

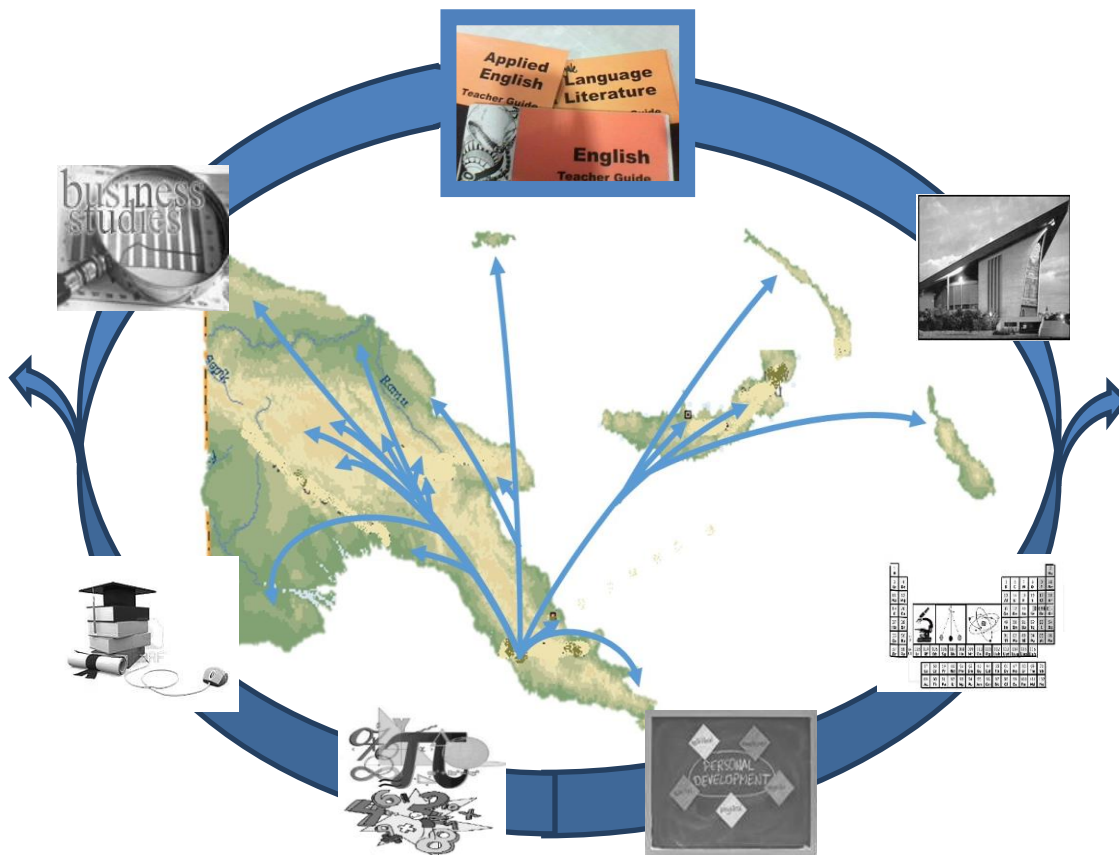


DEPARTMENT OF EDUCATION

GRADE 12 LANGUAGE AND LITERATURE

COURSE MODULE

UNIT 12.1



FODE DISTANCE LEARNING

	<p>PUBLISHED BY FLEXIBLE OPEN AND DISTANCE EDUCATION FOR THE DEPARTMENT OF EDUCATION PAPUA NEW GUINEA</p>
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GRADE 12 LANGUAGE AND LITERATURE

COURSE MODULE

LIFE STORIES: PART 1

12.1.1: READING AND WRITING FOR SHARING

12.1.2: VIEWING LANGUAGE

12.1.3: BIOGRAPHY

12.1.4: FILMING TECHNIQUES



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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 12.1: WRITER'S WORKSHOP: PART 2

This Unit uses Critical Reading and Writing to assist you develop analytical skills in situations that are unfolding before you. As you meticulously look at each of the lessons, you are given guidance on the practical approaches into handling different situations in both Reading and Writing skills.

The Unit further equips you with real life skills before the ever challenging work environment you will soon encounter.



LEARNING OUTCOMES

At the end of this unit you should be able to:

- use conventions of the English language across a variety of genres for different purposes and audiences. (12.1.1)
- analyse language techniques, structures and conventions in order to apply language purposely and effectively. (12.1.2)
- compare or contrast a range of texts to identify themes, characterization, language use, literary styles and how these convey the intent of the author. (12.1.3)
- evaluate the techniques of media in influencing opinion on a range of social and cultural issues. (12.1.5)
- research and evaluate information from a range of sources. (12.1.6)
- create imaginative and functional texts in a variety of literary, visual and electronic forms and conventions. (12.1.7)

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. Each learning activity has a time frame. It is not a rigid time but just an estimate of how much time you need in order to complete it. After completing a particular learning activity always 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.



TIME FRAME







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

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

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

ICONS

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

	Course/Strand/Lesson Introductions		Reading Activity
	Vocabulary		Learning Activity
	Speaking Activity		Summary

Now, you may start with autobiography.



12.1.1 READING AND WRITING FOR SHARING

12.1.1.1 What is an autobiography?

An **autobiography** contains information about one's own life. It tells all about that person's life.

People write autobiographies for many reasons. An autobiography is a social process, a way of reflecting on our culture, while for others, autobiographies are a deeply personal genre, a tool for internal reflection and personal growth. The most common purpose in a brief autobiography is to **depict**¹ an important challenge in one's life. The men and women who are subjects of autobiographies have something in common, they are all achievers.

Read the excerpt of the autobiography of Sir Paulias Matane titled "My Earliest Years." Find out his early childhood in Papua New Guinea during the pre-European times.



My Earliest Years

I was about twenty days old when my mother started giving me food. This included taro, cassava, sweet potatoes, bananas, ferns, and other kinds of green leaves from both gardens and the jungle. She cooked it on burning fire-sticks. The green leaves were put on hollow bamboos, or covered with banana or coconut leaves, and put on the fire embers.

Mother would put me on a banana leaf on the ground. She would chew the food and when it was soft, would take it out of her mouth with one of her fingers then force it into my mouth to eat. This kind of feeding continued until I had teeth of my own.

When Mother was busy working in the garden, I would be lying comfortably in a string bag, hung on the branch of a tree. The friends who visited me were birds, particularly red and green parrots, and white cockatoos which came to eat our bananas and paw-paws.

Before she returned home, Mother would fill up a big string basket with food. Tied on to both ends was a long piece of string which she put over her head while the way back home hung over her back. On top of this load was a bundle of firewood which was my bed on our way back home

On arrival, Mother would start preparing our food. As the country is hot, even in the evening, my mother preferred cooking in the open air. She would put me on the ground, and get on with her cooking.

Although my elder brothers and sisters were there to help look after me, the ones who were always with me were two big pigs and four dogs, while on the short tree nearby were my father's hunting parrots, birds, a possum and a flying fox. I can still remember them crying when they were either happy or hungry.

¹ portray



When Father and the children returned either from the gardens or hunting trips, the family would eat the prepared food which they picked up with their fingers. After this, we would go into our small dark house where father and mother told the interested children stories of war, love, harvesting and hunting. Then they would talk of how to make gardens, build houses, and catch fish.

When I started to walk and talk, my parents spent evenings teaching me how to behave in front of other people. They taught me to keep away from fires by actually putting a burning stick near my hand. When I started crying Toto would say, ‘Stop crying or I will burn you.’ If I continued to cry, she would actually put a fire-stick on my hand. This made me cry the louder. ‘Stop crying or I will give you to a big bird to carry you away.’

But then I’d say to myself, ‘Birds are my friends. They sit near me in the garden or on our tree and sing for us. Surely they won’t carry me away. And also they are far too small to carry me.’ I would cry more until Matane would come with a stick and hit me on my back saying, ‘This is what you want. Now keep quiet. Listen, a little boy like you in the next village kept crying until a horrible looking man who had only four long front teeth, long sharp finger-nails, and hair hanging down his back came and carried him away. We have not seen the boy again. Now, would you like that man to carry you away too?’

‘I have not seen that man,’ I tried to say, still crying. ‘Where is he?’
 ‘There, there right near you. Can’t you see? There, take this boy away. He does not want to stop crying.’ I looked, but saw nothing. ‘I can’t see him.’ ‘Whack! Went the stick on my back, and the whole thing was repeated all over again. ‘I’ve had enough of you. You won’t eat any food today and won’t sleep in our house.

The food was ready. Everyone else ate while I stayed in a corner, hungry. Toto put some food aside for me while I was not looking and when the children had heard stories, they went to sleep. Toto came to me and said, ‘Tonguna, will you obey us when we tell you not to do things?’

‘Yes.’

‘Well, come over here and eat. If you continue to disobey us, we shall shut you out of the house. The bad men will come and take you away into a cave where they will eat you.’

Although I did not believe this, I pretended that I was frightened.



Learning Activity 1



15 Minutes

The following words have been taken out from your lesson. Use your dictionary or Glossary at the end of this unit to define and use them correctly in a sentence. An example has been done for you.

No	Word	Meaning	Sentence use
1.	For example:	Media is a form in which information,	We learned of the story



	Media	news and opinions are delivered to the general public.	through the media.
2.	Information		
3.	Delivered		
4.	Channels		
5.	Communicate		
6.	Misleading		
7.	Published		
8.	Public		
9.	Bias		
10.	News		
11.	Viewpoints		

Check your answers at the end of this unit before moving on.

Now, you look at the elements of autobiography.

Elements of Autobiography

Like other types of writing, an autobiography also has its elements to prepare you in analyzing its content. Let us explore each of these elements:

1. **Narrative**

It is a story of someone written by the person himself or herself.

2. **Theme**

- The topic or main idea of an autobiography
- Truth about life expressed by the author himself or herself



3. **Location or Setting**
 - Influences the author's traditions and language patterns
4. **Time Written**
 - Political and historical influence on the author
5. **Personal life**
 - Insight into the author's attitudes feelings and experiences
6. **Author's writing style – Writing style** refers to the manner in which an author chooses to write to his or her readers. A style reveals both the writer's personality and voice, but it also shows how he or she perceives the audience. The author needs to decide whether the goal is to inform, persuade, or entertain, and will tailor the style to the situation and purpose. Analyzing this helps us recognize how the author's style influences his or her purpose in writing.
7. **Diction** – Authors choose to use simplistic words, advanced or scientific vocabulary or slang to connect to a time or place or sound knowledgeable. Some choose to use words with powerful connotations to **evolve**² certain emotions in the reader.
8. **Tone** is the general attitude that a piece of writing has. Some autobiographies are written with a humorous tone while others might be reflective, nostalgic or respectful.
9. **Turning Points** are certain events of situations that have changed the author's life over a period of time.



Learning Activity 2



30 Minutes

A. Fill in the box with the correct element of autobiography.

1. Influences the author's traditions and language patterns

2. Political and historical influence on the author

3. The truth about life expressed by the author

² to bring to mind a memory or feeling, especially from the past

**B. Multiple Choice Questions**

- Certain events or situations that have changed the author's life are called
 - narratives.
 - personal life.
 - time written.
 - turning points.
- A story of an account of someone or something is called a
 - theme.
 - narrative.
 - personal life.
 - time written.

C. True or False Questions. Based on your reading on page 12, write True if the statement is correct and False if the statement is incorrect on the space after each statement.

- Theme is the topic or main idea of a story. _____
- Personal life means a story or an account of someone or something. _____
- Tone is the specific attitude that a piece of writing has. _____

Check your answers at the end of this unit before moving on.

Now we look at information on analysing autobiography.

12.1.1.2 Analysing an Autobiography

A question you might ask yourself when told to analyse an autobiography is **How can I analyse him or her when he talks about himself or herself?** Below are some questions to ask when one wants to analyse an autobiography.

- Is the author accurate?
- Does history support his narration of his life events?
- Are there areas of disagreement? If so, what are they and why are they?
- What do book reviewers say about this autobiography?
- Are there any useful or interesting quotes? What are they and why?
- What was the purpose for writing this autobiography? Did the author accomplish that purpose?

In order to fully analyse an autobiography, you need to:

- Analyse the author's word choice or diction while paying close attention to the emotions that the author evokes in the reader.



2. Evaluate the author's writing style, diction, and tone, and note whether the work is written to inform, persuade or entertain.
3. Analyse the purpose of the text by asking whether it is written to inform, persuade or entertain.
4. Analyse the purpose of the text, evaluate its effectiveness by examining its use of anecdotes, facts and examples, and evaluate the author's writing style, diction and tone.
5. Analyse the purpose of the text by asking whether it is written to inform, persuade or entertain, and evaluate the author's writing style.

**Learning Activity 3****25 Minutes**

The following words have been taken out from your lesson. Use your dictionary to define them and use them correctly in a sentence.

No	Word	Meaning	Sentence use
1	Condescending	Arrogant	His views on the subject are condescending.
2	Egregious		
3	Esoteric		
4	Secular		
5	Perspective		
6	Intellectualism		
7	Preeminent		
8	Enshrine		
9	Ascribe		

**Learning Activity 4****30 Minutes****Circle the letter of the correct answer.**

1. In order to fully analyze an autobiography, analysing the diction in an autobiography means to analyze the
 - A. choice of words and phrases used.
 - B. general attitude that a piece of writing has.
 - C. author's descriptive style used throughout the text.
 - D. overall style of writing used such as narrative, descriptive or emotional

2. Since the author writes in a narrative style, he or she
 - A. writes a direct account of events with little respect to emotions.
 - B. writes words with powerful meanings to evoke some emotional response in the reader.
 - C. describes each moment to entertain the reader through poetic phrases and emotionally charged anecdotes.

3. In order to fully analyse an autobiography, you need to
 - A. analyse the author's word or diction while paying close attention to the emotions that the author evokes in the text.
 - B. evaluate the author's writing style, diction and tone, and note whether the work is written to inform, persuade or entertain.
 - C. analyse the purpose of the text by asking whether it is written to inform, persuade or entertain and evaluate the author's writing.
 - D. analyse the purpose of the text, evaluate its effectiveness by examining its use of anecdotes, facts and examples, and evaluates the author's writing style, diction and tone.

Check your answers at the end of this unit before moving on.

Now, we look at an example of an autobiographical analysis. The arrows explain the aspects used to analyse the essay.

Sample Autobiographical Analysis

The Autobiography of Benjamin Franklin	
	Undoubtedly, the Autobiography of Benjamin Franklin is riddled with faults. It is very muddled particularly towards the end. It was not written in a continuous strand and so on, but rather pasted together out of



<p>Tone →</p>	separate fragments that were written years apart from one another; often the author could not remember what he had even written in the previous sections. The work often takes an arrogant, condescending tone, yet it praises the virtue of humility. And perhaps most egregious ³ of all, the part of Ben’s idle life with the most historical significance – the American Revolution, is entirely omitted from the work. There is no real mention of events after 1760, 15 years before the outbreak of war. At that year the Autobiography simply stops.
<p>Time Written: Political and historical influence on the author →</p>	
<p>Theme →</p>	A natural question to ask, the, is, “Why are we still reading this tangled, sometimes difficult and frequently esoteric ⁴ work over two hundred years after it was written?” There are several reasons, one of which is because it establishes in literary form the first example of the fulfillment of the American Dream. Franklin demonstrates the possibilities of life in the New World through his own rise from the lower middle class as a youth to one of the most admired men in the world as an adult. Furthermore, he asserts that he achieved his success through solid work ethic. He proved that even undistinguished persons in Boston can, through industry, become great figure of importance in America. When we think of the American Dream today – the ability to rise from rags to riches through hard work – we are usually thinking of the model set forth by Franklin in this autobiography.
<p>Location or Setting →</p>	
<p>Narrative →</p>	A second reason why the Autobiography remains a classic is for historical reasons. The work was one of the premier autobiographies in the English language. While they abound today in Barnes and Nobles all over the world, the autobiography as a literary form had not emerged at the

³ remarkably good

⁴ difficult to understand



<p>Purpose →</p>	<p>time Franklin lived, at least not in non-religious format. His autobiography defined a secular⁵ literary tradition; he established the autobiography as a work that is meant to not only tell about a person's own life but also to educate the reader in ways to better live life. Part Two of the Autobiography, complete with its list of virtues and ways in which one can achieve them, has influenced millions of readers over the last two centuries.</p> <p>Also, the Autobiography tells us today what life was like in the 18th century America. Naturally, the story is told from the perspective of only one person, but in an age when literacy was low and writing not widespread, any surviving documents are of value to historians who wish to learn how people lived from day to day. Specifics of life in colonial America abound in the book, and this is invaluable information to anyone wishing to learn more about that time period. Of course, one must always keep in mind that life for Franklin was not like life for everyone else; he represents only one person out of many thousands.</p>
<p>Tone and Diction →</p>	<p>Franklin's Autobiography is also a reflection of 18th century (1700-1799) idealism⁶. Often called the Age of Reason, the 18th century was the age of men such as Isaac Newton and John Locke. Intellectualism flourished along with scientific inventions and advances in political thought. Many people held to the optimistic belief that man could be perfected through scientific and political progress. Franklin ascribes to these beliefs partially and Part Two of the Autobiography shows him trying to live them out.</p> <p>Perhaps the Autobiography has most</p>

⁵ non religious

⁶ belief in and pursuit of perfection as an attainable goal



	<p>endured because, despite its muddled nature, it is the preeminent work that mythologizes a hero of the American Revolution. Franklin is often introduced to students as someone who seemed to master all fields of knowledge – he was, among other things, scientist, inventor, statesman and writer. The Autobiography is the only enduring token that enshrines all the facets of his diverse nature. It presents Americans today with a great hero from the past who helped establish the tradition of the American Dream. Numerous critics has often called Franklin the first American; his autobiography provides a good example of why.</p>
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Grammar Review: Transition Words and Phrases

Transition words and phrases are important tools in writing analysis essay or other literary compositions. They improve the connections and transitions between sentences and paragraphs. They thus give the text a logical organization and structure.

All English connection words and phrases connect two words, phrases or clauses together and thus the text is easier to read and unity is improved.

Here is a list of transition words and phrases that you may use in writing your analysis essay.

Transition Words and Phrases	
Agreement, Addition and Similarity	Conclusion, Summary and Reinstatement
Again	As can be seen
Also	Generally speaking
And	In the final analysis
As	All things considered
As a matter of fact	As shown above
As well as	In the long run
By the same token	Given these points
Comparatively	As has been noted
Correspondingly	In a word
Coupled with	For the most part
Equally	After all
Equally important	In fact
First, second, third	In summary
Furthermore	In conclusion
Identically	In short
In addition	In brief
In the first place	In essence



<p>In the light of In the like manner In the same fashion In the same way Like Likewise Moreover Not only...but also Not to mention Of course Similarly Then To To say nothing of Together with Too</p>	<p>To summarise On balance Altogether Overall Ordinarily By and large To sum up On the whole In any event In either case All in all</p>
--	---

Transition words are used with a semicolon (;) or a period or full stop (.) after the first sentence. A comma is almost always used to set off the transition word from the second sentence.

Example 1:

People use forty-three muscles when they frown; however, they use only 28 muscles when they smile.

Example 2:

However, transition words can also be placed at the beginning of a new paragraph or sentence – not only to indicate a step forward in reasoning but also to relate to the new material to the preceding thoughts.



Learning Activity 5



1 Hour

Pick out at least 5 transition words used in the sample autobiographical analysis on pages 14 to 17 and use each in a sentence.

Transition word or phrase used in the analysis	Transition word or phrase use in a sentence
1.	
2.	
3.	



4.	
5.	

Check your answers at the end of this unit before moving on.

You may now proceed to the next learning activity.



Learning Activity 6



2 Hours

Read this excerpt of an autobiography and write an analysis essay about it. Refer back to the tips on how to analyse an autobiography on page 13 and the sample analysis on page 15 to help you with your analysis.

Sounds of the River: A Young Man's University Days in Beijing⁷

Chapter 1

The Beijing-Fujian Express! I had dreamed about the train, not once but dozens of times, in color. Each time, it was different. Once, it had wings. Another time, it had formidable head of a golden bear, the curling tail of an Eon, and flew off to outlandish place where strange headless animals danced and welcomed me with slimy arms. I had awoken in a sweat. But this was reality. The express loomed large before me as I stood on the platform with my brother, shaking hands.

“Do not forget where you come from little brother.” My quiet brother Jin said, sucking in a large mouthful of smoke. His hands were a little shaky. “And watch your luggage closely. There are bad guys out there. Even when you are asleep try to wake up once in a while to check on your things.”

I nodded, all choked up looking at my toes. From now on, it was just me against the world – an exciting but dangerous place. The three-day journey on this monster would take me to the capital of China. Soon Yellow Stone, the small village that had nurtured me for the last seventeen years, my family and my grandparents' tombs would be far away. The blue Pacific would be but a memory.

I hugged Jin. With tears in his eyes, he held me in his sweaty arms. The train whistled long and sharp echoing against the mountains. Jin pushed me away and bit his lip. “Go brother. Write us as soon as you get there, and then one letter a month like we promised Mom and Dad, okay? Do not let us worry.”

⁷ Capital of China



I nodded and jumped onto the train. The mixed odor of sweat and some unnameable smell attacked me as I studied the route to my seat. The overhead luggage racks reminded me of a butcher's store. Bags big and small were packed right up to the ceiling. Lots of other objects hung from the rack, swinging overhead. Old farmers were squatting, lying and sitting against their large sacks of farm produce, jammed in the aisle. They smoked pipes and chattered away. I wished I had wings to carry me through this throng to my seat in the middle of the compartment. It looked like I might even had to step on the old men's heads and shoulders to get to my destination. I bent down, found a tiny space on the floor to set my feet and move slowly along, murmuring to the old farmers, "Grandpa, please let me through."

I was six feet deep into the crowd when one funny-looking old man smiled at me with his yellow teeth.

"First time on the train young man?" he asked in heavily accented Mandarin.

I confessed with a nod.

"You might want to go back and empty your pot before coming through again."

It made a lot of sense so I shoved my way back to the beginning of the compartment again, visited the windy loo, and slowly made my way back with an empty bladder as the old man suggested. I picked my way to my seat, stepped on a couple of toes, and received a few slaps on my leg for punishment. I sighed before what I believed to be my seat. An old lady was sitting in the spot matching my ticket number, looking out of the window with a smirk on her face.

What should I do? If I followed the tradition of the Yellow Stone, I should bow to her since she was my elder and beg with politeness for her to let her use my seat. As I weighed my opening line, six pairs of eyes stared at me. The old lady winked, held her head high, and looked out of the window again. She was playing it cool.

"Grandma, if I am not mistaken, you are actually sitting in my seat," I said, forcing a small smile. My other seatmates looked on with jaded curiosity.

There was no response from the lady, not even the slightest movement of her proud head.

"Excuse me, you are sitting in my seat, old comrade!" I said in a firmer voice.

"Me, in your seat?" She turned and sneered at me, wrinkling her already wrinkled nose. The whole crowd turned their heads.

"Yes, here is my ticket."

"It do not do you no good. I was here first." She shook her head and crossed her chubby arms over her big chest.

"No, no, you are wrong again. I was here first, way before you were. See the luggage up there?" I pointed at my pathetic two pieces, now buried under the heavy pressure of some huge sacks of dried goods. "And these people saw me here also" I looked to the four men and one woman around me, begging for support. Their expressions remained blank. What a lame crowd.

"No, I am not moving. You, young man, can stand till we reach my stop. Then you can sit."

Finally, a bespectacled seatmate spoke up in a weak but precise voice. "This young man was here first, and he has the ticket. You ought to move."

A few of the other people nodded their agreement. High time!

"See? Please move. I have a very long journey."

"How long?" she asked.



“To the last stop, Biejing.”

“Then, there is no hurry for you to sit. You will have plenty of time to sit. My stop is only the first from now.”

“Hangzhou.”

I wasn’t so sure, but it sounded very far away. I hesitated.

“Young man,” the bespectacled man said, “you do not need to think about it. It is twenty-four hours away from here.”

Another man joined in. “Old lady, you ought to get out of here.”

She sat there stubbornly.

“I am going to call the conductor,” I said firmly, deciding to leave the sticky old lady to the hands of authority.

Before writing your analysis essay, fill out the table below with the information being asked then transfer the information in paragraph form afterwards.

State the author’s word choice.	
State the emotions that the author evokes in the reader.	
State the author’s writing style.	
State the purpose of the text whether it is written to inform, persuade or entertain.	
State the effectiveness of the text through the use of anecdotes, facts and examples.	



State the author's writing style, diction and tone.	

Write your analysis essay here.



Check your answers at the end of this unit before moving on.

Now, you will learn to write about one's childhood.

12.1.1.3 How to Write About One's Childhood

Autobiography, deriving from the Greek word "autobiografia," is the biography of a person written by that person. There are general four important components of any autobiography. The description of your life, what life really means to you, the vision of your future and the conclusion.

Now, you will look at the parts of an autobiography.

1. Life Description

Start by giving your life description. It is simple. Begin at the start of your life, and stop around the time you decided to write your autobiography. It would make sense to start from your birth, but you might want to kick it off by briefly going over your family history. You may also wish to start in the early years in your life. Your life story should be chronological, but it does not need to be a year-by-year description. It might be good to base it on certain central events.

2. Meaning of Life

Discuss life. In the second component, you really delve into what life is to you and what it means. Write about how you see life, the importance of who you are and where life is taking you. Discuss whether you are happy with life. Let people know how you occupy your time and how you motivate yourself. You may want to mention your family and the significance of love in your life. This is really the time to let out how you feel, your idea of a meaningful, and enjoyable life.

3. Vision of the Future

Predict the future. Third comes your outlook on your upcoming life, how you see your future planning out a prediction of where your life is going through your own eyes. Determine whether you will be able to look back and see a worthwhile and fulfilling life behind you. When writing about how you see your future, you can be vague and give some ideas of where your life is heading, or you can describe your ideal world in great detail. This is entirely up to you.

4. Conclusion

Finish with a conclusion. Summarise everything you have described and discussed. Say a few words on why it is that you wrote this autobiography. Remind your reader the purpose of your autobiography. Remind the reader if the autobiography's



purpose, and examine whether you have succeeded in saying what you wanted to say. End your autobiography on a positive note.

Autobiographical writing is an excellent way to work on your descriptive skills. When you describe items or memories from your past, you are able to provide details that are often lacking with pure imaginative exercises.

Another great purpose of writing about your childhood, is that they can bring back long forgotten thought about who you were and what you felt in the past.

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 it like any good story – it should have a protagonist or the most important character in an autobiography which is you, a central conflict, and a cast of fascinating character to keep people engaged.



Learning Activity 7



20 Minutes

Fill in the gap with the correct word from the box.

Autobiography	Chronological	Components
Delve	Fascinating	Protagonist
Vague	Worthwhile	

(1)_____ is the biography of a person written by that person. It has four (2)_____ which are life description, meaning of life, vision of the future and conclusion.

One way of writing this is using the (3)_____ meaning the consecutive arrangement of events. You are the (4)_____ in the story because you are the main character. Make your life story (5)_____ in order to inspire your readers.

Check your answers at the end of this unit before moving on.

Read on to learn how to craft the story starting with your own childhood and polish your writing skill.

1. Give the general description of your childhood: What was life like for you?
2. What are your very earliest memories?
3. Describe any childhood ailments or injuries you had.
4. What was family life like as a child? How did you feel you fit into your family?
5. Describe your favourite toy. What did it look like? How did it feel?



