



DEPARTMENT OF EDUCATION

GRADE 11 APPLIED ENGLISH COURSE MODULE

UNIT 11.4



FODE DISTANCE LEARNING



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

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GRADE 11 APPLIED ENGLISH

UNIT 11.4 CULTURAL STUDIES: PART 2

- Culture
- Types Of Films
- Poetry



Acknowledgements

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

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

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

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

DIANA TEIT AKIS

Published in 2017

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ISBN: 978-9980-89-574-5

National Library Services of Papua New Guinea

Printed by Flexible Open and Distance Education, Papua New Guinea



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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 INTRODUCTION

In this fourth unit of the Applied English 11 Module, you will study culture deeper. Culture refers to the learned ideas, beliefs, values and knowledge that make up the behaviour pattern of a group of people. Papua New Guinea is a multi-cultural society and multi-culturalism is a feature of our highly globalised world. You are more likely to encounter and to live and work with people from a different culture now than your ancestors a hundred years ago.

Spanning three topics on culture, films and poetry, this part of the module will better prepare you to live in a multi-cultural world.

There are three Topics in this unit. Each Topic has 5 sub-topics

11.4.1 CULTURE

- 11.4..1 Culture
- 11.4..2 Workplace Culture
- 11.4..3 Family Culture
- 11.4..4 Youth Culture
- 11.4..5 Cultural Change

11.4.2 TYPES OF FILMS

- 11.4..6 Feature Films
- 11.4..7 Animated Films
- 11.4..8 Documentary Films
- 11.4..9 Industrial Films
- 11.4..10 Educational Films

POETRY

- 11.4..11 Exploring Poetry
- 11.4..12 Genres of Poetry
- 11.4..13 Forms of Poetry
- 11.4..14 Elements of Poetry
- 11.4..15 Figures of Speech



LEARNING OUTCOMES

1. Use and understand English structures and conventions
2. Analyse language techniques, structures and conventions in order to apply language techniques.
3. Analyse texts as culturally constructed form.

To achieve the learning outcomes, students:

- read, view and select information from a wide range of texts and critically evaluate ideas and opinions about issues of national consciousness and national building
- present such ideas and opinions accurately in discussion, explaining their own and other's positions on issues
- write and present a commentary on ideas, positions, and practices
- use language structures and conventions appropriately and effectively
- analyse and evaluate language features used in a wide range of texts
- review form of argumentative essay
- write a report or an argumentative essay.



Study Guide

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

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

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

Turn to the marking guide at the end of the Unit and mark your own written answers against those listed under the Answers to Learning Activity.

- Step 5: When you have completed a practice exercise and marked your answers, go back to the module and correct any mistakes you may have made before moving on to the next Unit.
- Step 6: Study the entire module following Steps 1, 2, 3, 4 and 5.

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

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

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




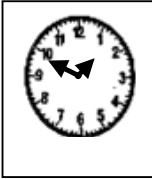




Time Frame

This unit should be completed within 10 weeks.

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

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

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

	Learning Outcomes		Time Frame
	Learning Activity		Reading Activity
	Vocabulary		Speaking Activity



11.4.1 CULTURE

In this part of the module, you will be learning more deeply about culture and its different aspects that may have touched and influence your life. We will be looking at culture portrayed in different literary forms such as drama, short story and poetry. In this part of the module, you are expected to critically analyze your own life and culture and to write about them in a coherent way through writing essays. Are you ready?

11.4.1.1 Culture

Culture, according to Microsoft Encarta, “is the patterns of behaviour and thinking that people living in social groups learn, create, and share. Culture distinguishes one human group from others. It also distinguishes humans from other animals. A people’s culture includes their beliefs, rules of behaviour, language, rituals, art, technology, styles of dress, ways of producing and cooking food, religion, and political and economic systems.”

The importance of culture in one’s life cannot be denied. Culture is the underlying foundation of traditions and beliefs that help a person relate to the world around him or her. It is the basis for any superstitions they may have. It is the reason why they have aversion to specific types of food. Culture gives us a definite starting point when beginning to search for our roots. Knowing where a person comes from will help to define how they look at their family obligations as well as how they celebrate important milestones in life.



Let us examine the importance of culture by reading an excerpt from “The Unexpected Hawk,” a drama written by John Waiko.

Dr. John Waiko was the first Papua New Guinean to obtain a PhD. He is a historian, anthropologist, playwright and politician.

The play deals with the conflict between kiaps, the predominantly white field officers of the colonial government, and the villagers during colonial times. The play was based on an actual incident. The play “The Unexpected Hawk” was published in the first edition of the UPNG literary journal Kovave in November 1969.

At the beginning of the play was a village sing-sing where the conflict is introduced. From the reaction of the villagers to the news that the Kiap is coming to the village, we can sense the disagreement between the Papua New Guineans and their white administrators. Read scene one and two of the play and think about your own Papua New Guinean traditional culture.

**SCENE ONE**

(A village sing-sing. Singing and drumming are heard before the lights fade in on a husband and wife who represent the “owners of the pig” in the traditional play.)

The pig, a mask, and the piglets, a group of dancers are hidden in a hut, which represents the pig’s nest and shouts “Paimabuie! Paimabuie!” The piglets in the hut answer with soft rumbling of drums. Exit husband and wife to fetch their daughters. Two daughters enter with a wooden bowl containing pig’s food. The pig comes out to eat the food and the piglets come out and dance.

The sing-sing is interrupted by the entry of a policeman who orders the dance to stop. The dancers are angry and irritated, but they gather around the policeman, eager to hear what he has to say. A village councillor goes to shake hands with him. The policeman speaks gently to the councillor and the murmur dies down.)

Policeman(to councillor): I am sorry to stop your dance, but I have bad news to tell you Kiap is sleeping at Tatana tonight; and he has sent me to tell you that he will arrive here tomorrow.

(Councillor is too surprised to answer but shakes his head.)

Policeman (to villagers): My people, I have very bad news to tell you: Kiap is sleeping at Tatana and he will come here tomorrow; let me tell you, Kiap is very bad. He is putting people in his bad house for small things. At Tatana, before I left, Kiap put Bebeda, the big man, in the bad house for not removing the ashes and betel nut waste in front of his house.

1st Man: Which Bebeda did you say? Not the big man of Tatana – it must be his small namesake!

Policeman: Yes! The chief of Tatana!

1st Man: It cannot be Bebeda! He is sitting down in his village because he is a big man. How did the Kiap act like that?

Policeman: To the Kiap there is no difference between the big man and an ordinary man. They do not know a chief or a magic man. They do not know who is a wise man or a foolish man in the village. They think we are all the same bush kanakas.

2nd Man: We get no benefit from his many visits. But he steals our men and women from us. Why is he coming down? To put the big man in his bad house? I cannot understand these Kiaps. They come like a strong wind and break down the tallest trees that protect the short ones. Bebeda was like the tallest tree, protecting the small ones under his armpits. Now this bad Kiap has removed this big shade, for the sun to beat the rest of us.

Policeman: Yes, you are sorry for Bebeda – but this Kiap does not care. He puts the big man into his bad house like a pig. I warn you, Bebeda is a big man but he became like a small child in the eyes of the Kiap – I am afraid these same evil eyes will fall on this village. The



road between Tatana and this village is bad: the grass is as tall as trees. It is thick and bushy. Several creeks have no log to walk across them – the broken logs are rotting in the water...

Councillor (pointing to the policeman and addressing his people): This man has come on our bad road and walked through the water. Because there were no logs... we must cut the grass, cut new logs and clean our village...

3rd Man: But how can we finish all that work and prepare for the bad man who is coming tomorrow? Why is he coming at such short notice and why does he not leave us alone?

Policeman: If you want to stay outside his bad house, you do what I say or you will be locked up like a herd of foolish pigs. (While the policeman is speaking the carrier picks up his bag.) But I must leave. The Kiap ordered me to return immediately. Good-bye!

Councillor: Go well

(The villagers are confused and anxious. Reluctantly they take off their feathers and carry their drums away. The women hurry home, but the elder men remain behind.)

Councillor: My stomach is biting and my intestines are rising because the bad man is coming so suddenly. What is behind his coming?

2nd Man: I am afraid and I say his coming is like a hawk coming to catch a rat. It is common for the hawk to look for rats, but it is unusual for the rat to know when the hawk is coming.

3rd Man: Why is Bebeda in the bad house? I would have thought the Kiap was coming to collect money or get some more young men and take them away to work. But Bebeda is in the bad house and we do not know how long he is going to sleep, eat and drink like a pig.

SCENE TWO

(A woman is seen sweeping the village. Her young son is cutting firewood a little further away. She calls him.)

Mother: Kanena! You come here!

Son: Let me first finish cutting this wood.

Mother: Never mind the wood. You come here.

Son: The sun is not up to go to the garden! What urgent talk is this? (He drops his axe and walks over to his mother.)

Mother: My son, you listen. Many years ago, I lost your father, my only husband. A Kiap came. He came suddenly, without warning. He took our young men away. Those who had no wives, and those who had only one or two children. Your father was taken to carry the white man's cargo, and he never came back. I have experienced this sudden visit of Kiaps.



I am afraid. It is not good for you to stay here today. Go to your uncle's village. Stay with him there. Count seven days – then you return.

Son: But Mother! The Kiap is coming to call out everybody's name in the book, to see if we all live here. What will you say if my name is called and there is no answer?

Mother: Oh no! Kiap is not coming to call out names today because he is coming very suddenly. He is coming to get more men. You must go to your uncle. But when you return, do not come on the same road. Take the small track across the hill. They do not know that one.

Son: But they say that Kiap is coming to take children to school. So I want to stay here and go to school. If I go to school, I will find out why these Kiaps treat us badly like this.

Mother: If you go to school, they will teach you their own bad ways. I do not want you to grow up like them. No, you must go away today. Kiap will not take me because I am old. They do not want old people. Kanena! You look like your father, my only husband. I will die if they take you away.

Son: But you see Mother, school is not like mosquito to fly to me. We do not go to the bush to get mosquitoes to bite us, but they themselves come to our house and find us and eat our blood. Therefore, I have to go and find the school and eat their wisdom there.

Mother: But he is not coming today to collect children for school. He gives us long notice when he comes for that. Bu today he comes suddenly so I think he is coming to collect men.

Son: All right Mother, I will go to Uncle's village. Stay well and I will return in seven days.

Mother: Go well, Son, (calling after him as he leaves the stage) and do not forget to take the narrow track across the hill, when you return!

(She looks in the direction in which he has gone for a while. As she turns in the other direction, she sees the policeman who is still off stage.)

Mother: Councillor! Councillor! They are coming.

(Councillor enters, followed by others. Somebody beats drum to call people. Policeman and four carriers enter. Councillor is ready to salute, but then sees that the Kiap is not among them. Councillor points to a shade and the carriers set up a table and chair for him.)

Councillor: Where is the man? How far behind?

Policeman: The man is coming. He follows close behind.

(The Councilor watches the road on which the Kiap will be coming. Then his eye catches two figures coming up the hill. He is tense with expectation. Kiap enters, a policeman a few steps behind. The councilor salutes the Kiap and steps forward to hand over the village book.)



Councilor: Good morning sir! The village book, sir.

Kiap (Answers the salute very casually. Waves aside the book.): Never mind that now.

(They do not talk to each other but the Councilor motions the kiap to the place that has been prepared)

Kiap: Get everybody here. Quick. I have an important message to give to you and your people.

(Kiap sits down. Councilor steps forward, faces villagers)

Councilor: O tribesmen, Babena, Sirida, Tatari. Kiap refuses to take my book. He says nothing to me but asks you all to come. All come and sit around here and hear his words.

(Men, women and children come and sit around the Kiap's table.)

Kiap: Are all your people here?

Councilor: Yesou – yessa masta.

Kiap: I want you all to listen carefully, to what the government has to tell you. Before the government came to this place, you were all fighting with your neighbors and killing each other. Now we have brought your peace. Now the government wants to bring more good things to you, and wants to help you to leave behind the savage life of your forefathers. The government wants you to enjoy the benefits of education and health services. The government wants to help you to plant cash crops like coffee, so that you will earn money and you will be able to buy steel axes, decent clothes and build better houses. You will –

(he suddenly realizes that the audience is not fully with him and that they do not understand what he is driving at.)

You will – em – you will be able to do many more good things. But if you want to have all these good things the government is promising you, you cannot go on living in this isolated place. We cannot build a road to every group of huts in this forest here. We cannot bring a school to a bunch of fifty people. Therefore the government is telling you-

(he raises his voice)

that you must all move together. You must form one very big village. The government has chosen Tabaida Village to be the new center.

(Murmurs from the villagers)

And I have been asked to tell you, that you must all move to Tabaida and build your new houses there!

(There is confused shouting from all the villagers. Anxiety and anguish are mixed with anger)



Kiap (to Councilor): Have you got anything to say?

Councilor (with emotion): We cannot move this village. This is our land. Claimed by the forefathers of Babena, Sirida and Tatari. Our fathers lived and died here. Their sweat and blood fell on this land. Their sweat and blood are the strength and wealth of this land, and we want our own sweat and our blood to be spilled here for our children. We cannot give our strength to other villages and other people's land.

1st Man: We make our gardens on our own land, we hunt in our own hunting grounds, where spirits and ancestors know us well. Our fathers owned this land, this village and the spirits before we were born. We can never move to the big village. If we move, our ancestors will turn against us, and we will lose all or land, hunting grounds and gardens. If our ancestors are against us, they will let us die, one by one.

Kiap (who has been getting more and more impatient): All this talk about ancestors is a lot of superstition. Your ancestors did not help you to fight the white man, did they? They did not help you make steel axes and guns. The government is stronger than your ancestors. And if the government says: you move, then you move!

2nd Man: The people in Tabaida were always our enemies; since the time of our ancestors we have been fighting each other. They fought against us and dies. Our men waged bitter war against them and many were killed. Their blood fell here. We cannot move into their village like women. We are men with penis and testicles.

Kiap: Tribal warfare was stopped ten years ago! This area is pacified. Any more talk like that from you and I kalabus the lot of you!

1st Man: You do not understand us. You are like a floating log, on the river without any roots. We are like snags in the water. We watch you floating past, where the currents lead you. You fail to look down into the water to see our roots embedded in the mud.

Councilor: We ask you these two questions: If we move to the bigger village, where are we going to get our coconuts, betel nuts and mustard? Where are we going to collect firewood, find clay for pots? On whose ground? Where will be make garden, cut sago, where will be our hunting grounds? In the forest of our enemies? And again, if we leave this place, will not other tribes come and claim this land with everything on it? All these coconuts, bananas, betel nuts – the forest and all its wild pigs: we had to fight before we could claim them. And we will go on fighting to keep it. We were brought up fighting, fighting is like food to us. But you Kiaps, you put us in the bad house when we fight and treat us like pigs and dogs. We will not move this village!

Kiap (jumping to his feet angrily): Now that is enough from you. One word more and I will have you arrested. "Bad house" my foot. Now you are a councilor! You are supposed to explain the wishes of the government to the people – instead you stir up trouble! I will have your badge removed! Now listen all of you. No more of your bloody ancestor talk. You listen to the government and you better do what you are told. Now I am warning you: I am giving



you two weeks! Not a day more. In two weeks' time I will visit the big village and God help you if you have not moved by then!

(under his breath) I will make them call on their ancestor yet! Constable!

Policeman: Yes masta!

Kiap: Get the carriers to pack up and follow me at once! Corporal, you come with me now!

Corporal and Policeman (simultaneously): Yessah! Yessah!

(The Kiap storms off, followed by corporal. The policeman hurries on the carriers and they scamper off)

Councilor: O tribesmen Babena, Sirida and Tatari, what are we to do? I thought we would live and die like our fathers – my stomach is biting me, because the Kiap told us to leave this village.

1st Man: No matter what the Kiap says, I will not leave my land and my village. I am Determined not to go to the bad house and I am equally determined to stay in this village – I will die here, in Yawata and my children will bury me here.

2nd Man: We must not stand up quickly and go to the big village. If we decide to go, we must make feast for our ancestors and say “stay well” to them, before we go. Maybe they can forgive us.

1st Man: We must not go. Our ancestors will think that we are not men, but women, without penis and testicles. But I know what we can do: that bad man Kiap will not live in the big village, he cannot check on us every day. Therefore we will build some houses in the big village, and when he comes on a visit we will go and meet him there. But we will continue to live here, as we have always done. In this way we shall not lose our lands, our ancestors and our spirits.

(Everybody shouts approval, some clap their hands.)

Councilor: Yes! This is it! We will tell the Kiap that we moved to the big village and we will pretend to live there! He will never find out!

(Lights fade out on general agreement and shouts of joy and relief.)

- John Waiko

In the next scene of the play **The Unexpected Hawk**, a village councilor of the big village reported the actions of the Yawata people to the District Officer. He told the white men that the villagers built small huts but had no intention of living in the big village. This angered the District Officer and he order the Kiap and his men to move them by force. Eventually the Kiap ordered his sergeant to burn the whole village in order to punish the people for their disobedience.



The title of the play **unexpected hawk** refers to the village councilor who had watched the people's action and swooped down to catch his rat.

