write a sequence of events of your life. Create your diagram in the box below. An example is given.

Example:



B.Using the Venn diagram of your life's events on above compose your autobiography based on the steps in writing an autobiography presented in the discussion. Write your autobiography on the spaces below. You will use the rubric on marking your autobiography found on page 141.



UNIT SUMMARY

In this unit you have learned to analyse the different language techniques with regard to the different non-fiction genre. You were also able to identify and critically appraise autobiographical and biographical features. You viewed documentaries, biographical and autobiographical films and have learned to evaluate them in a non-biased perspective. In addition, you have also experienced writing your autobiography and apply the different techniques and language features in writing. This unit has taken you beyond the basics of the writing process. You have learned to think like an editor; you structured and examined your writings.

Unit 3 has given you a chance to view and analyse non-fiction films. It has enabled you to practice your viewing skills and strategies in order to interpret non-fiction film clips. You have developed the ability to establish connection between audience, purpose and subject matter in film making.

Furthermore, it made you acquainted and informed of the lives of some important people in the society like Oodgerro and Martin Luther King, Jr. Allowed to appreciate and follow their contributions to the society. Moreover, it taught you to improve your thinking skills using Edward de Bono's Six Thinking Hats and able to conceptualize ideas using these Six Thinking Hats.

Finally, as you complete this unit, you do not just equip yourself with the skills and knowledge in writing non-fiction genre, but you get encouraged and inspired to further your writing and analytical skills which may eventually lead you to a career in literary writing, journalism and other fields of mass media.



ANSWERS TO LEARNING ACTIVITIES

Learning Activity 1

Sample Answers

1. famous people; significant people; people with great contribution to the society
2. there are no specific entrusted biographer; the person is too famous in the society that plenty biographers wanted to write his/her life.
3. the difference between the writer of the book.

Learning Activity 2

A. Example: (illnesses or injuries) I have had a **broken arm**, **fever** and **sore throat**.

1. any animals or insects (dogs, cats, fish)
2. any feelings (sadness, happiness)
3. any virtues (kindness, respectfulness)
4. any places (Australia, Mt. Hagen, Milne Bay)
5. any things (Ipod, phone, guitar)

B.

I took my dog to an obedience school, but after a month we were asked to leave. It wasn't her fault. Jessie is an intelligent dog. It was her owner who rebelled against the system. I neglected our homework, refused to use a choke chain and let her sniff the trees.

Learning Activity 3

I **surveyed** the crime scene. The day after we **hung** the bird feeder in the tree, there **was** no seed left. The chewed plastic lid **lay** on the ground. Who and what **was** responsible? I **concluded** our resident possum is the culprit. The case **was** closed.

Learning Activity 4

Biographical Essay Rubric

	4	3	2	1
Introduction Paragraph				
• Includes an interesting hook that grabs the reader's attention				
• Tells who the biography is about				
• Tells what the person is known for				
• Includes a minimum of three sentences				
Paragraph 2				
• Includes date and place of birth				
• Includes at least three relevant details about the person's early life				
• Details are placed in a logical order that are easy to follow				
Paragraph 3				
• Person's accomplishments/contributions are clearly addressed				
• Includes at least three relevant details about the person's accomplishments/contributions				
• Details are placed in a logical order that are easy to follow				
Conclusion Paragraph				



<ul style="list-style-type: none"> Clearly addresses the person's impact on others and/or their impact on history 				
<ul style="list-style-type: none"> Includes a minimum of three sentences 				
Transitions				
<ul style="list-style-type: none"> Content flows smoothly from one idea to the next 				
Word Choice				
<ul style="list-style-type: none"> Uses a variety of words to keep the writing interesting; choice and placement of words is accurate and natural 				
Conventions				
<ul style="list-style-type: none"> Contains few, if any, errors in spelling, grammar, punctuation, and capitalization 				

Learning Activity 5

- had given
- had just returned
- had wanted
- had come
- burst/had burst

Learning Activity 6

Real Life Experience Writing Rubric

	4	3	2	1
Genre Characteristics	Meets the characteristics of a memoir. There is a clear unifying theme that focuses the details on the subject's life.	Meets most of the characteristics of a memoir, but the unifying theme needs to be stronger and more explicit.	Simply catalogues events from the subject's life. There is no unifying theme to the presentation.	Does not meet the characteristics of a memoir; or the project is incomplete.
Genuine and Vivid	Details in the memoir provide background and insight on the subject's life. The memoir is genuine and vivid.	Details in the memoir provide background or insight, but there are places where more vivid details would improve the piece.	Few details are included about the subject's life. While the memoir seems genuine, more detail is needed.	Little or no detail on the subject's life is included. The memoir does not seem genuine.
Empathy	Balances issues of privacy and love with the details to present an empathetic view	Balances most issues of privacy and love with the details of the story. A few places could be	Shows some empathy but sometimes communicates private information	Shows no empathy or shows little understanding of the subject's life.