6. Describe your favourite books growing up. What made them special to you?
7. Describe your favourite game growing up.
8. Describe a specific school memory from your elementary years.
9. Write about your best friend as a child and the experiences you had together. What has happened to that friendship since childhood?
10. Describe your nemesis or rival growing up. Who made your life miserable and what did they do to make it so rough.
11. Describe your favourite foods as a child. What did you eat then that you no longer eat?
12. What was the biggest trouble you got into as a child? Describe what you did or did not do to deserve what happened to you.
13. What was your greatest childhood accomplishment? How did it make you feel? What influence do you think it has had on your life since?
14. Describe what you did or where went as a child when you wanted to feel safe.
15. Describe your personality as a child. In what ways has it changed as you've gotten older? In what ways had it stayed the same?
16. Describe what your parents were like when you were a child. What was your relationship like with them? How has your opinion of your parents changed as you have grown older?
17. What other relatives besides your immediate family do you remember as a child? Describe your most interesting relative.
18. Describe something that people will be surprised to know about your childhood.
19. Describe some of the cultural influences in your childhood such as music, television, movies, plays, art or writing.
20. Describe the home you grew up in. if you lived in several different homes, describe one or discuss the reasons for the frequent moves. Were you moving up or working your way down?
21. Describe a family vacation. Where did you go? Why did you go there? How did you travel?



Below is a sample of an autobiographical account of Michael Smith, an ordinary student like you.

Life Description	My name is Michael Smith and I was born on the 30 th of August, 1967 in Long Beach, California. My parents were Eddie Smith and Joan Smith. Both of my parents are deceased. My mom died at the age of 57 in 1994 from lung cancer which was the result of smoking her whole lifetime. My father died at the age of 69 in 2006 from a massive heart attack, which was also the likely result from a lifetime of smoking. Fortunately, I have been smart enough to avoid that bad habit.
-------------------------	--



Meaning of Life	My early childhood was a typical middle class environment circa the 1960s. My dad worked for Simpson Buick as a parts salesman and my mom was a stay at home mother. I had a happy, normal childhood as an only child, leaving me somewhat spoiled. My mom and dad divorced when I was eight years old and both remarried within a year or so after the divorce. My dad remarried to my stepmom, Bev until his death. My mom would marry two more time. My first stepdad, Vince, became a big part of my life and I maintained close contact with him until his death in 2006, two days after my real dad did. Yes, that was a very bad week – losing my two dads.
Vision of the Future	Growing up with split parents was not especially difficult since each of my parents kept me out of their divorce and they got along fine at events where both of them were present. I lived with my mom until I was 12 and in Grade 7. Then I had begun to hang around with friends that got me into a lot of trouble with a lot of things including smoking marijuana and drinking. I was rapidly going down a negative path, but was fortunate enough to notice it before I had done any serious damage. I moved in with my dad and changed high school and friends.
Conclusion	With a fresh start, I hoped to finish high school without further incident and graduate from high school. Even with my questionable behavior earlier in my life I had always wanted to become a police officer in my early 20s.

**Learning Activity 8****2 Hours****A. List 25 memories or details about your childhood home(s).**

Close your eyes and visualize that you are back in your childhood home. Do a walk through room by room as if you were giving someone a tour of it. Jot down the details and associated memories that you can recall.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____



- 9. _____
- 10. _____
- 11. _____
- 12. _____
- 13. _____
- 14. _____
- 15. _____
- 16. _____
- 17. _____
- 18. _____
- 19. _____
- 20. _____
- 21. _____
- 22. _____
- 23. _____
- 24. _____
- 25. _____

B. Using the above list that you have done, write at least three paragraphs about your childhood on the spaces below. Be sure to use the transition words you learned to help you write your paragraphs.



Check your answers at the end of this unit before moving on.

Now we look at how writing an autobiography.

12.1.1.3 Writing an Autobiography

In the previous lesson, you wrote about your childhood. In this lesson, you will be writing about your personal family history and the important events in your life particularly your elementary and high school years that have shaped who you are today.

A family is composed of people living together and functioning as a unit. It is from them that we draw our inspirations from. Writing an autobiography is one way of showing to the world how proud we are of our family.

Here are some steps in writing an autobiography with your focus on your elementary and high school years.

9 Simple Steps in Writing an Autobiography

The steps here in writing autobiography offer a practical way to begin, with a particular focus on narrative structure.

- 1. **Before writing an autobiography, read a variety of autobiographies** such as the autobiography of Dame Carol Kidu, **A Remarkable Journey**. These books have been



shaped and polished by professional editors, and it is possible to learn much from them.

If you have a sense of how others have successfully presented their stories, writing an autobiography yourself will be easier. Find a style you like, and notice the life events other authors include, the order in which they present the facts, the level of detail they provide, and the length of each tidbit, scene, or chapter.

2. An important step in writing an autobiography is choosing the focal point or theme

If you succeed with this step, your story will have the dramatic thrust that hooks readers and keeps them reading.

Was your aim to succeed as a businessperson? To be the best parent you could be? To amass wealth? To become a musician? To find love or security? To finish your studies? Whatever your goal, think of it as the unifying thread that drives your life, shows the failures and complications you overcame, and demonstrates how you ultimately achieved some form of success as the person you are today.

If you can complete this part of writing an autobiography, your story will not be vaguely **about you**. It will instead be about the yearning that shaped your life. Which book would you rather read, one about Helen Keller or one about how Helen Keller became the first deaf and blind person to earn a Bachelor of Arts degree?

3. Create an outline of the key obstacles in your life. This can be a simple list that names the key moments in your story, with a focus on the challenges you have faced and your response to them. Obstacles interest readers more than a catalogue of happiness and success, however tempted you are to remain always positive.

This is not to say that you should ignore the happy moments, only that the main story thread will be more interesting if it is supported by your movement toward a goal and the difficulties encountered as you attempted to achieve it. This dramatic movement is crucial to any story and particularly useful when writing an autobiography.

4. Once you have your initial list, elaborate on each key event in your outline. You will be given a blank graphic organiser later in the lesson. You will fill in the blanks, and then write anything you remember about that point, a little or a lot, whatever springs to mind. Later, you might choose a single event that best illustrates each point in the outline and describe the event, using your theme statement to guide your description.

For example, let us say you wrote, **From elementary grades, I knew I would become a concert pianist.** What specific event triggered this determination? Can you describe that one event in a paragraph or two, using all the senses available to you—sight, sound, taste, touch, and smell? Using all five senses will help readers imagine the



moment as if they were present with you. This **vicarious**⁸ act of reliving events arouses more emotion in readers than simple summary.

For example:

Sensory description:

The narrow plank felt warm and smooth beneath my bare feet. I ran its length in three strides, arms extended out from my sides for balance. At the end I took a weightless leap into eighteen inches of space. I caught a barely-there flash of metal just before I landed hard, all my weight on my front foot. Then pain like a red-hot poker jammed through my arch, and the gleaming tip of a three-inch nail as it emerged through the top of my foot.

Summary: That day I jumped on a board with a nail in it and it went through my foot.

Either way, this jump is disturbing, but the description likely caused you to cringe more than the summary. And does not some part of you want to know what happened next? Who came to help? How quickly they reached a doctor? If all had turned out well in the jump, you would not have the same compulsion to read on. If you can't think of any details, write a line of summary and return to fill in the details as you remember them. If you remain relaxed about it, you will remember. If you do not, you do not. Writing an autobiography is not easy, but it should be enjoyable.

5. Train yourself to use concrete details rather than abstract concepts. Take another look at what you have written. Highlight abstract phrases such as I was afraid, or we had a pleasant time. Replace these abstract words or phrases with something concrete, such as my hands shook and my mouth felt stuffed with cotton or We drank Chardonnay on the Chatterley's sailboat, and as the sun set Rachel and I walked hand in hand along the boardwalk. Was it a hot day, or was the asphalt so hot that your flip flops stuck to the tar?
6. **Review your outline again and imagine that is a web becoming ever more intricate.** Every spider web begins with a single supporting thread that anchors all others. Then the spider lays key connecting threads, to which it attaches many, many smaller lines. Your initial scenes of obstacles and failure make up the supporting threads to which all others in your story web connect.

What else happened after each of these main events? What was important to you at this time? Did you have any special friends? A pet? What specific event will best show the relationship you had with this person or animal? Was the best friend who helped you through a difficult time a kind and gentle soul? What single act of kindness most

⁸ experienced through somebody else rather than at first hand, by using sympathy or the power of the imagination



stands out when you think of this person? Write about that. What actions and dialogue can you relate in concrete detail to help readers understand that relationship and its importance?

Do you remember any other challenges you had to overcome that relate to each main point in the story? Did you move? Were you ill? Did anyone close to you die? Did any of these people or events affect the choices you made during that stage of your life? Do you remember any amusing or embarrassing incidents related to this success or failure? What high points and low points do you recall? Was a specific holiday or celebration memorable? A specific meal or car ride?

7. **Organise what you have written according to cause and effect and action and reaction.** Ordering events according to cause and effect is a natural process. **You did not study well, you failed in your final examination.** That is cause and effect. **You won one thousand kina in a singing contest so you bought your family and friends a good dinner.** Action/reaction happens paragraph by paragraph. For example: He said **No**, so you said **Why?** That is action or reaction. She set a wet glass on the table, so you placed a coaster under it, and remembered how your mother used to crochet pretty little coasters and starch them. That is action or reaction.

I grabbed a book at random from my bookshelf and let it fall open. This is the action or reaction sequence I saw first:

Action: 'I am a wheel moving along the ground,' she said, making a playful flamboyant gesture. When she was slightly drunk she spoke in a singsong voice that was both childlike and belligerent.

Reaction: Monica said sharply, 'And the rest of us aren't, in your opinion?'

Action: 'The rest of you aren't required to be,' Sheila said.

Reaction: Monica felt at this moment the woman's sense of her natural superiority, as casually revealed as if she had tossed a coin on the table between them. But she had no reply, no declaration of her own — she sat mute, staring. (Joyce Carol Oates. *Solstice*, 1985.)

These two sets illustrate how you should show the entire action and then show the entire reaction. Do not mix the two together in one paragraph. Write your entire autobiography in this way — action and reaction, one complete set after another. If one part of the set is missing, readers will sense an awkwardness. If you are writing an autobiography, or anything else, action and reaction sequences will make your writing lively and natural. As you expand your ideas, write in action and reaction pairs.

This one-two approach provides balance. Your chances of writing an autobiography that easily engages readers is greatly increased when you systematically alternate



between an external action that motivates action, and an internal or external reaction to that action.

- 8. Allow time each day to read through your work and tighten it.** Read what you wrote aloud to better notice repetition and awkward and unnecessary phrasing that can be edited out. In the early stages of your writing, you might aim to reduce each paragraph by 50%, without losing any important information.

Example: I have reduced the word count in the two preceding sentences from 40 words to 20 with this edit: Read your writing aloud to better notice awkwardness, repetition, and unimportant information. Initially, aim to reduce each paragraph by 50%.

Removing words is a frightening prospect for the writer trying to build up pages, but better a slim, concise volume than a long, wordy one.



Learning Activity 9



1 Hour

Outline your autobiography by filling in the following graphic organiser.

What was your past (Bring into writing about your family history).	Who am I today? (Describe your neighbourhood and significant relationships with family, friends, teachers or community members)	Preparing for the Future (List things that you would like to do or a projected course of action or events.



informative manner and often consisting of actual news films or interviews accompanied by narration.

The film director plays a very important role for successful filming of an autobiographical documentary. The film director is one of the most important person in shooting an autobiographical **documentary**.⁹ In **film criticism, auteur theory**¹⁰ 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 **François 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 **Cahiers du Cinéma**. 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.

Elements of Auteur Theory

- Films should reflect a director's personal vision.
- **Caméra-stylo** or **camera-pen**, which encourages directors to wield cameras as writers use pens and to guard against the hindrances of traditional storytelling.
- Encouraging the director to use the commercial apparatus as a writer uses a pen, and, through the **mise en scène**, imprint his or her vision on the work (minimizing the role of the **screenwriter**). Recognizing the difficulty of reaching this ideal, they valued the work of directors who came close.
- It is the director that brings the film to life and uses the film to express their thoughts and feelings about the subject matter as well as a worldview as an auteur. An auteur can use lighting, camerawork, staging and editing to add to their vision.
- One might see it as the policy of treating any director that uses a personal style or a unique worldview as an Auteur. Truffaut criticized the Cinema of Quality as "Scenarists' films", which are works that lack originality and rely on literary classics. According to Truffaut, this means that the director is only a *metteur en scene*, a "stager". This tradition suggests that the screenwriter hands the script to the director and the director simply adds the performers and pictures. Truffaut provocatively said: "(t)here are no good and bad movies, only good and bad directors".

⁹ Characteristics

¹⁰ Film director whose films so distinctive that he or she is perceived as a film's creator



Today, auteur theory largely impacts the way films are categorized and spoken of by film critics and audiences alike. For example, it is the trademark, visionary **aesthetics**¹¹ of some of Alfred Hitchcock's directing style that deem it appropriate to refer to his films as "Hitchcock films", even though he did not write the screenplays for the films he directed.

**Learning Activity 11****10 Minutes**

The following terms are taken from our discussion. Identify the meaning of the given terms in Column A by matching the words in Columns B and writing the letter of your answers on the space provided.

Number	Column A	Column B
_____ 1.	Autobiographical Documentary	A. The principles of art and beauty
_____ 2.	Auteur Theory	B. directors to use cameras as writers use pens
_____ 3.	Camera pen	C. an account of a person's life written by that person
_____ 4.	" <u>Metteurs en scene</u> "	D. a <u>film</u> reflects the <u>director's</u> personal creative vision, as if they were the primary author
_____ 5.	<u>Aesthetics</u>	E. the director lacks the appeal of a good director

Check your answers at the end of this unit before moving on.

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

A. The following questions are taken from the discussion on pages 39 to 40. Write your answers on the spaces provided.

1. According to the discussion, how is an autobiographical documentary presented?

¹¹ principles of art and beauty



2. State the one of the most important person in the success of a film. _____
3. _____ is also called the creator and the original copyright holder of the film.
4. Explain the meaning of **auteur theory** in film criticism. _____

Check your answers at the end of this unit before moving on.

Now, we look at how directors engage their audience.

How Do Directors Engage Their Audience

Audience identification with the characters in a story is fundamental to successful filmmaking. Successful stories **subliminally**¹² invite audience members to participate mentally with the movie's main characters. In the darkness of the theatre 95% of your sensory receptions are tuned into the movie's visuals and sound. You find yourself **in the story** and helping the characters make decisions—rooting for them when they make the right decision and **cringing**¹³ when they do not. You get emotionally involved, you identify, you want to get up on the screen, be in the story, and rub shoulders and barbs with the characters. There are three ways filmmakers get audiences to connect with the story. In one word filmmakers **suture**¹⁴ the audience into the movie. But they use three different techniques.

1. Physical Suturing

This consists of employing camera and sound techniques to put the audience **physically** in the movie.

- a. You see things the protagonist sees with Point of View (POV) shots, or over the shoulder shots.
- b. There are long wide takes to simulate you being in the room and watching from a distance.
- c. Long extreme close-ups (ECU) of a character allow you to ponder a situation or decision along with the character.
- d. In some movies you hear what the character hears like Mel Gibson's character in **What Women Want** or Jim Carey's character in **Bruce Almighty**.
- e. There are also visual and narrative gaps that the audience automatically Fill in, as when a character drives across town, but you only see him get into and out of his car.

¹² something that is not easily perceived

¹³ shrinking

¹⁴ join



2. Emotional Suturing

You might say this is a subset of Number 3 below. Filmmakers emotionally suture the audience into the story by creating characters and situations that generate sympathy, jeopardy, and relatability. Audiences are drawn to characters who are **attractive** — characters that are funny, powerful, skilled, beautiful, charming, and hospitable. When you create characters with such attributes, your audience wants to be close to and identify with them. It is a purely emotional reaction based on the character's outward appearance and behaviour. While Numbers 1 & 2 are techniques always employed, they are both **derivatives**¹⁵ of Number.3. So, get Number 3 right and Numbers 1 and 2 will follow.

3. Moral Suturing

At the heart of every successful movie is a conflict of values that was universally chosen to be understood by the audience. It is this conflict of values that describes what the movie is **really** about. The value conflict engages audiences at a value or heart level by allowing the audience to identify with the various characters and helping them decide what moral choices to make. Thus, moral suturing, is not a passive experience, but an active decision making and rooting experience.

In summary, connecting with audiences requires the screenwriter and then the actual filmmakers to suture the audience into the visual, emotional and moral elements of the story. While the visual camera techniques can do that physically, and while the character traits can pull audiences in emotionally, only a strong, true and consistently applied moral premise statement can do both in a grand and satisfying way.



Learning Activity 13



15 Minutes

A. True or False. On the space provided before each number, write True if the statement is correct and False if incorrect.

- _____ 1. Emotional suturing is the process of employing camera and sound techniques to put the audience physically in the movie.
- _____ 2. Long extreme close-ups (ECU) of a character allow the audience to ponder a situation or decision along with the character.
- _____ 3. Filmmakers physically suture the audience into the story by creating characters and situations that generate sympathy, jeopardy, and relatability.
- _____ 4. It is this conflict of values that describes what the movie is really about.
- _____ 5. All physical action and conflict begins as psychological decisions are derived from the character's moral values.

¹⁵ results



B. Explain in your own words how the directors of films connect with their audience. Write your answers on the spaces below.

Check your answers at the end of this unit before moving on.

Now, you will look at conducting a discourse analysis.

Discourse Analysis—What Speakers Do in Conversation

The word **discourse**¹⁶ comes from Latin **discursus** which denotes conversation speech. It also means a continuous strand of language larger than a sentence, often constituting a coherent unit such as a sermon, joke or narrative. We have discussed that filmmakers get audiences to connect with the story.

Most of the time, the audience members participate mentally with the movie's main characters. In order to understand the dialogues in a movie, the audience does discourse analysis.

Let us look at the following examples:

Example A

One day her mother said to her, “Come, Little Red Cap, take this piece of cake and bottle of wine and bring them to your grandmother. She is sick and weak, and this will strengthen her. Get an early start.

Example B

And this will strengthen her. Take this piece of cake. One day her mother said to her. She is sick.

Both statements are grammatically correct. But, which one has expressed the ideas more logically and cohesively? Yes, it is example A that has more cohesion and the ideas are expressed more logically.

Discourse analysis is sometimes defined as the analysis of language 'beyond the sentence'. This contrasts with types of analysis more typical of modern linguistics, which are chiefly concerned with the study of grammar: the study of smaller bits of language, such as sounds

¹⁶ conversation speech



(phonetics and phonology), parts of words (morphology), meaning (semantics), and the order of words in sentences (syntax).

As the audience, you consider the larger discourse context in order to understand how it affects the meaning of the sentence. Two sentences taken together as a single discourse can have meanings different from each one taken separately. To illustrate, you imagine two independent signs at a swimming pool: "Please use the toilet, not the pool," says one. The other announces, "Pool for members only." If you regard each sign independently, they seem quite reasonable. But taking them together as a single discourse makes you go back and revise your interpretation of the first sentence after you have read the second.

Types of Discourse Analysis:

1. Discourse and Frames

Reframing is a way to talk about going back and re-interpreting the meaning of the first sentence. Frame analysis is a type of discourse analysis that asks, **What activity are speakers engaged in when they say this? What do they think they are doing by talking in this way at this time?** Consider how hard it is to make sense of what you are hearing or reading if you do not know who is talking or what the general topic is. When you read a newspaper, you need to know whether you are reading a news story, an editorial, or an advertisement in order to properly interpret the text you are reading. Years ago, when Orson Welles' radio play "The War of the Worlds" was broadcast, some listeners who tuned in late panicked, thinking they were hearing the actual end of the world. They mistook the frame for news instead of drama.

2. Turn-taking

Conversation is an enterprise in which one person speaks, and another listens. Discourse analysts who study conversation note that speakers have systems for determining when one person's turn is over and the next person's turn begins. This exchange of turns or **floors** is signaled by such linguistic means as intonation, pausing, and phrasing. Some people await a clear pause before beginning to speak, but others assume that **winding down** is an invitation to someone else to take the floor. When speakers have different assumptions about how turn exchanges are signaled, they may inadvertently interrupt or feel interrupted. On the other hand, speakers also frequently take the floor even though they know the other speaker has not invited them to do so.

Listenership too may be signaled in different ways. Some people expect frequent nodding as well as listener feedback such as **mhm, uhuh, and yeah**. Less of this than you expect can create the impression that someone is not listening; more than you expect can give the impression that you are being rushed along. For some, eye contact is expected nearly continually; for others, it should only be **intermittent**¹⁷. The type of listener response you get can change how you speak: If someone seems uninterested or uncomprehending (whether or not they truly are), you may slow down, repeat, or overexplain, giving the impression you are 'talking down.' Frederick

¹⁷ irregular



Erickson has shown that this can occur in conversations between black and white speakers, because of different habits with regard to showing listenership.

3. Discourse Markers

Discourse markers is the term linguists give to the little words like **well**, **oh**, **but**, and **and** that break our speech up into parts and show the relation between parts. **Oh** prepares the hearer for a surprising or just-remembered item, and **but** indicates that sentence to follow is in opposition to the one before. However, these markers do not necessarily mean what the dictionary says they mean. Some people use **and** just to start a new thought, and some people put **but** at the end of their sentences, as a way of trailing off gently. Realizing that these words can function as discourse markers is important to prevent the frustration that can be experienced if you expect every word to have its dictionary meaning every time it is used.

4. Speech Acts

Speech act analysis asks not what form the utterance takes but what it does. Saying "I now pronounce you man and wife" enacts a marriage. Studying speech acts such as complimenting allows discourse analysts to ask what counts as a **compliment**¹⁸, who gives compliments to whom, and what other function they can serve. For example, linguists have observed that women are more likely both to give compliments and to get them. There are also cultural differences; in India, politeness requires that if someone compliments one of your possessions, you should offer to give the item as a gift, so complimenting can be a way of asking for things. An Indian woman who had just met her son's American wife was shocked to hear her new daughter-in-law praise her beautiful saris. She commented, "What kind of girl did he marry? She wants everything!" By comparing how people in different cultures use language, discourse analysts hope to make a contribution to improving cross-cultural understanding.



Learning Activity 14



15 Minutes

Identify the type of discourse analysis used in the following:

1. It is a way of talking back and re-interpreting the meaning of the first sentence.

2. This is what other functions of compliments serve in other cultures.

3. Speakers have systems for determining when one person's turn is over and the next person's turn begins.

¹⁸ something said to express praise or approval



-
4. It is the term linguists give to the little words like **well**, **oh**, **but**, and **and** that break our speech up into parts and show the relation between parts.
-
5. This is important to prevent the frustration that can be experienced if you expect every word to have its dictionary meaning every time it is used.
-

Check your answers at the end of this unit before moving on.

Now, you look at fictional films.

12.1.2.2 Fictional Films

What is the difference between "fiction" and "nonfiction"?

Nonfiction refers to literature based in fact. It is the broadest category of literature such as books and videos in many categories including biography, autobiography, business, cooking, health and fitness, pets, crafts, home decorating, languages, travel, home improvement, religion, art and music, history, self-help, true crime, science and humor. There is also a section of popular and award-winning documentary DVDs.

Fiction refers to literature created from the imagination. Mysteries, science fiction, romance, fantasy, **chick lit**¹⁹, crime thrillers are all fiction genres. Examples of classic fiction include **To Kill a Mockingbird** by Harper Lee, **A Tale of Two Cities** by Charles Dickens, **1984** by George Orwell and **Pride and Prejudice** by Jane Austen. There is also a large selection of popular movies and television shows on DVD.

What are fictional films?

Fictional films are films that tell a **fictional or fictionalized story**²⁰, event or narrative. In the style of film, believable narrative and characters help convince the audience that the unfolding fiction is real.

In fictional films the theme is achieved through

- A. **setting**,
- B. **plot**,
- C. **characterization**, and
- D. **literary style**.

Let us explore each of them.

¹⁹ literature which appeals to young women

²⁰ give a somewhat imaginative version of a story



- A. Setting** - In works of narrative especially fictional, the literary element **setting** includes the historical moment in time and geographic location in which a story takes place, and helps initiate the main backdrop and mood for a story.

Setting in short story includes:

1. **Place** – geographical location. Where is the action of the story taking place?
2. **Time** – When is the story taking place? (historical period, time of day, year, and so on.
3. **Weather conditions** – Is it rainy, sunny, stormy, and so on?
4. **Social conditions** – What is the daily life of the characters like? Does the story contain local color (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
5. **Mood or atmosphere** – What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

Points to determine the setting of a story:

1. reference to the time or date
2. the names of the characters
3. description of clothing
4. reference to events
5. description of the characters' occupations
6. description of the surroundings

Benefits of the setting:

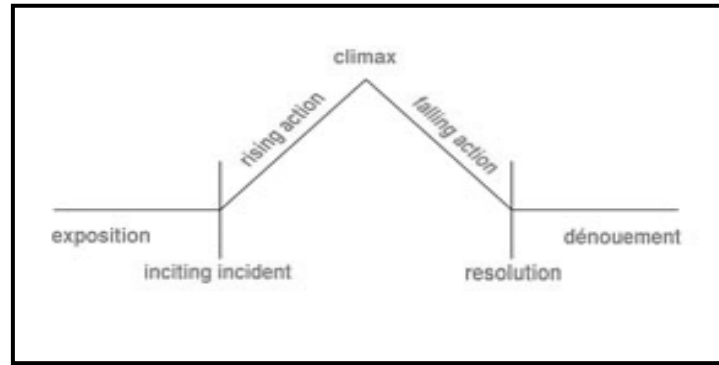
Knowing the setting of the story can give us a picture of where the story is taking place and when it's taking place. The setting gives the reader a better sense of the story. It allows them to visualize what is going on and connect with the characters better; the setting should be connected to the theme of the story.

Tips when writing the setting:

1. In a short story you have a limited number of words to convey your message , you must choose your settings carefully and wisely
2. Appeal to your reader's **five senses** to make your setting more real. Remember to combine setting with characterization and plot of the story.
3. Use two or more senses in your description of setting

- B. Plot** refers to the sequence of events inside a story which affect other events through the principle of cause and effect. The causal events of a **plot** can be thought of as a series of sentences linked **by** and **so**.

Gustav Freytag was a Nineteenth Century German novelist who saw common patterns in the plots of stories and novels and developed a diagram to analyze them. He diagrammed a story's plot using a pyramid like the following:



Analysing a story's plot: Freytag's Pyramid.

Study the following explanation:

1. **Exposition:** setting the scene. The writer introduces the characters and setting, providing description and background.
2. **Inciting Incident:** something happens to begin the action. A single event usually signals the beginning of the main conflict. The inciting incident is sometimes called 'the complication'.
3. **Rising Action:** the story builds and gets more exciting.
4. **Climax:** the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.
5. **Falling Action:** events happen as a result of the climax and we know that the story will soon end.
6. **Resolution:** the character solves the main problem/conflict or someone solves it for him or her.
7. **Dénouement:** (a French term, pronounced: day-noo-moh) the ending. At this point, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the THEME or future possibilities for the characters.

You can think of the *dénouement* as the opposite of the exposition: instead of getting ready to tell us the story by introducing the setting and characters, the author is getting ready to end it with a final explanation of what actually happened and how the characters think or feel about it. This can be the most difficult part of the plot to identify, as it is often very closely tied to the resolution.

- C. **Characterization** is the concept of creating characters for a narrative. It is a literary element and may be employed in dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, thoughts and interactions with other characters.