In order to understand the drama excerpt better, complete the learning activity on the next page.



Learning Activity 1

Answer the questions about the excerpt "The Unexpected Hawk" on the space provided for each item.



You have
2 hours for
this activity.

1. In the stage directions at the beginning of the play, what is being described?

2. Do you experience the same event in your own village? Describe it in two to three sentences.

3. In the first scene, what action had the Kiap done that is described as bad?

4. What are the different status of men in the village that was described in the first scene which the kiap does not acknowledge?

5. In scene two, what does the mother think will happen to her son if the Kiap sees him?

6. What is the real reason for the Kiap's visit?

7. What was the villagers' reaction to the order of the Kiap?

8. Go back to descriptions in the excerpt in the play. How did the author describe the different aspects of culture of the Yawata people?



- a. Belief - _____
 - b. Ritual – _____
 - c. Political system - _____
 - d. way of producing and cooking food - _____
- _____

9. Think of your own culture. Identify in your way of life the four aspects mentioned above.

- a. Belief - _____
 - b. Ritual – _____
 - c. Political system - _____
 - d. way of producing and cooking food - _____
- _____

10. Write an essay comparing your own culture to the culture depicted in the drama “The Unexpected Hawk.” Use the four aspects mentioned as well as the different aspects of culture that you have learned in the previous Unit and the introduction to this topic.

You may use this outline to write your comparative essay.

- I. Introduction – include where you are from
- II. Body
 - A. the four aspects of culture mentioned in the play: belief, ritual, political system and way of producing and cooking food
 - B. these four aspects in my own culture: belief, ritual, political system and way of producing and cooking food
- III. Conclusion about the uniqueness of both cultures

Write your essay on the lines provided.



Read this excerpt from an article about workplace culture and answer questions about it in the next learning activity.

Workplace Culture: What It Is and Why It Matters

Culture is the character and personality of your organization. It is what makes your organization unique and is the sum of its values, traditions, beliefs, interactions, behaviours, and attitudes.

Culture is as important, if not more important, than your business strategy because it either strengthens or **undermines** your business and the objectives it is trying to achieve. Culture is significant, especially because it

- a. attracts talent. Potential job applicants evaluate your organization and its climate. A strong, positive, clearly defined and well-communicated culture attracts the right fit and talent.
- b. drives engagement and **retention**. It creates a work environment that either strengthens or weakens employee engagement and retention.
- c. impacts happiness and satisfaction. Research shows that employee happiness and satisfaction is linked to a strong workplace culture.
- d. affects performance. Organizations with stronger cultures outperform their competitors in financial performance and are generally more successful.

What affects workplace culture?

The short answer is: everything. A multitude of different factors in the workplace play a role in developing a workplace culture, including:

- a. **Leadership:** the way your leaders communicate and interact with employees, what they communicate and emphasize, their vision for the future, what they celebrate and recognize, what they expect, the stories they tell, how they make decisions, the extent to which they are trusted, and the beliefs and perceptions they reinforce.
- b. **Management:** how your organization is managed - its systems, procedures, structure, **hierarchy**, controls, and goals or objectives; degree to which managers empower employees to make decisions support and interact with them, and act consistently.
- c. **Workplace practices:** practices related to recruiting, selection, on-boarding, compensation, benefits, rewards and recognition, training and development, advancement or promotion, performance management, wellness, work and life balance (paid time off, leave.), as well as workplace traditions
- d. **Policies and philosophies:** employment policies including, but not limited to, attendance, dress code, code of conduct, and scheduling; organizational philosophies such as hiring, compensation, pay for performance, and internal transfer and promotion.



- e. **People:** the people you hire - their personalities, beliefs, values, diverse skills and experiences, and everyday behaviours; the types of interactions that occur between employees (**collaborative** versus **confrontational**, supportive versus non-supportive, social versus task-oriented.)
- f. **Mission, vision, and values:** clarity of mission, vision and values and whether they honestly reflect the beliefs and philosophies of your organization; how inspiring they are to your employees; extent to which the mission, vision, and values are stable, widely communicated, and continuously emphasized.
- g. **Work environment:** objects, artefacts, and other physical signs in your workplace; what people place on their desks, what the organization hangs on its walls, how it allocates space and offices, what those offices look like (colour, furniture among others), and how common areas are used.
- h. **Communications:** the manner in which communication occurs in your workplace; degree, type, and frequency of interaction and communication between leaders and employees and managers and employees; extent of transparency in sharing information and making decisions.

What is your workplace culture?

Most of us let our workplace culture form without defining what it is and what we want it to be, and that is a mistake. For example:

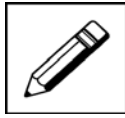
- a. We create policies and workplace programs based on what other employers do versus whether they fit our work environment.
- b. We hire employees who do not fit on our teams.
- c. We tolerate management styles that threaten employee engagement and retention.
- d. We do not create and communicate a clear and inspiring mission, vision, and set of values.
- e. Our work environments are **lackluster**.
- f. We do not consider how our everyday actions or inaction as leaders are affecting the formation of our culture.

For these reasons, it is important to step back, define, and evaluate your workplace culture, both what it is now and what you want it to be in the future, and how all of the factors above are either contributing or taking away from your desired culture. Although it can be very difficult to define, assessment tools and surveys can help you **gauge** your culture. They may reveal gaps between the culture you want to attain and the culture you currently have. In addition, observation, examination of workplace behaviour, meetings, discussions, and interviews can expose your workplace climate. The important part is to start somewhere and open up a dialogue with your leadership team about it.

Keep in mind that culture is always a work in progress. It can and will change and evolve over time. Make culture as important of an objective as your business strategy. It is too significant



to ignore and shaping it is one of your most important responsibilities as leaders and HR professionals.



Learning Activity 2
Answer the questions from the information you have read about workplace culture.



You have 30 minutes for this activity.

1. Vocabulary. Look for the meaning of these bolded words from the reading passage in your dictionary. Write the meaning on the first line and use the word in a sentence on the next line.

a. undermine - _____

b. retention - _____

c. hierarchy - _____

d. collaborative - _____

e. confrontational - _____

f. lacklustre - _____

g. gauge - _____

2. Think of the ideal workplace culture for you. Answer the following questions in order describe the following aspects of the workplace that you would like to be part of.

a. Give two qualities of the leaders of the workplace that you would like to be part of.

1. _____

2. _____



- b. Give two characteristics of the workers whom you wish to work with.
1. _____
 2. _____
- c. What mission, vision and values would you like to work for?
1. Mission: _____
 2. Vision: _____
 3. Values: _____
- d. What kind of dress code would you be comfortable in?
- _____
- e. What kind of work space would you be comfortable in?
- _____

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

Papua New Guinea Workplace Culture

The excerpt on page 16-18 mostly describes the ideal workplace culture and how important it is in achieving both organizational success and personal satisfaction. The next part of the topic will identify workplace culture in a Papua New Guinean setting where the employed and the self-employed often mix. In this case, cultural conflict arises.



Read the following excerpt is from the play “Pick the Bone Dry” written by Nora Vagi Brash.

In this scene, we can recognize the conflict between the Seketere, the educated urbanized secretary and Venda, the traditional village woman trying to sell her goods in an office.

Enter Venda and Draiva and set out Venda’s goods on left of stage

Venda: I come banana, betel nut, popo anybody come buy it.

Draiva: Lukaut mama! Nogut dispela tamarin meri Seketere irausim yu.

Venda: I no fret for dis Seketere, him, she small gel.

Draiva: Okay mama, yumi sinduan long hia na bai mi halivim yu long salim ol samting bilong yu.



Venda: Banana 40t, betel nut 20t, popo 50t

Ripota: (As she leaves the Director's office) Ah! How much for the pawpaw?

Venda: fifty toea, tenkyu very much.

Draiva: Em gutpela kaikai

Venda: is very isweet tru

Ripota: Thank you. I love pawpaws. (Exits)

Darekta: (Collects some files and prepares to leave) Draiva ating yu mas kam nau.
Yumi igat planti wok tumora.

Venda: Yu get money for loliwota?

Darekta: Oh sorry lau moni lasi.

Darekta and Draiva exit. Enter Seketere.

Seketere: Geess! How many times are we going to tell you to go away?

Venda: Hey! You do not talk to me like dat, yu blari sit!

Seketere: Do not call me bloody shit. Get out of here, you dirty old hag.

Venda: You keep quiet, you not boss dis place. Dis my tax money offes and you istupid.

Seketere: You stupid yourself. Get out of here or I will call the police.

Venda: All right, go on you call polis, I am not fret polis. He comes he marry you. I no like you married plenty man. Me marry only one, you get plenty boy he take you.

Seketere: Look you! Shove off, we have important issues to work out here. You are disrupting government work. You can be charged for loitering. This is not a smelly market place.

Venda: Talk! Talk! You talk issue ah, dis govenmen not give Venda and Villes people hissue. Before Mrs. Queem gavmen he give native people blanket, tin meat, sugar, tobacco, masis. Dis gavman give hissue for condom, famili plan das not hissue, dat for istupid gels like you.



Seketere: (Walks over and starts kicking her goods) You get out of here quickly before I call the police.
(Venda in turn throws a rotten banana at Seketere) Help! Help!

Then Venda picks up her goods hurriedly and chases the Seketere out.

Venda: You blari istupid gel, you not fit stay in villes and work in sun you paint you face like ghost.

Lights out.

Drama

Drama was discussed in 11.1.3.1. Recall that drama a form of literature usually written as dialogue. It can be either prose or verse. Drama is intended for performance – that is, it is meant to be seen and heard, though it can be read as a reader would read a novel. If performed, there are only two essential elements – the performer and the audience.

The six elements of drama are:

1. **Theme** – what the play means. It may be an abstract idea or feelings growing out of the events of the play.
2. **Plot** – the events of the play. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.
3. **Characters** - These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background, and language.
4. **Dialogue** - Language and dialogue delivered by the characters move the plot and action along, provide exposition and define the distinct characters.
5. **Music** - Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre.
6. **Spectacle** - The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production.

Now, do another learning activity.



Learning Activity 3

Answer the questions about the scene you have read from the play “Pick the Bone Dry” in order to revise on the elements of drama.



You have
20 minutes for
this activity.

1. Imagine the physical characteristics of the two main characters. Describe how you imagine them.
 - a. Venda - _____
 - b. Seketere - _____



- A. Direct B. Reported
3. According to the Prime Minister, Papua New Guinea is ready for the new millennium.
A. Direct B. Reported
4. “A little knowledge,” according to Confucius, “is a dangerous thing.”
A. Direct B. Reported
5. The police commissioner acknowledged that the police needed more training.
A. Direct B. Reported

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

11.4.1.3 Family Culture

Family culture is the unique way that a family forms itself in terms of rules, roles, habits, activities, beliefs, and other areas. The racial or ethnic culture in which a family lives may strongly influence family culture. Other families are no longer tied to cultural norms of their ethnic or racial group. Every family is different and every family has its own culture.

Children are moulded by the family culture into which they are born. Growing up, their assumptions about what is right and wrong, good and bad, reflect the beliefs, values and traditions of the family culture. Most take for granted their family’s ways, and they carry into adulthood numerous attitudes and behaviours acquired in childhood.

What does the culture in Papua New Guinea say about the family? This article from the website **Safari the Globe** will shed light on how Papua New Guinea family is being presented to the rest of the world. Critically analyse the article. Do you agree or disagree with what it is saying?



Read this description of the Papua New Guinean family from the website Safari the Globe.

Relationships, Marriage, & Family Life in Papua New Guinea

Relationships in Papua New Guinea vary drastically, with one extreme in the cities like Port Moresby and the other in the rural mountains. In the cities dating and freedom of choice in whom a person marries is growing over time, although most dating is still done with a chaperone. In the villages nearly all dating is done with a chaperone and who one can date and marry is heavily dependent on an individual's family. Once a couple (or their families) decide to marry, the groom's family is expected to pay the bride's family money (along with pigs and shells) and the bride is expected to work as requested by her husband.

At many weddings in Papua New Guinea most women wear grass a without a shirt and prior to the wedding the men and women divide into two groups. Men wear feathers and carry spears or bows. Both men and women paint their faces with details symbolic of the clan and this process, especially for the bride and groom can take hours to complete. The pigs (and money) are then exchanged to the bride's family and a couple pigs are often given back to



the groom's family as a symbol of good relations. The following day is the feast, which is centred on the pigs exchanged the prior day.

After marriage, wives tend to move into their husband's house or village, at times moving in with his parents; it is very rare for a man to move into his wife's town. If the couple does not live with the husband's parents, it is likely they live next door or within walking distance. Most couples in Papua New Guinea have three to four children, although this number varies to a degree.

Married life for many couples is a new life with defined roles. Women take on numerous chores as a wife and in some relationships their husbands demand much work. Since few marriages are based on emotion many men are unfaithful and sadly this is an accepted part of society in many areas. In some areas men are also allowed to have multiple wives, which comes with great expense, but if able to, many men prefer this route. Between this situation and the work some women are forced to endure many marriages end in divorce, suicide, or wives running away from marriages. For those that divorce or are widowed, many re-marry, but depending on the clan they marry into their children may be rejected.



Learning Activity 5

Answer the questions from the information you have read about family culture in Papua New Guinea.



You have 1 hour for this activity.

1. Describe the different roles of the members of your own family.
 - a. Father - _____

 - b. Mother - _____

 - c. Grandparents - _____

 - d. Older Siblings _____

 - e. Younger siblings - _____

2. Do you think families in Papua New Guinea are still tied to their racial or ethnic culture? Explain your answer.



-
-
3. According to the fourth paragraph of the passage on page 24, “Women take on numerous chores as a wife and in some relationships their husbands demand much work.” Do you agree with this statement? Give reasons for your answer.

-
-
4. Look back on the different roles of the members of your own family. Write a three-paragraph essay discussing **the advantages and disadvantages of your family culture**. Each paragraph may contain:
- Introduction – Describe your family culture.
 - Body – Describe the disadvantages of your family culture
 - Conclusion – Describe the advantages of your family culture

Write your essay on the next page.



11.4.1.4 Youth Culture

Youth culture, according to Wikipedia, “is the way adolescents live, and the norms, values, and practices they share. Elements of youth culture include beliefs, behaviours, styles, and interests. An emphasis on clothes, popular music, sports, vocabulary, and dating set adolescents apart from other age groups, giving them what many believe is a distinct culture of their own.”

In Papua New Guinea, according to the report *Urban Youth in the Pacific (2011)*, the National Youth Policy of Papua New Guinea 2007-2017 defines youth as between 12 and 25 years old, however also welcomes individuals over 25 to participate in youth programming. Culturally, age of youth is defined by roles, health and involvement in the community. In the 2000 Census, 40% of the population in the country is aged 14 years old and younger while 76% of the population is 34 years old and younger. PNG is a youth-filled nation!

What is the status of the youth in Papua New Guinea?



Read this excerpt from the 2008 report “**Source of Great Hope and Intense Sorrow: The Youth Situation in Papua New Guinea and the Response of the Catholic Church**”

This article is written by Fr. Alfred Maravilla, SDB (Salesians of Don Bosco), a religious priest who has worked with young people in Papua New Guinea.

“To speak of youth is to speak of growth. It is to speak of young people with all their gifts and enthusiasm, weaknesses and limitations, potentials and challenges, wanting to attain the fullness of life. The many good and generous young people who do their utmost to spread awareness of the real possibilities for change are a source of great hope. They look for new ways for liberation, and seek support from their elders as well as their local and ecclesial communities...”

Like everywhere else, there are also youth who wait passively for solutions to their problems, not finding in themselves sufficient will or energy to plan any different future. Sadly, they seem to have no ideas for tomorrow, concerned only about the present and their survival. Some become hostile and violent towards those responsible for social organization and towards society in general. As they strive to emerge from their situation of need, they organize different forms of struggle. This brings them into an almost permanent conflict with society. Papua New Guinea society has labelled these young people “rascals...”

Migrants settled, often with no permission, on traditional or state lands known as “settlements.” The term is associated today with socially deprived urban communities where people have illegally occupied and built houses on unused land. It is certainly not an exaggeration when UNESCO (the United Nations Educational Scientific and Cultural Organization) reported in 1996, “rural and urban youth live in a context of poverty, crime, and sexual violence.” It is no surprise then that young people “sometimes describe money as ‘life’ as it allows one access to clothes, food, travel, school fees, medicines, soap, cargo, smokes, beer, paying for sex, and meeting social obligations.”



The advent of mass media and progress brought about unimaginable benefits to the country. The media, especially television and radio, have opened young people to the global village. This has certainly great advantages but this has also led to the formation of false needs and life-models foreign to the local cultures. Sadly, the rapid cultural changes lead to the breakdown of culture and traditions without being replaced by other forms of behaviour and relationships.

Urban youth migration plays an important role in youth culture. Why do young people move to urban centres? The very same reason that led to the movement of vast populations to urban centres the world over could certainly not be discounted. It is, however, worth noting that majority of those interviewed gave “looking for employment,” followed by “gardening is too hard,” “town entertainment,” and “rascal influence” as the main reasons for leaving their villages and moving into towns. It is important to note that although among youth living in urban areas there exists a lifestyle different from those living in rural areas, studies showed that “in general there were very few differences between urban and rural young people’s values” and “financial security was highly valued in all situations.”