	of the subject.	improved.	unnecessarily.	
Powerful Images	Includes powerful aspects – words, sentences, images, and so forth. The elements of the memoir are strong and memorable.	Includes some powerful aspects, but the elements of the memoir are not as strong as possible.	Includes a few powerful aspects, but they are the exception. The details could be stronger and more memorable.	Includes only two or fewer powerful aspects. Little attention had been given to strong or memorable images.
Artist's Writing	Includes thoughtful reflections on the person's decisions. It discusses successes and challenges evenly and shows deep insight into the person's insight.	Includes some reflections on the person's decisions, but would benefit from deeper and/or more frequent discussion of the successes and challenges the person faced.	Lists all of the decisions or activities that the person has completed, but there is no reflection included.	Is incomplete. Entries are missing or too short to provide a picture of the work that the person has completed.

Learning Activity 7

Sample Answers

1. ambition and self-improvement; affection, loyalty and conscience are more important than social advancement, wealth and class.
2. Six-year-old Pip and his blacksmith brother-in-law Joe are the best of friends, chilling on the marshes and keeping each other safe from Mrs. Joe's temper tantrums. They go on field trips together on Sundays, and at night they have a bread and butter eating contest. And then two things happen to set us up for some short-and long-term conflict: Pip meets (and helps) a convict, and Pip gets invited to play at the house of resident rich, crazy lady, Miss Havisham.
3. At Miss Havisham's, Pip is scorned, mocked, and treated like a dog. Still, little Pip falls head over heels for Miss Havisham's little "niece," Estella. She makes fun of his "thick boots" and "coarse hands," so Pip obviously decides that he needs to become a gentleman, stat.
4. Pip is in debt and falls ill, when he awakes, he learns that Hoe has paid off all his debts/In the last scene, Pip returns to Satis House after Miss Havisham's death, and he encounters Estella, together they wall off holding hands.
5. Pip is "brought up by hand" which is a wry way of saying that his sister beats him; Estella tells Pip that she actually tells him she cannot care because she cares about him. She is trying to protect him from being hurt; Pip's benefactor and Estella really are.

**Learning Activity 8**

1. was shining
2. was singing
3. had
4. was running
5. was living

Learning Activity 9

1. Happiness
2. To compare how children are brought up in America and New Guinea islands
3. Sample answers only. Students answer may vary
 - a. Children take no part in the life of the elders
 - b. The child is taught to respect property that belongs to others and her own.
4. The paying of the bride price

Learning Activity 10

1. I finished my homework. Can I watch television?
2. Jennifer wants to be an actress. Her mother wants her to be a doctor.
3. Ten runners started the race. Only five finished.
4. I am taller than my brother. He is short for his age.
5. We played a trick on our teacher. She was not very pleased.

Learning Activity 11

Sample Answers

1. Writing non-fiction is truthfully done while fiction is imaginative.
2. Papua New Guinea in the Southwestern Pacific, encompasses the eastern half of New Guinea and its offshore islands. A country of immense cultural and biological diversity, it's known for its beaches, coral reefs and scuba diving.
3. There was once a beautiful princess who lives in a big castle. The princess has a wicked attitude. Everyone in the palace hates her but the people in the palace cannot do anything to the princess's wicked attitude because she is the daughter of the King and Queen.

Learning Activity 12

1. tastiest
2. dirtiest
3. tougher
4. thinner
5. kindest

Learning Activity 13

Journal Making Rubric

Categories and Criteria	4	3	2	1
Knowledge/Understanding Information and Ideas	Presents accurate information and	Presents accurate information and complete	Presents some accurate information	Presents incomplete and inaccurate



	insightful ideas	ideas	and some ideas	information/ ideas
Thinking/Enquiry Analyzing and Explaining	Expresses many ideas, supported effectively by relevant evidence or rationales Ask probing or insightful questions	Expresses ideas, supported by relevant evidence or rationales Ask good questions	Expresses some ideas, supported by relevant evidence or rationales Ask some questions	Expresses few ideas, with limited support by relevant evidence or rationales Ask few questions
Communication Language and Style	Meaning and intent are clear and engaging Demonstrates strong sense of purpose and audience	Meaning and intent are clear Demonstrates clear sense of purpose and audience	Meaning and intent are sometimes unclear Demonstrates some sense of purpose and audience	Meaning and intent are frequently clear Demonstrates limited sense of purpose and audience
Application Language Conventions	Few minor mechanical errors	Some minor mechanical errors	Some major mechanical errors	Frequent, major mechanical errors
Making Connections	Makes many personal (or other) connections with topic or theme	Makes considerate personal (or other) connections with topic or theme	Makes some personal (or other) connections with topic or theme	Makes few personal (or other) connections with topic or theme

Learning Activity 14

(Complete the sentences with a subject or a predicate and end it with a full stop.)