Example of Characterization in Literature

Perhaps it had something to do with living in a dark cupboard, but Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's, and Dudley was about four times bigger than he was. Harry had a thin face, knobby knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose. The only thing Harry liked about his own appearance was a very thin scar on his forehead that was shaped like a bolt of lightning. (*Harry Potter and the Sorcerer's Stone* by J. K. Rowling)

This characterization example from the first book of J. K. Rowling's *Harry Potter* series gives a very complete physical description of Harry. It is very common in children's books and books for young adults to give such a detailed direct characterization of many of the main characters. This is because children have a harder time inferring all the information necessary about a character through words and actions alone.

- D. Literary style - Style in literature** is the **literary** element that describes the ways that the author uses words — the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text.

Literary Style The style in writing can be defined as the way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone. It can also be described as a voice that readers listen to when they read the work of a writer.

There are four basic literary styles used in writing. These styles distinguish the work of different authors from one another. Here are four styles of writing for both fiction and non-fiction:

1. Expository or Argumentative style

Expository writing style is a subject-oriented style. The focus of the writer in this type of writing style is to tell the readers about a specific subject or topic and in the end the author leaves out his own opinion about that topic.

2. Descriptive style

In descriptive writing style, the author focuses on describing an event, a character or a place in detail. Sometimes, descriptive writing style is poetic in nature in, where the author specifies an event, an object or a thing rather than merely giving information about an event that has happened. Usually the description incorporates sensory details.



3. Persuasive style

Persuasive style of writing is a category of writing in which the writer tries to give reasons and justification to make the readers believe his point of view. The persuasive style aims to persuade and convince the readers.

4. Narrative style

Narrative writing style is a type of writing where the writer narrates a story to. It includes short stories, novels, novellas, biographies and poetry.



Learning Activity 15



15 Minutes

Answer the following based on your reading on pages 48 to 51.

A. In fictional films, theme is achieved through:

1. _____
2. _____
3. _____
4. _____

B.

1. This kind of writing style is subject-oriented and focuses to tell the readers about a specific subject or topic. _____
2. In this kind of writing, the author focuses on describing the event, a character or a place in detail. _____
3. This style of writing aims to persuade and convince the readers. _____
4. This type of writing where the writer narrates a story to. _____

Check your answers at the end of this unit before moving on.

Now, you look at how to present information.

12.1.2.3.1 Biographical Documentary 1

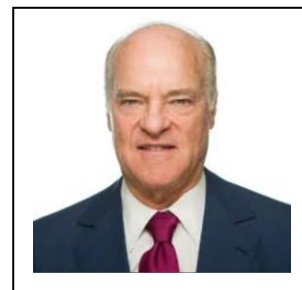
Biographical Documentary is an account of somebody's life written or produced by another person, in the form of a movie. It is in its visual form and gives information by presenting facts. Its purpose is to expose real life situation and inform the general public about that particular person.

Now, take a look at some of biographical documentaries of two well-known people.

1. How the Corporate Titan Rocked Wall Street. Henry Kravis is an American Billionaire and co-founder of private equity firm Kohlberg Kravis & Co. (KRR). Placing a high



value on privacy, Kravis declined to appear in the program himself, leaving the filmmakers to interview business magnates and Wall Street heavyweights to gain insight into the man behind the reputation. Considered an icon in the world of finance for defining the private equity industry, his role in molding Wall Street is described here by his peers and competitors in the financial world. The son of a



Henry Kravis

successful petroleum engineer, Kravis was born into wealth and mirrored his father's success in his own life, studying economics and moving to New York in the sixties, where he interned in finance and enrolled in Columbia's Master's in Business Administration (MBA) program. Along with his cousin George Roberts, Kravis accepted a position with Bear Stearns where they began making deals known as **bootstrapping** now known as leveraged buyouts. Exceptionally skilled, **shrewd**²¹ and daring, Kravis was raking in money and made a partner at Bear Stearns by the age of 30.

By the mid-seventies Kravis and Roberts left Bear Stearns with their colleague and mentor Jerry Kohlberg to establish their own firm, KRR Investments, to continue their focus on bootstraps acquisitions.

Convincing investors to support this endeavor based on his previous success with Bear Stearns, Kravis was able to build the company and his status with the buyout of Houdaille Automotive for \$106 million. The continued growth of KRR **propelled** Kravis' worth into the multi-millions.

After Kohlberg left KRR in the late eighties, the firm completed a leveraged buyout of RJR Nabisco. The dramatic conflict between Kravis and Nabisco Chief Executive Officer (CEO) F. Ross Johnson was popularized by the book *Barbarians at the Gate*, which documented the **bidding**²² war that eventually ensued²³ between the two, with Johnson ultimately losing.

Despite occasional obstacles including the bankruptcy of certain holdings and personal tragedies such as the loss of his teenage son, Kravis continued to improve profits and reinforce himself as an aggressive, effective dealmaker with billion-dollar bank accounts to prove it. Giving only glimpses into the personal life and personality of Kravis, the film focuses instead on his reputation as a cunning businessman and financial tycoon.

2. How I Became the Real "Iron Man"

Big dreams and the determination to make them come true – these are the trademark qualities of Elon Musk.



Elon Musk

²¹ clever

²² bidding

²³ happened or occurred afterwards



Creator of PayPal, sustainable energy champion, alternative automotive innovator and space technology explorer. A man who challenges to change the mindset of many industries and whose visions are literally out of this world. As a boy in his native Africa, he was the typical **nerd**²⁴. Preferring to read anything he could get his hands including encyclopedias, he was picked on quite a bit at school.

He even admitted in an interview that he was afraid of the dark, but overcame this fear rationalizing that darkness is only the absence of light and said “It was silly to be afraid of lack of photons.” However, his brilliance shined during computer classes, where he knew more than the teacher. He showed signs of early entrepreneurship by designing a computer game and with his brother, tried to start a local computer arcade.

He made his way to the United States therefore eluding compulsory military service in his home country as he believed “America is where great things are possible, more than any other country in the world.”

Paypal changed the way people buy things over the internet and is now the leading payment system in the world. It is perhaps something we take for granted now and quickly replaced the traditional paper process of mailing cheques in the post. He became a millionaire at the age of thirty.

Elon moved on to the alternative energy sector and started Solar City which provides solar power to commercial and private consumers. His ongoing dream is to end the world’s addiction to fossil fuels. It is now one of the largest solar energy providers in the United States.

It is not surprising then that he moved to another **green**²⁵ sector launching Tesla – an electric car company. “It is about sustainable energy consumption,” he says and the plan was to introduce high priced, beautiful sports car to attract high end buyers. Tesla needed to break the mould and change the perception that electric cars were boring but could be hot and desirable.

Tesla has had quite a rough beginning, surviving worst financial recession since the Great Depression, bad reviews by TV show, Top Gear and controversial government funding.

However, Musk’s vision to change the future is enduring, and he even injected all of his own personal capital into the business. This huge risk showed the belief in his dream and paid off when Tesla was awarded **Motor Trend’s Car of the Year Award** and also eventually paid back the government loan with interest nine years ahead of schedule. This was a phenomenal achievement. But his dreams are not confined to

²⁴ bore

²⁵ supporting or promoting the protection of the environment



just earth, his company Space X became the first commercial company to send cargo to the International Space Station. This is a man with determination, a sense of adventure and above all, big dreams.



Learning Activity 16



25 Minutes

The following words are taken from the two articles on pages 51 and 52. Circle the letter of the correct answer.

1. Which of the following adjectives means the same as **shrewd**?

- | | |
|------------|-----------|
| A. Smart | B. Cute |
| C. Skilled | D. Daring |

Refer to the statement below to answer Question 2.

The continued growth of KRR **propelled** Kravis' worth into the multi-millions.

2. What is the synonym of the bolded word?

- | | |
|--------------|----------------|
| A. Pushed | B. Elevated |
| C. Abandoned | D. Discouraged |

Refer to the statement below to answer Question 3.

As a boy in his native Africa, he was the typical **nerd**.

3. What is the antonym of the bolded word?

- | | |
|-------------|-------------|
| A. Boring | B. Exciting |
| C. Original | D. Abnormal |

4. According to Elon Musk, **darkness** only means

- | |
|---------------------------|
| A. close to black. |
| B. the absence of light. |
| C. the opposite of light. |
| D. nothing is impossible. |
-

**Refer to the statement below to answer Question 5.**

Elon moved on to the alternative energy sector and started Solar City which provides solar power to commercial and private consumers.

5. Which word in the sentence means the same as **substitute**?
- | | |
|-----------|----------------|
| A. Sector | B. Power |
| C. Moved | D. Alternative |

Check your answers at the end of this unit before moving on.

**Learning Activity 17****10 Minutes**

Re-read the passages very carefully and answer the questions that follow. Choose only the best alternative that correctly completes the sentence by circling the letter of your answer.

1. Henry Kravis declined to appear on a scheduled TV program because he
- | |
|---|
| A. highly valued privacy. |
| B. was simply not interested. |
| C. wanted others to do it for him. |
| D. thought it was just a waste of time. |
2. The filmmakers gained insight into Kravis' reputation by
- | |
|---|
| A. gaining no success at all. |
| B. forcing him into submission. |
| C. climbing through the Wall Street. |
| D. interviewing business magnates and Wall Street heavyweights. |
3. Henry Kravis' father was a _____ engineer.
- | | |
|--------------|---------------|
| A. Civil | B. Mineral |
| C. Petroleum | D. Mechanical |
4. Kravis and Roberts left the Bear Stearns Company to establish their own firm in the mid-_____.
- | | |
|--------------|-------------|
| A. fifties | B. sixties |
| C. seventies | D. eighties |



format? In answering these questions, a good documentary filmmaker follows some basic journalistic guidelines - and for good reason. Audiences trust documentaries, and that trust is key to a film's power and relevance. The argument or neutrality of a biographical documentary has to be accurately grounded to:

1. **Tell a chronological story, but not necessarily in chronological order.**

Film is a linear medium which means that the viewer experiences it frame by frame in a sequence that moves forward in time. Real life also moves forward in time, with events **pegged**²⁷ to a factual chronology that should be adhered to. But that does not mean that the storyteller must present these events in chronological order - in fact, it is often far more dramatic to shake things up a bit. As long as the underlying chronology remains intact, you can enter and exit the story where you like. You can start in the middle, go back to the beginning, catch up with your story and then move ahead to the end. You can start at the end before moving to the beginning to ask, "How did we get here?" You can flash forward or back. You can follow two or sometimes more narrative threads, each with its own structure (as with the dramatic technique of an A, B, and C story). The only thing you cannot do is change the important underlying facts.

Suppose you have unearthed a story in the archives of your local historical society, with the following chronology: A young man becomes engaged; his older brother enlists to fight in World War II; the young man also enlists; their father dies; the young man is shipped overseas, where he learns that his brother has been killed; the young man receives a letter from his fiancée, breaking off their engagement. These events have not happened in an order that is particularly dramatic, and there is no way to tell, on the surface, which events are linked by cause and effect. It may be that because his brother enlisted, the young man also felt obligated, but there could be other reasons. If you can verify your characters' motivations, whether through records or eyewitnesses, you can state them; otherwise, present the facts and let the audience draw its own conclusions.

For example, you might be tempted to present the father's death followed by the enlistment of the two sons, to create the impression that they enlisted in his honor. You might want to film a recreation in which the young man, already in uniform, proposes marriage. You might present the fiancée's letter in voice-over as the young man enlists, implying that he's reacting to the break-up. But you cannot, because each of these options leads the audience to a false understanding of cause and effect. (In other words, you cannot combine the facts to create something that is false.) So what can you do? You might start your film at the dramatic moment when the young man is rejected by his fiancée, and then reveal that this is another in a string of losses. Leave the father and fiancée out of the story altogether, and focus instead on the two brothers at war. Tell the story of the young man going to war and then look back at the story of his engagement. There is plenty of room for creativity.

2. **Using shots and sequences to tell a story**

As in a dramatic feature, a documentary's shots, scenes, and sequences can all convey narrative information, about time, place, events, people, emotion, point of view, and

²⁷ nailed



more. The better you know your story before you shoot, the better prepared you will be to find visuals that serve that story - and the more you will avoid spending too much time and money on spectacular photography that does not convey much. If your documentary is about the difficulty of getting into college and you are following a high school student named Sarah, for example, you could film her prom – it is certainly visual - but you would get much more storytelling use out of a sequence in which she studies for and takes her tests, waits by the mailbox for results, and then plans and carries out her resulting course of action.

Knowing a baseline story does not mean that the process of filming is not full of discovery. The best documentaries evolve in ways the filmmakers cannot anticipate. But having a focus reduces the possibility that you will shoot hours of material and finding that most of it does not serve the story you finally decide to tell.

3. **Present information when it best serves the story.**

If you give away too much information too soon, important details will be lost or their significance missed. Like a good dramatist, you want to introduce characters and seed information in a way that allows the viewer to anticipate the story and its tensions, and ultimately, to resolve them, hopefully before the film does (allowing the viewer the satisfaction of "getting it" and enjoying what is known as an "aha!" moment). An example of a film that successfully balances an underlying chronology with detailed supporting information is something like this: The film starts with a tease: an American-Vietnamese woman is going to be reunited with the mother who gave her up for adoption years earlier. The first third (roughly) of the film offers information leading up to that moment of reuniting; from there on, the film follows a present-time chronology of the reunion. But interwoven with that drama are additional details about the past, adding complexity and tension to the events as they unfold on screen. Because these details are presented later in the story, they **resonate**²⁸ more deeply. As viewers, we become aware - before the mother and daughter - that the stakes of this reunion may be impossibly high.

Presenting information as it serves the story also means omitting information. No film can tell everything; too many details can overwhelm and confuse the audience. Be careful, however, that your selection of details does not also involve "cherry picking" - selecting only those facts that suit your purposes and omitting others that contradict or weaken your argument, so that audiences come away with an imbalanced and inaccurate version of the full story. Better to focus your story, present all relevant evidence, and trust the audience to make its own, informed decision.

4. **Enter late, exit early**

In documentary as in drama, you need to collapse real time into its essence. Careful shooting and editing allow you to use a minimal amount of screen time to convey a maximum amount of information. You want to enter a scene as late as possible, and leave as early as possible. This does not mean chopping the heart out of a scene or losing its context; it means figuring out what is the most meaningful part of that scene.

²⁸ echo



Suppose you have filmed a direct cinema sequence in which a mother goes to the grocery store, chats with a neighbor or two, fusses with the butcher over a choice cut of meat, waits in line at the checkout counter, drives home, prepares a meal, calls her college-age daughter to the table, and then watches as her daughter storms off, angry that her mother has not respected the fact that she is a vegetarian - a fact that the mother says she did not know. How do you cut this into a few minutes of screen time?

The answer depends on what the scene is about and how it serves your overall story. If you want to show the mother going to tremendous lengths to please her daughter, the grocery store scene is a useful part of an overall sequence that ends with the daughter's rejection. If you are hoping to explore the **chasm**²⁹ between mother and daughter and their inability to communicate even basic information, the time in the grocery store is not as important as what happens after the daughter is called to the table, and you might reduce a long sequence to a single scene: the daughter is called to the table, dinner is served, and she storms off.

The amount of time you give to a scene is also important; some scenes may be granted greater emotional (or intellectual) weight than others. For example, you might spend two minutes of screen time bringing the audience up to date on ten years of history prior to a candidate's decision to run for office, and then spend the next forty-five minutes on an eight-month campaign. You have collapsed the first part of the chronological story in order to focus more time on the drama of the campaign itself.

Documentary filmmakers, no less than their counterparts in Hollywood, routinely address story issues: "Who are my characters? What do they want? What if they do not get it? What are the stakes? Where is the tension? Where is the story going? What is my story about - do the parts add up to something greater than the whole?" The only difference is that they cannot invent the answers.



Learning Activity 18



10 Minutes

In your own words, state the grounds of the neutrality of a biographical documentary according to your reading on pages 65 to 69. Write your answers on the spaces below.

- 1. _____

- 2. _____

- 3. _____

²⁹ gap



4. _____

Check your answers at the end of this unit before moving on.

Now, you will look at summarizing a biographical documentary.

How to Summarise Biographical Documentary

To answer questions such as **What was the movie about? What did I miss in class today?** you must be able to summarize. The person who asked you these questions does not want to know every detail. You are only required to select the important details and summarize them. Similarly, in your studies you will have various opportunities to summarize the texts you have read.

- You may use summarizing as a useful study technique: you may write down the main points of a writer's article and learn the material you need.
- You may also be assigned to write summaries by your tutors so that they can check whether you have read the assigned passages.
- Most often, summaries are also included in other types of writing and academic papers. In a research paper you revise and summarize information on the topic under study. In an argumentative essay you may summarize texts and research findings that support your thesis.

What is a summary?

The goal of writing a summary of an article, a single chapter or a whole book is to offer as accurately as possible the full sense of the original, but in a more condensed form. A summary restates the author's main point, purpose, intent and supporting details in your own words.

Why summarize?

The process of summarizing enables you to grasp the original text better, and the result shows the reader that you understand it as well. In addition to this, the knowledge you gained by summarizing makes it possible for you to analyse and critique the original text.

How to summarize?

There are several techniques to be used while summarizing a text and they all stress full understanding of a text and require the reader to spot the main or major ideas in it. But before we move any further, here are some useful tips about summarizing:

- Restate, that is repeat the ideas of the source in different words and phrases
- Do not add your own ideas, opinions or judgment of the arguments
- Make it shorter than the source



The Cornell Method

Here in this lesson we will follow the Cornell method to summarize a factual text. Divide your notepaper into two columns. On the left hand side, write the main points, in the right hand column write down a few details or important explanations about the main point.

Let us assume that you were assigned the **news story** about the dolphin that lost its tail.

- Make notes as you read along.
- Never use a sentence if you can use a phrase.

The following chart demonstrates how to fill in the details as you read along. **The news story is not told in the chronological order.** If you use the outlining method you may not be able to put the story in time order. However, if you write the main points in the left, and add details in the right column, you see that your summary forms itself in a logical and chronological order.

Main point	Explanations
<ul style="list-style-type: none">• Dolphin lost tail• put in an aquarium• learned to swim without her tail• prosthetic³⁰ tail can be a solution• real solution is to educate humans	<p>Due to human action got caught in a line of crab trap</p> <p>but cannot swim like other dolphins</p> <p>-it is costly -requires a long time to develop -dolphin cannot leave the pool even with the tail -will require long-term care</p> <p>especially fishermen about fishing without harming other animals in water</p>

1. Revise your notes.
After you have made your notes as you read on, look at your notes again and add any important points you remember about the passage you have read.
 - Write your summary. Reconstruct sentences from your notes.

³⁰ An artificial device used to replace a missing or defective body part, such as a limb or a heart valve



purpose is to expose real life situation and inform the general public about that particular person.

You also learned that the elements of a biographical documentary are the **images, music, sounds effects, voice-over, plot, and other elements** such as often character-driven stories that have a **beginning, middle and end**, with **something at stake, rising tension, and a narrative arc that keeps viewers actively engaged**.

This time, you are going to view a biographical documentary and revisit some film techniques or cinematography used in the documentary.

Cinematography is the art of visual storytelling. Anyone can set a camera on a tripod and hit record, but the artistry of cinematography comes in controlling what the viewer sees (or does not see) and how the image is presented. Film is a visual medium, and the best-shot films are ones where you can tell what is going on without hearing any of the dialogue.

With some basic knowledge of composition and scene construction, you can plan scenes using this visual language. Learn how different shots work together to form a clear, cohesive narrative and how to compose each shot in a way that is visually pleasing for the viewer. Understanding these simple rules will help make your films more thrilling and engaging.

Basic Cinematography Techniques

There are some simple cinematography techniques that will have a great impact in making your videos look more professional.

1. **The Rule of Thirds** is a technique of dividing the frame up into a 3x3 grid, splitting your frame into nine boxes. By positioning your action in any of the four vertices where those nine boxes meet, you create a balance in your composition that feels more natural. For example, aside view of a person driving a car: on the top left vertex is the driver's head and shoulder, which follows their arm down to the lower right vertex to the steering wheel. This creates a nicely balanced frame of the driver on the top left and the wheel on the lower right.
2. Relatives of the rule of thirds are **Head Room** or **Look Room**. Just as the rule of thirds splits up your frame to add balance, head room or look room means to give your subject a little extra room in whichever direction they are facing. If you are filming a public speaker, position him or her so there is a little less room at his or her back and a little more above his or her head. Subconsciously, we picture the edge of the frame as a wall, so by giving your subject more look room and head room, there is a space for him or her to speak into. By not giving enough look room, he or she looks like he or she is talking to a wall. Varying your shots will keep your audience interested by giving them something new to look at or an object presented in a new way.

The Types of Shots and What They Mean

Your camera is a **surrogate**³¹ for your audience. The way it interacts with the scene dictates the way your audience feels they are interacting with the scene. How do you want your

³¹ substitute

audience to feel watching a scene? Do you want them to feel **disoriented**³²? Detached? Should the story feel **serene**³³, off-balance, or static? Do you focus on sweeping grandeur or small details? Different shots convey different tones to a scene; answering these questions first will help decide what types of shots to use.

Let us take a closer look at the different types of shots and how they can set the tone for a scene:

Medium Long Shot: falling between the long and close shots, this is more informative than emotional. It is too close for the **epic**³⁴ scale of a long shot and too far to convey the intimacy of a close up, making it emotionally neutral.

Medium Shot: the medium shot is where we are starting to engage with the characters on a personal level. It is an approximation of how close someone would be when having a casual conversation.

Close Up: More intimate than the medium shot, the expressions and emotions of an actor are more visible and affecting and it is meant to engage the character in a direct and personal manner. You are starting to lose visual information about the character's surroundings, but the character's actions are more intimate and impacting.

Extreme Close Up: For amplifying emotional intensity, the extreme close-up puts the camera right in the actor's face, making even their smallest emotional cues huge - and raises the intensity of the problems behind them. This works for objects too: the ticking hands of a clock, a bullet shell hitting the floor, the blinking cursor of a computer terminal. What the extreme close up lacks in context, it makes up for by taking a small event and making it enormous.



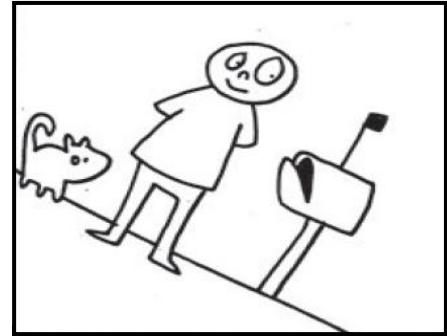
³² confused

³³ peaceful

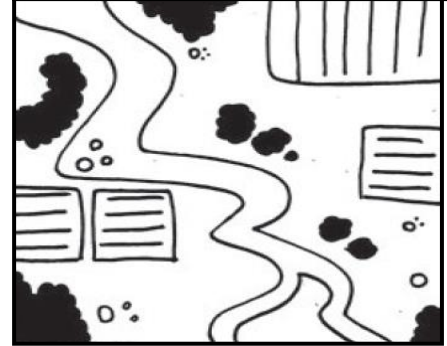
³⁴ exceptionally long



Dutch angle: Tilting the camera gives a subtle cue that something about the scene is unstable or just a little bit off-kilter. The effect shows the unbalanced mental or emotional state of the character, or to make the scene feel somehow unsettling.



Bird's Eye Shot: Similar to the extreme long shot, this starts to get into the abstract realm of shapes and lines. It is an opportunity to be completely divorced from character, and let the shape of a grove of trees, the tangle of a freeway overpass, or the grid of city lights on a clear night dazzle the viewer.



Knowing what kinds of information these shots give your audience, think about how each of them fit together to compose your scene. Using wide shots can make your scene feel distant and impersonal or grand and epic in scale. Moving in very close to the action gets your audience invested in the characters and what is happening to them, but at the cost of disorienting them in visual space.

What Kind of 'Character' is my Camera?

Not being in front of the screen, it is easy to forget that there is one very important character helping to tell the story - the camera. The job of the cinematographer is to decide what kind of **character** the camera is. Does it have an objective or subjective viewpoint of the scene? Is it a passive observer or is it close to the action? Once you start thinking of the camera as its own character, you will find this will dictate the shots to be used.

What does it mean to have an objective or subjective camera? An objective camera is that of a third-party observer, like you watching a scene play out. When picking your shots, ask yourself which character interests you. What do you think is important to pay attention to? Picture a scene of a man leaving his wife and child on a business trip. You can choose to focus on the wife planting a tender parting kiss on the man's cheek, or the young child's preoccupation with a toy, or even a neighbor's cheerful wave. These are all elements in the scene; it is up to the cinematographer to decide what he or she thinks is important to show.

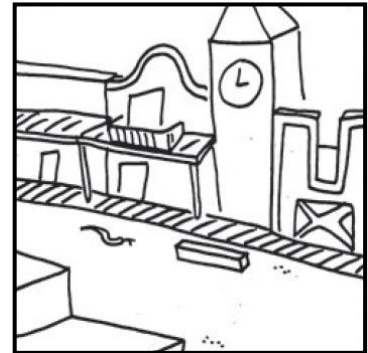


A subjective camera takes the point of view of one of the characters, and you witness the scene through their eyes. How different would it be to see the same scene from above happen as an objective observer vs one of the characters? From the subjective point of view

of the husband, you see the sadness in the wife's face and experience the disinterest in the child as the character would. Or you can choose the child's point of view, meaning you will only be vaguely aware of the dialogue of the parting couple while the toy is the focus of the scene. Each is a different perspective on the same event.

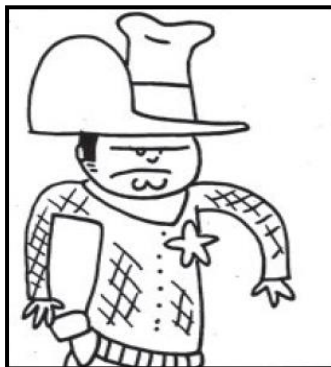
Shooting a Basic Scene

Now that you understand how to use different shots to set the tone for a scene, let us go through the process of shooting a basic scene: two cowboys ready to draw at high noon. Each shot is an opportunity to move in closer on the action. As your shots move in closer, the audience becomes more involved in the scene.

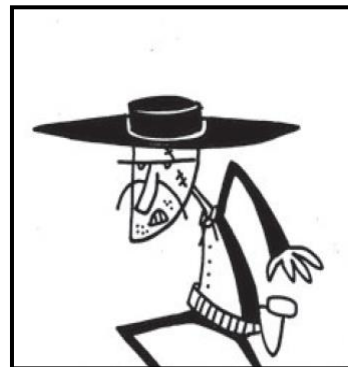


First we start in the long shot, establishing the entire scene: a wide, high-angle view of a dusty wild west town, overlooked by a clock tower. From there, we see our two gunfighters enter the scene. This shot gives context for where we are and what is going to happen.

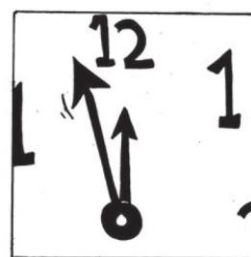
Once you have established your scene in the long shot, you can move in closer to cover one of the characters in a medium. Here we get an opportunity to identify each of our gunfighters. Each shot is meant to draw the viewer deeper into the scene by narrowing their focus. A close-up on the good guy will let us identify with him. A close-up on the bad guy is our chance to dislike him. Getting closer to our characters helps us identify who is in this scene and why we should care what happens to them. Now we can draw out time by focusing on individual elements of the scene.