Reflect on what you have read and answer the next learning activity.



Learning Activity 6

Answer the questions from the information you have read about youth culture in Papua New Guinea.



You have 1 hour for this activity.

1. List three elements of youth culture
 - a. _____
 - b. _____
 - c. _____

2. What kind of clothes do the young people in your neighbourhood wear? Describe them.

3. What are the songs and kinds of music that young people in your neighbourhood listen to? Describe them.

4. What are the sports that young people in your neighbourhood watch or play?



5. In the report about the youth situation in Papua New Guinea, why were young people described as a source of hope?

6. Rascals were mentioned in the report. What are rascals?

7. How is “settlement” defined?

8. How do young people describe money?

9. What did the advent of mass media create in the young people?

10. Give three reasons why young people from the villages move to the urban centers.
 - a. _____
 - b. _____
 - c. _____

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

The report you have read paints a picture about the youth situation in Papua New Guinea. Although the author considers the young people as a source of hope, they are also a source of sorrow because of the many problems the young people encounter in their place in society. Government agencies and non-profit organizations are working hard in order to help the young people with these problems.



Read this feature article from the World Bank about the “Urban Youth Employment Project.”

New Opportunities for Urban Youth in Papua New Guinea

In a graduation ceremony earlier this month, 33 of the first 150 youth enrolled in a 5 month on-the-job training apprenticeship scheme received completion certificates from the World Bank-assisted Urban Youth Employment Project. Additional graduation ceremonies are being planned throughout the year as youth trainees complete their **apprenticeships** on a rolling basis.



The project is helping youth from disadvantaged areas in the country's capital, Port Moresby, who have been out of work and school for at least 6 months. For most of these young people, the project is a valuable opportunity to obtain their first job experience. It also provides them with income from short term employment, an introduction to the formal banking system and the knowledge and skills to increase their chances of securing a job.

Ronnie Pala is among the recent batch of graduates. Before joining the project he had nothing to do and admitted, out of **boredom** and frustration, that he would do things like throw stones at passing cars just to pass the time.

"My family laughed at me and said I would not get anywhere with the project. But now I am happy the project has helped me get new skills. After completing five months of on-the-job training, my employer offered me a permanent job," said Ronnie.

Education and skills gap in the Pacific

Currently, the Pacific region experiences high youth unemployment and **under-employment**, with estimates reaching up to 70 or 80 percent. Perhaps most troubling, studies indicate that an increasing number of urban youth in the Pacific are being marginalized. They endure inequality, **exclusion** and poverty and are vulnerable to engaging in risky behaviours, such as substance abuse and involvement in crime and violence.

Many young people feel shut off from the jobs market. It is not simply that the jobs are not there. Employers report that they cannot fill available positions as candidates youth lack basic skills to engage in formal employment or have never had the opportunity to get work experience or training.

In Papua New Guinea, just a tiny fraction of the population have completed secondary school, with slightly higher figures for urban groups. Youth are therefore ill-equipped with the basic skills that are required to be productive and have limited **pathways** from school to work.

Providing a second chance for youth in Port Moresby

The World Bank has been working with the Government of Papua New Guinea to help provide young people with training, work experience and a **stipend** to help them overcome some of these **constraints**. The project's basic skills and employment training as well as job intermediary services provides positive examples of services that may better enable Pacific youth to transition from school to work.

With the project **scaling up** of implementation, 3,000 applicants have been screened to participate in the program. When the project ends in 2016, it is expected that the project will benefit 10,500 disadvantaged, unemployed youth from the National Capital District area, with basic life skills for employment training, public works job placement and apprenticeships with various employers that are supporting the project.

About thirty of the most prominent business houses, hotel chains, manufacturers and construction companies as well as development organizations have active youth placements and the project expects this number to continue to grow.

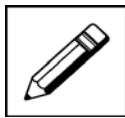


Many young people hope that these types of **initiatives** will help increase their experience and knowledge of the workplace, **employability**, and make it easier for them to contribute to their families and communities.

“This was an opportunity for youth who are being given a second chance in life,” said Ruth, 24, who participated in recent training courses under the project.

It is also helping young people feel they can better integrate and make a difference in society. “We are hopeful that the skills and training will help us become good citizens,” said Joshua, 24.

Helping expand opportunities for young people remains a priority for the World Bank in the Pacific. The aim is to ensure youth can contribute to shaping their communities as well as being safer, happier and fulfilled so they can build positive, brighter Pacific futures.



Learning Activity 7

Answer the questions from the information you have read about family culture in Papua New Guinea.



You have
1 hour for
this activity.

1. Look for the meaning of these words lifted from the feature story:
 - a. apprenticeship - _____
 - b. boredom - _____
 - c. under-employment - _____
 - d. exclusion - _____
 - e. pathways - _____
 - f. stipend - _____
 - g. constraints - _____
 - h. scaling up- _____
 - i. initiatives - _____
 - j. employability - _____
2. Who are main beneficiaries of the World Bank project?

3. Why do many young people feel that they are shut off from the job market?



4. How does the project provide a second chance to the young people of Port Moresby?
5. The case of Ronnie Pala is mentioned in the article. There are many young people who were like Ronnie before he took part in the World Bank project. Do you think it would be better for your young people who are idle and not doing anything in the urban areas to just go back to the village? Write an argumentative essay on the topic: **It is better for young people to stay in the village rather than go to the cities.** You may use this space for your rough work.

Your argumentative essay should contain three parts.
 Introduction: Define your topic and state whether you agree or disagree with the topic
 Body: Each body paragraph must contain one reason for your opinion. Give examples and explanation for each paragraph.
 Conclusion: End your essay with a summary.

Write your final essay on the space provided.

**1. Tense Change**

As a rule when you report something someone has said, you go back a tense. Study the table below. The tense on the left changes to the tense on the right

Direct speech	Reported speech
Present simple She said, "It's cold."	Past simple She said it was cold.
Present continuous She said, "I'm teaching English online."	Past continuous She said she was teaching English online.
Present perfect simple She said, "I've been on the web since 1999."	Past perfect simple She said she had been on the web since 1999.
Present perfect continuous She said, "I've been teaching English for seven years."	Past perfect continuous She said she had been teaching English for seven years.
Past simple She said, "I taught online yesterday."	Past perfect She said she had taught online yesterday.
Past continuous She said, "I was teaching earlier."	Past perfect continuous She said she had been teaching earlier.
Past perfect She said, "The lesson had already started when he arrived."	Past perfect NO CHANGE - She said the lesson had already started when he arrived.
Past perfect continuous She said, "I'd already been teaching for five minutes."	Past perfect continuous NO CHANGE - She said she'd already been teaching for five minutes.

Modal verb forms also sometimes change:

Direct speech	Reported speech
will She said, "I'll teach English online tomorrow."	would She said she would teach English online tomorrow.
can She said, "I can teach English online."	could She said she could teach English online.
must She said, "I must have a computer to teach English online."	had to She said she had to have a computer to teach English online.
shall She said, "What shall we learn today?"	should She asked what we should learn today.
may She said, "May I open a new browser?"	might She asked if she might open a new browser.

Note - There is no change to; could, would, should, might and ought to.



Direct speech	Reported speech
"I might go to the cinema", he said.	He said he might go to the cinema.

You can use the present tense in reported speech if you want to say that something is still true i.e. my name has always been and will always be Lynne so:

Direct speech	Reported speech
"My name is Lynne", she said.	She said her name was Lynne. or She said her name is Lynne.

You can also use the present tense if you are talking about a future event.

Direct speech (exact quote)	Reported speech (not exact)
"Next week's lesson is on reported speech", she said.	She said next week's lesson is on reported speech.

2. Time change

If the reported sentence contains an expression of time, you must change it to fit in with the time of reporting. For example, you need to change words like here and yesterday if they have different meanings at the time and place of reporting.

Today	+ 24 hours - Indirect speech
"Today's lesson is on presentations."	She said yesterday's lesson was on presentations.

Expressions of time if reported on a different day	
this (evening)	that (evening)
today	yesterday ...
these (days)	those (days)
now	then
(a week) ago	(a week) before
last weekend	the weekend before last / the previous weekend
here	there
next (week)	the following (week)
tomorrow	the next/following day

In addition if you report something that someone said in a different place to where you heard it you must change the place (here) to the place (there).

At work	At home
"How long have you worked here?"	She asked me how long I'd worked there.

3. Pronoun change

In reported speech, the pronoun often changes.



For example:

Me	You
"I teach English online."	She said she teaches English online.



Learning Activity 8

Circle the letter of the correct reported speech for each direct speech.



You have
30 minutes
for this
activity.

- He said, "I must get going. Otherwise, I'm going to be late."
 - He told me he had to get going. Otherwise, he was going to be late.
 - He told me he had to get going. Otherwise, I was going to be late.
 - He told me he has to get going. Otherwise, he was going to be late.
- She said, "I've worked here since I left my last job."
 - She told me that she worked there since she had left her last job.
 - She told me that she had worked there since she had left her last job.
 - She told me that she had worked there since she left her last job.
- You said, "I will help you!"
 - You said you would help me!
 - You said I would help you!
 - You said you would help her!
- She asked me, "When are we going to leave?"
 - She asked me when she was going to leave.
 - She asked me when we were going to leave.
 - She asked me when we are going to leave.
- Peter said, "I may bring someone with me to the party."
 - Peter said he might bring someone with him to the party.
 - Peter said he might have brought someone with him to the party.
 - Peter said he might bring someone with her to the party.
- My friend said, "I will have finished my homework by the time you arrive."
 - My friend told me he would have finished his homework by the time I arrived.
 - My friend told me he would have finished his homework by the time he arrived.
 - My friend told me he would had finished his homework by the time I arrived.
- Mark asked me, "Why do you want to study Russian?"
 - Mark asked her why I wanted to study Russian.
 - Mark asked me why did I want to study Russian.
 - Mark asked me why I wanted to study Russian.
- Marcia said, "I have been waiting for you for over an hour."
 - Marcia said she had been waiting for me for over an hour.
 - Marcia said she was waiting for me for over an hour.
 - Marcia said she had waited for me for over an hour.



9. Alison said, "I had eaten before you arrived."
A. Alison told me she had eaten before I had arrived.
B. Alison told me I had eaten before I had arrived.
C. Alison told me she had eaten before she had arrived.
10. Lenny sang, "I want to get away, I want to fly away."
A. Lenny sang he wanted to get away, he wanted to fly away.
B. Lenny sings he wanted to get away, he wanted to fly away.
C. Lenny sang he wanted to get away, he wants to fly away.

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

11.4.1.5 Cultural Change

"Papua New Guinea is one of the most culturally diverse countries on Earth. Over 800 languages are spoken by a population of about 6 million. Papua New Guinea's internationally renowned cultural diversity is under tremendous stress, as village-based life styles are being replaced by cash economy and urban life styles." (UNESCO, 2012)

The quote above is an example of the rapid societal changes happening in Papua New Guinea. Changes in society also brings about changes in culture: the belief, values and way of life of a group of people. Migration from the rural areas to the urban areas is one factor that affected the people's culture. Other factors include Western influences, the mass media, and the rise of new information communication technologies, among others.

One example of cultural change is the place of women in society. "Over the last several decades, people in the United States have become increasingly tolerant and supportive of women working outside the home and having careers. Some of this cultural shift is probably due to the entry of massive numbers of women into the labour force as the economy shifted from industry to services and the demand for secretaries and other service workers mushroomed. As women had fewer children and growing opportunities outside the home, they had new reason to question the terms on which they were living their lives and to seek alternatives." (Johnson, 1996). This is the topic of the poem which you will read in the next activity.



Read the poem by Baluwe Umetrifo. The poem is about cultural change particularly on the place of women in society.

Yupela Meri I senis Hariap Pinis.

Not long ago I use to go up the Heklaka hill.
When I looked below over the green valley
I could see smoke popping up here and there –
From among the jar trees and kunai grass,
And I could see you young girls
Working very hard in your gardens
In your traditional pulpuls



With pig grease reflecting in the sun
From your beautiful skin.

But now
When I go up the Heklaka hill
And look below over the beautiful valley
I can see grey smoke popping out of mills and factories
From among the huge ugly lumps of metal
And I can see you young girls
In blue jeans and jackets
With high heel shoes and stinky perfumes
Purses in one hand and newspapers in the other
As you walk from shop to shop gardening
With your breasts sweating in the breast bags.

O yupela I senis hariap pinis!
Not long ago your names used to be Urakume, Mohoe and Ilaie
You never looked at boys nor talked to them
Always eyes were on the ground
With bilums in your heads.

But now
All your name have changed
To Marys, Bettys, Jennys and Roses
And you walk around hand in hand with your mangi poroman without bilums
Oh yupela ol meri winim
Pinis misis Queen!
Na yu Goroka, yu laik winim Tokyo and New York!

**Learning Activity 9**

Answer the questions from the information you have read about the poem *Yupela Meri I Senis Hariap Pinis*.



You have
2 hours for
this activity.

- A. The poem makes a comparison between the women in the past and the women in the present. Complete this table based on how the poem has described the changes in the culture of women. The first one has been done for you.**

	Women In the Past	Women At Present
1. Where do they work?	Example: in the garden	Example: in the factories
2. What do they wear?		
3. What are their names?		
4. What do they carry?		



5. How do they act with males?		
--------------------------------	--	--

B. Answer the following questions in the space provided.

1. The poet mentioned Heklala Hill. Where is Heklaka Hill located according to the poem?

2. The poet's tone is his or her attitude to the subject. The tone can be broadly categorised as negative, neutral or positive. What is the poet's tone about -

a. the women before - _____
What words in the poem express this?

b. the women now - _____
What words in the poem express this?

C. Aside from the role of women in society, there are other aspects of Papua New Guinean life that has changed. Give three examples of cultural change that you have noticed in society. Fill up the table to compare the three examples you can think of.

Past Culture	Present Culture

D. Choose one aspect of culture that has changed and write an essay describing it. Your essay should contain at least four paragraphs. It may contain this outline:

Introduction: An introductory paragraph on the aspect of culture that you have chosen

Body Paragraphs: One paragraph describing how the aspect of culture was in the past.
One paragraph describing how the aspect of culture is now in the present.

Conclusion: A concluding paragraph giving your opinion on which aspect of culture you prefer: what it was in the past or what it is now.

You may use the space below and another sheet of paper for your rough work.

Write your final essay on the next page.



A series of horizontal lines for writing answers, consisting of 34 evenly spaced lines filling the majority of the page.

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



11.4.2 TYPES OF FILMS

Motion Pictures or films have been a part of peoples' cultures since it was invented in the late nineteenth century. In this part of the module, we will go deeper into the world of films. We will look at the different kinds of films and study some examples. We will not only look at feature films but also animated, documentary, industrial and educational films as well. Are you ready?

11.4.2.1 Feature Films

Whenever you go to a cinema or watch something on your DVD player, you most probably would be watching a feature film. We normally refer to feature films as "movies" or "motion pictures."

Feature films are the movies most commonly shown in large movie theatres. They typically last at least one hour and a half and tell a fictional story or a story based on real events but portrayed by actors. These feature films can be classified into film genres that we have discussed in Unit 2 of the Applied English 11 Module. Do you still remember the different film genres we discussed?



Learning Activity 10

Identify the film genres being described. You may refer to your Applied English 11 Module Unit 2 (11.2.2.4)



You have
1 hour for
this activity.

1. Movies in this genre are about protagonists who journey to epic or distant places to accomplish something. They are similar to action films but the action may be less and more weight will be given to experiences. Indiana Jones movies belong to this category. _____
2. These films tell about a series of funny or comical events, intended to make the audience laugh. They are loved by young and old for the feel good content. It can be based on innocent humour, exaggerations, facial expressions or downright crude jokes. A Night at the Museum is an example. _____
3. Such films trace the lives of fictional and true criminals, gangs or mobsters. Good fellas, The Godfather and Gangs of New York are example of this genre. Serial killer films may also be included here like Zodiac. _____
4. The story of movies in this genre involves chivalry, adventure and love, mostly about a character's relationships, or engagements that deals more about character development and interpersonal relationships rather than adventure. Romance films feature the mutual attraction and love of a man and a woman as the main plot and have a happy ending. Examples of this genre are Titanic and The Notebook. _____
5. Films in this genre use scientific understanding to explain the universe that it takes place in. It generally includes or is centred on the presumed effects or ramifications of computers or machines; travel through space, time or alternate universes; alien life-



forms; genetic engineering; or other such things. Examples of this genre are Star Wars and Star Trek. _____

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

How did you do in the last activity? In the next part of the topic, we will learn how films are made.



Read this description of the filming process from Microsoft Encarta 2008 about

General Filming Process

A **development stage** precedes production. In this stage, the screenwriter writes the script and the producer hires the director and key actors, prepares a budget and shooting schedule, and raises the necessary funds to pay for the production.