Learning Activity 15

1. famous people who contributed their lives in a positive way.
2. first person point of view
3. a biography can be authorised when the writer is given access to the private papers and documents of the subject

Learning Activity 16

Analytical Essay Rubric



Categories	4	3	2	1
Thesis Statement And Introduction; Conclusion	<p>-Thesis statement answers question completely and clearly.</p> <p>-Introduction presents clear and complete summary of evidence to be used in support of thesis statement.</p> <p>-Organisation of the introduction is logical.</p> <p>-Conclusion extends the argument and explains its significance.</p>	<p>-Thesis statement answers question completely and clearly.</p> <p>-Introduction gives summary of evidence to be used in support of thesis statement.</p> <p>-Organisation of the introduction may be somewhat weak.</p> <p>-Conclusion re-states the thesis statement, but may not extend or explain the argument's significance.</p>	<p>-Thesis statement does not answer question completely, and/or is weak or confusing.</p> <p>Summary of evidence to be used in support of thesis statement may be lacking.</p> <p>-Organisation of introduction may be weak.</p> <p>-Conclusion may not clearly re-state the thesis statement.</p>	<p>-Thesis statement does not answer question and/or does not make an argument.</p> <p>-Introduction does not give summary of evidence to be used in support of thesis statement.</p> <p>-Conclusion falls to re-state the thesis, or is entirely absent.</p>
Examples, Evidence, Content	<p>-Evidence in support of thesis is accurate, specific, relevant, and sufficient. Essay clearly and effectively explains how particular examples support thesis statement.</p>	<p>-Evidence in support of thesis is accurate, specific, relevant, and sufficient. Essay may not always clearly explain how particular examples support thesis statement.</p>	<p>-Evidence in support of thesis is not entirely accurate, or may be insufficient or irrelevant.</p> <p>Explanations of how examples support thesis may be weak or absent.</p>	<p>-Evidence in support of thesis is inaccurate, insufficient, or irrelevant.</p>
Organization and Structure	<p>Well-organised. The purpose of each paragraph is clear, with strong topic sentences linked to the thesis.</p>	<p>Well organized. The purpose of each paragraph is clear, but there may be weak topic sentences.</p>	<p>Is not well organized. The purpose of some paragraphs is unclear, and some have weak</p>	<p>Poorly organized. The purpose of some paragraphs is unclear, and many have</p>



	The content of each paragraph is consistent and appropriate. The paragraphs are logically sequenced.	Some content may be inconsistent or irrelevant, and there may be minor problems of logic and paragraph sequence.	topic sentences. Some content may be inconsistent or irrelevant, and there may be problems of logic and paragraph sequence.	weak topic sentences. Content is inconsistent and/or irrelevant, and there are significant problems of logic and paragraph sequence.
Writing Mechanics And Style	Language is clear and powerful, there are no significant errors of spelling, grammar, or usage. The essay may show a distinctive and elegant writing style.	Contains only occasional errors of spelling, grammar, and usage. The language is clear, but the writing may not be especially powerful or elegant.	Suffers from errors of spelling, grammar, and/or usage. The language is occasionally unclear.	Suffers from significant errors of spelling, grammar, and usage. The language is unclear, and poor writing makes it difficult to ascertain the author's meaning.

Learning Activity 17

1. Until you promise to be more responsible	you cannot go out.
2. Although I did not study	I passed the test.
3. If I win in the international singing contest	I would travel the world.
4. Unless we do not change our strategy	it will stay that way.
5. When trying times come	you can rely on your friends.

Learning Activity 18

- A. polo and canoeing
- B. 62 years old
- C. better language for all humanity
- D. for better understanding and analysis of students

Learning Activity 19

- 1. Will your dog not sit?
- 2. Are you sick with malaria?
- 3. Is the shower cold?



4. Will she travels to Popondetta?
5. Did you study at Kila Kila Secondary School?

Learning Activity 20**Sample answers only. Students' answers may vary.**

White hat: What can I learn from his biography?

Red hat: Is my feeling of insecurity valid?

Yellow hat: How can I befriend them?

Black hat: What are the disadvantages of this situation?

Green hat: How can I approach this differently?

Learning Activity 21**Write one (1) statement for Fact, Belief, Opinion and Possibility. Write your statements on the spaces given.**

Fact: There are 365 days in one calendar year.

Belief: I believe in God.

Opinion: She is too intelligent to try this.

Possibility: I might see you next year.