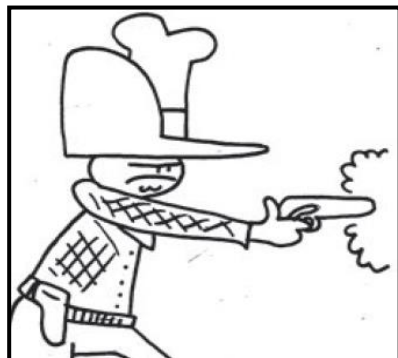
A close-up of the hero's hand at his holstered gun.



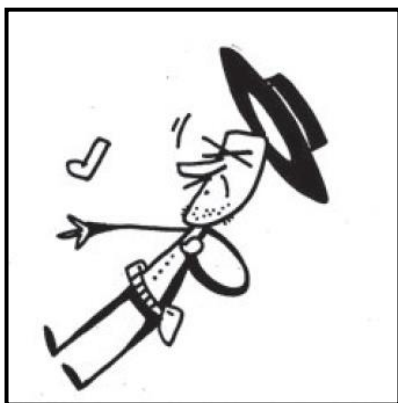
The bad guy's hand is doing the same.



Extreme close-up of the hero's steely stare, then on the bad guy's wild, panicked eyes. An extreme close-up of the clock tower's hands hovering on 11:59.



Out to a medium shot to see the action in the scene. Each gunfighter is drawing his pistol.



Finally out to a long shot, we see our hero walk off, the body of his vanquished opponent lying in the street.

The wide shot allows the scene to decompress, letting the audience come up for air after diving deep into the drama that just unfolded. Each new shot pulls us closer into the action: first, a wild west town, then our hero and villain, their guns, push in close to read their emotions, then show the action. Finally, back out to decompress from the scene. This is just one example, and there is an endless variety of ways this same scene can be told using the given shot types.

These basic lessons should get you thinking like a cinematographer. Treat your camera as another character in the scene, exercise proper framing of subjects, try different camera angles and use the various types of shots to set the tone for your scene. By understanding the language of visual storytelling, you will open up a whole new dimension to your films.



Learning Activity 20



30 Minutes

Take photos using your camera or draw the basic scene using different kinds of shots on the spaces provided, using this sequence of scenes:

A mother goes to the garden, chats with a neighbor or two, fusses³⁵ with the same neighbor over the pig that has destroyed the fence and eats her kaukau, waits for

³⁵ protests



her son to catch up with her by the road, comes home with some garden foods in the bilum, prepares a meal, calls her family to eat, and then watches as her daughter storm off, angry that her mother has not given her her favourite portion of the pork - a fact that the mother says she did not know. Use the samples on page 66 as your guide.

1	2	3
4	5	6
7	8	9

Check your answers at the end of this unit before moving on.

Now, you will look at digital stories.

12.1.2.5 Digital Stories

Digital storytelling is a relatively new term which describes the new practice of ordinary people who use digital tools to tell their stories. **Digital stories** are often presented in compelling in emotional engaging formats, and can be interactive.

The term **digital storytelling** can also cover a range of digital narratives: web-based stories, interactive stories, hypertexts, and narrative computer games. It is sometimes used to refer to film-making in general, and as of late, it has been used to describe advertising and promotion efforts by commercial and non-profit enterprises.

One can define **digital storytelling** as the process by which diverse people share their life story and creative imaginings with others. This newer form of storytelling emerged with the advent of accessible media production techniques, hardware and software including but not limited to digital cameras, digital voice recorders, oMovie, Windows Movie Maker and Final



Cut Express. These new technologies allow individuals to share their stories over the internet on Youtube, Vimeo, compact discs, podcasts and other electronic distribution system.

One can think of digital storytelling as the modern extension of the ancient art of storytelling, now interwoven with digitized still and moving images and sound. Thanks to new media and digital technologies, individuals can approach stotyelling from unique perspectives. Many people use elaborate non-traditional story forms, such as **linear**³⁶ and interactive narratives.

Simply put, digital stories are multimedia movies that combine photographs, video, animation, sound, music, text, and often a narrative voice. Digital stories may be used as an expressive medium within the classroom to integrate subject matter with **extant**³⁷ knowledge and skills from across the curriculum. Students like you may work individually or collaboratively to produce your own digital stories.

The transcript of the following documentary talks about documentary-making in Papua New Guinea. Read this carefully and note the situation of film making industry in Papua New Guinea.

Documentary Making in Papua New Guinea

Because Papua New Guinean women live with strong cultural expectations that they will be carers and homemakers, rather than cultural producers, they face even more than the usual impediments to being filmmakers. Despite these challenges, a small number of Papua New Guinea (PNG) women is dedicated to making films about and for their fellow Papua New Guineans. In doing so, they are addressing and defining what constitutes *'community' and 'development' from an insider perspective.* (Ceridwen Spark, *'Sisters doing it for themselves: Women and film making in PNG'*)



Renagi (Director) and Dilen (Camera) filming in Manus.

To date, the majority of films about PNG have been made by outsiders. There is, however, a growing media industry in PNG. Partly due to the increased impact of social media and new affordable technology, media outcomes directed and produced by Papua New Guineans are becoming more and more visible. While filmmaking in particular is of interest to many media makers, there is currently a lack of professional training in the country. Film and television production staff at PNG organizations often wish for further training in order to increase quality production in PNG and to participate in the international market.

This project aims at strengthening the PNG film industry by providing the opportunity for six Papua New Guinean women to each direct one of the *Pawa Meri* films. The assumption underpinning this is that Papua New Guinean women are best equipped to tell the stories of

³⁶ passive, not interactive

³⁷ existing



Papua New Guinean women. Through the *Pawa Meri* project and its mentoring scheme, the directors will gain the financial and creative support to each create a 26-minute broadcast documentary.

Advantages and Disadvantages of Controlled and Uncontrolled Documentary Footage

There are two basic situations a director might come across during a production: uncontrolled and controlled actions. An uncontrolled action involves filming an action on which the director has no control, for example, a sporting event, parade or some other public events. In this case, there is a choice between using a fixed camera from an optimum angle or the creation of different shots from multiple camera positions.

Although for some cases a strong production can be made with a fixed camera in conjunction with zoom effects, to highlight main characters and events, it usually makes for a better production to move the camera around different positions.

The collected footage can later be assembled into a production, and the different shots can be omitted, shortened and rearranged into a coherent final product.

Shooting a controlled action such as interviews or sketches, on the other hand, allow the director more foresight and pre-planning. In this case things like camera set up, lighting, background and even the action itself can be modified to suit the director's needs. Shots are taken in a practical and systematic order based on necessity and then as is the case with an uncontrolled shoot, later combined.

It is critical to note that when shooting discontinuously, it is very important that there are no **discrepancies**³⁸ that can interfere with the continuity between shots such as different lighting, wardrobe or misplaced props.



Learning Activity 21



15 Minutes

A. Define the following terms in your own words.

1. Digital storytelling: _____

2. Digital stories: _____

³⁸ an illogical or surprising lack of compatibility or similarity between two or more facts

**B. Give the antonym of the following words based on your reading.**

1. Linear - _____
2. Extant - _____
3. Individually - _____

Check your answers at the end of this unit before moving on.

**Learning Activity 22****10 Minutes****A. Fill in the following table to help you write your own newspaper article.**

Questions	Answers
1. What happened?	
2. When did it happen?	
2. Where did it happen?	
3. How did it happen?	
4. Who was involved?	

B. Write a newspaper article by putting all your answers to questions in Activity A to make up one paragraph. Write your answers on the spaces provided below.

Check your answers at the end of this unit before moving on.

Now, you will look at discursive writing.



12.1.2.6 The Various Aspects of a Person's Life

Do you think life is unpredictable? Is your future still a mystery to you?

Although people believe that life is a random mix of life events, there is a pattern to how your life unfolds. And although you may not be able to change the major life events you will live through, you can influence them.

You may not be able to predict when - but just about everybody falls in love, has their heart broken, gets betrayed by a best friend, learns to drive, comes close to being fired, and has a close call with death.

Events and Their Ripples

If you allow **your fate** to unfold, every event will have a ripple effect on the rest of your life. For instance, get married and your life will be filled with anniversaries and compromises. Have kids and your life will be filled with diapers, scraped knees, teacher conferences and school plays or recitals.

If you choose to follow your destiny, the same events may happen - **but in a different way**. Where you go to school, what you major in, the jobs you accept or turn down, where you live and who you marry may change. But many of the events will be the same.

Knowing About Life Events

Knowing what these common life events are can help you anticipate, prepare and survive them. But more importantly, you gain the foresight to take an active hand in your life so you can bring about the ones you want and minimize the chances of the ones you do not.

A Checklist of Life Events

So what are the common life events that come with the box of life and are part of most modern lives? Here is a quick checklist:

1. Growing Up

During **life age one**, when we as an infant and child, we are focused on exploring the world and learning everything we can about it, our family and ourselves. Major and minor events include:

- Learning to walk and talk
- Learning right and wrong and how to get along in your family
- Learning how to survive in the world you are born into
- Testing the boundaries of authority (known as the terrible twos)
- Learning how the world works by getting into every cupboard, dropping things to see how gravity works, and reaching to touch a hot stove
- Learning to share and tell the truth
- Learning how to spell, read and do numbers



- Going to school
- Making friends and enemies, and learning how to tell the two apart
- Learning the norms and what is taboo in your culture

2. Preparing For A Successful Life

When we become **adolescents**, you turn your attention both inward and outward, as you start to become part of a generation.

- Figuring out who you are and who you want to become
- Figuring out where you belong
- Learning the **basic life skills**
- Figuring out how to fit into your peer group and generation

3. Getting Vocational Training or College Degree

And as we start to look towards the future, we prepare to take on the responsibility of taking care of and supporting ourselves.

- Choosing a profession, trade or livelihood
- Choosing a school or college
- Picking a major or area of study
- Studying, taking tests and writing term papers
- Graduating and earning a degree

4. Working for a Living

When you become **young adults**, you enter the workforce and start earning a living.

- Getting hired for your first job and **learning the ropes**³⁹
- Getting a performance review and a raise
- Outgrowing a job and leaving
- Getting more responsibility or a promotion
- Switching careers and learning new skills to stay competitive
- Running your own project, department or business

5. Creating a Life

Once we start taking care of ourselves, we become part of a community.

- Finding a neighborhood where you fit in, and settle in
- Finding where you fit in the community
- Commuting to and from work

³⁹ to understand how to do a particular job or activity



- Creating a life with your own style after work and on weekends
- Taking time off, having adventures and going on holidays and vacations
- Shopping and buying the items you need to make a home
- Creating a home
- Renting an apartment and or buying a house
- Learning about life, death and the things you value
- Learning **first-hand** about the concepts of justice, freedom, fairness, compassion, jealousy, competition, and a thousand other ideas
- Encountering **obstacles** and overcoming them or be stopped by them
- Learning the **lessons of life**

6. Finding a Life Partner or Mate

Love is such a natural part of life, and it lasts our entire lifetime.

- Learning first-hand about attraction, infatuation, and fondness
- Falling in like and falling in love
- Dating, getting attached, breaking up, getting serious, getting disappointed, getting back together
- Getting engaged, married and possibly divorced and remarried
- Learning how much you reflect your family and early environment
- Learning to trust, having your heart broken and learning to trust again

7. Having Children

When we take on the responsibility for caring for others, we are ready to become **parents**.

- Thinking about having children, creating them and preparing for their arrival
- Bringing new life into the world
- Raising and nurturing your children
- Teaching them the norms and taboos of their culture
- Teaching them the basic life skills
- Watching them grow, bandaging scrapped knees, going to school plays, science fairs and chairing PTA meetings
- Saving for their vocational training or college

8. Staying Healthy

Our life is also spent dealing with a myriad of health issues.

- Getting scraped knees and cavities
-



- Catching sniffles, colds and flus and recovering from them
- Dealing With A Health Crisis
- Surviving a health emergency or healing crisis
- Surviving a potentially life threatening disease

9. Coping with the Death of Loved Ones

With life comes the possibility of **death**, and coping with the loss of loved ones.

- Caring for, watching over and mourning the death of parents
- Mourning the death of co-workers and best friends
- Mourning the death of close older relatives and siblings
- Caring for, watching over and mourning the death of children

10. Going through a Mid Life Assessment

At the midpoint in any process, there is a moment to pause and assess where you are and make any course corrections needed. So it is with midlife.

- Undergoing a **crisis** to bring about life transforming changes
- Taking time to examine your life, think about past choices and realize who you have become
- Re-figuring out who you are and want to become
- Discovering what really brings you **happiness**

Growing Older

As we age we become **mature adults**, and with it come the life events of growing older.

- Preparing for retirement
- Saving enough to stop working and still live comfortably
- Dealing with the impact of lifestyle choices in the form of health issues
- Gaining and **sharing life experiences and the wisdom** you have acquired as a community elder
- Managing your property and estate

Dying & Passing On

When our life force is **waning**⁴⁰, we prepare for the next incarnation or transitioning into another existence in the Universe.

- Preparing for disabilities and **death**
- Settling your affairs, resolving open issues and finalizing the disposition of your estate

⁴⁰ become weaker



- Saying goodbye to loved ones
- Experiencing death and passing on to the next adventure

Now you will look at an example of one aspect of the life of Ignatius Kilage, the author of **My Mother Calls Me Yaltep**.

Learning to Read

Our mountainous home was rapidly progressing in modern wonders. The people started to save and pool their resources with those who had managed to acquire a bit of learning when the Missionaries started schools. They could only read Pidgin and count up to one hundred, but they had the will to learn and adopt the European's complicated financial system. They had also learned that the belief that Europeans got things too easily by giving a mere piece of paper, was in fact misleading and that behind the mere paper was the banking system.

Even though they did not have the schooling to fully understand this complex monetary system, they wanted to have a go so the Missionaries and the Patrol officers gave them their willing help. Thus, at present we have some rich people in Simbu who can sign their own cheques in a crude hand or in some cases, they just press their thumb on the paper to get their money from their savings account.

For me, my people had great hopes, since some of the people who started such enterprising businesses had never been anywhere. They thought I could help them to start a much better business, for I had been to the coast several times. However, to my shame, my experience on the coast did not teach me anything new. Business ideas never entered my head and I was still handicapped by my illiteracy. These limitations are understood by those who went to school, but for my simple people it is different. To them a well-dressed man is an educated man with good ideas that could put into practice at once to help speed up the material progress of the clan. So I found myself in hopeless situation. To save myself too much embarrassment, I threw away my fine laplaps and got into our old *Kondai* the string woven with the furs of the possum. By wearing this I did not attract to much attention. From these things I came to see that I had missed something and regretted my stupidity in running away from school which we had called the place of seriousness.

On my second home coming the schools were being built in the Highlands. in Simbu the administration built one in Gon, while the missions built their own schools in Kumbu, Kereowagi and gradually were spreading the new kinds of learning.

Some missions taught in pidgin, while others taught in Kote, still others taught in English, later on the English schools were in demand so schools mushrooms all over Simbu and elsewhere in the Highlands.

From these schools, brighter students were selected and sent to the coast for higher education. These Kuman youths would come back home every second year with clean clothes and intelligent bright eyes.



Unfortunately the system produced two different kinds of young people. A typical example was, when a young man came home from school after being away on the coast for two years, was greeted and told to stay in a brand new house his father built for him in the centre of the village.

His father returning home towards dusk was told that his beloved son had come home from school. The old man rolled himself on the muddy ground and went up to embrace his son. The son politely offered him his hand and said:

‘No papa, this time we must shake hands, you might spoil my school uniform.’ On big gatherings on Sundays, he would keep away from his parents, lest others might despise him for having parents who are not so fussy about cleanliness.

The second group can be exemplified by a friend of mine who never stops asking questions about our folk-lore, our history, and works very hard during the day to build a garden for his parents before he goes to school. We have learnt a lot about things around us, by listening and asking these young people. There was an exchange of knowledge with the young people.

My friend, whom I will call the young scholar told us many interesting things that he learnt from books. He told us that if you learn to read books, sometimes the books can make you forget your dinner. I thought if that was so, it would be a remarkable feat – if I could only learn to read.

So I went up to Totomambuno mission station and got myself a little Primer and started to study the unintelligible signs with the help of my friend the young scholar. The young man was a very patient teacher. We would work at it day and night, by the time he left for school I had learnt the alphabet and could read some words.

Sometimes, I would spend hours on a printed page, trying to work out the meaning behind it. When I thought I understood the meaning on paper, I would ask some people to read it for me just to check if my reading was correct. When it was, you can imagine my joy at having solved the problem and so the thing unintelligible signs gradually changed into something intelligible. What was letter “A” in Pidgin was always ‘A’ in Kuman – or other languages, so I thought with great satisfaction, that it was worthwhile trying.

In token of gratitude for helping me, I fattened some pigs and lots of chickens for the young scholar. According to tradition, I decided to raise pigs, collect things in readiness for my friend the scholar to come home, so that I would be prepared to pay for his bride price to show him that I and others of his class-mates were appreciating his unassuming ways. True to his word, he kept up my interest by writing and spelling. One day, I decided to write a letter to him in return, for all of his letters but I could not form sentences, so I went to a friend of mine and asked him to write a letter for me. However the Man refused me outright and told me without any hesitation, that he had not the time to write and added as an afterthought, ‘serves you right, when we were suffering in school, you had a carefree time – now it’s your turn to suffer and feel the need of it’. I was red all over but swallowed my pride and went away.



Time went by, and soon the young students were coming back and my friend was among them. I welcomed him with the choicest food and meat. He, in turn brought many useful printed words with many teaching aids. This young man tried on me as practice. So by the time he was ready to go to his post as a teacher, I knew some English words. At last I thought my efforts were going to pay dividends and felt a certain pride stirring in me when I could read from the first English Reader.

The young scholar who was now a qualified teacher was teaching in Kundiawa, and there he found out that I was not the only person interested in learning. There were policemen and doctors' boys, the medical orderlies, who went to evening course. In due time I was reckoned as one of the top scholars of the entire course. Because of this young teacher and my thirst for knowledge, I learned **avidly**⁴¹. The young teacher asked me at home what I had learned during the night, from the information gained he enlarged on it and told me more that what was given in class so that on the next evening I went to class with broadened ideas about things. From my questions and answers my classmates learned a lot.

After a while I was bold enough to speak in broken English to the young friend, and he knowing me well enough, corrected me in my grammatical mistakes and so I learnt in class and put it into practice at home. I had an advantage over the others in the class, in that they learnt English in school, but when they went home, their wives and children spoke Pidgin or Kuman to them so they had no way of practicing the English they learnt at school. Thanks to the keen interest of the young teacher on my behalf, I tried to put it into use, so by constant stammering efforts I overcame my shyness and could speak English with a certain amount of self-confidence. The young scholarly coach was happy in seeing the result of his constant endeavour to teach an old man like me.

Now I could read, that made me very happy. To satisfy my thirst for knowledge, I got all the fairy tales that the young teacher had and read about the wonders of fairy land and was captivated by them. Thus, at last I could read simple English, so I realized that was all I could hope to accomplish at that age, so I went up to the teacher and thanked him for helping me and told him that I was going home, for I thought that there was nothing more that was within my reach that I could learn. But he persuaded me to take on a job in the local store. He went and asked the man who owned the store for he was a good man who was always willing to help those who are willing to help themselves. Thus I was accepted in the local store and stayed in the centre of administration and from daily contact with the people of various tribes my general outlook was broadened and I became a better man as a result. Within a decade the effect of the mixture of the two cultures was strongly felt. The people came to see that to get on in this rapidly growing and progressing country they had to change their views on life and the social system had to be remodeled according to the new ways of life in order to live in this modern world.



Learning Activity 23



50 Minutes

Answer the following questions based on the passage "Learning to Read".

⁴¹ showing great enthusiasm for or interest in



1. What life event is being specified in this reading “Learning to Read”?
2. Copy from the passage the lines that our protagonist is:
 - a. figuring out who he is and who he wants to become

 - b. figuring out where he belongs

 - c. learning the basic life skills

 - d. figuring out how to fit into his peer group and generation

Check your answers at the end of this unit before moving on.

Now, you look at biography.

12.1.3 BIOGRAPHY

12.1.3.1 What is a Biography?

According to the meaning given by Microsoft Encarta, **biography** is an account of somebody’s life written or produced by another person, for example, as a book, movie or television program.

If you are studying English Literature, one of the things you must do is to **relate texts to their social, cultural and historical contexts and literary traditions**. So the first question is what does this mean? To understand this, it is important to recognise that texts, such as biographies, are not created in a **vacuum**⁴² but are the product of many **influences**⁴³ that affect the ways in which writers write and the ways in which we read and interpret their work. Becoming aware of this **background** information can help you to understand and appreciate the biographical texts you read and help you form your responses more effectively.

The **social, historical and cultural** contexts can consist of a variety of factors. Here are some things you could consider in placing a text in **context**:

- the life or **biography** of the a famous person
- **other works** that famous person has accomplished
- the **historical period** in which that famous person existed

⁴² Nothingness

⁴³ Inspirations



- the **place** or **event** that gave rise to the biography
- the ways in which the **language** used in the biography reflects the period in which it was written
- the particular **culture** within which the biography was written
- the **social background** of the famous person or the theme of the biography

**Learning Activity 24****50 Minutes**

Fill in the right column of the table with the correct context (social, historical or cultural) using the excerpt of a biography on the left column of the table. The first one has been done for you as an example.

Introduction: Roald Dahl was a British novelist, short story writer, poet, screenwriter, and fighter pilot. His books have sold over 200 million copies worldwide.

Excerpt of a Biography	Context
1. In 1962, Roald Dahl’s daughter, Olivia, died of measles—and Dahl coped with her death by writing about it, according to an excerpt from Donald Sturrock’s <i>Storyteller: The Life of Roald Dahl</i> published in The Guardian .	
2. An outbreak of measles struck Olivia’s school, and there was not yet a vaccination for the disease available in England where the Dahls lived so Dahl’s wife turned to her brother-in-law, who lived in America at the time, to procure preventative medicine. He did—but only enough for Theo, the Dahl’s young son. “Let the girls get measles,” he said. “It will be good for them.”	
3. Unsurprisingly, measles was not good for them: Seven-year-old Olivia died in the hospital after she became unconscious at home. Doctor said to nurse, “Go out. Leave him alone.” Dahl wrote in a straightforward note recounting his daughter’s death. “I kissed her. She was warm. I went out.”	
4. Dahl’s reliance on writing through times good and bad is a theme that runs through the excerpt, which also details his son Theo’s struggles after an accident	



almost left him with serious brain damage. And though the note Dahl wrote about his daughter’s death was stowed away, he penned a piece 24 years later for a public health pamphlet that urged parents to get their children vaccinated.	
5. “There is today something that parents can do to make sure that this sort of tragedy does not happen to a child of theirs,” he wrote in the article, obtained by Vox. “They can insist that their child is immunized against measles.”	

Distinguishing between Fact and Opinion

Biographies have **facts** but they also have **opinion** statements in them. Facts can be proved to be correct; opinions might be also correct but they cannot be proved.

- In 1962, Roald Dahl’s daughter, Olivia, died of measles.
- An outbreak of measles struck Olivia’s school, and there was not yet a vaccination for the disease available in England where the Dahls lived.
- Dahl’s wife turned to her brother-in-law, who lived in America at the time, to procure preventative medicine.

All these statements can be proved by looking at the records.

- “Let the girls get measles,” Roald said. “It will be good for them.”(He probably said this, but how could it be proved?)
- Dahl coped with her death by writing about it. (It may seem so but how could it be proved?)



Learning Activity 25



50 Minutes

Pick out at least 2 factual and 2 opinion statements from the biography excerpt in Learning Activity 24 on pages 81 and 82. Write your answers on the lines provided.

A. Facts

- _____
- _____

B. Opinions

- _____



ii. _____

Check your answers at the end of this unit before moving on.

Now, you will look at how to write a biography

12.1.3.2 How to Write a Biography

From the last lesson, you learned that **biography** is an account of somebody's life written or produced by another person, for example, as a book, movie or television program.

A biography can also be defined as the story of a real person's life (so not a fictional character) written by someone other than that person. It can be a page or several books. Long biographies explore the events in a person's life and find meaning within them.

The purpose of a 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.

The audience of the biography also affects the information that should be included. If, for example, the biography is going to be mainly read by colleagues of the person, then it should include more details about his or her work life. A biography that is written for a general audience is likely to contain elements of both the personal and work life.

The Literary Elements of Biography

An example of a literary element is the **setting**. The setting of a story is the time and/or place the story occurs. All stories have a setting of some kind. The reader may not know the exact time the story happens, but he or she knows something about where and when it occurs.

Another element is the point of view from which the story is told. **Point of view** is typically either first or third person, though second person is sometimes used. First person is when the narrator is a character in the story telling the tale from his point of view. Third person is when an outside narrator tells the story. Third person point of view is either limited or omniscient. When it is omniscient, the narrator knows what all the characters do and think. Limited point of view occurs when the narrator speaks mainly for one or two characters.

Character is another important literary element. A story's characters are the people (and sometimes animals or other figures) that appear in the story. The main character is the protagonist, and the character with whom he has conflict is the antagonist.

Other literary elements include mood, theme and conflict.



Mood is somebody's state of mind.

Theme is the subject of a discourse, discussion, an artistic composition or a piece of writing, and in this case, the biography.

Conflict is a disagreement or clash between ideas, principles or people.

A biography also has the following features:

- Chronological order
- Uses the third person pronoun
- Family tree
- Timeline of life
- Images and photographs with captions
- Dates throughout
- Include the 5ws when discussing a key moment or event
- States facts
- Also states feelings and opinions

Steps in Writing a Biography

1. **Find anything written by or about the subject.** These items could include books, letters, pictures, newspapers and newspaper clippings, magazines, internet articles, journals, videos, interviews, existing biographies, or an autobiography. Only use material that has permissions available to use in your research, especially if you are going to publish and distribute the biography (or else you could end up with a lawsuit on your hands).
2. **Conduct interviews.** Interviewing people will breathe life into your research--people you interview may be able to tell you stories that you can't find in a history book. If you cannot interview the person you are writing about, see if you can interview someone who knows or knew the subject. You can conduct the interview in person, by phone, or through e-mail. Remember to be courteous and professional.
3. **Visit places significant to the subject's life.** This can be helpful in putting yourself in his or her shoes. **Visualize** witnessing what they witnessed. Imagine how they felt. Take pictures for the biography. If you cannot visit the actual place, try to visit a place like it. Here are some ideas:
 - Where the person was born and died. Illustrate a sharp contrast or powerful similarity between the two.
 - The subject's "refuge". Where did they go to recharge their batteries, or escape the chaos of their life? Where did they find peace or inspiration?
 - Locations of trauma. Were there any significantly negative events in the person's life that deeply impacted them? An injury, death, natural disaster, car accident, or even a bad break-up?