The next stage, **pre-production**, involves the remaining preparatory work before production begins. During pre-production, the producer approves the final version of the script, the rest of the cast and crew members are hired, and shooting locations are finalized. The director, assistant director, unit production manager, and producer plan the sequence for shooting the individual scenes. If possible, the actors hold rehearsals. The producer, director, and designers work together to outline the visual look of the film—how the scenes will be staged, set construction and decoration, costumes, makeup and hair design, and lighting.

When preproduction is completed, **production** can begin. A movie is filmed scene by scene, and a scene is filmed shot by shot. These scenes and shots are not usually filmed in the order that they appear in the film. This is because filming depends on factors such as weather conditions, actors' availability, and the set-construction schedule. Scenes that involve large, complicated sets often are filmed near the end of the shooting schedule, because these sets take longer to be completed. Sets can be elaborate.

Preparing for a film shot involves five main operations. The director oversees and coordinates all these operations.

1. The art department and property master prepare the set furnishings and the props the actors will use.
2. The actors run through their lines and movements.
3. The director of photography selects and arranges the lights.
4. The camera operator rehearses the various camera angles and movements to be used in the shot.
5. The sound crew determines the volume level and placement of microphones.

During filming, each filmed shot is called a **take**. For complicated shots such as battlefield sequences, the director may use multiple cameras to minimize the number of takes. Even with multiple cameras, however, the director may require many takes before he or she is satisfied. After each take the director confers with the camera operator and production sound mixer. If the director is pleased by the performances and if the camera and sound



work are good, the director instructs that the take be printed. If it is not good, it is not printed.

At the end of the day, the shots that the director likes are printed. The following day, the director, producer, cinematographer, and editor look at these dailies. During these screenings the director and editor begin to assemble shots into scenes and the scenes into a sequence. Early versions of sequences, or early cuts, often contain alternative takes for certain shots. As the director and editor make final decisions during the editing process, they eliminate the extra takes, so that the structure of the final picture emerges in the form of a rough cut. Then, as scenes are polished and transitions smoothed, the rough cut gradually becomes the first cut.

During the **postproduction** work, the director and editor solve problems. For example, if a shot went out of focus for a moment in a close-up, they may cover the lapse by cutting to a medium shot if they do not have another satisfactory take of the close-up. While editing the first cut, the director weighs the editor's recommendations but keeps the overall plan of the picture in mind. The producer also contributes, especially when the director and editor are considering re-shooting scenes; this may cause the picture to go over budget. When all the scenes are shot and the first cut finished, the producer may approve it or work with the editor and/or the director to make further refinements. The finished product is the final cut. The film is then ready for sound editing, finalizing of the musical score, and mixing.



Learning Activity 11

Rearrange the filmmaking process by writing 1 or 2 or 3 etc. on the space before each number.



You have 20 minutes for this activity.

- _____ a. The producer, director, and designers work together to outline the visual look of the film
- _____ b. The director weighs the editor's recommendations but keeps the overall plan of the picture in mind
- _____ c. The screenwriter writes the script and the producer hires the director and key actors
- _____ d. In shooting the film, the director may require many takes before he or she is satisfied.
- _____ e. The producer approves the final version of the script, the rest of the cast and crew members are hired, and shooting locations are finalized.
- _____ f. The final cut of the film is ready for sound editing, finalizing of the musical score, and mixing.
- _____ g. The director and editor make final decisions during the editing process and eliminate the extra takes so that the structure of the final picture emerges in the form of a rough cut.

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

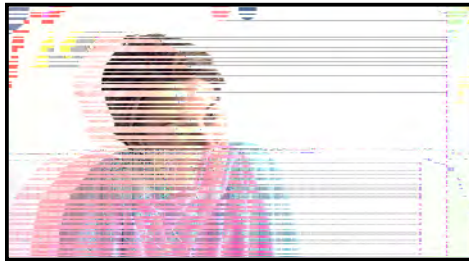


How did you do in the last activity? In the next part of the topic, we will be looking at an example of a romantic feature film.



Study the description and scenes from a film adapted from a young adult novel written by John Green titled “The Fault in our Stars.”

In this movie, two young people both beset by cancer find each other and fall in love.



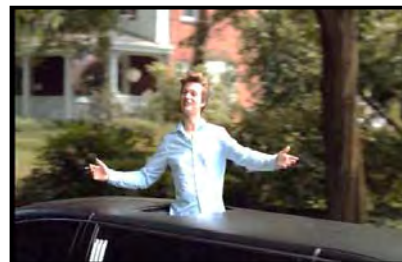
The **heroine**, Hazel Grace Lancaster had very sick lungs and had to carry her oxygen tank everywhere with her to help her breathe. Her parents forces her to attend a church support group where she meets Gus.

Augustus Waters suffered from bone cancer and has lost a leg to it. He now walks with a **prosthetic** leg. They became good friends and shared common interests, especially in reading a book titled “An Imperial Affliction” by a Dutch author Peter van Houten.



The book had an **ambiguous** ending, which really intrigued Hazel. She wanted to find out what happened after the character in the book died. Unfortunately, the author, Peter van Houten became a **recluse** and refused to write another book.

Gus used his wish to the **Genies**, an organization that grants the wishes of terminally ill young people, to travel to Amsterdam where Peter van Houten lived for Hazel to meet her idol.





But before they can finalize the arrangements to fly to Amsterdam, Hazel had a serious attack and had to be brought to the hospital. They thought that the trip would not happen but eventually, the doctors allowed her to travel.

In Amsterdam, the young friends' feelings for each other developed into something deeper.



They met Peter Van Houten and he was not as they expected. He was an alcoholic and a generally nasty person who refused to answer Hazel and Gus's questions about the book. They went back to their country soon after but not before Gus told Hazel that his cancer has spread all over his body and that he is dying.

Then one night, Hazel received a call from Gus saying that he was getting worse but he did not want his parents to know about it. Hazel called the ambulance and he was brought to the hospital.





When Gus was well enough to be discharged, the three friends, Hazel, Gus and his best friend Isaac, who lost his eyes to cancer, planned to have a live memorial service for Gus. There, Hazel and Gus said their goodbyes.



He died soon after, with Hazel Grace giving the **eulogy** in his funeral.

At the funeral, Peter Van Houten showed up to give Hazel a piece of paper which she did not accept.

Later, she discovered that Gus sent an email to Van Houten for him to check and edit what Gus had written for Hazel. In his writing, Gus expressed his love for her. Van Houten wanted Hazel to read what Gus had written.



The movie ended with Gus's voice asking, "Okay, Hazel Grace?" And she answered, "Okay."

The Fault in Our Stars (2014) stars Shailene Woodley and Ansel Elgort as Hazel and Gus. It is directed by John Boone and produced by 20th Century Fox.



Learning Activity 12

Test how well you understood the excerpt from the film *The Fault in our Stars*. Answer the questions below on the space provided after each question.



You have
2 hours for
this activity.

A. Vocabulary. Define the following words.

1. heroine - _____
2. prosthetic - _____
3. ambiguous - _____



4. recluse - _____

5. eulogy - _____

B. Answer the questions on the space provided.

1. Read again the definition of the romantic film genre. Explain what makes “The Fault in Our Stars” a romantic film.

2. In your own culture, do teenage boys and girls also go through courtship in the way they did in romantic films? List down three ways on how courtship happens in your own culture?

C. Write a 3-paragraph essay the comparison between the courtship and romance in your own culture and the courtship and romance that usually happens in a romantic film.

Your essay may include:

Introduction: A paragraph introducing courtship and romance in your own Papua New Guinean culture

Body: A paragraph discussing the different stages of how male and female get together as boyfriend/ girlfriend. You may use examples from personal experience or experiences of friends and families. Compare these stages to what movies in the romantic genre usually portray courtship and romance.

Conclusion: A paragraph giving an assessment of which is better for young people like you, following culture or following romantic films.

Use this space for your rough work. Write your final essay on the next page.



Blank lined writing area consisting of 25 horizontal lines.



11.4.2.2 Animated Films

In animated films, individual drawings, paintings, or illustrations are photographed frame by frame (stop-frame cinematography). Usually, each frame differs slightly from the one preceding it, giving the illusion of movement when frames are projected in rapid succession at 24 frames per second. The earliest cinema animation was composed of frame-by-frame, hand-drawn images. When combined with movement, the illustrator's two-dimensional static art came alive and created pure and imaginative cinematic images - and other inanimate objects could become evil villains or heroes.

Animations are not a strictly-defined genre category, but rather a film technique, although they often contain genre-like elements. There are many ways to create animation, depending on whether the materials used are two-dimensional (flat, such as drawings, paintings, or cut-out pieces of paper) or three-dimensional (having volume, such as clay, puppets, household objects, or even people).

What animated films have you watched? The first animated feature was the German film **Die Abenteuer des Prinzen Achmed** (The Adventures of Prince Achmed, 1926). Other notable ones include **Snow White and the Seven Dwarfs** (1937), **Dumbo** (1941), **Sleeping Beauty**(1959). You may have watched recent animated films such as **Beauty and the Beast** (1991), and **The Lion King**(1994). In some films, animated characters interact with human actors, as in **Who Framed Roger Rabbit** (1988).

There are four basic techniques used in animation. These are:

- 1. Drawn animation** - This covers any form where one drawing is replaced by another in a sequence. Each drawing is slightly different from the one before. It works the way a flipbook does. These animated films are made up of thousands of drawings which are shown on screen very quickly one after the other. It takes a very long time to film from start to finish and requires many animators to complete the work
- 2. Cut-out animation** - This covers any form of animation where cut-out shapes are moved around or replaced by other cut-outs. Flat objects like buttons, matchsticks and string can also be used in this form of animation. Cut-outs can also be laid on top of drawings. It is very quick and easy to do but difficult to have more than one or two objects moving at the same time. Cut-out animation can appear very stiff and awkward

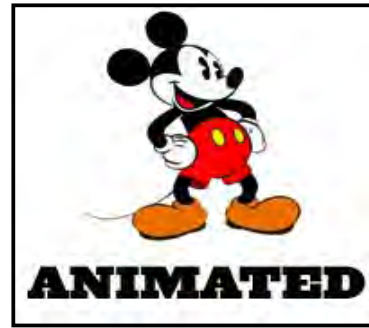


Image from <http://www.film site.org/ animated films.html>



The first full length animated film. Image from www.google.com





3. Model or stop-motion animation - This involves the filming of three-dimensional models. The materials used could include plasticine, clay or wire - in fact anything that can be bent or formed into another shape. The puppets are positioned and filmed before being moved ever so slightly and filmed again. These shots are put together as a piece of film and will give the impression of the models moving.

Models can be used over and over again and copies made of them to shoot different scenes at the same time so that the filming takes less time. This type of animation needs a lot of time and hard work. The makers of **James and the Giant Peach** were only able to complete 45 seconds of stop-motion animation a week - 10 seconds a day. This was because each puppet had so many joints that needed moving for each frame.

Computer animation or Computer Generated Imagery (CGI) - This refers to the drawing of three-dimensional models and sets on the computer. Images can be scanned into the computer using digital photography or made within the computer itself. Human characters can be built from clay whilst sets and furnishings are modelled using design systems similar to architects drawings. These models are scanned into the computer as wire-frame models, which are gradually built up into a coloured and textured form.

Computers have become cheaper and easier to use than traditional animation. For instance, the computer animated film **Toy Story** cost \$30 million to make and used 110 animators. The Lion King using drawn animation cost \$45 million to make and used 800 animators.

Now complete this learning activity.

Learning Activity 13



Answer the questions from the information you have read about animated films.



You have 30 minutes for this activity.

A. Below are some descriptions of films. Identify whether they are characteristics of Feature films (F) or Animated films (A). Write F or A on the space before each number.



James and the Giant Peach used stop-motion animation. Image from inkandpixelclub.livejournal.com



Toy Story is the first full length CGI film.



- _____ 1. Characters are portrayed by actors.
- _____ 2. The earliest of these films were hand drawn.
- _____ 3. These films are two dimensional art that comes alive.
- _____ 4. Inanimate objects can become heroes or villains.
- _____ 5. Setting of the film is either real or imaginary places in studio or in location.

B. Look at these screen shots from different animated films with a brief description of their story. Identify their genre and the animation technique used in making them. Write your answer on the space after each description.

6. In Disney’s live-action and animated film **Bedknobs and Broomsticks** (1971), an amateur witch and three children together with Profes-sor Emelius Brown reached the land of Naboombu in search of the medallion, the Star of Azaroth. Naboombu is populated by animated animals led by King Leonidas.



Genre: _____ **Technique:** _____

7. Another Disney film, **Big Hero Six** (2014) tells how five friends and their robot Baymax try to uncover the mystery behind the man in the Kabuki mask who has stolen Hiro’s Nanobots.



Genre: _____ **Technique:** _____

8. In **Tangled** (2010) Rapunzel’s story is retold but not with a prince asking her to let down her hair and let him in the tower, but a thief named Flynn Rider. In Disney’s version of the fairy tale, Rapunzel’s hair has magical abilities that kept Mother Gothel young. But in the end, Rapunzel was reunited with her real parents and with Flynn, lived happily ever after.



Genre: _____ **Technique:** _____



9. In the Warner Brothers' **Looney Tunes** cartoons, Wile E. Coyote forever chases Roadrunner for his dinner. Roadrunner is always too fast for the coyote and he always falls down a cliff.



Genre: _____ **Technique:** _____

10. In **Coraline** (2009), an adventurous girl explored another dimension where she had another set of parents, whose eyes were replaced by buttons. She liked the new version better, until she realized that something is very wrong and scary.



Genre: _____ **Technique:** _____

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

Storyboards

Animation stories are developed pretty much the same as live action feature films. The creator comes up with a concept, sometimes called a **premise**, describing the basic beginning, middle and end of the story. The next stage is an **outline**, laying out each scene, including action and gags. The final step is the **script**, with full scene description and dialogue.

From the script, a **storyboard** can be created. It is a series of drawings meant for **pre-visualizing** the shots of a movie. It is an essential tool for the director so he could get a sense of the way the movie is going to look and feel. The storyboard saves time on set because the camera angles were determined beforehand, and what the film looks like scene by scene is enumerated in a storyboard.

A storyboard's biggest role is to convey the story effectively, as close as possible to what the movie would look like at the end. That means that when someone is reading your storyboard they should instantly get the story.

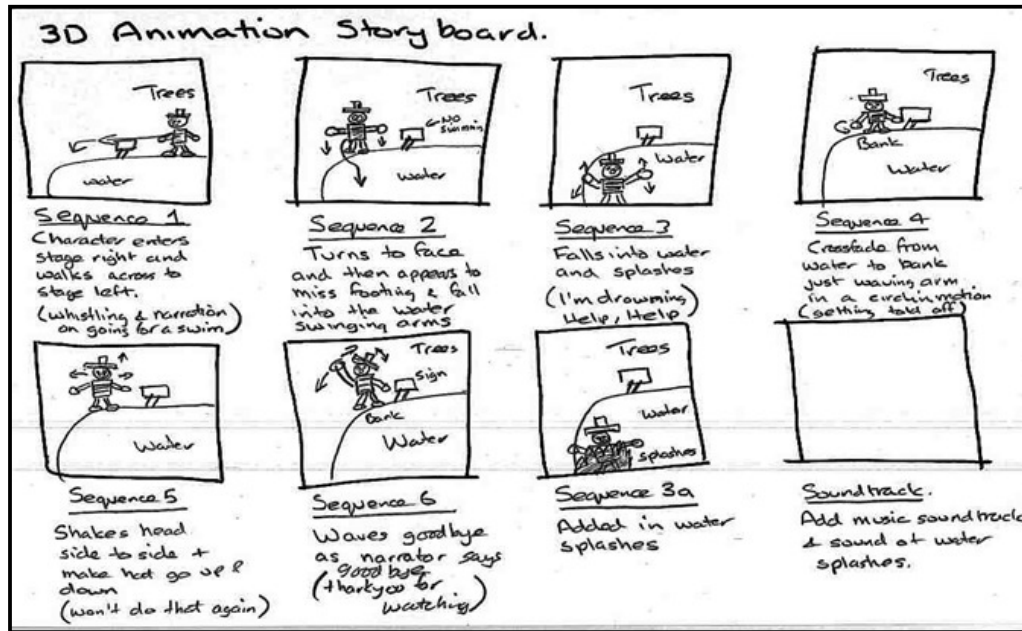
The storyboard has these elements to help convey the story:

1. **Captions** are written under the drawing.
2. **Arrows** show camera movements.
3. **Colours** of objects differentiate them from the background.

Look at an example of an animation story board from the 3D computer-graphic animated film



Sweetboy Goes Swimming by Ian F. Hunt. Notice the description of each sequence where the direction of characters and the direction of the cameras are specified.



In the first example, the story board is divided into sequences or a series of scenes. The description at the bottom of the drawing also states the dialogue or words to be spoken by the character.

Sequence 1 and 2 tells us the beginning of the film where the character and his problem is introduced. He wanted to go for a swim but he missed his footing. Sequence 3, 3a and 4 is the middle of the story. Sequence 5 and 6 is the end of the film where he learned his lesson: "Won't do that again." And he waves goodbye to the audience.