Learning Activity 22

Rubrics for Writing Biography

CRITERIA	4	3	2	1
Ideas	-Many highlights of the person's life, shares in an expressive, entertaining and informative way	-Several highlights of the person's life, shared in an expressive and informative way	-Some highlights of the person's life, shared in an informative way	-Few highlights of the person's life, shared in an informative way
Organization	-Organizational pattern and layout are an excellent fit for the topic, purpose and audience -Introduction grabs the	-Organizational pattern and layout are a good fit for the topic, purpose and audience -Introduction is appealing and the conclusion	-Organizational pattern and layout may not match the task well -Introduction and/or conclusion need some	-Organizational pattern and layout not evident, or interfere with the meaning -Introduction and/or conclusion are



	reader's attention and conclusion is strong -Transitions smoothly connect sentences and ideas	ties up loose ends -Transitions adequately connect ideas	improvement -Transitions are not always present	not clear or not present -Transitions are rarely attempted
Word Choice	-Uses vivid words and phrases that linger or draw pictures in the reader's mind.	-Attempts to use descriptive words and phrases that draw pictures in the reader's mind.	-Uses some words that communicate clearly, but the writing lacks variety, punch or flair.	-Uses a limited vocabulary that does not communicate strongly or capture the reader's interest.
Voice	-Writing from knowledge or experience of knowing this person. The author has taken the ideas and made them "his own."	-Drawing on knowledge or experience of knowing this person, and there is some ownership of the topic.	-Relates some of his own knowledge or experience of this person, but there is some lack of ownership of the topic.	-Not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
Sentence Fluency	-The writing "flows" because sentences begin in a variety of interesting ways, and there are a variety of longer and shorter sentences.	-An attempt has been made to begin sentences differently, and there is evidence of both longer and shorter sentences.	-There is some fluency in the writing and variety in sentence length, but several sentences begin the same way (e.g., "My papa...", "My papa...").	-Writing fluency is limited due to sentences often beginning the same way, and little variety in sentence length.
Conventions	-Rarely makes errors in capitalization, punctuation, spelling and/or grammar, and the writing is exceptionally easy to read	-Makes some errors in capitalization, punctuation, spelling and/or grammar	-Makes several errors in capitalization, punctuation, spelling and/or grammar, and this can interrupt the flow of the	-Makes many errors in capitalization, punctuation, spelling and/or grammar, and this greatly interferes with the flow of the



			piece	piece
--	--	--	-------	-------

Learning Activity 23

1. tiny, miniature
2. smell, perfume
3. enquired, questioned
4. enormous, huge
5. cheerful, joyful

Learning Activity 24

- A. by using emotive languages
- B. any descriptive words found in the selection
- C. Finally, From time to time, And so
- D. to reach and conquer your dreams in life despite the challenges that come and to persevere in life.

Learning Activity 25

- A. The writer started the autobiography with a narrative account of the life of William during his childhood years and his relationship to his mother and sister.
- B. The writer ended the autobiography describing the achievements of William in the music industry.
- C. The autobiographical film emphasizes on the career achievements of the subject (William Miller).

Learning Activity 26**Here are some guidelines for you to use in criticism**

- Paragraph 1: Offer your overall impression of the film while mentioning the movie's title, director, and key actors.
- Paragraph 2: Briefly summarize the plot of the film.
- Paragraph 3: Positive things you thought about the film, what did you like? Why? Use descriptive words to discuss the plot, setting, techniques and effects used, music, and so on.
- Paragraph 4: Negative things you thought about the film, what didn't you like? Why? Comment on the same type of things that you mentioned in paragraph 4.
- Paragraph 5: Ending paragraph – your last opportunity to guide the reader. Summarize and strongly restate your opinions.

Learning Activity 27

1. Take care not to go too close to the riverbank.
 2. These seeds are to be planted to grow for summer.
 3. It is an offence to plagiarize.
 4. Do not ride your bicycle on the sidewalk.
 5. I will buy greens for the guest who is a vegetarian.
-

**Learning Activity 28**

Sample Narrative Essay

My Friend , My Enemy

Title

Sometimes your best friend becomes your worst enemy. That happened to me in grade seven. When a good friendship turned bad. I began to feel like I could not trust people very far.

I do not remember how Gordy and I became friends, but I do remember that we spent a lot of time together after school. Sometimes I even went to his house for lunch. I never met his parents. His father was a fisherman and I guess wrestled, rode on bicycles and talked. But one day, Gordy suddenly changed. He started being mean to me. He would not talk to me or play with me anymore. Worse, he began to bully me. He would get me in a headlock or pin me on the ground or punch me. I still do not know why. He did not even have a new friend to take my place. He just suddenly became my worst enemy.

I did not cry about losing Gordy as a friend, but he taught me that people can very quickly change a lot. Ever since then, I have worried that people I trust and rely on might someday turn and hurt me.