4. **Explore what interested, influenced and inspired the subject.** What was he or she passionate about? Whether it was botany, poetry, classical music, or architecture, immerse yourself in it. Try to discover why the subject enjoyed it. How did this subject influence his or her own work or life?
 - Find out what your subject liked when he or she was a kid. Did an interest in space inspire them to become a pilot later on in life? Continue to look for connections between what the person loved and how his or her life was shaped by that subject.
5. **Study the time and place of the subject's life.** If it was a long time ago, **do some homework on what life was like back then.** Figure out what role your subject played in the society of his or her time. Also account for regional differences. What is frowned upon in one place may be celebrated 30 miles (48 km) away. This can shed light on the subject's decisions, and their consequences.
 - When researching the time period ask yourself: what were the social norms of that time? What was going on economically and politically? What about in that person's field?
 - When you are considering your subject's role in that time ask yourself: What was his or her economic standing--was he or she lower, middle, or upper class? What was his or her religion--was that religion persecuted at the time? What was his or her race--did she or he face opposition because of it? If your subject is a woman, ask, what was the role of women during that time?
6. **Assemble a timeline.** Record every event that you can, from basic facts like birth, death and marriage, to minor personal anecdotes, like the night your subject had an argument with their spouse. You should also add major events that somehow shaped the life of your subject, such as the death of a best friend, the beginning of a war, or the introduction of notable figure in the subject's life. This timeline will help you to link events in the person's life and find their meaning.
 - For example, you may write down that at a point in the subject's childhood, he or she first saw a sailboat. Later on, you may write down when he/she first learned to sail. Still later you may write down about a position your subject held as the captain of a boat, followed by your subject's mysterious death at sea. While it may not have been clear in your research, using a timeline could help you to see that your subject's life, and death, was formed around his or her love of sailing and the sea.
7. **Look for patterns.** Some people continue to come back to the same subject or theme in their lives, again and again. Others start out well and spiral downward. Look for patterns within your subject's life - what or who continued to draw him or her in?
 - **Phases.** Many people go through phases during their lives. Sometimes the phases are backlashes of each other; for example, a person may go through a very dependent phase, then a very independent phase, then something in the middle. This can happen with relationships, too. One may end up with a string of abusive partners, then, being fed up, starts seeking very submissive mates, then begins to prefer aloof partners, and so on.



- **Progression or regression.** Look for a steady refining of the person's character or work, an improvement over time, leading up to a defining event that shows how far the person's come. Alternatively, perhaps someone's life begins promisingly and gradually **unravels**⁴⁴ - a tragedy of sorts.
 - **Cycles.** Pay attention to situations that repeat themselves in a person's life. Maybe this person reaches out, gets hurt, becomes reclusive, heals, and begins again. Or the subject sets a lofty goal, burns out, draws wisdom from the experience, and starts over with a new goal. Addiction also tends to play out in cycles. Whatever the situation, it repeats itself throughout a significant portion of the person's life (maybe signifying a phase) and at some point, the person might "break the cycle".
 - **Turning points.** What are the moments in the subject's life when his or her direction changed dramatically? The birth of a child? A near-death experience? Hitting rock bottom? It is the point at which a pattern changes; a new phase begins, progression becomes regression (or vice versa), a cycle ends or a new ones starts.
8. **Make a thesis statement.** A thesis statement is a summary of the claim you will be making in your biography. Based on your **big picture** view of this person's life, what is a point that you can prove? This will be your twist on the biography - what makes it unlike any other biography on this subject. It answers the question posed in the introduction: what makes this person's life **different and important**? Here are some ideas:
- What is the significance of this person's life? How did he or she change the world? What would happen if this person never existed? What is unique about what he or she did or made?
 - What led to the subject's success or **demise**⁴⁵? Was there a certain passion (or obsession?) A particular relationship? A single incident of good or bad luck? A decision by the subject? A particular circumstance?
9. **Decide how to recount the person's life. Write an outline** and fill in the details. This is the step in which you decide which events in the subject's life are the important ones, and which ones you will focus on. You should pick these events based on your thesis statement. Try to use the organization to support the thesis.
- **Chronological.** Go by the timeline, recounting each significant event in the order in which it happened. This is the simplest way to go, but it is difficult to support your thesis in this context.
 - **Flashbacks.** Describe a recent or current situation, then **flashback** to an earlier point in that person's life. This is good for illustrating cause and effect, or how this led to that. You can even go in complete reverse order; begin at the end, and work your way backwards.

⁴⁴ begins to fail

⁴⁵ end



- **Work.** If the person's life is closely tied to his or her career, you can break it up by job positions or works created. This can be tied to phases or cycles in the subject's life.
 - **Accomplishments or events.** One idea is to start and end with events that mirror each other in some way. Maybe you can start with a toy boat that the subject made when they were 5, and end off with a military submarine that they designed at age 55.
10. **Shape your biography into a narrative.** A narrative is a story - you want your biography to flow like a story, to engage the reader and make them care about what happens to your subject and why. Writing a narrative biography means adding engaging language and information and really bringing your subject to life - not just dryly relating the events of his or her life. Make your readers feel like they have known the subject their whole lives.
 11. **Sit down and write.** Using your outline, assemble the biography. If this is an assignment you have been given, follow the instructions while you write. Is there a specific length you are suppose reach? If you are writing an essay, especially for class, make your thesis statement clear. Generally biographical essays have an **introductory paragraph** which contains your thesis statement, **several or more body paragraphs, and a conclusion.**
 - You can start at the beginning, but you do not have to. You may find yourself rearranging the content as you go along.
 12. **Write multiple drafts.** Rome was not built in a day, and your biography will not be either. Once you have finished what you feel like is your first draft, step away from it for a couple of hours or even a day. Come back to it, reread it, and ask yourself if it makes sense, if the thesis statement is clear, and if it is engaging. Maybe several sections need to be moved around or rewritten.
 13. **Have someone else read your biography.** If you are working with a publisher, you will have an editor reading your book every step of the way. If you are hoping to get your book published, or are writing it for a class, make sure that you get feedback from people you trust, like peers and professors. Ask someone to read each draft of your biography as you work on it.
 - Ask the person reading your biography: Does it make sense? Do you get a real sense of who the subject is or was? Is your point or your thesis statement made clearly? Is there anything you should add or delete? Is the biography engaging?
 - If you are hoping to publish your book and want some professional advice while writing, consider hiring a copy editor. If you have a friend who is a professional editor, ask him/her to look at your book.
 14. **Proofread the biography.** This is particularly important if you are writing this for a class, as improper grammar or spelling mistakes could earn you a lower grade, even if your content is great. Double check the spelling of every proper noun you have in your biography. It would be very bad if you misspelled your subject's name throughout the biography.



- **Come up with a title.** This can either be done before writing the biography or after it is completed. Keep in mind that biographies have a way of taking on a life of their own. You may start out with one idea about your subject, and half-way through writing, gain a deeper understanding of the person that makes you reconsider your first impressions. The title should reflect the character of your subject as well as your thesis statement. It should be engaging and interesting to someone who may have never heard of your subject.
 - For example, if you were to write a biography about writer and adventurer Jack London, you should create an engaging title about his adventurous life. Notice the difference between “Jack London, a Writer and Adventurer” and “The Seafaring Cowboy.” One is boring, the other is intriguing.
15. **Cite all of the quotes you use in your biography.** It is very important that you give credit where credit is due. If you do not cite your sources, you could be accused of plagiarism or even potentially sued. If you have specific instructions for this assignment, check which style your professor would like you to use (MLA, APA, and so on) If you are writing this for yourself, it is generally best to use **footnotes or endnotes** such as the one I am using in this module.
16. **Publish your book.** There are many ways you can get your book published, from self-publishing to working with a world-class company. See **How to Publish a Book** for more information.



Learning Activity 26



30 Minutes

Write a short a biography of a friend or a family member. You may select a topic for your writing. It can be about his or her:

- Childhood
- Adolescence
- Adulthood
- Married life
- Or any part of his life that you may find interesting

Write your biography here.



Check your answers at the end of this unit before moving on.

Now, you will look at how to create a life map.

12.1.3.3 Creating a Life Map

A **life map** is a series of symbols that represent important things, events or goals in your **life**. It helps one discover what he or she wants for himself or herself and his or her life. A life map is very helpful in writing an autobiography. But in this lesson, you will use it to develop a biography of a person of your choice. One’s life maps can serve as a graphic organiser that can be used when you write your biography. Each event or symbol will serve as a **chapter** in one’s life.

Look at an example of a life map below. In this **life map**, I drew a river to represent the day my subject learned how to swim. I drew a signboard to represent the day my subject moved to another place where she did not know anyone. A trophy represented the day she won the school essay writing contest and so on.

My Life Map





Follow these steps in creating a life map for your subject.

Step 1: Get a notebook and pen and brainstorm the important events of your subject's life. Remember, that in the previous lesson, you were to interview your subject and take note of all the important events in his or her life.

Step 2: Now, pick out ten main events from your list and put each in chronological order.

Step 3: Get a piece of drawing paper and write the 10 main events in a map format. Please be reminded that this is not a timeline but a map, meaning the events can be organised in any way on the paper as long as the line connects each in order. Do this in pencil first as a rough draft. Assign a symbol or icon to each event. For example, if in May 2000 he or she went sailing for the first time, a picture of a sailboat could be included next to the description of the event.

If you struggle with drawing, you may use the computer to create an electronic life map or you may cut pictures from a magazine to represent the events.

Step 4: Place your words and images on a large board in a way that feels right to you.

Step 5: Paste the images on the board.

Step 6: Review the Life Map of your subject and ask yourself the following questions:

- What have I learned about my subject from looking at the Life Map?
- Do I see any patterns?
- Does anything on his or her Life Map surprise me?
- Who does he or she need to become in order to fulfill the intentions on his or her Life Map?



Learning Activity 27



30 Minutes

Create a life map of a family member or a friend using the following marking criteria or rubric:

	Exceeds Standards (4pts)	Meets Standards (3pts)	Almost Meets Standards (2pts)	Does not Meet Standards (1pt)
Creativity	Events are symmetrically organised with lines connecting each in order. Ideas and style is refreshing. Imaginative. Talented	Events are symmetrically organised with lines connecting each in order. Some new and imaginative ideas. Good creativity and	Some events are symmetrically organised with lines connecting each in order. A few creative ideas are evident but creativity and	Contains many overused and unsymmetrical ideas and an uninspired style.



	Exceeds Standards (4pts)	Meets Standards (3pts)	Almost Meets Standards (2pts)	Does not Meet Standards (1pt)
	creativity and originality.	originality.	originality is mostly uninspired.	
Icon or Symbol and Word Choice	Most appropriate symbol or icon to each event is given. Strong vivid words and descriptions throughout. Words are above average and used appropriately throughout the work.	Appropriate symbol or icon to each event is given. Strong vivid words and descriptions throughout.	Some appropriate symbol or icon to each event is given. Some strong words and descriptions. Some above average word choices however, many words are used inappropriately.	Inappropriate symbol or icon to each event is given. Poor word choice and descriptions throughout.
Organisation and Development	Excellent idea creativity. Organisation evident in the work.	Good idea creativity. Organisation evident in the work.	Some idea creativity. Attempted organisation in the work.	No creativity, poor organisation.

Do your rough Life Map here.

Check your answers at the end of this unit before moving on.

You will now look at how to write a biography.

12.1.3.4 Writing a Biography

Biography is **writing about life**. When we write a biography, we write about a person's life – usually a person who has done something important or interesting.

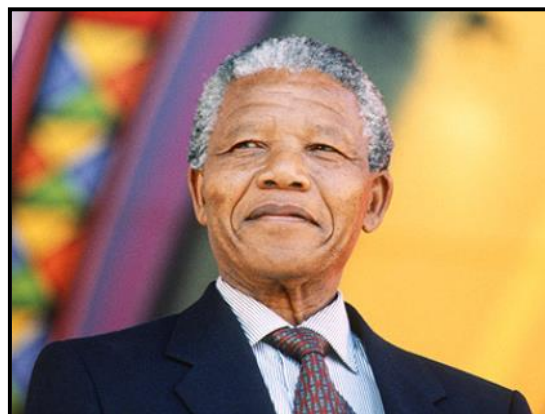
Below is a sample biography. Read the biography of Nelson Mandela, a famous African who worked so hard for his people and chose to use peaceful methods of protest. He fought to change South Africa into a country where people of different races could live together and have equal rights.



The Life of Nelson Mandela

Nelson Mandela was born in 1918 in the village of Mvezo in South Africa. His father, Gadla Henry Mphakanyiswa, was an important man. He worked for the king and was the chief of the village. Nelson's mother was called Nosekeni Fanny.

Nelson Mandela's father Gadla was a proud and fair man. He always tried to do the right thing for his people. Because of this, he argued with somebody and lost his money and his important job in the village. After this the family moved to Qunu, another small village. Nelson Mandela had a very happy childhood. He went to the local school and was a good student. But when he was ten years old his father died, and his cousin King Jongintaba told Nelson to come and live with him. Nelson had to say goodbye to his family.



Nelson Mandela

When Nelson was nineteen he went to Healdtown College in Fort Beaufort. He moved to Fort Hare College and then went to live in Johannesburg, where he worked as a policeman. But Nelson wanted to become a lawyer. So he went to law school and later set up the first black law firm in South Africa. He married a woman called Evelyn, and they had four children.

At this time in South Africa life was very difficult for black people. There was a system called 'apartheid'. Many black people could not vote, and they could not travel around their country. They could only go from their home to work. They had to live in 'townships' with other black people. The land here was not good. They had no running water, no telephones and no electricity. Mandela spent a lot of time talking with his friends about life in South Africa. They hoped all people in South Africa would one day be free and equal.



Nelson Mandela first became interested in politics when he was at Fort Hare College, and in 1944 he joined the African National Congress (ANC). Life for black people in South Africa was getting worse all the time. Apartheid laws were getting more severe. The ANC tried to help black people. Mandela became well known because he organised a Defiance Campaign with the ANC. He told black people not to obey the laws of apartheid. Thousands of people took part in the Defiance Campaign. The government did not change its apartheid laws, but the ANC grew stronger. People around the world started to hear about it. After the Defiance Campaign, Mandela was put in prison for a while. But he went on fighting for freedom for black people.

In 1957 Mandela and his wife Evelyn were divorced, and in 1958 Mandela married Winnie Madikizela. They lived in the black township of Soweto and had two daughters. But in 1960 the ANC was banned, and in 1963 Mandela was put in prison for life. He was sent away to an island where he could not see his family.

During the 1970s and 1980s there were many riots and protests in South Africa. Many young black people wanted to fight apartheid. The government tried to stop these protests with force. The police and army killed thousands of people. But people in other countries were also speaking out against apartheid. The United States and European countries passed sanctions against South Africa ('sanctions' are laws that punish a country). During this time a campaign to free Nelson Mandela also started up. Around the world there were protests. People marched in the streets shouting 'Free Mandela!'. The South African government saw that Mandela was the only man who could change things in the country. Mandela had talks with South Africa's new leader, President de Klerk. In February 1990 President de Klerk freed Mandela after 27 years in prison. De Klerk promised to free 374 political prisoners. He said that the ANC and other banned organizations would be legal again. And he said that the government would work on a plan to let all South Africans vote. In 1

991 Mandela became president of the ANC, and in May 1994 he was elected President of South Africa. Apartheid finally came to an end. In 1996 a new constitution was signed, giving freedom of speech for all.

Mandela worked very hard for peace in South Africa. In 1990 he travelled around 14 countries, meeting lots of interesting people including President George Bush Senior and Margaret Thatcher. In December 1993, together with de Klerk, he was awarded the Nobel Peace Prize.

Nelson Mandela is now 90 years old. He retired from public life in 2004. He lives a much quieter life these days, although he still does a lot of charitable work. He lives in Qunu, the village where he grew up, with his third wife Graca Machel (he and Winnie Mandela separated in 1992).

On 5 December 2013, **Nelson Mandela**, the first **President of South Africa** elected in a fully representative democratic election, died at the age of 95 after suffering from a prolonged respiratory infection. He died at around 20:50 local time (UTC+2) at his home in Houghton, Johannesburg, South Africa, surrounded by his family.^[1]

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**Learning Activity 28****30 Minutes**

Answer the following questions to check your understanding. Write your answers on the spaces provided.

A. Early life

1. Who is the famous person? _____
2. Where was he or she born? _____
3. When was he or she born? _____
4. What did his or her parents do? _____
5. What else do you know about his or her parents? _____

B. Childhood

1. What kind of childhood did he or she have? _____
2. Where did he or she live as a child? _____
3. Where did he or she go to school? _____

C. Adulthood

1. Did he or she have any further education? _____
2. What was his or her first job? _____
3. What other jobs did he or she do? _____
4. Did he or she marry? If so, who did he or she marry? _____
5. Did he or she have any children? How many? _____
6. Where did he or she live? _____

D. Hometown or Country

1. What was life in his or her hometown or country like at this time? _____

2. How did he or she feel about life in his or her hometown or country? _____

E. Becoming famous

1. What area of life is the person famous for? For example, politics, music, film, and so on.

2. How did he or she first become interested or involved in this area?

3. When did he or she first become well known?



4. What were the most important events during the time he or she were famous?

5. What were the most difficult times?

6. What were the most exciting times?

7. Did he or she travel to other countries?

8. Did he or she meet any very interesting people?

9. Did he or she receive any awards for his or her work/achievements?

F. Life at the moment (if the person is still alive)

1. Where is the person living now? _____
2. How old are he or she now? _____
3. What is his or her life like now? _____
4. Have he or she had any important events in his or her life recently?

5. Have he or she got any important events coming up in the near future?

G. Later life (if the person is no longer living)

1. Where was the person living at the end of his or her life?

2. What was his or her life like at this time?

3. What other things did he or she do in his or her life?

4. When did he or she die?

5. Where did he or she die?

6. Where are he or she buried?

7. How are he or she remembered today?



H. Your feelings about the person

1. What are your feelings about the person? For example, do you admire him or her, feel sorry for them, find him or her interesting, funny, and so on.

2. Why do you feel this way about him or her?

3. What do you feel were the most important things he or she did?

Check your answers at the end of this unit before moving on.

Now you will look at how the biography was written.

Did you notice that there were 29 questions asked after the reading activity? It was done in a manner that the arrangement of the paragraphs were according to the questions asked. What we did here was a template used in writing a biography.

To make writing easier, a template was done. This template was answered accordingly. In other words, the answers to the questions in the template were used to write the biography.

Tips on How to Interview Someone with an Interesting Life

Now, find a quiet place and 45 minutes and interview someone whose story has never been heard in 45 minutes.

You may use the five interview tips below:

1. **Ask the big life questions.** Facts are much less interesting than questions regarding love, life challenges, influences and regret. Some key questions to ask: Who is the person who has been kindest to you in your life? What do you feel most grateful for? What is your happiest memory? What are you proudest of? Can you remember a time when you have felt alone? If you were to die suddenly this evening, what would you most regret having not told someone? The best stories come from asking open-ended questions. The big life questions are the best.”
2. **Pour your attention into the interview.** “The most important things about listening is to be very attentive. Have all your devices off, and to genuinely connect and actively listen to whoever it is you are talking to. Sit forward, and listen intently. It is counterintuitive, but it should feel draining to you.
3. **Be an active participant in the conversation.** Just because you are listening, does not mean you cannot engage. Active listening does not stop you from participating in the conversation. You can laugh, cry and ask follow-up questions.



4. **Remember it is not the “story” that matters.** The “truth” of a story is maybe more important than the drama of a story. It is the interview experience itself that matters.”
5. **Say thank you.** Be grateful for being entrusted with the gift of a person’s story. A heartfelt thank you is vital at the end. Always be grateful.

Now do the following learning activity.



Learning Activity 29



30 Minutes

Write a biography. Think of a famous person. Answer the questions below and use your answers to write a short biography of the person. Your full biography should be written on the spaces provided on Pages 101 to 103.

A. Early life

1. Who is the famous person? _____
2. Where was he or she born? _____
3. When was he or she born? _____
4. What did his or her parents do? _____
5. What else do you know about his or her parents? _____

B. Childhood

1. What kind of childhood did he or she have? _____
2. Where did he or she live as a child? _____
3. Where did he or she go to school? _____

C. Adulthood

1. Did he or she have any further education? _____
2. What was his or her first job? _____
3. What other jobs did he or she do? _____
4. Did he or she marry? If so, who did he or she marry? _____
5. Did he or she have any children? How many? _____
6. Where did he or she live? _____

D. Hometown or Country

1. What was life in his or her hometown or country like at this time? _____

1. How did he or she feel about life in his or her hometown or country? _____



E. Becoming famous

1. What area of life is the person famous for? For example, politics, music, film, and so on.

2. How did he or she first become interested or involved in this area?

3. When did he or she first become well known?

4. What were the most important events during the time he or she were famous?

5. What were the most difficult times?

6. What were the most exciting times?

7. Did he or she travel to other countries?

8. Did he or she meet any very interesting people?

9. Did he or she receive any awards for his or her work/achievements?

F. Life at the moment (if the person is still alive)

1. Where is the person living now?

2. How old are he or she now?

3. What is his or her life like now?

4. Have he or she had any important events in his or her life recently?

5. Have he or she got any important events coming up in the near future?

G. Later life (if the person is no longer living)

1. Where was the person living at the end of his or her life?



2. What was his or her life like at this time?

3. What other things did he or she do in his or her life?

4. When did he or she die?

5. Where did he or she die?

6. Where are he or she buried?

7. How are he or she remembered today?

H. Your feelings about the person

1. What are your feelings about the person? For example, do you admire him or her, feel sorry for them, find him or her interesting, funny, and so on.

2. Why do you feel this way about him or her?

3. What do you feel were the most important things he or she did?

Write your biography here. Include a title.

The Life of _____

It is made up of a number of squares with illustrations or pictures representing each shot, with notes about what is going on in the scene and what is being said in the script during that shot. Think of it as sort of a comic book version of your script.

Why You Need a Storyboard

A storyboard is one method of planning ahead. By visualizing your shots with a storyboard, you can see how your shots fit together before you have shot a single foot of film or frame of video, which will prevent you from wasting both time and footage. A good storyboard allows you to show what you have in mind, and saves you from trying to convey what you want with wordy explanations and frustrated hand gestures. This is how a storyboard looks like. Below the each picture is the story about it stated in a sentence or two.



Creating a storyboard might just sound like an extra step in the process of making a video but it is a step you should not ignore. Here are three reasons why you need a storyboard:

1. **Best way to share your vision**

A visual aid makes it much easier for you to share and explain your vision for your video with others.

We have all had experiences where we were trying to explain something and the other person just cannot see your vision. The core of this issue is that most people do not have the experience of **visualizing** something off of a **text** deliverable, such as a script.



When you have a storyboard, you can show people **exactly** how your video is going to be mapped out and what it will look like. This makes it infinitely easier for other people to understand your idea.

2. **Makes production much easier**

When you storyboard a video you are **setting up a plan for production**, including all the shots you will need, the order that they'll be laid out, and how the visuals will interact with the script.

The storyboard is a **starting point or suggested thorough line** around which you can plan your coverage (all the angles you will shoot of a scene). This really comes in handy when you making your video, as it ensures you will not forget any scenes and helps you piece together the video according to your vision.

3. **Saves you time**

While it may take you a little while to put your storyboard together, in the long run it will save you time in revisions later.

Not only will it help you explain your vision to your team, it will also make the creation process go more smoothly.

Storyboarding can seem intimidating at first, but it is an integral part of your video making process. It can help visualize your ideas for stakeholders, ensuring approval to what you are proposing, and it will help the production and editing team execute your vision.

Tips on creating a storyboard

Here are several tips on how you go about creating a storyboard for your video:

1. **Create blank slides**

The first step in creating a storyboard is to draw a series of squares on a piece of paper.



Think of these squares as the video frame. In each square a different shot or scene will take place. You can sketch the scenes by hand, create them on a computer or even take photographs. **Make sure to leave space** to write notes and lines from the script beneath or next to each frame.

2. **Add your script**

Beneath each picture, write the lines from the script that will be spoken in that scene and jot down some notes about what is happening.

Your storyboard should read like a comic book, so readers (coworkers, clients, and so on.) can get a sense of exactly what will happen in your video.

Study the following example.

Our Resume Builder makes it easy to do it yourself resume project.	
<p>A stool appears beneath Joan and she sits with her lap top. Mr. Resume Builder appears.</p> 	<p>Mr. Resume Builder offers some template options to Joan.</p> 

3. Sketch your story

Next, you should sketch how each scene will look visually. Note that your storyboard **does not have to be incredibly detailed**. You do not have to draw in all of the props or even use color. (Hint: You do not have to be great at drawing either. Bad drawings are far better than no drawings at all.)

Just provide enough visual detail to give an impression of what is happening, which characters are in the scene and what the general framing will look like. The script and notes will help fill in the rest of the details.

You can also make notes about camera angles and movement, transitions between shots and other details that will come in handy during production and post-production.

The Different Types of Shots

Let us begin with a quick rundown of basic shots and what they look like:

1. Long Shot

Generally speaking, a long shot will include the entire body of the subject or subjects.



2. Medium Shot

A medium shot will usually depict your subject anywhere from above the knees and up to just above the waist and up. Remember not to cut off your subjects at the knees, or any other juncture of the body - It looks awkward and poorly composed. Try to frame them just above or below the joint in question.





3. Close-Up

Close ups are where we most often see the emotional content of a scene. They allow us to see the character's faces up close, and thus their state of mind. Close ups are usually framed from the chest up. Occasionally, however, they can be framed from forehead to chin, or will even involve just the subject's eyes. We call this an extreme Close up.



4. Extreme Close-Up (ECU)

ECUs, as they are sometimes written add drama. These shots benefit the most from having a very tight focus. For the most part, they're used sparingly, but a single ECU can add a real punch to a scene.



5. Master Shot

This term refers to a shot that runs for the length of a scene and shows all of the characters in view. It is the most conservative way of staging a scene. Think of a master shot as being like watching a play from somewhere out in the audience. You see the entire set and where the characters are in relation to each other on the stage. In older films, and multiple-camera productions like sitcoms, scenes often begin with a master shot in order to orient the audience, and all of the rest of the shots in the scene relate back to this shot.

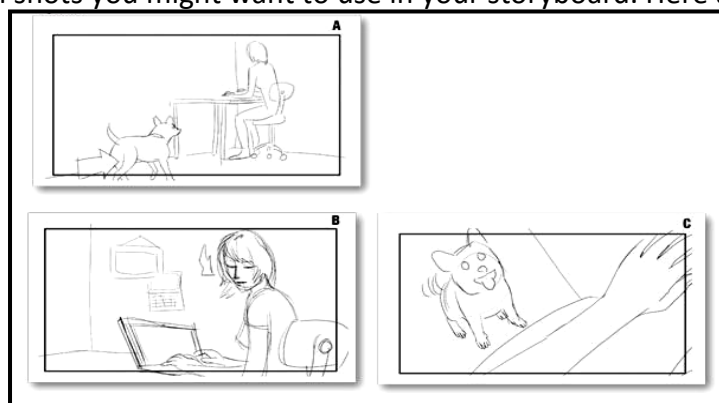


You will learn more of these in the following pages.

Most single - camera productions do not rely so heavily on the master shot; however, keeping the master shot in mind can help you plan out the rest of your shot list. For example, in a scene depicting a conversation between two people, you may decide to cut to close-ups of each person talking, plus an insert shot of an item that they're talking about, and then cut back to the master shot after each one. This is a very basic way of editing a scene. There are also some special shots you might want to use in your storyboard. Here are examples.

6. The Point of View Shot

POV, or the point-of-view shot, is just that: it allows





the audience to see what is going on through a character's eyes. The easiest way to indicate this is to show a character looking at something, and then cut to what they're looking at from an appropriate angle that makes it look as though the camera is in that character's place. In our storyboard example (see Figure B), a woman is working at her desk when the family dog enters the frame (A). The woman looks down (B) and sees the dog looking up at her, wagging his tail (C). Notice how the **juxtaposition**⁴⁶ of shots conveys the woman's and dog's POV to the audience.