Here is another example of a story board from the Pixar animated film **Up**. Instead of descriptions, the story board simply illustrates what happens in each scene of the film.





Learning Activity 14

Try recreating a scene from your favorite animated film by making a story board. Use this organizer to help you.



You have 30 minutes for this activity.

Think of a scene from your favourite animated film. The scene should have at least two characters. Think of how the scene began, what is the middle part and the end of the scene. Remember, you are not making a story board of the whole animated film, but of only one scene in the film.

Animated film: _____

Character 1 _____

Character 2 _____

Setting: _____

Plot:

Beginning _____

Middle _____

End _____

Use these six boxes (two for beginning, two for middle and two for end) to draw your pictures and write your descriptions. Refer to the example on page 55.

Animated Film Title: _____

1. Beginning: Drawing	2. Beginning: Drawing	3. Middle: Drawing
Beginning: Description	Beginning: Description	Middle: Description



4. Middle: Drawing	5. End: Drawing	6. End: Drawing
Middle: Description	End: Description	End: Description

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

Grammar Review: Basic Punctuation -End Marks

Punctuation is the system of signs or symbols given to a reader to show how a sentence is constructed and how it should be read.

Sentences are the building blocks used to construct written accounts. They are complete statements. Punctuation shows how the sentence should be read and makes the meaning clear.

Every sentence should include at least a capital letter at the start, and a full stop, exclamation mark or question mark at the end. This basic system indicates that the sentence is complete.

- a. The **full stop** is found at the end of statement. It indicates that the point has been made and you are now about to move on to a further explanation or a related point. (.)
- b. The **exclamation mark** is found at the end of exclamations. It indicates strong feeling within a sentence, such as fear, anger or love. It is also used to accentuate feeling within the written spoken word. (!)
- c. The question mark is found at the end of questions. (?)



Learning Activity 15

Put the correct end mark for each sentence. Write your answer on the space provided.



You have 5 minutes for this activity.



1. There are three days left _____
2. Their cat is black _____
3. Isn't it Monday _____
4. Help, a clown is chasing me _____
5. Do you live in the South side _____
6. Homework is boring _____
7. I wonder what time it is _____
8. Did she do it _____
9. Wow _____
10. How many pickled peppers did he pick _____

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

11.4.2.3 Documentary Films

Unit 3 of your Applied English 11 Module dealt extensively with documentary films. Documentary films, unlike feature films, deal mostly with fact, not fiction. These films attempt to present actual people, places, events and situations.



Study this table that compares documentaries and feature films from the article written by Benna Crawford from the website eHow. (www.eHow.com)

Documentaries	Feature Films
<ul style="list-style-type: none"> • An accurate depiction of real events, people, volatile issues, emotions and reactions or conditions 	<ul style="list-style-type: none"> • A story told in sound and pictures and, even when it is based on or inspired by reality, it is fiction
<ul style="list-style-type: none"> • Record facts 	<ul style="list-style-type: none"> • Have no mandate to stick to the facts
<ul style="list-style-type: none"> • Has no rigidly defined technique, may use many of the methods used in making commercial feature films and may include animation, studio shots with sound and lighting set up for an interview, cross-fading, multiple camera angles and scene-setting beauty shots. 	<ul style="list-style-type: none"> • Typically follows a three-act structure with the introduction of the characters and conflict in the first act, the complications and raising of the stakes in the middle or second act and the dramatic conclusion or resolution in the third act.
<ul style="list-style-type: none"> • Some documentaries are shot as they happen, with the script sometimes being written after the 	<ul style="list-style-type: none"> • Coordination needed for actors, crew, specialists, equipment, locations before filming begins



filming.	
<ul style="list-style-type: none"> Viewer might be convinced to share the filmmaker's outrage over an injustice, celebrate a marvel or chronicle an event 	<ul style="list-style-type: none"> An escape, a fantasy, a comedic or dramatic narrative, invent scenes and characters purely for entertainment
<ul style="list-style-type: none"> Motivation for a documentary is to educate, inform or inspire. It may serve as a broader call to action regarding the issue 	<ul style="list-style-type: none"> Created to be sold, to make money.

Are you ready for more exercises? Answer this learning activity to review documentaries.



Learning Activity 16

Answer these questions about documentaries. Study each statement and state whether they are true or false. Write True or False on the space after each statement.



You have 10 minutes for this activity.

- Feature films mostly deals with facts. _____
- A documentary may call for a response or action from its audience. _____
- Documentaries usually follow a three-act structure- an introduction, conflict and resolution. _____
- Scripts of feature films are often written after filming. _____
- If you want to escape and be entertained, you should watch a documentary. _____

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

In this part of the topic, let us examine an example of a documentary.



Read the description of the documentary film The Coconut Revolution with some screen shots of the film.



The Coconut Revolution(2001), directed by Dom Rotheroe for the United Kingdom company Stampede Films, tells the story of the successful uprising of the indigenous peoples of Bougainville Island against the Papua New Guinea army and the mining plans of the mining corporation Rio Tinto Zinc (RTZ) to exploit their natural resources. The documentary reveals how the Bougainville Revolutionary Army (BRA) managed to overcome the marine blockade strategy used by the Papuan army by using coconut oil as fuel for their vehicles.



Screen shot of the title of the documentary.



Bougainvillian revolutionary leader Francis Ona



Panguna Mine on the island of Bougainville

This is the modern-day story of a native people's remarkable victory over Western Colonial power. A Pacific island rose up in arms against giant mining corporation Rio Tinto Zinc (RTZ) - and won despite a military occupation and blockade. When RTZ decided to step up production at the Panguna Mine on the island of Bougainville, they got more than they bargained for.



The people of Bougainville had enough of seeing their environment ruined.



A BRA leader who was interviewed in the documentary.



The island's people had enough of seeing their environment ruined and being treated as pawns by RTZ. RTZ refused to compensate them, so the people, led by secessionist Francis Ona and his band, decided it was time to put an end to outside interference in the islands affairs. To do this they forcibly closed down the mine.



The Papua New Guinea Defence Force (PNGDF) were mobilized in an attempt to put down the rebellion. The newly formed Bougainville Revolutionary Army (BRA) began the fight with bows and arrows and sticks and stones but eventually were able to obtain high powered guns. Against a heavily armed adversary they still managed to retain control of most of their island.

Realizing they were beaten on the ground, the PNGDF imposed a gunboat blockade around Bougainville, in an attempt to strangle the BRA into submission. But the blockade seemed to have little or no effect. With no shipments getting in or out of the island, how did new electricity networks spring up in BRA held territory? How were BRA troops able to drive around the island without any source of petrol or diesel?



A truck of the BRA powered by coconut fuel.

What was happening within the blockade was an environmental and spiritual revolution. The ruins of the old Panguna mine were being recycled to supply the raw materials for the world's first eco-revolution. A David and Goliath story of the 21st century, **The Coconut Revolution** will appeal to people of all backgrounds.

- **Top Documentary Films, 2001**

Now, you will do another learning activity.



Learning Activity 17

Answer the following questions based on your understanding of the documentary.



You have 20 minutes for this activity.

1. In the article, the documentary was compared to the story of David and Goliath. Do you think this is a fitting comparison? Explain your answer.



-
-
2. What is the significance of the coconut in the documentary?
-
-
3. What was the issue being tackled by the documentary?
-
-
4. Explain what a “gunboat blockade” is.
-
-
5. What do you think is the effect of the blockade to the people of Bougainville?
-
-
6. From the screen shots of the documentary, what film techniques had been used in the documentary? Review what you have learned about documentaries in 11.3.3, the third unit of your Applied English module to help you answer this question,
-
-
7. What reactions from the audience do the filmmakers want to elicit? What is the purpose of the documentary?
-
-

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

11.4.2.4 Industrial Films

What are Industrial films?

Industrial films belong to the broader category **sponsored films**. A sponsored film is a film made for a particular purpose other than as a work of art. Under sponsored films are **advertising films, educational films, industrial videos, training films, and social guidance films**. The films were designed to serve a practical purpose for a limited time which means they are **utility films** and not considered as part of mainstream cinema. Mainstream cinema are the



films that are shown in movie houses and later on shown on television and come out in videos such as feature films and animated films.

Industrial films target **industry** or a particular sector of business as its intended audience. They are films commissioned and used as a communication tool by corporations and business associations. An industrial film rarely comes alone; it is usually a part of a series. Industrial films are also integrated as a part of an orchestrated media mix for corporate communications and not in isolation. They are most often used with other media such as printed leaflets and posters to bring the message more clearly.

What are the aims of industrial films?

Industrial films primarily aim to inform while some of its other purposes may be depending on its audience. They may aim to:

1. communicate to potential clients the value of services or products.
2. explain to costumers how to use a product
3. raise funds by informing potential investors about the merits of a company, or generating capital for a charitable cause.
4. share a Chief Executive Officer's vision with his employees, or to warn employees against improper ethical behavior.

How are they made?

Like all filmmaking, industrial videos go through the stages of development: **pre-production, production, post-production and distribution.**

1. During the development stage, a sponsor chooses a production company that it believes can best meet its needs. Producers of industrial films can hire technical writers. These technical writers attempt to translate difficult technical information from "subject matter experts" into a script that is more understandable to a general audience.
 2. Once a production company is contracted, the film enters pre-production when the script is written, talent is hired, and materials are obtained.
 3. These individual elements: the talents, the script and materials are used during production when a camera records the talent and audio is captured by a microphone.
 4. During post-production, the footage from the production phase is assembled into a coherent whole.
 5. Finally, the final product is distributed and exhibited in different ways. If the film was:
 - a. made for training, a copy of the film in video form may be included with the product, so the buyer can learn to use it most effectively.
 - b. for marketing, it may be directly mailed to potential clients to encourage them to buy the product.
 - c. designed for exhibition, it may be shown at a trade fair.
-



Learning Activity 18

Answer the following questions based on your understanding of the previous information.



You have 20 minutes for this activity.

1. Give two differences between an industrial film and an animated film.
 - a. _____
 - b. _____
2. Who may be the different intended audience of an industrial film? Identify three.
 - a. _____
 - b. _____
 - c. _____
3. Enumerate the five different steps in filmmaking.
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
4. In one sentence, state the importance of an industrial film.

5. Give two ways that an industrial film may be shown to its audience.
 - a. _____
 - b. _____

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

Now we will look at an example of an industrial film.

The film **Weather King Garments** was made in 1960 for the service station owners of **Mobil Gas Stations** throughout the United States aimed at promoting the rain gears of a company called **Weather King Corporation**.



Study this excerpt from the film with a transcript of the male narrator as the voice over together with the screen shots of the visuals of the film.



Nobody knows better than you that this is a nation on wheels. As a motorist travels the highway day in and day out, this is what they see.

Beautiful stations alive with the feeling of quality and service. Stations resplendent with all the allure that modern merchandizing techniques can give them.



Because it is recognized that visual impact pays off... almost nothing is left undone...

with symbols designed to leave an indelible image to the consumer, extra services,



that will make the customer come back and of course, well uniformed assistants who will reflect well upon the company for clothes might not make the man, but they do help make the customers want to come back....until bad weather strikes.



Your industry, more than any other, is aware that people remember 85% more of what they see than what they hear. Millions are spent to convey the best visual impression to the motoring public.



-screenshots courtesy of youtube.com



Learning Activity 19

Answer the following questions based on the excerpt from an industrial film.



You have 1 hour for this activity.

1. Find the words mentioned in the voice over of the film that have the same meaning as these words.
 - a. splendid, dazzling - _____
 - b. appeal, attraction - _____
 - c. deliver, express - _____
 - d. fixed, impossible to remove _____
 - e. outcome, ruling - _____

2. What is the subject of the film? _____
3. Who are the intended audience of the film? _____
4. What is the aim of the film? _____

- B. **Write an essay expressing your opinion about the film. Use this guide to help you write your essay.**

Do you think the subject, aim and approach of the film is suitable for Papua New Guinea audiences? Express your opinion in a three–paragraph essay about the industrial film. Use the table below as preparation in writing your film review. Brainstorm by writing some ideas on the right side of the table after each guiding point

Part of the Film Review	My Brainstormed ideas
I. Introduction The Papua New Guinea audience	
II. Body A. The subject of the film	



What is the film all about	
B. The aim of the film What does the film want to do?	
C. The approach of the film How did the film do what it sets out to do?	
III. Conclusion Is the film suitable for Papua New Guinea audience?	

Your essay should contain:

- one paragraph for the introduction about Papua New Guinea audience
- one or two paragraphs about the Weather King Garment industrial film: its subject, approach and aim.
- one paragraph for the conclusion containing your opinion on whether the film will be accepted by Papua New Guinea audience

Write your whole essay on the next page.



11.4.2.5 Educational Films

Also under the genre of the sponsored film is the educational film. An educational film is a film or movie whose primary purpose is to educate. Educational films have been used in classrooms as an alternative to other teaching methods. Since film making began, the use of films for the purpose of educating people of different ages – school children, teens, and even adults had been widespread.

In more developed nations, according to the Educational Film archive, educational films were shown to audiences of all ages, though they were typically produced with a specific age group and instructional purpose in mind. Many were accompanied by study or discussion guides used to facilitate post-screening discussions. They were viewed in an array of contexts, most often in schools and universities, churches, libraries, museums, social clubs, and the military. Taken collectively, these materials played a key role in shaping the citizenry of a generation.

Considered as educational films shown from the 1940's to the 1980's are classroom academic films instructing students in science and the humanities; classroom guidance films on sex education, manners, and morality; military training films; medical films aimed at the public or at health practitioners; and even religious conversion films.

When viewed today, some of these vintage films may be considered as out-dated and funny, but film analysts and archivists find the films interesting for their sociological, ethnographic, or evidential value. The film may show important aspects of society which were documented unintentionally: hairstyles, popular fashions, technological advances, landscapes, among others.

Do this learning activity about industrial and educational films.



Learning Activity 20

Answer the following questions about the information on educational films



You have 1 hour for this activity.

A. Compare industrial and educational films by filling up the table below.

	Industrial Films	Educational Films
1. Audience		
2. Example of a topic		
3. Purpose		
4. Places of exhibition		

B. Study the screen shots and descriptions of these different educational films. Identify the subject and the intended audience of these films.



1. In this film from 1961 titled **Girls Beware**, a police woman narrates the stories of young girls who found themselves in trouble. It cautions the audience not to be like Judy, who was hired by a stranger to be a baby sitter but was later reported missing and then found to be murdered. It also tells the story of Betty who was raped by her date, and of Mary who fell pregnant by an older boy.

Subject: _____ Audience: _____



2. In this educational film series, Isaac Newton explains Gravity and Leonardo da Vinci explains the measurements of the human body. Through animation and explanation in simplified terms, scientific concepts are described.

Subject: _____ Audience: _____

C. Use this organizer to brainstorm about your own educational film. Present your film through a storyboard. Review how to make a storyboard in 11.4.2.2. Write your story board on the next page.

Subject: _____

(What is the film all about?)

Audience: _____

(Who is the film made for?)

Aim: _____

(What does the film want to do?)

Educational Film Title: _____



Describe the Beginning of the film: _____

Middle of the film: _____

End of the film: _____

1. Beginning: Drawing	2. Beginning: Drawing	3. Middle: Drawing
Beginning: Description	Beginning: Description	Middle: Description
4. Middle: Drawing	5. End: Drawing	6. End: Drawing
Middle: Description	End: Description	End: Description

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

Grammar Review: Basic Punctuation - The Comma (,)

The comma is useful in a sentence when the writer wishes to:

1. add a phrase that does not contain any new subject



In the following sentence the phrase or clause between the commas gives us more information behind the actions of the boy, the subject of the sentence:

The boy, who knew that his mother was about to arrive, ran quickly towards the opening door.

Note that if the phrase or clause were to be removed, the sentence would still make sense although there would be a loss of information. Alternatively, two sentences could be used:

The boy ran quickly towards the opening door. He knew that his mother was about to arrive.

2. separate items in a list.

For example: The shopping trolley was loaded high with bottles of beer, fruit, vegetables, toilet rolls, cereals and cartons of milk.

Note that in a list, the final two items are linked by the word 'and' rather than by a comma.

3. separate adjectives.

For example: The boy was happy, eager and full of anticipation at the start of his summer holiday.

4. represent a pause, it is good practice to read your writing out loud and listen to where you make natural pauses as you read it. More often than not, you will indicate where a comma should be placed by a natural pause. Although, the 'rules' of where a comma needs to be placed should also be followed.

For example: However, it has been suggested that some bees prefer tree pollen.



Learning Activity 21

Re-write the following sentences, inserting a comma at the appropriate place. Write your answer on the space provided.



You have 30 minutes for this activity.

1. Oil which is lighter than water rises to the surface.

2. Madame de Stael was an attractive gracious lady.

3. The closet contained worn clothes old shoes and dirty hats.

4. After surviving this ordeal the trapper felt relieved.



5. Because of their opposition to institutions that force creatures to live in captivity some people refuse to go to the zoo.