Rubric for Assessment of Narrative Essay

CRITERIA	4	3	2	1
INTRODUCTION Background/History Thesis Statement	Well-developed introduction engages the reader and creates interest. Contains detailed background information. Thesis clearly states a significant and compelling position.	Introduction creates interest. Thesis clearly states the position.	Introduction adequately explains the background, but may lack detail. Thesis states the position.	Background details are a random collection of information, unclear, or not related to the topic. Thesis is vague or unclear.
CONCLUSION	Conclusion effectively warps up and goes beyond restating the thesis.	Conclusion effectively summarizes topics.	Conclusion is recognizable and ties up almost all loose ends.	Conclusion does not summarize main points.
MAIN POINTS Body Paragraphs	Logical progression of ideas with a	Logical progression of ideas.	Organization is clear. Transitions are	No discernable organization. Transitions are



	clear structure that enhances the thesis. Transitions are mature and graceful.	Transitions are present equally throughout essay.	present.	not present.
STYLE Sentence flow, variety Diction	Writing is smooth, skillful, coherent. Sentences are strong and expressive with varied structure. Diction is consistent and words well chosen.	Writing is clear and sentences have varied structure. Diction is consistent.	Writing is clear, but sentences may lack variety. Diction is appropriate.	Writing is confusing, hard to follow. Contains fragments and/or run-on sentences. Inappropriate diction.
MECHANICS Spelling, punctuation, capitalization	Punctuation, spelling, capitalization are correct. No errors.	Punctuation, spelling, capitalization are generally correct, with few errors. (1-2)	A few errors in punctuation, spelling, capitalization. (3-4)	Distracting errors in punctuation, spelling, capitalization.

Learning Activity 29

1. indirect
2. impossible
3. uncomfortable
4. uncertain
5. impatient

Learning Activity 30

Sample Answers

1. the use of the football field shot is very significant to the film's title.
2. because the society and the school made discriminatory remarks to Michael and to the Oher family.
3. the filmmaker uses bright lights and colour to describe the white people in the film.
4. Since the Blind Side is a real story, the filmmaker used the actual places where the story happens.

Learning Activity 31

1. better
2. worse
3. nicest



4. thinner
5. sad

Learning Activity 32

1. when Michael was playing at the football field
2. the shot in the dining table where they celebrated the Thanksgiving Day.
3. the close up shot of the face of Michael Oher and his opponent.
4. the shot where Leigh Anne was talking to Denise Oher.

Learning Activity 33

How could you! The tickets cost me a lot of money. Why didn't tell me you couldn't come? Honestly! How am I going to find someone else to go with? If you had just given me some warning, I could have asked John. You really are the limit sometimes.

Learning Activity 34

- A. Sample Answers
1. the writer uses descriptive words that describes the character of Forrest Gump.
 2. the film presents two opposing viewpoints on the balance of destiny and coincidence in the shaping of one's life.
 3. the feather is use as the symbol in the movie, it reflects the life of Forrest Gump.
 4. Drama, Comedy and Romance
 5. Forrest Gump's character is a simple man whose unfailingly moral character withstands the swells of history.

B. Content Analysis Rubric

CRITERIA	4	3	2	1
Content and Analysis: the extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text	-introduction a well-reasoned central idea and writing strategy that clearly establish the criteria for analysis -demonstrate a thoughtful analysis of the author's use of the writing strategy to develop the central idea	-introduce a clear central idea and a writing strategy that establish the criteria for analysis -demonstrate an appropriate analysis the author's use of the writing strategy to develop the central idea	-introduce a central idea and/or a writing strategy -demonstrate a superficial analysis of the author's use of the writing strategy to develop the central idea	-introduce a confused or incomplete central idea or writing strategy and/or -demonstrate a minimal analysis of the author's use of the writing strategy to develop the central idea
Command of Evidence: the extent to which the response	-present ideas clearly and consistently, making effective	-present ideas sufficiently, making adequate use of	-present ideas inconsistently, inadequately, and/or	-present little or no evidence from the text



presents evidence from the provided text to support analysis	use of specific and relevant evidence to support analysis	relevant evidence to support analysis	inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant	
Coherence, organization, and Style: the extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language	<p>-exhibit logical organization of ideas and information to create a cohesive and coherent response</p> <p>-establish and maintain a formal style, using precise language and sound structure</p>	<p>-exhibit acceptable organization of ideas and information to create a coherent response</p> <p>-establish and maintain a formal style, using appropriate language and structure</p>	<p>-exhibit inconsistent organization of ideas and information, failing to create a coherent response</p> <p>-lack a formal style, using language that is basic, inappropriate, or imprecise</p>	<p>-exhibit little organization of ideas and information</p> <p>-use language that is predominantly incoherent, inappropriate, or copied directly from the task or text</p> <p>-are minimal, making assessment unreliable</p>
Control of Conventions: the extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling	<p>-demonstrate control of the conventions with infrequent errors</p>	<p>-demonstrate partial control of conventions with occasional errors that do not hinder comprehension</p>	<p>-demonstrate emerging control of conventions with some errors that hinder comprehension</p>	<p>-demonstrate a lack of control of conventions with frequent errors that make comprehension difficult</p> <p>-are minimal, making assessment of conventions unreliable</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.



- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegal, incoherent, blank, or unrecognizable as English must be scored as 0.