POV shots tend to be used sparingly, although there have been some films with entire sequences shot from a character's point of view. In fact, the 1947 film noir *Lady in the Lake* was shot entirely from the POV of the main character.

Helpful Tips to Keep in Mind

Here are some tips that can help you as you storyboard your video:

- **Show, do not tell.** Use the storyboard as a **litmus**⁴⁷ test to determine if your story is truly being visualized. **Be cinematic.** Does your video do things that movies do? Do people, places and things move or stand still? Does the camera move? Keep these factors in mind and bring them all together to create a cinematic video.
- **Make sure it is logical and coherent.** You are creating a story, so the video should look visually consistent from beginning to end.
- **Pick a theme.** Show a character on screen and take them through a journey.

Here is a great example of a character-based video that was planned to perfection:

- **Include all relevant details.** Break up your script into smaller chunks and make note of important information:
 - What is the setting or background for the scene?
 - Is there a character on screen? If so, what action is the character performing?
 - What props are in the scene? This should fit in with the context of the background or setting you are using.
 - Will any text appear on screen? What is the size, color, and position of the text?
 - What message are you trying to deliver?



Learning Activity 30



30 Minutes

⁴⁶ the fact of two things being seen or placed close together with contrasting effect

⁴⁷ a powdery substance obtained from lichens, which turns red in acids and blue in bases. Use: indicator for acids or bases.



A. Do a storyboard based on the following story. Write the story line (Numbered 1-12) on the space provided after each box then draw the corresponding picture based on the inside the box.

1. Mickey is a naughty little mouse.
2. It lives in a nice house.
3. The house is a little hole in a big mansion.
4. Mickey loves to run upstairs and down.
5. It always runs to the kitchen looking for food.
6. It nibbles the cheese and a loaf of bread.
7. Mickey is causing a lot of trouble at the mansion.
8. It always runs to the kitchen looking for food. It nibbles the cheese and a loaf of bread.
9. Mickey was causing a lot of trouble at the mansion.
10. The lady at the mansion brought a cat to catch Mickey.
11. Mickey and the cat are going to have a fight.
12. And very soon it will be the end of poor Mickey.

B. Check your work against the following checklist.

Category	4	3	2	1
Title	Storyboard contains title, student's name, and author.	Storyboard is missing one of the title requirements.	Storyboard is missing two of the title requirements.	No title or wrong information in title square.
Required Elements	Storyboard includes all required elements: title, setting, characters, plot, conflict, solution, conclusion and personal reaction.	Storyboard is missing 1 required element.	Storyboard is missing 2 required elements.	Storyboard is missing 3 or more required elements.
Content	Storyboard contains 4-5 appropriate sentences for all required elements.	Storyboard does not contain 4-5 appropriate sentences for 1 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 2 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 3 of required elements.
Illustrations	Storyboard	Storyboard is	Storyboard is	Storyboard is



Category	4	3	2	1
	contains 1 illustration for each required element.	missing 1 required illustration.	missing 2 required illustrations.	missing 3 required illustrations.
Grammar/Mechanics	Storyboard contains no error in grammar, capitalization and punctuation.	Storyboard contains 1-2 errors in grammar, capitalization and punctuation.	Storyboard contains 3-4 errors in grammar, capitalization and punctuation.	Storyboard contains 5 errors in grammar, capitalization and punctuation.
Attractiveness	Storyboard is exceptionally attractive in terms of design, layout and neatness.	Storyboard is attractive in terms of design, layout and neatness.	Storyboard is acceptably attractive in terms of design, layout and neatness.	Storyboard is messy and poorly designed in terms of design, layout and neatness.

1	2	3
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4	5	6
---	---	---

7	8	9
---	---	---



10	11	12
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Check your answers at the end of this unit before moving on.

Now you will look at storyboard language.

12.1.4.2 Storyboard Language

Stories can be told in many different ways – word of mouth, written word, movies, or plays. One of the fastest, most universally understood and information-rich ways to tell a story is with a storyboard.

Storyboards have been used throughout history to depict events through pictures. Even when created very quickly, storyboards can convey a wealth of information, showing a particular order of events in an interesting and easy-to-understand way.

What is a storyboard?

Once a concept or script is written for a film or animation, the next step is to make a storyboard. A storyboard visually tells the story of an animation panel by panel, kind of like a comic book.

Your storyboard will should convey some of the following information:

- What characters are in the frame, and how are they moving?
- What are the characters saying to each other, if anything?
- How much time has passed between the last frame of the storyboard and the current one?
- Where the "camera" is in the scene? Close or far away? Is the camera moving?

Why make a storyboard?

Creating a storyboard will help you plan your animation out shot by shot. You can make changes to your storyboard before you start animating, instead of changing your mind later. You will also be able to talk about your animation and show your storyboard to other people to get feedback on your ideas.



How do I make a storyboard?

Most commonly, storyboards are drawn in pen or pencil. If you do not like to draw you can also take photos, cut out pictures from magazines, or use a computer to make your storyboards. Keep in mind that your drawings do not have to be fancy. In fact, you want to spend just a few minutes drawing each frame. Use basic shapes, stick figures, and simple backgrounds. If you draw your storyboard frames on index cards, you can rearrange them to move parts of the story around.




Storyboarding has a certain kind of language that you need to understand. The following is a list of storyboard language or **jargon**⁴⁸ and their examples:

1. **Close-Up Shot:** A close range of distance between the camera and the subject.
2. **Dissolve:** A transition between two shots, where one shot fades away and simultaneously another shot fades in.
3. **Fade** - A transition from a shot to black where the image gradually becomes darker is a **Fade Out**; or from black where the image gradually becomes brighter is a **Fade In**.
4. **High Camera Angle:** A camera angle which looks down on its subject making it look small, weak or unimportant.
5. **Jump Cut:** A rapid, jerky transition from one frame to the next, either disrupting the flow of time or movement within a scene or making an abrupt transition from one scene to another.
6. **Level Camera Angle:** A camera angle which is even with the subject; it may be used as a neutral shot.
7. **Long Shot:** A long range of distance between the camera and the subject, often providing a broader range of the setting.
8. **Low Camera Angle:** A camera angle which looks up at its subject; it makes the subject seem important and powerful.
9. **Pan:** A steady, sweeping movement from one point in a scene to another.
10. **POV (point of view shot):** A shot which is understood to be seen from the point of view of a character within the scene.
11. **Reaction Shot** - 1.: A shot of someone looking off screen. 2.: A reaction shot can also be a shot of someone in a conversation where they are not given a line of dialogue but are just listening to the other person speak.
12. **Tilt:** Using a camera on a tripod, the camera moves up or down to follow the action.
13. **Zoom:** Use of the camera lens to move closely towards the subject.

Here are some storyboard examples from the Jane Animation Project – Hunting Sequence
Nanotyrannus Visual Storyboards for Animation – Hunting Sequence ([partial] 1/1/03 year 1.1

⁴⁸ a type of language that is used in a particular context and may not be well understood outside of it.

Example 1:

	<p>Fade up on ECU of eye opening – pupil dilates. Camera slowly dollies back as creature looks around, blinks, then moves out of frame. Rack focus to another Nanotyrannus traversing the forest of fan palms.</p>
	<p>CUT TO: Low-angle tracking shot below 3 creatures in hunting mode – sniffing the air, very alert. Behind them, sunlight emerges through huge redwood trees. The creatures hear a distant sound and quickly move towards the source and out of frame.</p>
	<p>CUT TO: POV of creature moving swiftly through forest, dodging trees and other obstacles. Several Nanos come into frame, heading in the same direction.</p>



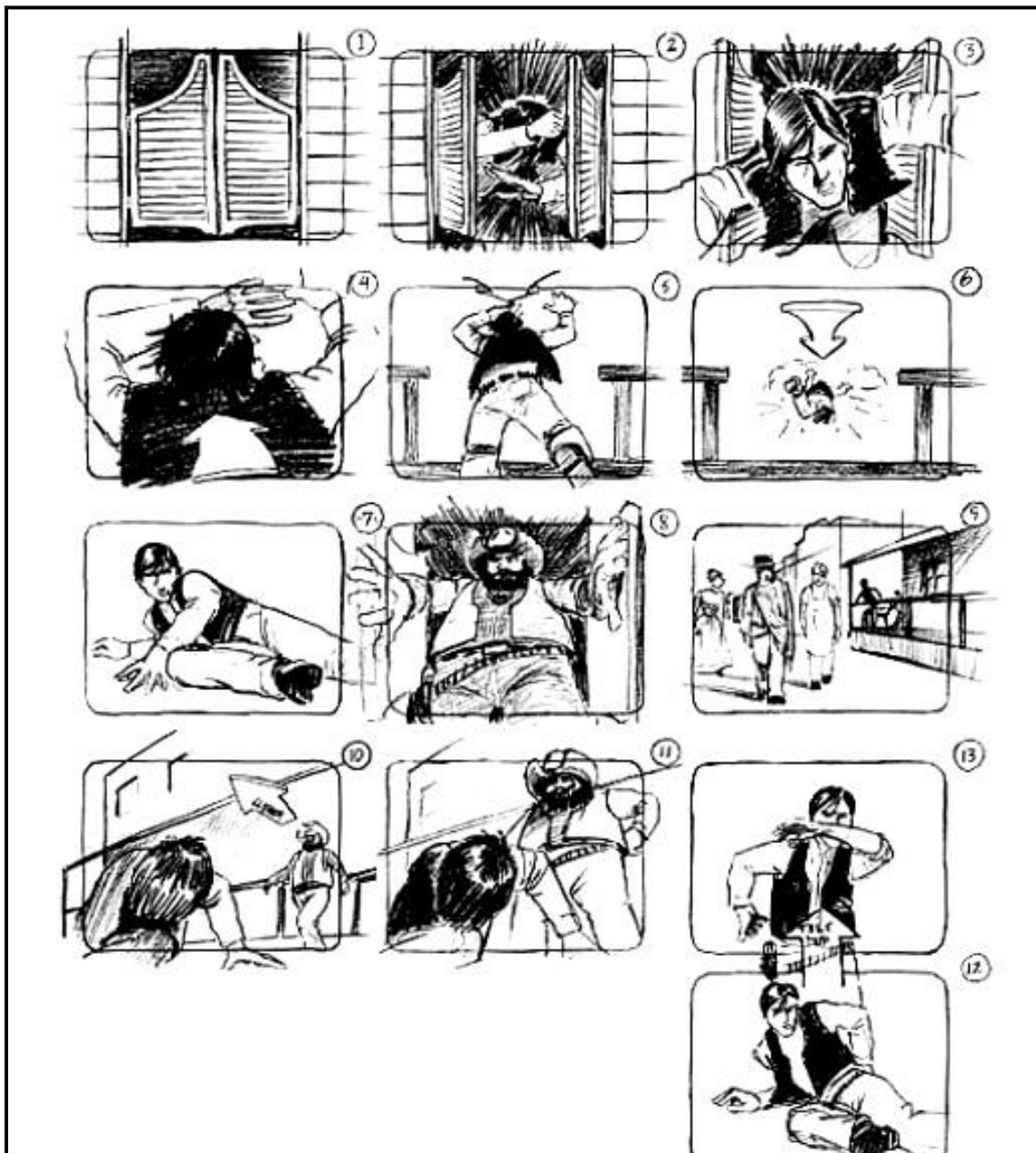
CUT TO: A dinosaur, perhaps Stegosaurus, drinking from a stream, suddenly raises its head as it senses danger.

CUT TO: The pack of Nanos emerge from the forest. The camera moves back into the clearing where the Stegosaurus prepares to defend itself.



CUT TO: WS of pack of Nanos, surrounding the Stegosaurus. CUT TO: MS of a Nano lurching forward, snapping jaws, ready to attack. CUT TO BLACK.

Example 2:



Essential Information a storyboard should convey.

When you are using a storyboard, you should always include this information:

- The Course Name or Course and Module Identifier
- The Date and/or Version Number
- Slide/Page Identifier
- Content and Interactions
- Media or Visual treatments
- Developer Notes

**Storyboarding Best Practices**

Here are two time-tested storyboarding techniques for beginners that you can use. The type and level of detail you present in a storyboard can vary widely, depending on the needs of your project. Here are a few practical considerations for your next project:

1. **Who is the storyboard for?** Is it for a younger or older audience? Always bear in mind your target audience. This will determine the kind of language that you will use in your video. In my opinion, these require very different presentations of information. Make it simple. Simple usually equals better.
2. **Only include a storyboard for linear⁴⁹ content**, such as inserted cartoons or animations. That contains the script whether it is going to be used for a voiceover or not, what is happening on the screen in terms of characters and props, sound effects, transitions, and any special notes - such as words that need to be emphasized and so on.

**Learning Activity 31****30 Minutes**

Storyboard your own entrance to FODE studies. You may use the following story or write your own story.

1. You are Grade 10.
2. Your parents always remind you to study well.
3. You are under peer pressure because your friends influenced you to cut classes.
4. You did poorly in all your subjects.
5. Your parents are broken hearted.
6. But your older sister advised you about FODE.
7. You went to FODE Provincial Centre to ask for information about courses and enrolment.
8. The Provincial Coordinator was very helpful.
9. You and your parents are happy.

1	2	3

⁴⁹ Direct



4	5	6
---	---	---

7	8	9
---	---	---

Check your answers at the end of this unit before moving on.

12.1.4.3 How to Make a Storyboard

In the previous lesson you learnt the tips on making a storyboard. In this lesson you will learn how to make a storyboard using the literary elements of a story. We recall that the story elements are the following:

1. Setting
2. Characters
3. Plot
4. Conflict
5. Resolution
6. Point of View
7. Theme

Let us discuss each of these elements.

1. **Setting** is the **where** and **when of a story**. It is the **time and place during** which the story takes place.

Details may describe furniture, scenery. Customs, transportation, clothing, dialects, weather, time of day, and time of year to create a mood or atmosphere, to show a reader a different way of life, make action seem more real, be the source of conflict or struggle, or symbolize an idea.

2. **Characters** The person, animals, and things participating in a story



Protagonist and **antagonist** are used to describe characters.

- The **protagonist** is the main character of the story, the one with whom the reader identifies. This person is not necessarily “good”.
- The **antagonist** is the force in opposition of the protagonist; this person may not be “bad” or “evil”, but he or she opposes the protagonist in a significant way.
- In classical and traditional literature, the protagonist is the main character of the story while the antagonist is the character or group of characters who oppose the protagonist. Both words come from the Greek language, "protagonist" means first combatant, and "antagonist" means opponent or competitor. In the simplest terms, the antagonist is the bad guy to the protagonist's good guy.
- In literature, the antagonist may oppose the protagonist physically, as in battle or a fight, in a clash of wills or rivalry. In some cases, however, the delineation between protagonist and antagonist is not always as clear. There may be times when the antagonist may in fact be the protagonist, a character who fights against their own emotions, desires and inner conflicts. Examples of such characters include William Shakespeare's "Hamlet" and Christopher Marlowe's "Dr. Faustus."
- There may be multiple antagonists who may or may not act in concert within any given story. Taking "Hamlet" as an example, the characters of King Claudius, the murderer of Hamlet's father and now husband to his mother, is the more obvious or direct antagonist. Laertes, the brother of Ophelia who actually poisons Hamlet in the end out of revenge, is another antagonist.

3. **Mood** is the feeling that the author tries to convey throughout the story. The atmosphere or emotional condition created by the piece, within the setting. Does the author want the reader to be **frightened** or **sad**, or does the story make the reader **laugh** and **think happy thoughts**?

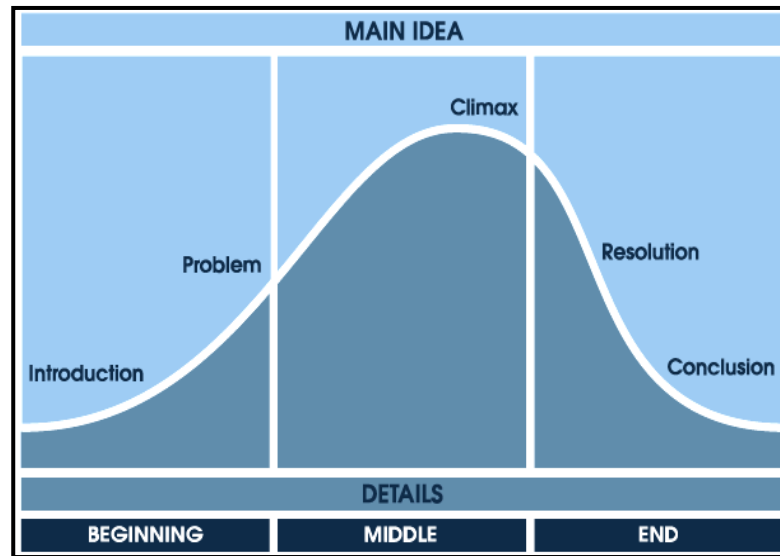
To figure out mood, examine how you feel while reading the story. Often mood is conveyed by the story's setting.

4. **Plot** is the organised pattern or sequence of events that make up a story. It is the literary element that describes the structure of a story. It shows arrangement of events and actions within a story.
- **Exposition** - introduction; characters, setting and conflict (problem) are introduced. This usually occurs at the beginning of a short story. Here the characters are introduced. We also learn about the setting of the story. Most importantly, we are introduced to the main conflict (main problem).
 - **Rising Action**- This part of the story begins to develop the conflict(s). A building of interest or suspense occurs and leads to the climax. Complications **arise** events that occur as result of central conflict.
 - **Climax**- This is the turning point of the story. Usually the main character comes face to face with a conflict. The main character will change in some way. This is the most intense moment. highest point of interest or suspense of a story.



- **Falling Action** - Action that follows the climax and ultimately leads to the resolution. Tension eases; events show the results of how the main character begins to resolve the conflict.
- **Resolution**- Loose ends are tied up; the conflict is solved.

This plot diagram shows the arrangement of events and actions within the story. Pay attention to the rising and falling lines. Each explains the structure of the story.



Here is another diagram that explains how the elements previously mentioned are put all together to make up the plot.



Special Techniques used in a Story

There are several techniques that a writer employs

- **Suspense** - excitement, tension, curiosity
- **Foreshadowing** - hint or clue about what will happen in story



- **Flashback**- interrupts the normal sequence of events to tell about something that happened in the past
- **Symbolism** – use of specific objects or images to represent ideas
- **Personification** – when you make a thing, idea or animal do something only humans do
- **Surprise Ending** – conclusion that reader does not expect
- **Conflict is the dramatic struggle between two forces in a story.** Without conflict, there is no plot. It is a problem that must be solved; an issue between the protagonist and antagonist forces. It forms the basis of the plot.
 - **Conflicts can be external or internal**
 - ✓ **External conflict**- outside force may be person, group, animal, nature, or a nonhuman obstacle
 - ✓ **Internal conflict**- takes place in a character’s mind

Types of External Conflict

1. **Man vs Self**- These are internal battles that characters wage within themselves; these are internal issues that affect their actions, motivations and interactions with other characters. The conflict can be a recurring theme throughout the story or at a particular point in time. In Julius Caesar, Brutus constantly struggles with his feeling towards his friend Caesar and his country.

The below excerpt from *Gora* by Tagore is an example of a momentary internal conflict.

“...as the cab drove away, the girl joined her hands in a brief namaskar. Utterly unprepared for this gesture, Binoy remained frozen, unable to respond. Back home, he repeatedly cursed himself for this minor lapse. Scrutinizing his own conduct in their company from their first encounter to the moment of parting, he felt that his manner had been rather uncivil. He tormented himself with futile thought of what he could have said or done at specific moments.”

2. **Man Vs Society**

These are conflicts where your characters’ firm beliefs are against norms that the entire society as a whole endorses. It could be social evils or discrimination practiced by society that is opposed by a minority.

The excerpt below is from *To Kill a Mockingbird* by Harper Lee. It is the story set in a fictional town in America at a time when racial discrimination was at its height.

“Scout,” said Atticus, “nigger lover is just one of those whose terms that do not mean anything. It is hard to explain – ignorant, trashy people use it when they think somebody is favoring Negroes and above themselves...”

“You aren’t really a nigger lover are you?”

“I certainly am. I do my best to love everybody. It is never an insult to be called what somebody thinks is a bad name. It just shows you how poor that person is, it doesn’t hurt you. So do not let Mrs Dubose get you down...”



3. Man Vs Man

These sorts of conflicts are the most common. Your characters will be opposed by or will oppose the actions, reactions, motivations of another character or characters. As a writer you can choose to use this sort of conflict to provide comic relief to your narrative.

Example of Man Vs Man Conflict

Consider the example below; an excerpt from one of my favorites – *Swami and Friends* by the legendary R.K.Narayanan.

“Oh wretched idiots! The teacher said, clenching his fists, “Why do you worship dirty, lifeless, wooden idols and stone images? Can they talk? No. Can they see? No. Can they take you to heaven? No. What did your Gods do when Mohammed of Gazni smashed them to pieces, trod upon them, and constructed out of them steps for his lavatory?”

Now see our Lord Jesus. He could cure the sick, relieve the poor, and take us to Heaven. He was a real God. Did our Jesus go about dancing with girls like your Krishna? Did our Jesus go about stealing butter like that arch-scoundrel Krishna?” The teacher paused for breath. Swaminathan’s blood boiled. He got up and asked, “If he did not, why was he crucified?”

4. Character vs Nature

Nature serves as the obstacle for characters. You could choose to write a particular scene around a natural calamity such as a typhoon or tsunami. There are many stories waiting to be explored because, in my opinion, an inspirational story such as the triumph of human spirit over adversity will never go out of fashion.

The excerpt below is from *Life of Pi* by Yann Martel and a great part of the book is set in the middle of the sea.

“The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart. From the lifeboat I saw something in the water.

I cried, “Richard Parker? Yes, it is you!”

I could see his head. He was struggling to stay at the surface of the water.

“Jesus, Mary, Muhamma and Vishnu, how good to see you, Richard Parker!

Do not give up, please. Come to the lifeboat. Do you hear this whistle? TREEEEE! TREEEEE! TREEEEE!

5. Man Vs Supernatural

Supernatural elements are typically those that defy the laws of nature and beyond scientific understanding. Such a setting adds gravitas and drama to the story. If you are using super natural elements you might want to make sure what genre you are writing in.



Below is an excerpt from *Vikram and Baital*, an Indian fairytale as an example:

“Remember the old saying, mighty Vikram!” said Baital, with a sneer, “that many a tongue has cut many a throat. I have yielded to your resolution and I am about to accompany you, bound your back like a beggar’s wallet.

But pay heed to my words, as we set out upon the way. I am in talkative mood, and it is well near and hour’s walk between his tree and the place where your friend sit. Therefore, I shall try to distract my thoughts, which otherwise might not be of most pleasing nature, by means of sprightly tales and profitable reflections.

The kid nodded.



Learning Activity 32



30 Minutes

Read the description of the story. Determine the protagonist (central character) and antagonist (opposing force). Then describe the type of conflict (example: person vs. nature).

1. After breaking his mother's favorite vase, Casey struggles to decide whether he should tell his mother the truth and face the consequences, or whether he should attempt to hide his mistake and blame the family dog.

Protagonist: _____ **Antagonist:** _____

Type of Conflict

2. Kiko is a ninja warrior trained by Mountain Master Yoho Mahrati. When Master Mahrati is slain by Shan Bhutan of the Lotus Clan in the most cowardly of fashions, Kiko lays it all on the line to avenge the death of his master. Will Kiko overcome Shan Bhutan and the powerful Lotus Clan?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

3. It is the year 3030 and society is completely dependent on computers and robots. A young boy named Domino is flying his hover board to school when all of the machines start acting up and attacking people due to a powerful computer virus. What will Domino do now that the machines that are supposed to help him have turned against him?

Protagonist: _____ **Antagonist:** _____

Type of Conflict



4. Brian has the best dog in the world. In fact, he has one of the only dogs in the world. That's because dogs are not allowed in Brian's world, where people believe that dogs spread diseases. Brian's dog will be executed if he is caught. Soon Brian learns of a mysterious underground dog owners club and joins the fight to legalize dogs. Can Brian and his new friends prove to the world that dogs are safe and friendly?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

5. Janie is on a whitewater-rafting trip along a choppy river when their guide suddenly has a heart attack. Now she and the other passengers must learn to work together to survive the treacherous rapids. As if things weren't bad enough, some of the passengers spotted a bear following the confused rafters along the shore. Will Janie make it home safely?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

6. Kirstin was once teased for being heavy, but then she lost a lot of weight. Now Kirstin is very skinny, but there is just one problem: she still sees an overweight girl when she looks in the mirror. Her friends and family try to convince her of how beautiful she is, but she doesn't believe them. Worse still, she is continuing to diet. Will Kirstin be able to align her body image with reality or will she destroy herself?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

7. Greg is just a regular boy who tries to do his best in school and just so happens to have a magical unicorn. When he's not studying and playing baseball, Greg is riding his unicorn through the enchanted land of Harmonia. When Greg brings something to Harmonia that he shouldn't, a secret gate is unlocked and the muck-muck monsters are unleashed, causing terrible pollution in Harmonia. Can Greg and his unicorn stop the muck-muck monsters before they find a way to Greg's world?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

8. Everything was going just fine for Mae until yesterday. That was when she found out that her eyes were turning green. In Mae's world people discriminate against those with green eyes. Green-eyed people cannot vote or hold public office and they are often forced to work the worst jobs for the least pay, if they can even find a job. Mae



parents want her to have surgery to change her eye color, but her grandma, who also has green eyes, encourages her to fight for her rights. With her grandma behind her, Mae joins a resistance movement and becomes the poster child for green-eyed rights, but how will all of this attention affect Mae's family, especially her parents who wanted her to hide who she was?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

9. Jack Juniper is the best fighter pilot in the Air Force. He can take down an enemy jet while doing a barrel roll. One day while Jack is escorting some friendly pilots to a military base, something that Jack has never seen before attacks the convoy... aliens! Can Jack outmaneuver the highly skilled alien pilots or is the mission doomed to failure?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

10. Ronny has won second place in the science fair for the last two years, and Newton Robinson has taken first. Ronny hated how Newton gloated and held these victories high over Ronny's head. This year, Ronny will stop at nothing to beat Newton. He has even enlisted the help of a Nobel Prize nominated scientist who was banished from the scientific community for his rouge experiments. Can Ronny and his mad scientist partner win against the undefeated Newton at this year's science fair?

Protagonist: _____ **Antagonist:** _____

Type of Conflict

Check your answers at the end of this unit before moving on.

Point of View

Point of view is the angle of considering things, which shows us the opinion, or feelings of the individuals involved in a situation. In literature, **point of view** is the mode of narration that an author employs to let the readers **hear** and **see** what takes place in a story, poem, essay and so on.

- 1. First Person** If you are like me, it makes sense to start with me. I mean, why shouldn't I be first? Okay, I am not really talking about me. I am talking about our first point of view: first person. This is when the narrator is referring to him or herself. You will see 'I,' 'me,' 'my' and 'mine' in first person.
- 2. Second Person Point of View.** This is when the reader is directly addressed with 'you,' 'your' and 'yours.' You do not see this in many novels. It is very strange in fiction. Here are the opening lines from one of the few examples, Jay McInerney's Bright



Lights, Big City: 'You are not the kind of guy who would be at a place like this at this time of the morning. But here you are, and you cannot say that the terrain is entirely unfamiliar, although the details are fuzzy.' How do you feel being the main character? It is strange, right? **First Person Point of View**- a character from the story is telling the story; uses the pronouns "I" and "me."

3. **Third Person Point of View**- an outside narrator is telling the story; uses the pronouns "he", "she", "they"

Another important element of a story is the theme.