6. Vests which were once popular have been out of vogue for several years.

7. As a celestial goddess she regulated the course of the heavenly bodies and controlled the alternating seasons.

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

11.4.3 POETRY

In the first topic of Unit 1 of the Applied English 11 module, we have explored different aspects, forms and examples of poetry. In this part of the module, we will take our discussion and study of poetry to the way it is used to express issues and aspects of culture. The five topics in this portion of Unit 4 will be both a revision of what had been discussed previously as well as a deeper study into how poetry expresses cultural aspects and issues. Remember to go through all the learning activities and to check the suggested answers at the end before moving on to the next topic.

11.4.3.1 Exploring Poetry

Welcome back to the world of poetry!

Poetry is very hard to define. It can mean different things to different people. However, here is a definition of poetry that can help us get a glimpse of the rich and meaningful world of poetry.

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

- Microsoft Encarta



Learning Activity 22

Answer the revision questions below regarding poetry.



You have 30 minutes for this activity.



1. Give your own definition of poetry based on what you have learned so far.

2. Read the poem below by **Johannes Korop** who was a Papua New Guinean student like you when he submitted this particular poem for a competition run by the Institute of PNG Studies. At the end of the poem, rewrite the message of the poem using your own words.

Village Life

So boring, so dull and isolated
 Very quiet, you feel uneasy
 Meeting the same old faces.
 When you ask, "Yu go we?"
 They will nod and say,
 "Mi go wok."
 The elders talking and smoking
 At the of the singsing place
 Ignoring you.



PNG traditional village. Image from www.world-traveler.com

You will feel as a lost ship
 On the ocean
 Life is so boring, so dull and isolated
 The things I wish for...
 The bright lights.
 - **Johannes Korop**

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

Look back to your answers in the previous learning activity. Compare the poem that you read and your own words in order to restate the message of the poem. Most probably, you used words, sentences and paragraphs in order to explain what the poem is trying to say. When you are writing in sentences and paragraphs, then what you are writing is not poetry but prose.



Prose is the ordinary form of the written or spoken language. In literature, short stories, novels, and the different kind of essays that we are writing belong under the category of prose. It is the opposite of poetry in many ways.



Study this table for some generally accepted difference between these two branches of literature.

Prose	Poetry
Most everyday writing is in prose form.	Poetry is typically reserved for expressing something special in an artistic way.
The language of prose is typically straightforward without much decoration.	The language of poetry tends to be more expressive or decorated, with comparisons, rhyme, and rhythm contributing to a different sound and feel.
Ideas are contained in sentences that are arranged into paragraphs.	Ideas are contained in lines that may or may not be sentences. Lines are arranged in stanzas.
There are no line breaks. Sentences run to the right margin.	Poetry uses line breaks for various reasons—to follow a formatted rhythm or to emphasize an idea. Lines can run extremely long or be as short as one word or letter.
The first word of each sentence is capitalized.	Traditionally, the first letter of every line is capitalized, but many modern poets choose not to follow this rule strictly.
Prose looks like large blocks of words	The shape of poetry can vary depending on line length and the intent of the poet.

Compare prose and poetry by completing the table in the next learning activity.



Learning Activity 23

Complete this table of comparison of the features of prose and poetry. Choose your answer from the phrases inside the box.



You have 15 minutes for this activity.

expanded, more words	lines and verses	read aloud
rhyme, rhythm, and onomatopoeia	denotative and expository	

Feature	Prose	Poetry
Form	Sentences and paragraphs	1.
Sound	No rhythm or rhyme	2.
word choice	3.	Uses figurative language
language	4.	Condensed, fewer words
reading	Meant to be read silently	5.



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

Sentence Writing and Poetry Writing

Writing sentences and paragraphs consist of ensuring that meaning is complete through completing the different parts of the sentence: the subject and the predicate. When you write a story, an essay, a report or a letter, you are expected to have introductions and conclusions and to provide linking sentences.

Writing poetry, on the other hand, sometimes bend the rules of grammar and sometimes omits the subject or the predicate. The meaning is expressed in a more artistic way. With poetry, expectations of grammar can be ignored. A poet is not struck with so many rules about being correct.



Learning Activity 24

Read the following verses and write them in sentences by filling out the one word per line. The first one has been done for you.



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

1. **Space Food**

Though I like eating food
I must mention in haste
That meals out in space
Are not to my taste

Sentence: Even though I like _____, I must say that I do not like eating
in _____.

2. **A fight without weight**
May seem a good thing
Till you see the effects
On your daily routine

Sentence: Fighting _____ may seem good but it will
_____ your daily routine.

3. **Imagine a breakfast**
That goes for a rise
With bacon and eggs
Floating up your eyes.

Sentence: Imagine your _____ rises with bacon and eggs
_____ up your eyes.

4. **You have to hold on**
To your last drop of stew
Or eat it from tubes
Like toothpaste or glue



Sentence: You have to hold on to your _____ or eat it from
_____ like toothpaste or glue.

5. And it spoils the whole joy
Of rich Christmas fare
For weightless plum pudding
I simply can't bear

Sentence: The Christmas feast will be _____ because I cannot
bear _____ plum pudding.

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

Grammar Review: Basic Punctuation – The Apostrophe (')

The apostrophe, sometimes called an inverted comma has two main uses.

1. The apostrophe indicates possession or ownership.

For example:

The girl's hat was green, (girl is in the singular).

This shows the reader that the hat belongs to the girl.

The girls' hats were green, (girls in this instance are plural, i.e. more than one girl, more than one hat).

This indicates that the hats belong to the girls.

2. Another use of the apostrophe is to indicate where a letter is omitted:

For example:

We're going to do this course. (We are going to do this course.)

Isn't this a fine example of punctuation? (Is not this a fine example of punctuation?)

The time is now 7 o' clock. (The time is now 7 of the clock)



Learning Activity 25

Correct the following sentences by inserting the apostrophe where needed. Write your corrected sentence on the space provided.



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

1. Whos the partys candidate for vice president this year?

2. The fox had its right foreleg caught securely in the traps jaws.

3. Our neighbors car is an old Chrysler, and its just about to fall apart.



4. In three weeks time well have to begin school again.

5. Didnt you hear that theyre leaving tomorrow?

11.4.3.2 The Genres of Poetry

The oldest and most longstanding way of classifying poetry are **narrative, lyric and dramatic**. This part of the topic will discuss these three different genres of poetry. Notice the difference between these classifications.

1. Lyric Poetry

An emotional writing focusing on thought and emotion - can consist of a song-like quality. Subdivisions include elegy, ode and sonnet.

- a. An **elegy** is a poem that mourns or reflects on the death of an individual.
- b. An **ode** is a serious or thoughtful poem, usually with a formal structure. This type of poem is generally seen as a way to pay homage to a thing or person.
- c. A **sonnet** consists of 14 lines with a definite rhyming scheme.

Lyric poetry does not attempt to tell a story but merely to express thoughts and emotion. Popular lyric poems include the works of Sappho, Edmund Waller and William Shakespeare.



Read this example of lyric poetry, **Sonnet 18** written by William Shakespeare.

Shall I Compare Thee to a Summer's Day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's ease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often his gold complexion dimm'd
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd:
But thy eternal summer shall not fade
Nor lose possession of that fair thou ows't
Nor shall death brag thou wanders't in his shade
When in eternal lines to time thou grow'st
So long as men can breathe or eyes can see
So long lives this, and this gives life to thee

- William Shakespeare



In the sonnet above, there is no narrative. The poem wants to describe and capture someone's beauty by comparing him or her to a summer's day at the beginning of the poem. Towards the middle of the sonnet, the person being described became summer "thy eternal summer shall not fade" and will never die, "nor shall death brag though wanders't in his shade" because he or she will remain immortal in the sonnet written about him or her –"so long as men can breathe or eyes can see, so long lives **this**, and **this** gives life to thee." **This** refers to the sonnet that the poet has written.

This sonnet was Shakespeare's most beloved and best known of all his sonnets and it exemplifies lyric poetry at its best.

2. Narrative Poetry

A narrative poem tells a story. It includes the following subdivisions:

- a. Epic– a long story which tells of the heroic ideals of a particular society.
- b. Ballad – a poem that tells of an event of interest such as a crime. Ballads were originally intended to be sung while dancing.

Popular narrative works are **The Canterbury Tales** by Geoffrey Chaucer, **The Divine Comedy** by Dante, **Hiawatha** by Henry Wadsworth Longfellow, **Raven** by Edgar Allan Poe, **The Rape of Lucrece** by Shakespeare and **The Rape of Lock** by Alexander Pope.

Many narrative poems are performance pieces. They hold oral traditions in which poetry was used as a way of memorization. The metre, alliteration, and kennings helps bards or ancient story tellers, better remember the stories which were used to tell of traditions, the happiness of life, and life's deepest troubles.



Read an example of a ballad, the last complete poem written by American poet and writer Edgar Allan Poe.

Annabel Lee

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee; —
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love —
I and my Annabel Lee —
With a love that the wingéd seraphs in Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;



So that her high-born kinsmen came
And bore her away from me,
To shut her up in a sepulchre,
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me —
Yes! — that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.
But our love it was stronger by far than the love
Of those who were older than we —
Of many far wiser than we —
And neither the angels in Heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee: —

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee: —
And so, all the night-tide, I lie down by the side
Of my darling — my darling — my life and my bride,
In her sepulchre there by the sea —
In her tomb by the sounding sea.

-Edgar Allan Poe

Did you understand the poem? Read it again and look for the meaning of unfamiliar words in the dictionary.

Dramatic Poetry

Any drama written in verse which is meant to be spoken, usually to tell a story or portray a situation. The majority of dramatic poetry is written in blank verse. A **blank verse** is a poem with no rhyme but does have iambic pentameter. This means it consists of lines of five feet, each foot being iambic, meaning two syllables long, one unstressed followed by a stressed syllable.

Other forms of dramatic poetry include, but are not limited to, dramatic monologues, rhyme verse and closet drama. Important dramatic works include those by Shakespeare, Ben Jonson and Christopher Marlowe.

Here is the prologue from Christopher Marlowe's dramatic work, Tamburlaine.

From jiggling veins of rhyming mother wits,
And such conceits as clown age keeps in pay,
We'll lead you to the stately tent of war,



Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms,
And scourging kingdoms with his conquering sword.
View but his picture in this tragic glass,
And then applaud his fortune as you please.
-Christopher Marlowe

These three genres--lyrical, narrative, and dramatic--create an important presence in writing around the world and make up every type of poetry ever created.

**Learning Activity 26**

Based on what you have learned about the genres of poetry, answer the following questions.



You have
30 minutes for
this activity.

A. Match the definition to the kind or genre of poetry. Write the letter of your answer on the space before each number.

- | A | B |
|--|--------------|
| ___ 1. Poem that consists of song-like quality | A. Ballad |
| ___ 2. Poem that tells a story | B. Dramatic |
| ___ 3. Long poem that tells of heroic ideals | C. Lyric |
| ___ 4. Poem intended to be sung while dancing | D. Epic |
| ___ 5. Drama written in verse meant to be spoken | E. Narrative |

B. Read and answer the following questions. Write your answer on the space provided for each number.

1. In Sonnet 18, what does the poet mean by **Summer's ease hath all too short a date**?

2. In the opinion of the poet, which is better, **you** or **summer's day**? Explain your answer.

3. Look for the meaning of these words from the poem Anabelle Lee in your dictionary.
 - a. seraphs - _____
 - b. kinsmen - _____
 - c. sepulcher - _____
 - d. coveted - _____



e. dissever - _____

4. The poem *Anabelle Lee* tells a story. Who are its characters? Describe them.

a. _____

b. _____

5. In your own words, narrate the story of the narrative poem **Anabelle Lee** in prose form. Write your answer in one paragraph.

C. Read these excerpts from different poems. Identify whether they are lyrical, narrative or dramatic. Write your answer on the space after each excerpt.

1. But thy eternal summer shall not fade
Nor lose possession of that fair thou ows't
Nor shall death brag thou wanders't in his shade
When in eternal lines to time thou grow'st
 So long as men can breathe or eyes can see
 So long lives this, and this gives life to thee

Genre of poetry: _____

2. But our love it was stronger by far than the love
Of those who were older than we —
Of many far wiser than we —
And neither the angels in Heaven above,



Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee: —
Genre of poetry: _____

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

11.4.3.3 The Forms of Poetry

Form, in poetry, can be understood as the physical structure of the poem: the length of the lines, their rhythms, their system of rhymes and repetition. In this sense, it is normally reserved for the type of poem where these features have been shaped into a pattern, especially a familiar pattern.

In this part of the module, we will be studying four different forms of poetry: Acrostic, Cinquain, Haiku and Shape Poems.

1. Acrostic poems

An acrostic poem is a type of poetry where the first, last or other letters in a line spell out a particular word or phrase. The most common and simple form of an acrostic poem is where the first letters of each line spell out the word or phrase.

A poet wrote this acrostic poem about her puppy Oliver. Notice that the first letter of each line spell out the name of the poem's subject.

Only just six pounds of nothing
Leap year's precious baby boy
Into our lives licking kisses
Voraciously eating his toys
Energy enough for six dogs
Robyn's sweet bundle of joy

2. Cinquain

The cinquain is a form that goes back some hundreds of years. It offers a concise but interesting way of describing something. It does not usually rhyme. It consists of five lines with a fixed number of syllables. Syllable is the part of the word that has one vowel sound when you say it.

Line 1 – two syllables

Line 2 – four syllables

Line 3 – six syllables

Line 4 – eight syllables

Line 5 – two syllables.

The Australian poet Adelaide Crapsey has developed the form in recent times. Here is an example of her work.

Autumn

Listen (two syllables)
With faint dry sound, (four syllables)
Like steps of passing ghosts, (six syllables)



The leaves, front crisp'd, break from the trees (eight syllables)
And fall. (two syllables)

3. Haiku

Haiku is a poetic form first used a very long time ago in Japan. The Japanese poets were inspired by the beauty of nature and captured their thoughts and images in a most concise and startling way.

The haiku provides a demanding format for precise and accurate writing. It consists of three lines of 5, 7 and 5 syllables respectively. Words should not be omitted simply to achieve this pattern. The ideas should flow grammatically and clearly, with attention to punctuation to aid the flow. The rhythm should be pleasing and assisted by “strong” words at the end of each line.

Although concise, a haiku should manage to create an unfolding of atmosphere that has intense appeal. Here is an example of haiku written by Japanese poet Takahama Kyoshi.

A snake!... and it passes –
But eyes that had glared at me
Stay in the grasses.

4. Shape Poems

In shape poems, the shape or the way the words are written is a meaningful part of their total impact and appeal. Study the following example written by John Travers Moore.

Raindrop

A drop
Of water
 Hit my window.
Felt the pull
To downward places –
Joined another drop –
Another,
 Still one more
 And more
 Until
 It
 Zig-zagged
Rapidly
 Into a stream
 Of crystal
 And ran
 To the
 Bottom
 Of
 The
 Pane

- John Travers Moore



In the poem **Raindrops**, the alignment of the words on the page take the shape of a drop of rain on a window pane. The shape formed by words that zig-zag on the page resemble a drop of liquid falling from the top of the pane towards the bottom. This is the topic and meaning of the poem and the meaning is being imitated by the actual words and the shape of the poem.

Now it is your turn to try your hand at writing your own poem with different forms. Do the next learning activity in order to understand the different poetic forms discussed in this part of the module.

**Learning Activity 27**

Based on what you have learned about the forms of poetry, answer the following questions.



You have
15 minutes for
this activity.

1. Give the form of the poem being described.
 - a. This form is closely associated with the poet Adelaide Crapsey_____
 - b. The poem takes the form of its subject matter, making the way the words are written as meaningful as what the poem is saying._____
 - c. In this form, usually the first letter of every line spells out a word which is the topic of the poem._____
 - d. This poem originates from Japan._____
2. Try this graphic organizer in order to write a simple cinquain.

Think of a topic for your cinquain. Remember that a cinquain is a poem that describes a person, place or thing.

Line 1_____

(a one word title, a noun that tells what your poem is about – with two syllables)

Line 2_____

(adjectives that describe what you are writing about – a line with four syllables)

Line 3_____

(words that describe what your poem is about – a line with six syllables)

Line 4_____

(a phrase that tells more about what you are writing about – a line with eight syllables)

Line 5_____

(a synonym for your title, another noun that tells what your poem is about – with two syllables)

3. Think of animals, plants or your experience in nature that can be a topic of your haiku. Describe it in three lines using the pattern of 5-7-5 syllables each line. Write your haiku here.

Title: _____



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

11.4.3.4 Elements of Poetry

When you read a poem, pay attention to the elements of poetry. These are the features and components that make up a poem.

1. Voice: Who is speaking? How are they speaking?

Voice is a word people use to talk about the way poems talk to the reader. **Lyric** poems and narrative poems are the ones you will see most. Lyric poems express the feelings of the writer. A **narrative** poem tells a story.

Some other types of voice are **mask, apostrophe, and conversation**. A **mask** puts on the identity of someone or something else, and speaks for it. **Apostrophe** talks to something that cannot answer (a bee, the moon, a tree) and is good for wondering, asking, or offering advice. **Conversation** is a dialogue between two voices and often asks us to guess who the voices are.