Learning Activity 35

1. check, cheque
2. die, dye
3. know, no
4. passed, past
5. pause, paws

Learning Activity 36

It was **quiet** silent in the classroom as the students were **doing** working their **writing** handwriting. Then they heard the **sound** noise of the emergency siren and **went** ran into the yard. They saw a **man** teacher **walking** running past the ground classrooms and **touching** banging the windows with a **stick** pole.

Learning Activity 37

A. Sample Answer is the Sample Venn Diagram

Rubric for Autobiographical Writing

	4	3	2	1
Audience and Purpose	Contains an engaging introduction; successfully entertains or presents a theme	Contains a somewhat engaging introduction; entertains or presents a theme	Contains an introduction; attempts to entertain or to present a theme	Begins abruptly or confusingly; leaves purpose unclear
Organization	Creates an interesting, clear narrative; told from consistent point of view	Presents a clear sequence of events; told from a specific point of view	Presents a mostly clear sequence of events; contains inconsistent points of view	Presents events without logical order; lacks a consistent point of view
Elaboration	Provides insight into character; develops plot; contains dialogue	Contains details and dialogue that develop character and plot	Contains details that develop plot; contains some dialogue	Contains few or no details to develop characters or plot
Use of Language	Uses word choice and tone to reveal story's theme; contains no errors in grammar,	Uses interesting and fresh word choices; contains few errors in grammar,	Uses some clichés and trite expressions; contains some errors in grammar,	Uses uninspired word choices; has many errors in grammar, punctuation, and spelling



	punctuation, or spelling	punctuation, and spelling	punctuation, and spelling	
--	--------------------------	---------------------------	---------------------------	--

Vocabulary 1

1. The story of a person's life written by somebody else.
2. The story of a person's life written by the person itself.
3. The quality or fact relating to a person.
4. A category of artistic, musical or literary competition.
5. Exhibiting or characterized by insight.

Vocabulary Activity 3

- | | |
|------|-------|
| 1. H | 6. F |
| 2. A | 7. C |
| 3. J | 8. G |
| 4. I | 9. D |
| 5. B | 10. E |

Vocabulary Activity 4

1. non-fiction
2. fiction
3. credibility
4. factual
5. reliability

Vocabulary Activity 5

1. C
2. A
3. B
4. D
5. C

Vocabulary Activity 6

	Similarity	Difference
Biography	Narrative form	The Writer
Autobiography	Narrative	The Writer

Vocabulary Activity 7

1. Metaphor – a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness.
2. Critical Thinking – the ability to think clearly and rationally.
3. Provocation – something that provokes, arouses, or stimulates.
4. Nobel prize – any various annual prizes (as in peace, literature, medicine) established by the will of Alfred Nobel for the encouragement of persons who work for the interests of humanity.
5. Intuition – immediate apprehension or cognition.

**Vocabulary Activity 8**

1. timeline – a table listing important events for successive years within a particular historical period.
Sentence: In order to write a good biography, you must first make a **timeline** of life's events.
 2. ethos – the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution.
Sentence: They are working to keep a democratic **ethos** alive in the community.
 3. thesis – a proposition to be proved or one advanced without proof.
Sentence: It is not clear how the arguments you make actually support your **thesis**.
-

Vocabulary Activity 9

1. D
 2. C
 3. C
 4. B
 5. A
-

Vocabulary Activity 10

1. Audition – a trial performance to appraise an entertainer's merits
 2. Frock – an outer garment worn by monks and friars
 3. Rigmarole – confused or meaningless talk
 4. Cheeky – insolently bold
-

Vocabulary Activity 11

1. Renowned – widely acclaimed and highly honored
 2. Privy – private or secret
 3. Band-aides – offering, making use of, or serving as a temporary or expedient remedy or solution
 4. Montage- the production of a rapid succession of images in a motion picture to illustrate an association of ideas
-

Vocabulary Activity 12

Answers may vary.

Vocabulary Activity 13

1. a dull light
 2. white dress
 3. narrow look
 4. small
 5. happy
 6. thick
 7. tiny
 8. clean
-

**Vocabulary Activity 14**

1. Camera movement – the technique to move your audience when the scene calls for a tilt, pan, zoom, pedestal, dolly, or truck.
 2. Camera shot – is the amount of space that is seen in one shot or frame.
 3. Cinematography – the art of photography and camerawork in film-making.
 4. Cinematographer – is the chief over the camera and lighting crews working on a film, television production or other live action piece and is responsible for achieving artistic and technical decisions related to the image.
 5. Ethics of Language in Films – the standards of media, including broadcast media, film, theatre, the arts, print media and the internet.
-

Vocabulary 15

Internal Conflict – psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's suspense. Example: Hamlet's inaction is caused by internal conflict.

External Conflict – struggle between a literary or dramatic character and an outside force such as nature or another character, which drives the dramatic action of the plot. Example: conflict between parents and children.