The theme is the central, general message, the main idea, the controlling topic about life or people the author wants to get across through a literary work

To discover the theme of a story, think big. What big message is the author trying to say about the world in which we live? What is this story telling me about how life works, or how people behave?

The Theme is also the practical lesson (moral) that we learn from a story after we read it. The lesson that teaches us what to do or how to behave after you have learned something from a story or something that has happened to you.



Learning Activity 33



30 Minutes

Identify the story elements in the following storyboard.



1 Mickey is a naughty little mouse.



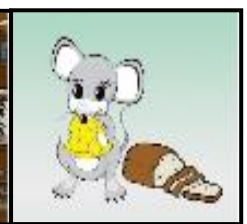
2 It lives in a nice house. The house is a little hole in a big mansion.



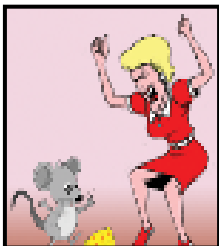
3 Mickey loves to run upstairs and down.



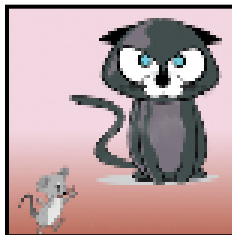
4 It always runs to the kitchen looking for food.



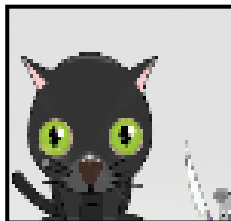
5 It always runs to the kitchen looking for food.



6 Mickey was causing a lot of trouble in the mansion.



7 The lady at the mansion brought a cat to catch Mickey.



8 Mickey and the cat are going to have a fight.



9 And very soon it will be the end of poor Mickey.



1. Setting _____
2. Characters
 - a. protagonist _____
 - b. antagonist _____
3. Plot _____
 - a. Beginning _____
 - b. Problem: _____
 - c. Climax: _____
 - d. Resolution: _____
 - e. Conclusion _____
4. Conflict: _____
6. Theme: _____

Check your answers at the end of this unit before moving on.

Now you will look at creating a storyboard for a news broadcast.

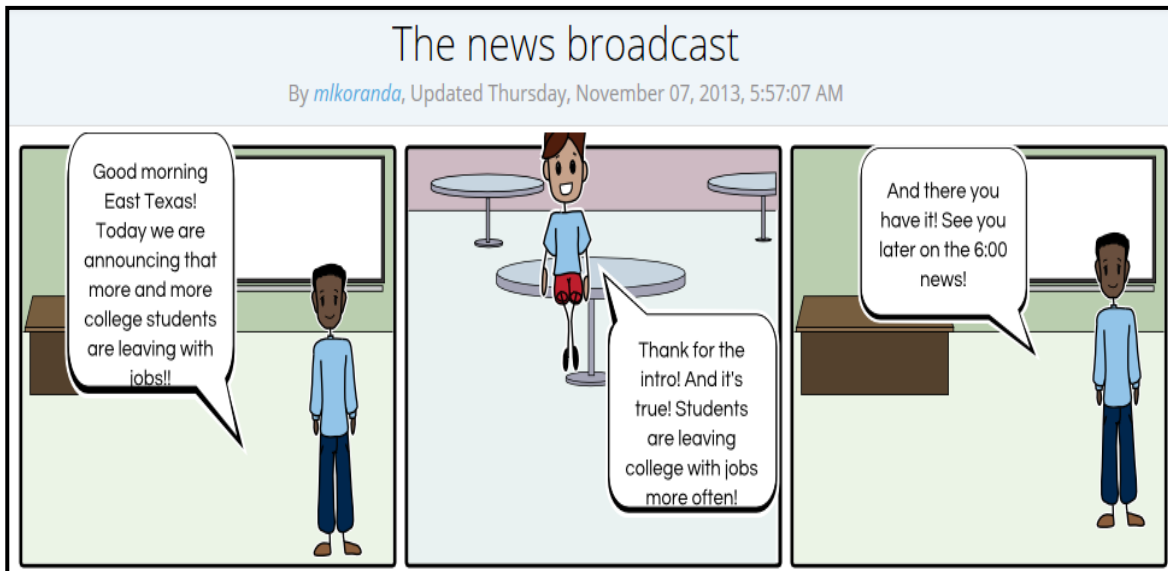
12.1.4.4 Creating a Storyboard for a News Broadcast

A **news broadcast** means to transmit (programs) from a radio or television station. It also means to speak, perform, sponsor, or present on a radio or television program. A news broadcast contains a **news item**.

A **news item** is a type of the text that has the main function or communicative purpose to inform readers or listeners or viewer about events of the day that are considered newsworthy or important. The main function of **news item** is telling stories or informing about events in chronological order. It should have these characteristics of journalistic writing skills.

1. Clear – easy to understand and without ambiguity
2. Correct – accurate or without errors
3. Concise - using as few words as possible to give the necessary information, or compressed in order to be brief

Before a news broadcast is done on television, a storyboard for the news broadcast is created. Look at an example below.



News broadcast storyboard

Before a news broadcast can be done, the news board selects a story for their report – this could be a local event, a school event, a profile on a teacher, student or the sports team or an international event currently in the news.

You should plan:

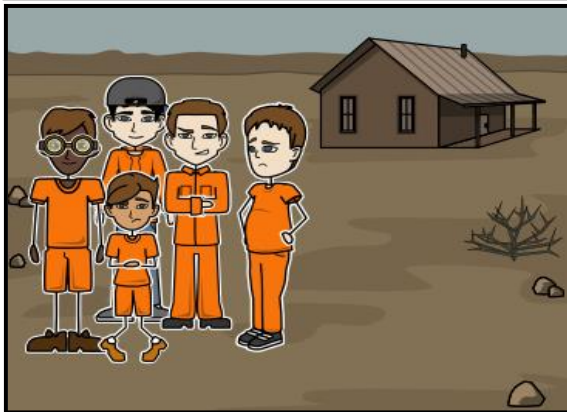
- A basic storyboard and script
- Imagery will be needed
- Draft a script for the reporter stand-up (this is when the reporter stands in front of the camera)
- News writer should pay close attention of the three C’s when writing their news report – clear, concise, correct
- If facts and figures are required for the news item – are the sources reliable?
- Any extra segments like Weather Report

Divide the page of your paper 4 to 9 blocks. Your storyboard should have a beginning, middle and end. See the following example.

BEGINNING
<ul style="list-style-type: none"> • Stanley Yelnats is arrested for stealing the shoes. • His dad is a struggling inventor and is too poor to hire a hire. • Stanley is found guilty.

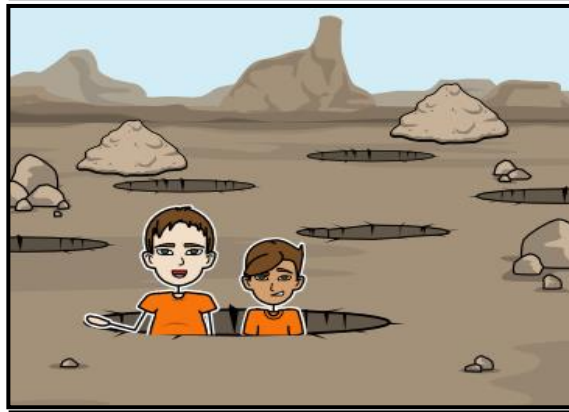


MIDDLE



- Stanley Yelnats is sent to Camp Green Lake.
- He is placed in Tent D.
- All the boys are forced to dig holes.
- We learn that Stanley thinks his family is cursed.
- One day, Zero goes away and Stanley goes after him.

MIDDLE



- Stanley and Zero survive the desert eating peach preserves and onions.
- The reader learns the curse is broken when Stanley carries Zero to the top of "God's thumb."
- They go back and dig for what the warden is looking for.

END

- Stanley's father finds a cure for foot odor and becomes rich.
- Zero who was once an orphan is reunited with his mother.
- Stanley built some confidence and now has friends.



Learning Activity 34



15 Minutes

Follow the instructions below to fill in the storyboarding template.

1. Choose a news item from your local newspaper.
2. Draft a script for the reporter stand-up (this is when the reporter stands in front of the camera.)
3. Draw the corresponding pictures.



Title: _____		
1	2	3
4	5	6

Check your answers at the end of this unit before moving on.

Now you will look at creating a storyboard for movie.

12.1.4.4 Creating a Storyboard for a Movie

Storyboarding

A **storyboard** must contain all people interaction, shot descriptions, graphics, video, sound, text, audience interaction, colour, type fonts, type size, and so on.



What must be included in your storyboard?

1. A sketch or drawing of each frame or video
2. Colour
3. Placement and size of graphics of applicable
4. Actual text for each screen if any
5. Narration, if any
6. Animation, if any

Here is a storyboard checklist to guide you.

- ✓ Each storyboard page should be numbered in order. Page 1,2,3, and so on.
- ✓ Each story board bubble should also numbered shot, 1,2,3, and so on.
- ✓ There must a storyboard for each frame.
- ✓ All relevant details must be indicated.
- ✓ All texts or narration should be cross referenced with its corresponding storyboard number.

Storyboarding Your Film

Before you create your film storyboards, you have to perform certain tasks and make certain decisions. **First**, begin by evaluating your screenplay and picturing it in terms of separate shots that can be visually translated into individual storyboard panels. **Then** you determine what makes up each shot and also which images need to be storyboarded and which ones do not. **After** you start storyboarding, you will need to determine whether you are shooting for a TV movie or a theatrical release, which will ultimately affect the frame **dimensions**⁵⁰ of your panels.

Breaking down your script

The task of turning your screenplay into a film can be very overwhelming. But remember, a long journey begins with a single step, so begin by breaking the screenplay down into small steps, or shots. A **shot** is defined from the time the camera turns on to cover the action to the time it is turned off; in other words, continuous footage with no cuts. Figure out what you want these shots to entail⁵¹ and then transform those ideas into a series of storyboard panels. Stepping back and seeing your film in individual panels makes the project much less overwhelming.

Evaluating each shot

You have several elements to consider when preparing your storyboards. You first need to evaluate your script and break it down into shots. Then, as you plan each shot panel, ask yourself the following questions:

- What is the location setting?

⁵⁰ a measurable extent of a particular kind, such as length, breadth, depth, or height

⁵¹ involve (something) as a necessary or inevitable part or consequence



- How many actors are needed in the shot?
- Do you need any important props or vehicles in the shot?
- What type of shot (close-up, wide-shot, establishing shot, and so on) do you need?
- What is the shot's angle (where the camera is shooting from)? Is it a high angle? A low angle?
- Do any actors or vehicles need to move within a frame, and what is the direction of that action?
- Do you need any camera movement to add motion to this shot? In other words, does the camera follow the actor or vehicles in the shot, and in what direction?
- Do you need any special lighting? The lighting depends on what type of mood you are trying to convey (for example, you may need candlelight, moonlight, a dark alley, or a bright sunny day).
- Do you need any special effects? Illustrating special effects is important to deciding whether you have to hire a special-effects person. Special effects can include gunfire, explosions, and computer-generated effects.

Creating a shot list

After you determine what makes up each shot, decide whether you want to storyboard every shot or just the ones that require special planning, like action or special effects. If you want to keep a certain style throughout the film, like low angles, special lenses, or a certain lighting style, for example, shadows, then you may want to storyboard every shot. If you only want to storyboard certain scenes that may require special planning, keep a shot list of all the events or scenes that jump out at you so that you can translate them into separate storyboard panels.

Even if you have already created your shot list, you are not locked into it. Inspiration for a new shot often hits while you are on set and your creative juices are flowing. If you have time and money, and the schedule and budget allow, try out that inspiration.

Constructing storyboard panels

Before you actually draw your storyboards, you need to create a space for them to call home. The shape and dimensions of your storyboard panels will be determined by whether your film is going to the TV screen or the theatrical screen. These two different dimensions affect how much information is drawn into your storyboards and what will ultimately be seen on the appropriate screen.

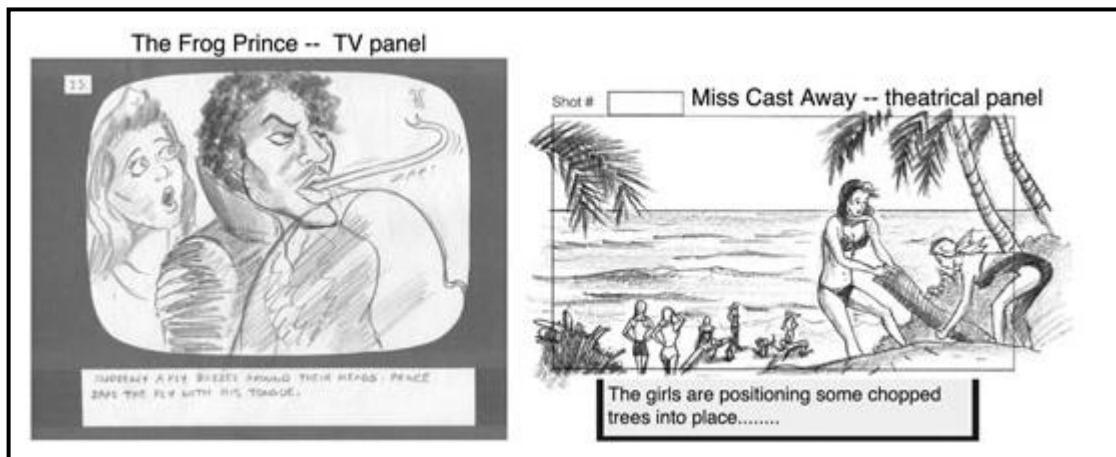
A storyboard panel is basically just a box containing the illustration of the shot you **envision**⁵² for your film. You can purchase pads of storyboard panels in different format sizes at many art and business stores. If you do not want to spend extra kina on a pad of professional storyboard paper, you can draw your own panels — four to six on a regular 8-1/2 x 11 piece

⁵² imagine as a future possibility; visualize

of paper, keeping them at a legible size, or you can even print blank storyboard panels using your desktop computer. Here are some quick steps to design your own storyboard panels:

1. Decide which shape and size of panel to use.
A television storyboard panel, like the screen on your television set, resembles a square, only slightly wider. Theatrical feature-film storyboards are rectangular in shape, almost twice as wide as a television screen (see Figure 1). Many filmmakers hope for a theatrical release and also like the picture information available with the larger, rectangular storyboard panel, but shooting a happy medium between the two is safer. You are more likely to end up on TV and you do not want a lot of your picture information lost on both sides of the image.
2. Draw the shape of the panel and add a thick black border approximately 1/2 inch in width around the square or rectangle. Placing a border around each panel helps you to see each panel as a definitive separate shot, and **subliminally**⁵³ creates the illusion of a TV or darkened theater around your shot, giving you an idea of what that individual image will look like. With theatrical panels you may want to avoid the thick border to save on page space and black ink.
3. Create a description panel by drawing a 1-inch empty box just below the bottom of the frame panel as shown in the figure below.

Use this box to write down important information that describes in detail what the illustration doesn't show or enhances what is drawn in the frame above. For example, include any important dialogue, camera directions, scene numbers, or special-effects instructions.



A storyboard panel from *The Frog Prince*, and a theatrical panel from *Miss Cast Away*.



Learning Activity 35



15 Minutes

A. Write one-page script for a movie on the lines below.



B. Using this script, story board the film.

- Include the details for EACH frame.
- You must include the SHOT description & draw it accordingly.
- Your drawing does NOT need to be perfect, but it must be clear that you know what kind of shot it is and that it matches your script.

Do your storyboard here.



UNIT SUMMARY

Humans have ways of expressing themselves either through actions or through works of art and writings. Literature is the study of these human expressions and these human expressions have evolved overtime.

In this unit, you have learned the most valuable lessons in life through reading biographies, autobiographies, memoirs, and the like. People who write their autobiographies usually have an interesting story to tell about the trials and tribulations of their own lives. Every life has a beginning, middle, and an end, and how one has lived one's life should be of great interest to those who are still at the beginning. You have also learned some works of biography and how their purpose influences the writing style of the author.

You have learned how to storyboard any work of literature. It is the planning that is very important in any work that you do in order for you to succeed.



ANSWERS TO LEARNING ACTIVITIES

Learning Activity 1 (Page 9)

A.

No	Word	Meaning	Sentence use
1	For example: Media	Media is a form in which information, news and opinions are delivered to the general public.	We learned of the story through the media.
2	Information	Data	We need more information before we are able to write our conclusion.
3	Delivered	Distributed	The newly harvested kaukau were delivered to Port Moresby.
4	Channels	Networks	We must leave the channels of communication open.
5	Communicate	Connect	You communicate with your friends through letters.
6	Misleading	Deceptive	Sometimes, news is misleading.
7	Published	Printed	The newsletter is published every end of the month.
8	Public	Community	The public is mad at non-performing civic leaders.
9	Bias	Partiality	There should be no bias in reporting.
10	News	Bulletin	The news is about the increase in school fees.
11	Viewpoints	Perspectives	There are several viewpoints in this issue.

Note: Sentence Use – Any sentence is marked correct only if the word usage is grammatically correct.

Learning Activity 2 (Page 11)

- A.**
1. Location or Setting
 2. Time written
 3. Theme
- B.**
1. D
 2. B
-



- C. 1. True
2. False
3. False

Learning Activity 3 (Page 13 Sample answers only. Students' answers may vary.)

No	Word	Meaning	Sentence use
1	Condescending	Arrogant	His views on the subject are condescending .
2	Egregious	conspicuously bad or offensive	The egregious mistake these couples made was not spending enough time seriously planning for a lifetime together in marriage.
3	Esoteric	Mysterious	Communicating love in a way neither had ever experienced, they converged in an esoteric dance in which the world fell away.
4	Secular	Worldly	Burning was an English punishment for some secular offences.
5	Perspective	Viewpoint	When he spoke, his perspective surprised her.
6	Intellectualism	The exercise of the intellect at the expense of the emotions.	All philosophy is philosophy of life, the development of a new culture, not mere intellectualism , but the application of a vital religious inspiration to the practical problems of society.
7	Preeminent	Distinguished	He stands preeminent above all; he unites in himself all the best qualities of other explorers
8	Enshrine	Preserve	We have created documents that enshrine our values as a method of articulating and preserving them.
9	Ascribe	Assign	It is difficult to say to what we are to ascribe his immunity from painful consequences.

Learning Activity 4 (Page 14)

1. A
2. B
3. D

Learning Activity 5 (Page 18)

Transition word or phrase used in the analysis	Transition word or phrase used in a sentence
1. First	First it was the inheritance thing.



2. Second	Second , when they successfully fought these diseases, Salk and Jenner didn't have anything like the technology and knowledge that are available today, even to an undergraduate.
3. Also	Also I dreamed that I might gather the wild herbs, or carry evergreens to such villagers as loved to be reminded of the woods, even to the city, by hay-cart loads.
4. Undoubtedly	This was an area where he undoubtedly knew best.
5. Furthermore	Furthermore , she wasn't stupid.

Learning Activity 6 (Page 19) *Sample analysis only. Students' answers may vary.*

Sounds of the River: A Young Man's University Days in Beijing⁵⁴

In this excerpt autobiography, "Sounds of the River: A Young Man's University Days in Beijing" is about the life of a young man's struggles to go to the university to finish his studies. Guided by tradition and his willingness to make a difference in his life and the lives of the people he loves, this is a story of triumph and success.

The author's word choice is simple, the adjective are colorful and the actions are vivid. The emotions that the author evokes in the reader are melancholy, sadness, disgust and happiness. The author's writing style is descriptive and narrative, happy playful and very encouraging. The purpose of the text is to inform and entertain.

The text is very effective in entertaining the readers through the authentic use of the author's own experiences.

The author's word choice is simple, the adjectives are colorful and the actions are vivid. The author's writing style is descriptive and narrative. The purpose of the text is to entertain.

Learning Activity 7 (Page 24)

1. Autobiography
2. Components

⁵⁴ Capital of China



3. Chronological
 4. Protagonist
 5. Worthwhile
-

Learning Activity 8 (Page 26)

Sample answers only. Students' answers may vary.

- A.**
1. avocado trees in the front yard
 2. mango trees at the backyard
 3. banana trees in the further front yard
 4. coconut trees
 5. moringa trees in the adjacent farm that can be seen from the window
 6. kapok trees surround the area
 7. a corn field
 8. a 25-fathom deep well, my grandparents' house in front of it
 9. concrete stairs
 10. wide balcony
 11. wooden benches
 12. playful cats and dogs
 13. munching goats and cows
 14. rattan bed
 15. wide cabinets with no doors
 16. wide windows
 17. long mahogany table
 18. earthen stove
 19. boiling pot of coffee
 20. corn crackling on the fire
 21. a pig sty in the far end of the farm
 22. peanut plantation
 23. a lamp
 24. woven mats standing in the corner
 25. children running here and there
-

**Learning Activity 9 (Page 32)**

What was your past (Bring into writing about your family history).	Who am I today? (Describe your neighbourhood and significant relationships with family, friends, teachers or community members.	Preparing for the Future (List things that you would like to do or a projected course of action or events.
<p>I was born and raised in Brooklyn, New York, the product of a Catholic father with roots in Italy and a Jewish mother of Russian and Austrian ancestry. In my early years of education, the frustration with teachers mispronouncing my last name seemed as though it might never end. I remember how my father would approach the administrators of my elementary school before Honor Roll ceremonies to be sure they would pronounce it correctly as I walked across the stage for my moment of glory. The terror did not end until the seventh grade when I had my first course in Spanish, at which point my teacher had some experience with "exotic" names and got "you-zee-nee" correct on the first try. I began to question whether it was acceptable to have a unique heritage which did not coincide with the majority in my neighbourhood. During my middle-school years, I sat back and listened to one anti-Semitic comment after another,</p>	<p>Midwood High School at Brooklyn College attracted students from every part of New York City, and in a sense was a way for me to escape what my middle-school guidance counselor perceived as an academic dead-end for me in my neighborhood I managed to learn some important lessons about dealing with "the system."</p> <p>It was at Midwood that I found my academic strengths and was given the tools to pursue them to the fullest extent possible. I first experienced what it meant to be an ethnic minority in this school. Until then I was able to hide behind my last name, but at Midwood I was truly in the minority: there was a significant population of African American, Latino, and Asian American students. In total, Caucasian students amounted to approximately one-third of the school's student body.</p> <p>I believed that I was ready to take on the world. What I found at SUNY was a somewhat oppressive educational environment which mostly everyone characterized as "get what</p>	<p>I will begin to search for a way to address my own concerns about the racial tensions that I felt brewing around me. I will look for a person who can conduct research with children at risk for negative life outcomes and to explore this area through the lens of ethnic identification processes, a topic of research which I would directly relate to the issues confronting my personal affairs.</p> <p>I will work with someone on research dealing with risk behaviors, including drunk driving and inconsistent use of contraceptives in adolescent populations. In this way, I will integrate my field of choice with the pieces of all that I had become interested in during my high school years. In a sense, I suppose I was following the SUNY philosophy of taking what little I could get of a public education.</p>



What was your past (Bring into writing about your family history).	Who am I today? (Describe your neighbourhood and significant relationships with family, friends, teachers or community members.	Preparing for the Future (List things that you would like to do or a projected course of action or events.
<p>half-enjoying the fact that my last name afforded me an escape from any direct harassment. The irony of this time was that I was also enrolled in Hebrew lessons in the evenings to prepare for a Bar Mitzvah. It was during these dreaded twice weekly sessions that I escaped the anti-Semitic banter of my schoolmates only to suffer regular onslaughts from my Jewish instructor, whose single goal in life seemed to be ridding the world of intermarriages, specifically those between lecherous Catholic men who sought to take advantage of inculpable, innocent Jewish women. Needless to say, she was not invited to the Bar Mitzvah, probably the first ever at the East Midwood Jewish Center to be attended by as many Catholic Italians from Staten Island as Jews from Brooklyn and Westchester. Sadly, my personal experience over the past several years is that I have generally not been accepted by the families of Jewish girls I have dated, because they perceived my own ancestral lineage</p>	<p>you can, while you can."</p> <p>The rich diversity I remembered from Midwood was shattered by ongoing racial tensions. Most of the 16,000 students had come from segregated neighborhoods and had only known people of the same ethnic and socioeconomic backgrounds. In most ways, this was the antithesis of the school I loved so much in Brooklyn. Searching for the calm in this storm of uncertainty, I began work with the Department of Residential Life at the end of my first year. This was a way to help pay for my education, and I took on a newly created job as a Multicultural Student Assistant. Instead of the typical dorm employee responsibilities of looking after fifty or so drunken freshmen, I was charged with enhancing the state of race relations in the residence halls. As the year progressed, I watched helplessly as the administrators postponed and then cancelled one program after another. Student officers and popular faculty who had previously agreed to be resources for this new</p>	



What was your past (Bring into writing about your family history).	Who am I today? (Describe your neighbourhood and significant relationships with family, friends, teachers or community members.	Preparing for the Future (List things that you would like to do or a projected course of action or events.
<p>as somehow tainted. But all of these have been important lessons, and I believe that I have learned as much through these experiences as I have through my nineteen years (and counting) of public education. I believe that I grew more, emotionally, socially, and intellectually, during my four year I believe that I grew more, emotionally, socially, and intellectually, during my four years of high school than during any other period of time thus far.</p>	<p>initiative would later try every means possible of avoiding any connection with the program. Evidently, the administration feared that we would be creating an image of having a "race problem" if we addressed such issues in public forums. After the year was over, I continued to work within Residential Life, partly out of financial necessity.</p>	

Learning Activity 10 (Page 33)

Sample answer only. Students' answers may vary.

My name is Christopher Columbus. I am the son of Domenico Colombo and Susuanna Fontanarossa. I live at Genoa, Italy. My siblings are Bartolomeo, Giovanni and Giacorno. My name has various forms – in Latin Christophorus Columbus, Genoese Christoffa Corombo and in Italian Cristoforo Colombo.

When I was still young, I used to help my father in working to his cheese stand as a helper. Even in my young age, I used to dream of sailing and discovering lands through voyages.

I never entered a formal education, but I learn Latin, Portuguese, Castilian and be widely knowledgeable in Astronomy, Geography and History by reading the works of Ptolemy, Marco Polo and Pope John Pius 2.

Through my persistence in achieving my dream to become a sailor, I was able to discover the land now called America. My exploration was able to prove that the Earth is round. Aside from those I was also able to discover the island of Japan and a lot more.

As a typical European guy, I have light coloured eyes, light skin complexion, blonde hair and a height about 6 feet tall. I am a persistent kind of person, once I have a dream I will do all my best to achieve it.



One of the biggest problems that I encountered is when kings and queens from different nations keep on neglecting my proposal to sail west and discover lands, but though my persistence I was able to convince the queen of Spain and allows me to sail west including all the needed materials for sailing.

In the near future I would like to sail more and discover more lands and name me as its discoverer. If there is a song that would represent my personality, that will be Don't Stop Believing by Glee Cast. The line "Don't stop believing, hold on to the feeling," simply shows my persistent side, that if you have a dream, don't stop in achieving it and believe that you have all the knowledge and skills to achieve it.