2. Stanzas: How are the lines grouped?

A **stanza** is a group of lines within a poem. Read the first stanza of the poem “The Road Not Taken” by Robert Frost. This stanza consists of 5 lines.

Two roads diverged in a yellow wood	(line 1)
And sorry I could not travel both	(line 2)
And be one traveler, long I stood	(line 3)
And looked down one as far as I could	(line 4)
To where it bent in the undergrowth;	(line 5)

These are the different terms referring to the number of lines that stanzas may have

- Couplets**-two lines that rhyme, one after the other, usually equal in length. Other stanzas
- Tercet** - three-line stanza
- Quatrain**- four-line stanza
- Sestet** - six-line stanza
- Septet**- seven-line stanza
- Octave** - eight-line stanza

3. Sound: Does the poem include rhyme or any other pattern of sound?

One of the most important things poems do is play with sound. That does not just mean rhyme. It means many other things. The earliest poems were memorized and recited, not written down, so sound is very important in poetry.

Rhyme means sounds agree. It usually means end rhymes (words at the end of a line) but there are also poems that contain rhymes within a line. They give balance and please the ear.



Sometimes rhymes are exact. Other times they are just similar. Rhyme in a poem is marked with the letters of the alphabet.

For instance, in this first stanza from the poem *The Road Not Taken* by Robert Frost, the rhyme scheme is **abaab** because "wood," "stood," and "could" rhyme, they are marked **a**, while "both" and "under growth" sound the same, these lines are marked **b**

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

Here are other sound devices used in poetry.

a. Repetition occurs when a word or phrase used more than once. Repetition can create a pattern. When lines are repeated regularly in the poem, we call this **refrain**. For example, this line from the poem *Annabel Lee* by Edgar Allan Poe the word love is repeated three times.

But we loved with a love that was more than love —
I and my Annabel Lee —

b. Alliteration is the repetition of the same sound in different words.

c. Onomatopoeia means words or phrases that sound like the things they are describing. Examples of this are: hiss, zoom, bow-wow, roar, slap.

d. Consonance happens when consonants agree in words, though they may not rhyme; for example, fast and lost

e. Assonance happens when vowels agree in words, though they may not rhyme; for example peach and tree.

4. Rhythm: What kind of "beat" or meter does the poem have?

When you speak, you do not say everything in a steady tone like a hum—you would sound funny. Instead, you **stress** parts of words. This is called **metrics**. You say different parts of words with different volume, and your voice rises and falls as if you were singing a song. Mostly, we do not notice we are doing it.

Look at this example of a common children's nursery rhyme. Pay attention to the symbols in the example: / means stressed syllable, - means unstressed syllable.

The Three Blind Mice

/ - - / - - /
Hickory, dickory, dock,
-/- -/
The mice ran up the clock
-/-/
The clock struck one,
-/-/
The mice ran down.
/ --/--/
Hickory, dickory, dock.



Poetry in English is often made up of poetic units or **feet**. Each foot has one stress or beat. The most common feet are:

- a. **iamb** - one unaccented syllable followed by an accented one.
For example: re/peat
- b. **trochee** - one accented syllable followed by one unaccented syllable.
For example: old/er
- c. **anapest** - two unaccented syllable followed by an accented one.
For example: in/ter/rupt
- d. **dactyl** – one accented syllable followed by two unaccented syllables.
For example: o/pen/ly

Depending on what kind of poem you are writing, each line can have anywhere from one to many stressed beats, otherwise known as feet. Most common are:

- a. **Trimeter**- three beats
- b. **Tetrameter** - four beat
- c. **Pentameter** - five beats

5. Figures of speech: What figurative languages are used to create images in the poem? Figures of speech are also called figurative language. The most well-known figures of speech are simile, metaphor, and personification. They are used to help with the task of telling, not showing. Other figures of speech will be discussed in the next topic.

- a. **Simile** - a comparison of one thing to another, using the words like, as, or as though.
- b. **Metaphor** - comparing one thing to another by saying that one thing is another thing. Metaphors are stronger than similes, but they are more difficult to see.
- c. **Personification** - speaking as if something were human when it is not.

6. Form: What type of poem is it?

There are a number of common poetic **forms**. Recall what had been discussed in the previous topic.

- a. **Haiku** - a short poem with seventeen syllables, usually written in three lines with five syllables in the first line, seven in the second, and five in the third. The present tense is used, the subject is one thing happening now, and words are not repeated. It does not rhyme. The origin of the haiku is Japanese.
- b. **Cinquain** - a five-line poem with two syllables in the first line, four in the second, six in the third, eight in the fourth, and two in the fifth. It expresses one image or thought, in one or possibly two sentences.
- c. **Villanelle** - a 19-line poem with five tercets and one quatrain at the end. Two of the lines are repeated alternately at the ends of the tercets, and finish off the poem: the first line and the third line of the first tercet. Although it sounds very complicated, it is like a song or a dance and easy to see once you've looked at a villanelle.



- d. **Limerick** - A five-line poem, usually meant to be funny. The rhythm is anapests. Lines 1, 2, and 5 rhyme with one another, and lines 3 and 4 rhyme with one another. Lines 1, 2, and 5 have three feet, lines 3 and 4 have two feet. An iamb can be substituted for an anapest in the first foot of any line. The last foot can add another unstressed beat for the rhyming effect.
- e. **Sonnet** - There are different types of sonnet. The most familiar to us is made of three quatrains and ends with a couplet. They tend to be complicated and elegant. William Shakespeare wrote the most well-known sonnets.
- f. **Free verse (or open form)** - Much modern poetry does not obviously rhyme and does not have a set meter. However, sound and rhythm are often still important, and it is still often written in short lines.
- g. **Concrete** poetry (pattern or **shape** poetry) is a picture poem, in which the visual shape of the poem contributes to its meaning.

**Learning Activity 28**

Based on what you have learned about the elements of poetry, answer the following questions.



You have
30 minutes for
this activity.

A. Match the definition to the elements of poetry. Write the letter of your answer on the space before each number.

- | A | B |
|------------------------|--|
| ___ 1. Stanza | A. poems with no rhyme or no set meter. |
| ___ 2. Rhyme | B. grouping of the lines of a poem. |
| ___ 3. Refrain | C. poem with 19 lines with two lines repeated alternately. |
| ___ 4. Stress | D. direct comparison of one thing to another. |
| ___ 5. Feet | E. agreement of the sounds of the poem. |
| ___ 6. Tetrameter | F. a picture poem. |
| ___ 7. Villanelle | G. the rising and falling of tone in a word. |
| ___ 8. Free verse | H. regular repetition of words in a poem. |
| ___ 9. Concrete poetry | I. a line with four beats. |
| ___ 10. Metaphor | J. poetic units of stress or beats. |



B. Read the poem “No More Boomerang” by the Aboriginal poet formerly known as Kath Walker but in 1988 changed it to her aboriginal name, Oodgeroo Noonuccal. The poem shows the change in the aboriginal society after the arrival of the Europeans. Answer the questions that follow in order to understand better the elements of poetry.

No More Boomerang

No more boomerang
No more spear;
Now all civilized-
Colour bar and beer.

No more corroboree,
Gay dance and din.
Now we got movies,
And pay to go in.

No more sharing
What the hunter brings.
Now we work for money,
Then pay it back for things.

Now we track bosses
To catch a few bob,
Now we go walkabout
On bus to the job.

One time naked,
Who never knew shame;
Now we put clothes on
To hide what's name.

No more gunya,
Now bungalow,
Paid by hire purchase
In twenty year or so.

Lay down the stone axe,
Take up the steel,
And work like a nigger
For a **white** man meal.

No more firesticks
That made the **whites** scoff.
Now all electric,
And no better off.



The poet Oodgeroo Noonuccal.



Bunyip he finish,
Now got instead
White fella Bunyip,
Call him Red.

Abstract picture now-
What they coming at?
Cripes, in our caves we
Did better than that.

Black hunted wallaby,
White hunt dollar;
White fella witch-doctor
Wear dog-collar.

No more message-stick;
Lubras and lads
Got television now.
Mostly ads.

Lay down the woomera,
Lay down the waddy.
Now we got atom-bomb,
End everybody.



the boomerang, an aboriginal weapon.
Image from crunchify.com

1. Who is speaking in the poem? _____

2. How many lines does each stanzas have and what do you call this structure?

3. Give five examples of rhyming words found in the poem.

a. _____

b. _____

c. _____

d. _____

e. _____

4. The word **white** in the poem refers to _____.



5. What are the changes that happened in the Aboriginal society at the arrival of the whites? Give three mentioned in the poem.

a. _____

b. _____

c. _____

6. Does the poet think that these changes are better or worse than what they originally were? Give reason for your answer.

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

11.4.3.5 Figures of Speech

In this last topic of the module, you will learn more about figures of speech.

You might have heard the expression “it is a figure of speech,” but what does that really mean? A **figure of speech** is just that – figurative language. It might be words with a literal meaning, a certain arrangements of words, or a phrase with a meaning that is something entirely other than that of the words themselves. Figures of speech can be refreshing and fun, but for some – especially those who are not native English speakers – a figure of speech can be very confusing. Here are some of the most common figures of speech used in poetry.

1. **Alliteration** - This figure of speech involves using words that begin with the same sound. For instance, “Sally sells sea shells by the seashore” is alliteration. Here are some example of alliteration:

a. Becky’s beagle barked and bayed, becoming bothersome for Billy

b. Carrie’s cat clawed her couch, creating chaos.

c. Dan’s dog dove deep in the dam, drinking dirty water as he dove.

d. Eric’s eagle eats eggs, enjoying each episode of eating.

2. **Assonance** - Assonance focuses on the vowel sounds in a phrase, repeating them over and over to great effect. Here are some examples:

a. Hear the mellow wedding bells (Edgar Allan Poe)

b. Try to light the fire

c. I lie down by the side fo’ my bride

Fleet feet sweep by sleeping geese

Hear the lark and harder



The barking of the dark fox gone to ground (Pink Floyd)

3. **Hyperbole** - "It was as big as a mountain! It was faster than a cheetah! It was dumber than a rock!" This figure of speech makes things seem much bigger than they really were by using grandiose depictions of everyday things. Hyperbole is often seen as an exaggeration that adds a bit of humour to a story. Here are some examples:
- My grandmother is as old as the hills
 - Your suitcase weighs a ton!
 - I am dying of shame

4. **Irony** - This figure of speech tries to use a word in a literal sense that debunks what has just been said. "Gentlemen, you can't fight in here! This is the War Room!" from Dr. Strangelove is a great example. It is often used to poke fun at a situation that everyone else sees as a very serious matter.

Irony illustrates a situation, or a use of language, involving some kind of discrepancy. The result of an action or situation is the reverse of what is expected. Here is a famous example of irony from English poet Samuel Taylor Coleridge's Rime of the Ancient Mariner:

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

5. **Metaphor**- The use of metaphor compares two things that are not alike and finds something about them to make them alike. "My heart is a lonely hunter that hunts on a lonely hill" from a book by Scottish writer William Sharp is a good example of metaphor. Some writers try to use this style to create something profound out of comparing two things that appear to have nothing at all in common. Here is another example of metaphor from the poem Headache written by Michael Rosen. He is an English children's book novelist and poet.

It's a lump in your head
It's the blade of a knife
It's your veins bursting
It's your skull squeezing your brain
It's a headache.

6. **Simile** - In this figure of speech, two things are compared that are not really the same, but are used to make a point about each other.

"Life is like a box of chocolates; you never know what you are going to get," is a famous line from the movie **Forrest Gump** that illustrates simile. This is often used to make an emotional point about something. The difference between simile and metaphor is that you can obviously see the words "like" or "as" in the sentence. This is the most common type of visual image used in poetry.

Here is an example from the poem **Precious Stones** by Christina Rossetti. She was an English poet who wrote a variety of romantic, devotional, and children's poems.



An emerald is as green as grass;
A ruby red as blood;
A sapphire as blue as heaven;
A flint lies in the mud.

A diamond is a brilliant stone.
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

7. **Onomatopoeia** - This is the use of a word that actually sounds like what it means. Good examples include **hiss** or **ding-dong** or **fizz**. These words are meant to describe something that actually sounds very much like the word itself. Here are a few lines from Jessie Pope's poem **Noise** filled with onomatopoeia. Jessie Pope was an English poet, writer and journalist.

I like noise
The whop of a boy, the thud of a hoof;
The rattle of rain on a galvanized roof,
The hubbub of traffic, the roar of a train,
The throb of machinery numbing the brain,

8. **Personification** - This is a way of giving an inanimate object the qualities of a living thing. "The tree quaked with fear as the wind approached" is an example; "The sun smiled down on her" is another. This can sometimes be used to invoke an emotional response to something by making it more personable, friendly and relatable.

Emily Dickinson, an American poet, wrote about the moon using personification in her poem "The Moon."

The moon was but a chin of gold
A night or two ago
And now she turns her perfect face
Upon the world below.

Using figures of speech in writing poetry

Poetry is the most popular art form in the world. Almost anyone can do it; all that is needed is imagination. Writing poems can be a great therapy and a way to express one's self.

Using figures of speech in composing poems is a way to enhance imagery. Imagery is the use of concrete words in order to paint pictures for the readers. The use of similes, metaphors and other figures of speech make the images clearer to the reader.

Poems work best when they are visual and emotional. Figures of speech are inherently visual and emotional. They can be used to emphasize an image or emotion. They jolt the reader into attentiveness to what the poet is trying to convey.



Poem Writing Tips

There are a few things to think about before you start writing your poem. The following tips on writing poems will help you get started.

1. Know your purpose. Why are you writing a poem and what do you want it to do?
2. Pick a subject. You do not have to pick a stereotypical poetry topic such as nature, animals, love, or some sort of darker topic. Poems can be written about any topic under the sun.
3. Choose a pattern. You might choose to use free verse, rhyming couplets, or an epic poetry style. It is better to let the words flow with the style, than to return later and try to fit your already-written ideas into a totally new scheme.
4. Avoid clichés. These are sayings that have been overused, like busy as a bee, or blind as a bat.
5. Use imagery. Paint with your words and use concrete words that appeal to the senses. Abstract words cannot give the reader a good picture of what you are trying to say.
6. Use similes and metaphors. Similes compare two things, like “you are sweet as honey” and usually use the word “like” or “as.” Metaphors state that one thing is another thing, like “you are a pig.” Things being compared in a metaphor have at least one thing in common but are very different in other ways.

Now, complete this learning activity.



Learning Activity 29

A. Choose the letter of the figure of speech for each item. Circle the letter of your answer on the space before each number.



You have 2 hours for this activity.

1. There is a faucet in the basement that had dripped one drop all year since he fixed it, we cannot find it without wearing scuba gear.
A. Simile
B. Metaphor
C. Personification
D. Hyperbole
2. Bringing the gifts that my ancestors gave
I am the dream and the hope of the slave.
A. Simile
B. Metaphor
C. Personification
D. Hyperbole
3. The daisy hugging the earth
in August, ha!
A. Simile
B. Metaphor
C. Personification
D. Hyperbole



-
4. Cause I walk like I have got oil wells
Pumping in my living room.
- A. Simile
C. Personification
- B. Metaphor
D. Hyperbole
5. Floors are flowers – take a few
Ferns grow here and daisies too.
- A. Simile
C. Personification
- B. Metaphor
D. Hyperbole
6. There is a guy in a tux and he stands in the corner,
Feedin' the jukebox his dimes.
- A. Simile
C. Personification
- B. Metaphor
D. Hyperbole
7. I pushed him from my arms
his stare brought with a terror through
a million billion trillion stars.
- A. Simile
C. Personification
- B. Metaphor
D. Hyperbole
8. Love is something else,
or so I thought it,
a garden which expands,
- A. Simile
C. Personification
- B. Metaphor
D. Hyperbole
9. I am Super Samson Simpson
I am superlatively strong
I like to carry elephants
I do it all day long.
- A. Onomatopoeia
C. Assonance
- B. Alliteration
D. Hyperbole
10. The rush of the wind, a door on the slam,
The boom of the thunder, the crash of the waves.
- A. Onomatopoeia
C. Assonance
- B. Alliteration
D. Hyperbole

B. Compose your own poem. Decide the number of lines per stanza, the number of stanzas and whether you will make your poem rhyme or not. Use the preparation sheet and think



about your poem first before writing it. Make sure to use figures of speech in order to make your poem more visual and emotional.

1. Topic of my poem: _____

2. Form of my poem: _____

Brainstorm some ideas about your poem in this box

Write your final poem in these lines



UNIT SUMMARY

Congratulations! You have completed the fourth and final unit in the Applied English 11 Module! In this module, you were able to think more deeply about different cultures that shape who you are, not just your traditional culture but also your family, work and peers. You also studied different kinds of films that can also mirror culture. Lastly, you went back to the wonderful world of poetry through which you can express yourself. At the end of this module, you are hopefully a better communicator with a firmer grasp of the English language and more aware of the different media you can use for self-expression.