Vocabulary Activity 16

1. Irony – a pretense of ignorance and of willingness to learn from another assumed in order to make the other's false conceptions.
 2. Symbolism – the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations
 3. Juxtapose – to place side by side unexpected combinations of colours, shapes and ideas
 4. Rhetoric – the art of speaking or writing effectively
 5. Nirvana – the final beatitude that transcends suffering, karma, and samsara and is sought especially in Buddhism through the extinction of desire and individual consciousness.
-

Vocabulary Activity 17

1. brainstorm
 2. traumatic
 3. explicit
 4. timeline
 5. midlife crisis
-



GLOSSARY

Anthropologist	:	the person who study the science of human beings and their ancestors through time and space and in relation to physical character, environmental and social relations, and culture
Apprentice	:	one who is learning by practical experience under skilled workers a trade, or art
Audition	:	a trial performance to appraise an entertainer's merits
Authorize	:	to give power or permission to someone or something
Autobiography	:	the biography of a person narrated by himself or herself
Band-aide	:	offering, making use of, or serving as a temporary or expedient remedy or solution
Berated	:	to scold or condemn vehemently and at length
Biography	:	a usually written history of a person's life
Brainstorm	:	a violent transient fit of insanity
Characterization	:	the way a writer makes a person in a story, book, play, movie, or television show seem like a real person; an act of describing the character or qualities of someone or something
Chastisement	:	to inflict punishment on
Cheeky	:	insolent bold
Chic	:	smart elegance and sophistication
Chronological	:	of, relating to, or arranged in or according to the order of time
Cinematographer	:	a specialist in cinematography
Cinematography	:	the art or science of motion-picture photography
Compassionate	:	having or showing compassion
Conflict	:	the opposition of persons or forces that gives rise to the dramatic action in a drama or fiction
Contemplation	:	concentration on spiritual things as a form of private devotion
Content	:	the meaning or significance in a story
Context	:	the parts of a discourse that surround a word or passage and can throw light on its meaning
Convict	:	to find or prove to be guilty
Credibility	:	the quality or power of inspiring belief
Critical thinking	:	the ability to think clearly and rationally
Criticism	:	the art of evaluating or analyzing works of art or literature
Culture	:	the customary beliefs, social forms, and material traits of a racial, religious, or social group
Descriptive	:	factually grounded or informative rather than normative, prescriptive, or emotive
Dissipate	:	to cause to spread thin or scatter and gradually vanish eminently: to a high degree
DVD	:	digital video disc
Erratic	:	not consistent or regular
Ethnographic	:	a descriptive work produced from the study and recording of human cultures



Ethnology	:	a science that deals with the division of human beings into races and their origin, distribution, relations, and characteristic
Ethos	:	the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution
Explicit	:	fully revealed or expressed without vagueness, implication, or ambiguity
Expository	:	used to describe writing that is done to explain something
Factual	:	limited to, involving, or based on facts
Fiction	:	literature that tells stories which are imagined by the writer
Frock	:	an outer garment worn by monks and friars
Genre	:	a category of artistic, musical, or literary composition
Idle	:	not occupied or employed
Inheritance	:	the act of inheriting property
Insightful	:	exhibiting or characterized by insight
Instill	:	to impart gradually
Intuition	:	immediate apprehension or cognition
Irony	:	a pretense of ignorance and of willingness to learn from another assumed in order to make the other's false conceptions
Juxtapose	:	to place (different things) together in order to create an interesting effect or to show how they are same or different
Lagoon	:	a shallow sound, channel, or pond near or communicating with a larger body of water
Memoir	:	a narrative composed from personal experience
Metaphor	:	a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness
Montage	:	the production of a rapid succession of images in a motion picture to illustrate an association of ideas
Misanthropy	:	a hatred or distrust of humankind
Midlife crisis	:	a period of emotional turmoil in middle age characterized especially by a strong desire for change
Mundane	:	relating to ordinary life on earth rather than to spiritual things
Narrative	:	something that is narrated
Nirvana	:	a place or state of oblivion to care, pain, or external reality
Nobel prize	:	any various annual prizes (as in peace, literature, medicine) established by the will of Alfred Nobel for the encouragement of persons who work for the interests of humanity
Non-fiction	:	literature or cinema that is not fictional
Orphan	:	a child deprived by death of one or usually both parents
Pedantic	:	of, relating to, or being a pedant, unimaginative
Personality	:	the condition or fact of relating to a particular person
Persuasive	:	able to cause people to do or believe something
Plot	:	the plan or main story
Point of view	:	a position or perspective from which something is considered or evaluated