Learning Activity 11 (Page 36)

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

Learning Activity 12 (Page 36)

1. An **autobiographical documentary** is an account of a person's life written by that person. It is presented by facts objectively without editorialising or inserting fictional matter. The director
 2. The director
 3. The director
 4. Holds that the film reflects the director's personal creative vision. 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.
-

Learning Activity 13 (Page 38)

- A.**
1. False
 2. False
 3. False
 4. True
 5. True
- B.** Directors connect with their audience through visual, emotional and literary elements of the story.
-

**Learning Activity 14 (Page 41)**

1. Reframing
 2. Speech acts
 3. Turn taking
 4. Discourse markers
 5. Discourse markers
-

Learning Activity 15 (Page 46)

- A.**
1. Setting
 2. Plot
 3. Characterisation
 4. Literary Style
- B.**
1. Expository Style
 2. Descriptive style
 3. Persuasive Style
 4. Narrative style
-

Learning Activity 16 (Page 49)

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

Learning Activity 17 (Page 50)

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

**Learning Activity 18 (Page 54)**

1. Tell a chronological story, but not necessarily in chronological order. **It is** often far more dramatic to shake things up a bit. As long as the underlying chronology remains intact, you can enter and exit the story where you like. You can start in the middle, go back to the beginning, catch up with your story and then move ahead to the end. You can start at the end before moving to the beginning. Flashbacks can be used in this instance.
2. Using shots and sequences to tell a story. As in a dramatic feature, a documentary's shots, scenes, and sequences can all convey narrative information, about time, place, events, people, emotion, point of view, and so on.
3. Present information when it best serves the story. If too much information is given away too soon, important details will be lost or their significance missed. Characters and seed information are introduced in a way that allows the viewer to anticipate the story and its tensions, and ultimately, to resolve them, hopefully before the film does (allowing the viewer the satisfaction of "getting it" and enjoying what is known as an "aha!" moment).
4. Enter late, exit early. Careful shooting and editing allow you to use a minimal amount of screen time to convey a maximum amount of information.

Learning Activity 19 (Page 57)

Main point	Explanations
Henry Kravis American Billionaire	Placed high value on privacy. Icon in the world of finance. Son of a successful petroleum engineer. Born into wealth. Accepted position at his father's office. and made deals known as bootstrapping.
Convinced investors to support his endeavor	built the company. became a multi-millionaire.
Kravis met occasional obstacles	Became bankrupt of certain holdings lost his teenage son But continued to improve profits reinforce himself as an aggressive, effective dealmaker with billion-dollar bank accounts to prove it. a cunning businessman and financial tycoon.



Henry Kravis American Billionaire is a son of a successful petroleum engineer who placed high value on privacy. He is an icon in the world of finance. When he finished college, he accepted a position in his father's business and made deals known as **bootstrapping**.

He convinced his investors to support his endeavours based on his previous successes, built the company and became a multi-millionaire.

Like any other ordinary individual, Kravis met occasional obstacles. He became bankrupt of certain holdings and lost his teenage son but continued to improve profits reinforce himself as an aggressive, effective dealmaker with billion-dollar bank accounts to prove it. He is a cunning businessman and financial tycoon.

Learning Activity 20 (Page 62) Sample answers only.

1	2	3
Mother goes to the garden.	Mother chats with a neighbor or two. chats with a neighbor or two.	Mother fusses ⁵⁵ with the same neighbor over the pig that has destroyed the fence and eats her kaukau.
4	5	6

⁵⁵ protests



Mother waits for her son to catch up with her by the road.	Mother comes home with some garden foods in the bilum.	Mother prepares a meal.
7	8	9
Mother calls her family to eat.	Her teenage daughter angry that her mother has not given her her favourite portion of the pork.	Mother watches as her daughter storm off.

Learning Activity 21 (Page 65)**A.**

1. Digital storytelling is a new practice with ordinary people who use digital tools to tell their stories. It covers a range of digital narratives: web-based stories, interactive stories and narrative computer games. It is also used to refer to filmmaking in general.
2. Digital stories are multi-media that combine photographs, video, animation, sound, music, text and often narrative voice.

B.

1. interactive



2. non-existent
3. collaboratively

Learning Activity 22 (Page 66)**A.**

Questions	Answers
a. What happened?	A wallaby crossed a heavily trafficked highway in the highlands. It was pregnant and was run over by a speeding vehicle.
b. When did it happen?	In the early hours of the morning, on June 12, 2015.
c. Where did it happen?	Highlands highway in the highlands regions
d. How did it happen?	A speeding vehicle did not see the crossing pregnant wallaby from afar. When the driver realized, it was already too late.
e. Who was involved?	Mr. Tata Jose, a 42 year old driver from the Southern Highlands Region.

- B.** A wallaby crossed a highway in the highlands. It was pregnant and was run over by a speeding vehicle. This wallaby crossed a heavily trafficked highway in the highlands. It was pregnant and was run over by a speeding vehicle in the Okok highway in the highlands Region. A speeding vehicle did not see the crossing pregnant wallaby from afar. When the driver realized, it was already too late. Mr. Tata Jose, a 42 year old driver from the Southern Highlands Region.

Learning Activity 23 (Page 73)

1. Creating a life
2.
 - a. to my shame, my experience on the coast did not teach me anything new
 - b. For me, my people had great hopes, since some of the people who started such enterprising businesses had never been anywhere.
 - c. So I went up to Totomambuno mission station and got myself a little Primer and started to study the unintelligible signs with the help of my friend the young scholar.



- d. Now I could read, that made me very happy. To satisfy my thirst for knowledge, I got all the fairy tales that the young teacher had and read about the wonders of fairy land and was captivated by them.
-

Learning Activity 24 (Page 75)

1. Historical
 2. Cultural
 3. Social
 4. Social and Historical
 5. Social and cultural
-

Learning Activity 25 (Page 76)**a. Facts**

- i. In 1962, Roald Dahl's daughter, Olivia, died of measles.
- ii. An outbreak of measles struck Olivia's school, and there was not yet a vaccination for the disease available in England where the Dahls lived.

b. Opinion

- i. "Let the girls get measles," Roald said. "It will be good for them." (He probably said this, but how could it be proved?)
 - ii. Dahl coped with her death by writing about it. (It may seem so but how could it be proved?)
-

Learning Activity 26 (Page 82) *This is just a sample biography.*

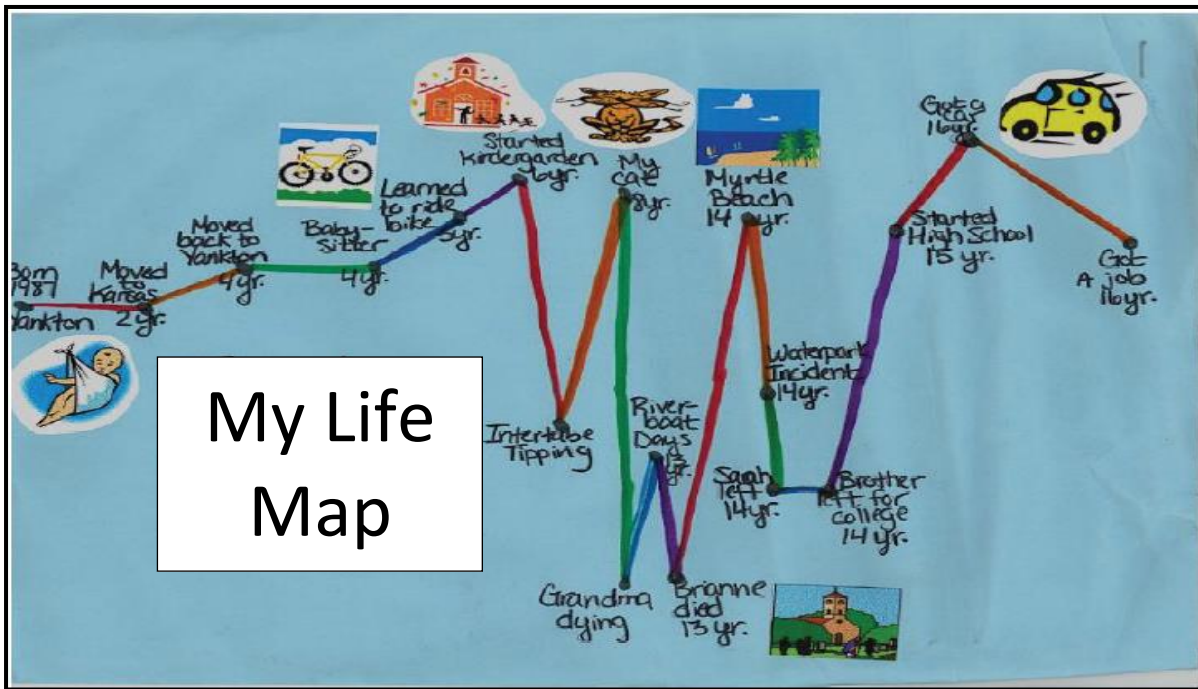
Have you ever dreamed of flying freely through outer space, surrounded by a sea of stars? Mae Jemison fulfilled that dream. On September 12, 1992, aboard the spaceship Endeavour, she became the first African-American woman to blast into outer space. This wasn't the only time, however, that Jemison had reached for the stars and realized her dreams.

Jemison was born on October 17, 1956, in Decatur, Alabama, but she grew up in Chicago, Illinois. There weren't many well-known African-American female role models while Jemison was growing up, but she didn't let that stop her from achieving her goals. She was specially interested in anthropology, archaeology and astronomy. Luckily, her parents encouraged those interests.

That encouragement drove her to excel. She graduated from high school at 16! Then she earned degrees in chemical engineering and African-American studies at Stanford University. Later, she graduated from Cornell University's medical school. No challenge was too great for Jemison to take on.

Jemison's accomplishments did not end there. In 1981, she joined NASA's space program in Houston, Texas. And in 1988, Jemison realized her biggest dream: She finally became an astronaut! Just four years later, she was named science mission specialist (another NASA first) on an Endeavour flight. Today, Jemison encourages young people—especially women and girls—to study the sciences. Her life example teaches us to - follow our dreams, no matter how great.

Learning Activity 27 (Page 85) *This is a sample life map. Students' answers may vary.*



Use this criteria to mark your own work.

Expectations:

- No words to be used.
- Dates may be used to indicate the year of the event.
- Each event or future goal must be represented by a drawing.
- Drawings must be detailed but need not be coloured.
- Drawings must follow an order or timeline starting from birth.

	A	B	C	D	U
Pictures -3marks for each event neatly represented with colour and detail (36 marks total) Layout – 10 marks for organization and neatness	-15 drawings are present -10 past events. -All drawings are carefully drawn with detail and coloured -Drawings are accurate and specific in representing each life event. -Events are organised in chronological	-At least 12 drawings are present . -All drawings are drawn with detail and coloured -Drawings accurately represent each life event. -Life map is neat and effort is evident.	-At least 10 drawings are present. -Drawings are drawn with some detail and most are coloured. -Drawings generally represents the life that are present. -Events are in chronological order. -Some effort is evident.	-At least 8 drawings are present. -Drawings lack detail and colour. -Drawings only vaguely represent life events. -Events are not in order. -Little effort is evident.	-Assignment is mostly incomplete or missing. -Drawings that are present are messy and do not represent life events. -No effort is evident.



	using arrows as guides. -Life map is neat and effort is evident.				
--	---	--	--	--	--

Learning Activity 28 (Page 89)

A. Early life

1. Who is the famous person? Nelson Mandela
2. Where was he or she born? the village of Mvezo in South Africa
3. When was he or she born? born in 1918
4. What did his or her parents do? His father, Gadla Henry Mphakanyiswa, was an important man. He worked for the king and was the chief of the village. Nelson's mother was called Nosekeni Fanny.
5. What else do you know about his or her parents? His father worked for the king and was the chief of the village. Nelson's mother was called Nosekeni Fanny.

B. Childhood

1. What kind of childhood did he or she have? Nelson Mandela had a very happy childhood
2. Where did he or she live as a child? With his cousin King Jongintaba
3. Where did he or she go to school? He went to the local school.

C. Adulthood

1. Did he or she have any further education? When Nelson was nineteen he went to Healdtown College in Fort Beaufort. He moved to Fort Hare College and then went to live in Johannesburg,
2. What was his or her first job? He worked as a policeman.
3. What other jobs did he or she do? lawyer
4. Did he or she marry? If so, who did he or she marry? Yes. Evelyn, Winnie Madikizela, Graca Machel
5. Did he or she have any children? How many? Yes. Six children
6. Where did he or she live? Black township of Soweto;

D. Hometown or Country

1. What was life in his or her hometown or country like at this time? life was very difficult
2. How did he or she feel about life in his or her hometown or country? He felt he could change the country.

E. Becoming famous



1. What area of life is the person famous for? For example, politics, music, film, and so on. politics
2. How did he or she first become interested or involved in this area? When he was Fort Hare College
3. When did he or she first become well known? During the 1970s and 1980s there were many riots and protests in South Africa.
4. What were the most important events during the time he or she were famous? Many young black people wanted to fight apartheid.
5. What were the most difficult times? People fighting against apartheid
6. What were the most exciting times? _____
7. Did he or she travel to other countries? travelled around 14 countries
8. Did he or she meet any very interesting people? He met lots of interesting people including President George Bush Senior and Margaret Thatcher
9. Did he or she receive any awards for his or her work/achievements? He was awarded the Nobel Peace Prize.

F. Life at the moment (if the person is still alive)

1. Where is the person living now? The person is already dead.
2. How old are he or she now? He should be 98 years old by now if he were alive.
3. What is his or her life like now? Not applicable
4. Have he or she had any important events in his or her life recently? Not applicable
5. Have he or she got any important events coming up in the near future? Not applicable

G. Later life (if the person is no longer living)

1. Where was the person living at the end of his or her life? Qunu, the village where he grew up
2. What was his or her life like at this time? Not applicable
3. What other things did he or she do in his or her life? Became president of ANC and in 1994 was elected president of South Africa.
4. When did he or she die? On 5 December 2013
5. Where did he or she die? at his home in Houghton, Johannesburg, South Africa,
6. Where are he or she buried? Qunu in the Eastern Cape province
7. How are he or she remembered today? flags at the White House and other government buildings will be lowered

H. Your feelings about the person

1. What are your feelings about the person? For example, do you admire him or her, feel sorry for them, find him or her interesting, funny, and so on. I truly admire Nelson Mandela for his courage to fight against apartheid. He was always fighting for equality.
2. Why do you feel this way about him or her? I am inspired by his works.



3. What do you feel were the most important things he or she did? His fight against apartheid

Learning Activity 29 (Page 92)

Sample answer only. Students' answers may vary.

Mae Jemison: Space Star

Have you ever dreamed of flying freely through outer space, surrounded by a sea of stars? Mae Jemison fulfilled that dream. On September 12, 1992, aboard the spaceship *Endeavour*, she became the first African-American woman to blast into outer space. This wasn't the only time, however, that Jemison had reached for the stars and realized her dreams.

Jemison was born on October 17, 1956, in Decatur, Alabama, but she grew up in Chicago, Illinois. There weren't many well-known African-American female role models while Jemison was growing up, but she didn't let that stop her from achieving her goals. She was especially interested in anthropology, archaeology and astronomy. Luckily, her parents encouraged those interests. That encouragement drove her to excel. She graduated from high school at 16! Then she earned degrees in chemical engineering and African-American studies at Stanford University. Later, she graduated from Cornell University's medical school. No challenge was too great for Jemison to take on.

Jemison's accomplishments did not end there. In 1981, she joined NASA's space program in Houston, Texas. And in 1988, Jemison realized her biggest dream: She finally became an astronaut! Just four years later, she was named science mission specialist (another NASA first) on an *Endeavour* flight.

Today, Jamison encourages young people—especially women and girls—to study the sciences. Her life example teaches us to follow our dreams, no matter how great.

<http://www.timeforkids.com/files/2011-07/biosampler.pdf>

Project Rubric

Scoring:

5. Proficient: A high degree of competence
4. Capable: An above average degree of competence
3. Satisfactory: A satisfactory degree of competence
2. Emergin: A limited degree of competence
1. Beginning: No key elements are adequately developed

Presents key facts and events in a person's life	5	4	3	2	1
Provides insight into a person's character – feeling					
Supplies strong descriptions of events, details and examples that reveal character					
Paints a vivid portrait using anecdotes and quotes					

Includes clear organizational structure					
Subtotal					
Divide subtotal by 5 to get overall score					

Learning Activity 30 (Page 102) Sample only. Students' answers may vary.

Book Title: Mickey the Mouse.

Author: Abi Shasi

<p>1</p>  <p>Mickey is a naughty little mouse.</p>	<p>2</p>  <p>It lives in a nice house. The house is a little hole in the mansion.</p>	<p>3</p>  <p>Mickey loves to run upstairs and down.</p>
<p>4</p>  <p>It always runs to the kitchen looking for food.</p>	<p>5</p>  <p>It nibbles the cheese and a loaf of bread.</p>	<p>6</p>  <p>Mickey was causing a lot of trouble in the mansion.</p>
<p>7</p>  <p>The lady at the mansion brought a cat to catch Mickey.</p>	<p>8</p>  <p>Mickey and the cat are going to have a fight.</p>	<p>9</p>  <p>And very soon it will be the end of poor Mickey.</p>

Grade your work according to the following criteria.

Category	4	3	2	1
Title	Storyboard contains title, student's name, and author.	Storyboard is missing one of the title requirements.	Storyboard is missing two of the title requirements.	No title or wrong information in title square.
Required Elements	Storyboard includes all required elements: title, setting, characters, plot, conflict, solution, conclusion	Storyboard is missing 1 required element.	Storyboard is missing 2 required elements.	Storyboard is missing 3 or more required elements.



	and personal reaction.			
Content	Storyboard contains 4-5 appropriate sentences for all required elements.	Storyboard does not contain 4-5 appropriate sentences for 1 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 2 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 3 of required elements.
Illustrations	Storyboard contains 1 illustration for each required element.	Storyboard is missing 1 required illustration.	Storyboard is missing 2 required illustrations.	Storyboard is missing 3 required illustrations.
Grammar/Mechanics	Storyboard contains no error in grammar, capitalization and punctuation.	Storyboard contains 1-2 errors in grammar, capitalization and punctuation.	Storyboard contains 3-4 errors in grammar, capitalization and punctuation.	Storyboard contains 5 errors in grammar, capitalization and punctuation.
Attractiveness	Storyboard is exceptionally attractive in terms of design, layout and neatness.	Storyboard is attractive in terms of design, layout and neatness.	Storyboard is acceptably attractive in terms of design, layout and neatness.	Storyboard is messy and poorly designed in terms of design, layout and neatness.

Learning Activity 31 (Page 109) *Students' answers may vary. Use the criteria below to rate your work.*

Category	4	3	2	1
Title	Storyboard contains title, student's name, and author.	Storyboard is missing one of the title requirements.	Storyboard is missing two of the title requirements.	No title or wrong information in title square.
Required Elements	Storyboard includes all required elements: title, setting, characters, plot, conflict, solution, conclusion and personal reaction.	Storyboard is missing 1 required element.	Storyboard is missing 2 required elements.	Storyboard is missing 3 or more required elements.
Content	Storyboard contains 4-5 appropriate sentences for all required elements.	Storyboard does not contain 4-5 appropriate sentences for 1 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 2 of required elements.	Storyboard does not contain 4-5 appropriate sentences for 3 of required elements.
Illustrations	Storyboard contains 1 illustration for each required element.	Storyboard is missing 1 required illustration.	Storyboard is missing 2 required illustrations.	Storyboard is missing 3 required illustrations.
Grammar/Mechanics	Storyboard contains no error in grammar, capitalization and punctuation.	Storyboard contains 1-2 errors in grammar, capitalization and punctuation.	Storyboard contains 3-4 errors in grammar, capitalization and punctuation.	Storyboard contains 5 errors in grammar, capitalization and punctuation.
Attractiveness	Storyboard is exceptionally attractive in terms of design, layout and neatness.	Storyboard is attractive in terms of design, layout and neatness.	Storyboard is acceptably attractive in terms of design, layout and neatness.	Storyboard is messy and poorly designed in terms of design, layout and neatness.

**Learning Activity 32 (Page 115)**

1. **Protagonist:** Casey **Antagonist:** Family dog
Man vs Self
 2. **Protagonist:** Kiko **Antagonist:** Shan Butan
Man vs Supernatural
 3. **Protagonist:** Domino **Antagonist:** computer virus
Man vs Supernatural
 4. **Protagonist:** Brian **Antagonist:** Brian's world
Man vs Society
 5. **Protagonist:** Janie **Antagonist:** bear
Man vs Nature
 6. **Protagonist:** Kristin **Antagonist:** herself
Man vs Man
 7. **Protagonist:** Greg **Antagonist:** Muck muck monsters
Man vs Supernatural
 8. **Protagonist:** Mae **Antagonist:** Mae's world
Man vs Society
 9. **Protagonist:** Jack Juniper **Antagonist:** Aliens
Man vs Supernatural
 10. **Protagonist:** Ronny **Antagonist:** Robinson
Man vs Man
-

Learning Activity 33 (Page 118)

1. Setting: In a little hole in big mansion
 2. Characters
 - a. protagonist: Mickey
 - b. antagonist: Cat
 3. Plot
 - a. Beginning Mickey, a naughty little mouse lives in a small hole in big mansion.
 - b. Problem: Mickey was causing a lot of trouble at the mansion
 - c. Climax: The lady at the mansion brought a cat to catch Mickey.
 - d. Resolution: Mickey and the cat are going to have a fight.
 - e. Conclusion: Mickey will be eaten by the cat.
 4. Conflict: Man vs Man
-



5. Theme: Nuisance; disturbance

Learning Activity 34 (Page 121) Student's answer may vary.**Project Rubric**

Scoring:

5. Proficient: A high degree of competence
4. Capable: An above average degree of competence
3. Satisfactory: A satisfactory degree of competence
2. Emergin: A limited degree of competence
1. Beginning: No key elements are adequately developed

	5	4	3	2	1
Presents key facts and events in a person's life					
Provides insight into a person's character – feeling					
Supplies strong descriptions of events, details and examples that reveal character					
Paints a vivid portrait using anecdotes and quotes					
Includes clear organizational structure					
Subtotal					
Divide subtotal by 5 to get overall score					

Learning Activity 35 (Page 125)**Project Rubric**

Scoring:

5. Proficient: A high degree of competence
4. Capable: An above average degree of competence
3. Satisfactory: A satisfactory degree of competence
2. Emerging: A limited degree of competence
1. Beginning: No key elements are adequately developed

	5	4	3	2	1
Presents key facts and events in a person's life					
Provides insight into a person's character – feeling					
Supplies strong descriptions of events, details and examples that reveal character					
Paints a vivid portrait using anecdotes and quotes					
Includes clear organizational structure					
Subtotal					
Divide subtotal by 5 to get overall score					



GLOSSARY

A

Aesthetics - principles of art and

Auteur theory - Film director whose films so distinctive that he or she is perceived as a film's creator

Avidly - showing great enthusiasm for or interest in

B

Beijing – capital of China

Bidding - happened or occurred afterwards

C

Chasm – gap

Chick lit - literature which appeals to young women

D

Demise – end

Depict – portray

Derivatives – results

Dimensions - a measurable extent of a particular kind, such as length, breadth, depth, or height

Dimensions - involve (something) as a necessary or inevitable part or consequence

Discourse – conversation speech

Discrepancies - an illogical or surprising lack of compatibility or similarity between two or more facts

Disoriented – confused

Disoriented – peaceful

Documentary – Characteristics

E

Epic - exceptionally long

Evoke - to bring to mind a memory or feeling, especially from the past

Egregious - remarkably good

Esoteric - difficult to understand

Extant – existing

F

Fictional or fictionalized story - give a somewhat imaginative version of a story

Fusses – protests

G

Green - supporting or promoting the protection of the environment

I

Idealism - belief in and pursuit of perfection as an attainable goal

Influences – Inspirations

Intermittent – irregular

**J**

Jargon - a type of language that is used in a particular context and may not be well understood outside of it.

Juxtaposition - the fact of two things being seen or placed close together with contrasting effect

Juxtaposition - the fact of two things being seen or placed close together with contrasting effect

learning the ropes - to understand how to do a particular job or activity

L

Linear – Direct

Linear - passive, not interactive

Litmus - a powdery substance obtained from lichens, which turns red in acids and blue in bases. Use: indicator for acids or bases.

N

Nerd – bore

P

Pegged – nailed

Prosthetic - An artificial device used to replace a missing or defective body part, such as a limb or a heart valve

R

Resonate – echo

S

Secular- non religious

Shrewd – clever

Subjectivity – bias

Subliminally - imagine as a future possibility; visualize

Subliminally – shrinking

Surrogate – substitute

Suture – join

U

Unravels - begins to fail

V

Vacuum – Nothingness

Vicarious - experienced through somebody else rather than at first hand, by using sympathy or the power of the imagination

W

waning - become weaker



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STUDENT'S QUESTIONNAIRE

Course _____

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	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
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"/>	_____



STUDENT'S AND TEACHER'S COMMENTS

My Problems or Comments

Do you have any problem you need advice on?
Do you have any comments about the course book?
If you do, then write them in the space provided.

Dear Teacher,

My Problems:

Comments on the Unit Book

**PROVINCIAL CENTRES**

1	DARU	P. O. Box 68, Daru	6459033	72228146	Provincial Coordinator
2	KEREMA	P. O. Box 86, Kerema	6481303	72228124	Provincial Coordinator
3	CENTRAL	Cor- FODE HQ	3419228	72228110	Provincial Coordinator
4	ALOTAU	P. O. Box 822, Alotau	6411343 or 6419195	72228130 or 73894220	Provincial Coordinator
5	POPONDETTA	P. O. Box 71, Popondetta	6297160 or 6297678	72228138	Provincial Coordinator
6	MENDI	P. O. Box 237, Mendi	5491264 or 72895095	72228142	Provincial Coordinator
7	GOROKA	P. O. Box 990, Goroka	5322085 or 5322321	72228116	Provincial Coordinator
8	KUNDIAWA	P. O. Box 95, Kundiawa	5351612	72228144	Provincial Coordinator
9	MT HAGEN	P. O. Box 418, Mt. Hagen	5421194 or 5423332	72228148	Provincial Coordinator
10	VANIMO	P. O. Box 38, Vanimo	4571175 or 4571438	72228140	Provincial Coordinator
11	WEWAK	P. O. Box 583, Wewak	4562231 or 4561114	72228122	Provincial Coordinator
12	MADANG	P. O. Box 2071, Madang	4222418	72228126	Provincial Coordinator
13	LAE	P. O. Box 1562, Lae	4725508 or 4721162	72228132	Provincial Coordinator
14	KIMBE	P. O. Box 328, Kimbe	9835110	72228150	Provincial Coordinator
15	RABAUL	P. O. Box 83, Kokopo	9400314	72228118	Provincial Coordinator
16	KAVIENG	P. O. Box 284, Kavieng	9842183	72228136	Provincial Coordinator
17	BUKA	P. O. Box 154, Buka	9739838	72228108	Provincial Coordinator
18	MANUS	P. O. Box 41, Lorengau	9709251	72228128	Provincial Coordinator
19	NCD	Cor- FODE HQ	3230299 Ext 26	72228134	Provincial Coordinator
20	WABAG	P. O. Box 259, Wabag	5471114	72228120	Provincial Coordinator

SUBJECT AND GRADE TO STUDY

Grades 7 & 8

English
Mathematics
Science
Social Science

Grades 9 & 10

English
Formal Mathematics
Practical Mathematics
Science

REMEMBER:

In each grade, you must study English, Formal Mathematics, Science and Social Science. Commerce and Practical Math are optional. Your Provincial Coordinator

Certificate in
Matriculation

CORE COURSES

Basic English
English 1
English 2
Basic Maths
Maths 1
Maths 2
History of Science & Technology

OPTIONAL COURSES

REMEMBER:

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