Privy	:	private or secret
Provocation	:	something that provokes, arouses, or stimulates
Pubescent	:	arriving at or having reached puberty
Punt	:	a long narrow flat-bottomed boat with square ends usually propelled with a pole
Reliability	:	the extent to which an experiment, test, or measuring procedure yields the same results on repeated trials
Renowned	:	widely acclaimed and highly
Repent	:	to turn from sin and dedicate oneself to the amendment of one's life
Resolution	:	the act or process of resolving
Rigmarole	:	confused or meaningless talk
Rhetoric	:	the act of speaking or writing effectively
Rhetorical	:	relating to, or concerned with the art of speaking or writing formally and effectively especially as a way to persuade or influence people
Semiotic	:	a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages
Setting	:	the time and place of the action of a literary, dramatic, or cinematic work
Socio-psychological	:	of, relating to, or involving a combination of social and psychological factors
Stern	:	expression of strong disapproval, criticism or severe displeasure
Symbolism	:	the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or sensuous representations
Synonym	:	one of two or more words or expressions of the same language that have the same or nearly the same meaning in some or all senses
Theme	:	a subject or topic of discourse or of artistic representation
Theory	:	the analysis of a set of facts in their relation to one another
Thesis	:	a proposition to be proved or one advanced without proof
Timeline	:	a table listing important events for successive years within a particular historical period
Traumatic	:	an emotional upset
Travelogue	:	a talk or lecture on travel usually accompanied by a film or slides
Unfathomable	:	not capable of being understood



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**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.

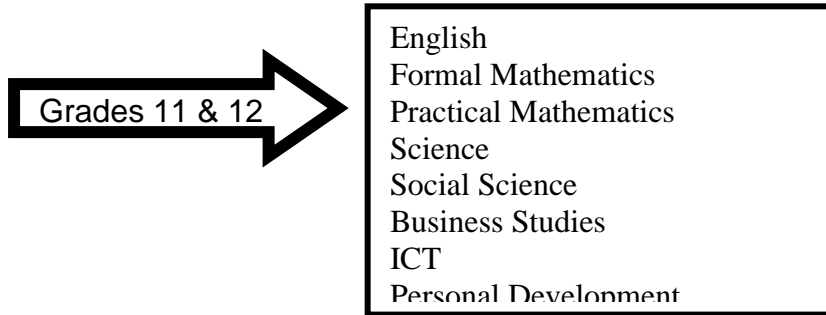
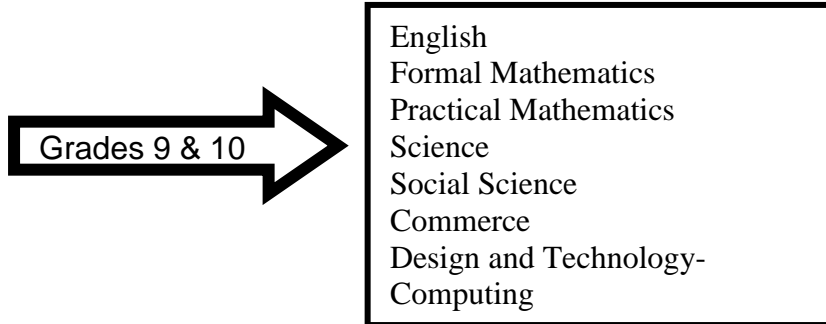
Please tick the appropriate box.

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"/>	_____

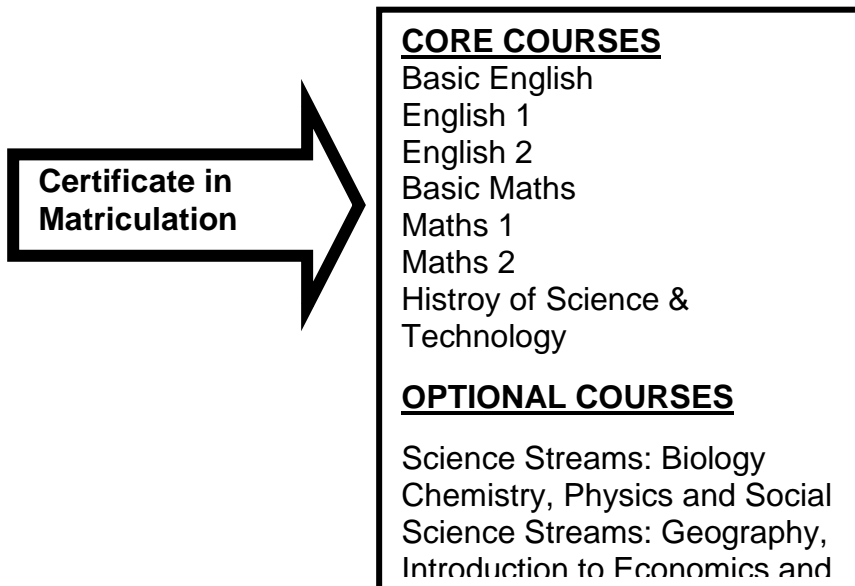
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SUBJECT AND GRADE TO STUDY**



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



REMEMBER:
You must successfully complete 8 courses; 5 compulsory and 3 optional.