ANSWERS TO LEARNING ACTIVITIES

Learning Activity 1

1. a sing sing or a traditional dramatic dance about pigs
2. answers may vary. Sample answer:
Yes. We have village sing sing where villagers dress up in traditional attire and dance.
3. he has put Bebeda, the village chief, in jail
4. there are big men (chiefs) and magic men (sorcerers) in a village
5. the kiap will take her son and she will lose him
6. he wanted the villagers to leave their own village and move to a different village
7. they disagreed
8.
 - a. belief in ancestors and spirits
 - b. ritual with pigs
 - c. chief as leader
 - d. grow coconuts, betel nut and mustard, hunt for food
9. answers may vary. Sample answer:
 - a. belief in spirit of ancestors
 - b. singing during harvest
 - c. chief and sorcerers
 - d. fishing and hunting
10. answers may vary
The comparative essay may use this structure and may contain
 - I. Introductory paragraphs describing where I come from
 - II. Body paragraphs detailing
 - A. the four aspects mentioned in the play
 - B. the four aspects of my own culture
 - C. other aspects of my culture
 - III. Concluding paragraph about the uniqueness of different cultures

**Sample answer**

I am from a clan of Mekeo, in the Kairuku district of Central province. The village where I come from is largely dependent on the river for fishing and for the very important water. The river is crucial to people's survival. Many rituals are also associated with the water.

In the play **The Unexpected Hawk** by John Waiko, the villagers believed that their ancestors are tied to the land. They believed that their ancestors and spirits can either bring them good fortune or bad luck. They also perform rituals with pigs. The political government have the chief as their leader. The villagers are dependent on the land that their food and basic needs are supplied by the land.

In my village, we are very dependent on the river. The sorcerers have the power to command the river to recede in case of flooding and it is believed to have healing properties. The river is the lifeblood of the people. It even provides them with basic food for survival.

Both cultures are unique. These two cultures illustrate the vast richness of Papua New Guinean culture.

Learning Activity 2

1.
 - a. weaken
 - b. maintenance
 - c. order
 - d. cooperative
 - e. argumentative, hostile
 - f. lacing in sheen or brilliance
 - g. measurement
2. answers may vary; here are sample answers
 - a. fair and firm
 - b. dedicated and punctual
 - c. mission (the specific task of an organization) to help others
vision (the long term goal of an organization) to build a better world
values(qualities that the organization values) honesty
 - d. casual and not too formal
 - e. with privacy but at the same time can easily approach co workers

**Learning Activity 3**

1.
 - a. Venda – dressed in casual clothes, no make-up, barefooted, not well educated,
 - b. Seketere- fancy dress, high heeled shoes, with make-up, has some education
 2. place: in a government office in town; time: post-Independence
 3. the Seketere feels that she is superior than others and looks down on the Venda
 4. the venda sells her goods to get money. This means that the economy is moving from subsistence (where producers grow food for their own consumption) towards capitalism where money is needed in order to survive.
-

Learning Activity 4

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

Learning Activity 5

1. Answers may vary. Here are sample answers
 - a. provider of the family, works in order to earn money so he can buy what the family needs
 - b. takes care of the children, cooks, cleans, does the laundry and the ironing
 - c. baby sits the children when parents are working, provides advice
 - d. studies, takes care of younger siblings
 - f. plays, given chores to do, makes family laugh and happy
2. some families are following their traditional culture from the village while others are gradually moving away from these as they are occupied with town/ city living
3. yes, it is true because some husbands believe that men should not take care of children or do housework. Only women are supposed to do these.
4. answers may vary.
Your essay should include
 - Introduction – Describe your family culture.
 - Body – Describe the disadvantages of your family culture
 - Conclusion – Describe the advantages of your family culture

Sample answer

Each member of my family has a particular role to play. We know who will do what at what time. This expectation makes our family dynamics predictable and easy going, but conflict often ensues when the expected family member does not do their work. The usual roles in the family are fulfilled by the usual family member.



It is my mother who controls the finances of the house. She is an astute business woman and my father simply takes a backseat in the running of their fish delivery business. Aside from the finances, my mother maintains the house and ensures that all of us kids do our chores. The scope of her responsibility includes laundry, ironing, cleaning and keeping house. But it never extends to the kitchen. The kitchen is my father's responsibility. He cooks, he chops, he roasts and he makes sure that we all eat delicious meal including all visitors and extended family. As children we had to make sure our rooms and clothes are in order. My brother has to take care of the pets while my sister when she was younger was just there to alternately annoy and make use smile.

This kind of set up is predictable and clear cut. It is clear to us what we are supposed to do. Fairly independent, we do our duties in the house with little interference from others because that is when the fighting happens – when one encroaches on another's territory. The advantage of this set up is that we are clear and we do our duties to the family.

A disadvantage of this family culture is that we never go beyond our comfort zones. My mother never learned to cook, and she has become entirely dependent on my father for food. My father never had money in his pocket because he will only rely on what my mother will allow him to have.

Despite this disadvantage, I believe that my family culture works and has produced three independent and professional children through the hard work of my parents.

Learning Activity 6

1. a. belief b. behaviour c. style d. interest
2. (answers may vary) girls and boys wear shirts and jeans
3. (answers may vary) fast tunes, pop music
4. (answers may vary) rugby, soccer
5. they have more energy and enthusiasm to change the world for the better
6. rascals are young people involved in criminal activities
7. settlements are socially deprived urban communities where people illegally build and occupy homes
8. money allows them access to food, travel, school fees, medicine, cargo, smoke, beer etc.
9. mass media created false needs
10. looking for employment; gardening is too hard; town entertainment

Learning Activity 7

1. a. a person who learns a job or skill working for a fixed portion of time for someone very good at that job



-
- b. state of being bored
 - c. when people in the labour force are employed at less than full time or regular job or at jobs inadequate with respect to their training or economic needs
 - d. being excluded
 - e. path
 - f. fixed sum of money paid periodically for services
 - g. repressing one's behaviour, feeling or action
 - h. expanding
 - i. introduced activities
 - j. ability to be employed
- 2. disadvantaged urban young people
 - 3. they lack education, skills or experience to be employed
 - 4. expands the opportunities for young people to make a difference in society
 - 5. answers may vary
Check that your argumentative essay should have
 - I Introduction where you define your topic and state whether you agree or disagree with the topic young people should stay in the village instead of coming to cities
 - II. Body paragraphs where each paragraphs discusses one reason for your opinion
 - III. Concluding paragraph

Sample answer

Nowadays the population of the city seems to be bursting. Traffic has swelled because of the increase in cars and the number of pedestrians has also increased. Many of the city dwellers migrated from the villages hoping for a better life, including and mostly the youth. Should the youth be sent back to the villages instead of being in the city? Others may recommend repatriation for these young people particularly those who have no work. But I think that they should be given a chance to try to live their lives in the city. The city is where education, business and life lessons can be found.

In the city, the young people have multitude of opportunities for their education. The villages especially those most remote will have nothing to offer the young people. Instead of improving themselves through education, many young people in the villages will simply marry other young people and start a family at a very young age. Without proper education there is a small chance for them to improve their lives and the lives of their



children. The cycle will simply continue. Education opportunities are abundant in the city and the young can still look for ways or scholarship awards in order to continue their studies.

Another pathway that the young people can take is to work in businesses that will employ them, gaining enough experience and capital in order to have a business of their own. Again, learning a trade will not be possible if they stay in the villages because there will be no chance to experience it or to learn from experienced business or tradesmen.

Finally, exposure to technology, to media and to other experiences in life is very limited for young people who stay in the villages. The rate of trickling down for these technologies to the villages is very slow. A young person who is exposed only to what the village can bring him will be ill equipped to face the world in the 21st century. Only in the city will they be exposed to them and learn.

In conclusion, being young is the time to learn. When the young people become mature and are ready to settle down, they can choose to settle in the city or back in the villages. While they are young, exposure to the city life and all the opportunities that it can offer will give them a world of good, but they still need caring and responsible adults who will guide their way. Without these, the young can easily be lost in the jungles of the city.

Learning Activity 8

- | | |
|------|-------|
| 1. A | 6. A |
| 2. C | 7. C |
| 3. A | 8. A |
| 4. B | 9. A |
| 5. B | 10. A |

Learning Activity 9

A.

	Women Before	Women Now
1. Where they work	In the gardens	In the factories
2. What they wear	pulpuls	Jackets and jeans
3. Their names	Urukame, Mohoe, Ilaie	Mary, Betty, Rose
4. What they carry	bilums	Newspapers and purses
5. How they act with males	Never looked nor talked to them	Walk hand in hand with them



B.

1. Goroka
2. a. positive – work hard, beautiful skin
b. negative - stinky perfume, winim pinis misis Queen

C. answers may vary. Sample answer:

Past Culture	Present Culture
Young people listen and learn from the elders in the village through stories, legends and going into the bush	Young people go to school to learn
People walk	People take the bus or ride cars
Fighting with bows and arrows	Fighting with guns

D answers may vary

Your essay should contain 4 paragraphs

- I. Introduction on the topic that you have chosen
- II. Body paragraphs containing the aspects of culture before and after
- III. Concluding paragraphs where you may state which you prefer: the culture in the past and culture in the present.

Sample answer:

Culture is constant yet fluid. The way we live is rooted in the past but is looking forward to the future and the changes that the passing of time brings. The culture in the past has brought the lifestyle of the people to the culture of the present. A very important aspect of culture is education.

In the past, Papua New Guinean children are brought up by the whole clan. They are gathered by the elder and brought up in the way of the clan. The elder, whether a blood relative or not, is considered as everybody's grandfather or grandmother. Every child is treated with equality. Through stories, legends, and observations, the children learn how it is to be a mother, a father, a provider, a hunter and the other roles they are expected to fulfil in society. This role modelling is the fastest way for learning in a society where formal education is scarce.

In the present, parents have surrendered the education of their children to the educational institutions. Particularly in the cities where the support system of the extended family has waned compared to its strength in the village, the educational institutions like schools are the primary source of knowledge for children from the very young to the young adults.

Both these ways had been effective in their own way at their own way. I believe that their affectivity fits the time that they are use. The way that children learn can combine the best of both ways – a collaboration of the village and the school. Children should be prepared to face the world though the education they receive from the schools but they should also be



closely guided by an experienced elder, either their parent or caregiver who will fill the gaps which the schools are not able to fill.

Learning Activity 10

1. adventure
 2. comedy
 3. gangster
 4. romance
 5. science fiction
-

Learning Activity 11

- a. 3
 - b. 5
 - c. 1
 - d. 4
 - e. 2
 - f. 7
 - g. 6
-

Learning Activity 12

- A.
1. chief female character
 2. artificial
 3. unclear
 4. person living in isolation
 5. funeral speech in praise of a person

B. 1. Answers may vary. Sample answer:

The film is about love. The romantic genre features the attraction and love between two people. In the movie, Gus and Hazel were attracted to each other and they fell in love. They encounter difficulty and separation because of sickness and death.

2. Answers may vary. Sample answer:



The stages of male-female relationship often does not involve for the young people to get to know each other better. Courtship is not given importance to until very recently.

C. Answers may vary.

Your essay should include

- I. Introduction of your topic: romance in Papua New Guinea
- II. Body paragraphs where you will discuss the different stages of how male and females get together as boyfriend/ girlfriend. You may use examples from personal experience or experiences of friends or family
- III. Concluding paragraph on lesson learned about romance

Sample answer:

There was no romance in Papua New Guinea. When I first arrived here in 2002 from a fairly romantic foreign country, I noticed that boys and girls really do not walk side by side. Even husbands and wives seem to walk in a straight line and not holding hands as my parents used to do. Only recently with exposure to media and the advent of social media have young people been more open to talking about their relationships.

In Papua New Guinea, marriage seems to be instantaneous. Couples who have never seem to talk to each other in public are suddenly married with the payment of bride price. Courtship seem to be non-existent and dating is already being married to each other. The foreign concept of progression in relationships is never public in PNG until recently. Exposure to Hollywood romantic seem to have brought it on.

In Hollywood romantic films, young men and women first meet, show attraction and develop a friendship. In the eyes of family, friends and acquaintances, they show that they are interested with each other. Mostly, if they have nothing to hide, dating is a public affair. They are able to confide in their family and friends with whatever issue their relationship is progressing into. They progress from friends, to becoming a couple who are dating, then they become engaged. The ending will usually be a happily-ever-after through marriage.

Papua New Guineans have an entirely different progression in male-female relationships. Secrecy is very much part of the relationship. There is no confidante that the young people can ask about their relationship because it is mostly a taboo topic. There is a need for transparency in this area so that the young people can be guided better in this very important life choice.

Learning Activity 13

1. F 2. A 3. A 4. A 5. F

- B.
1. Fantasy Hand drawn animation
 2. Action-adventure computer-generated animation
 3. Romance computer-generated animation
 4. Comedy hand drawn animation
 5. Horror clay animation

**Learning Activity 14**

Answers may vary. Sample answer

Animated film: Toy Story

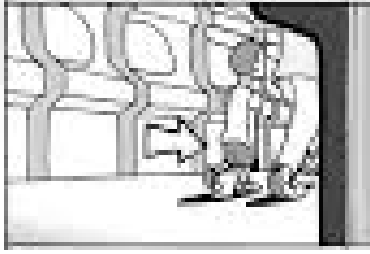
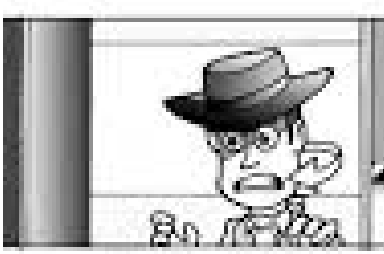

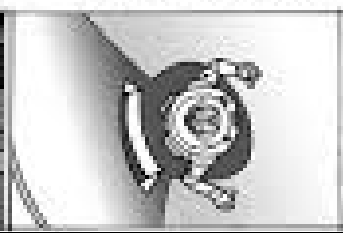
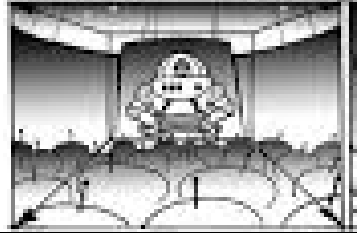

Characters: Sheriff Woody, Buzz Lightyear and Aliens under the claw

Setting: the Pizza Planet

The Plot Beginning: Andy brought Woody into Pizza Planet but Woody saw Buzz go into a Rocket thinking that it is real.

Middle: Woody went to get Buzz back

End: They met the aliens under the claw

		
Beginning: Andy is walking to the right of the screen	Woody wanted to go to Andy but he saw Buzz	Buzz was going into the rocket
		
Buzz was expecting to find a real space ship	But he was surprised to find hundreds of aliens	The aliens pointed to the claw.

Learning Activity 15

- | | |
|-----------------------|-----------------------|
| 1. . full stop | 6. . full stop |
| 2. . full stop | 7. . full stop |
| 3. ? question mark | 8. ? question mark |
| 4. ! exclamation mark | 9. ! exclamation mark |
| 5. ? question mark | 10. ? question mark |

Learning Activity 16

1. False 2. True 3. True 4. False 5. False

Learning Activity 17



1. It is a fitting comparison. David represents the people of Bougainville and the Bougainville Revolutionary Army because they are small in number and not well armed. Goliath represents Rio Tinto and the PNG Defence Force who are stronger but were later defeated.
 2. The Bougainvilleans survived the blockade using coconut products
 3. The issue of the documentary is the revolution of the Bougainville people against a multinational company that exploited their land.
 4. Gun boat blockade means nothing went in and out of the island through boat.
 5. They suffered.
 6. interviews, voice over, music, verite footage
 7. for the audience to sympathize for the people of Bougainville and to be concerned for independence and environment.
-

Learning Activity 18

1. a. an animated film may be considered art while an industrial film is not art
b. industrial films are not considered part of main stream cinema
 2. a. clients or costumers b. employees c. investors
 3. development, pre-production, production, post production, distribution
 4. Industrial film is a communication tool for businesses
 5. can be sent to customers with the product, can be mailed directly to clients, can be shown during trade fairs.
-

Learning Activity 19

1. a. resplendent
b. allure
c. convey
d. indelible
e. verdict
 2. Weather King Corporation's protective gears
 3. the owners of Mobil Gas Stations
-



4. aims to promote Weather King Corporation for Mobil Gas Station owners to buy Weather King garments.
- B. Answers may vary.
The film review should examine if the film is suitable for Papua New Guinean audience.
The review should have
- I. introduction – introducing the film’s subject, aim and purpose and the opinion of the writer on whether it is suitable for Papua New Guinea
 - II. body paragraphs - giving reasons for the opinion
 - III. conclusion – strongly restating the opinion of the writer

Sample answer:

Part of the Film Review	My Brainstormed ideas
I. Introduction The Papua New Guinea audience	Not very exposed to documentary
II. Body A. The subject of the film What is the film all about	Not very interesting to general audience
B. The aim of the film What does the film want to do?	It aims to promote Weather King garments for Mobil gas franchise owners
C. The approach of the film How did the film do what it sets out to do?	It logically argues that the garments are necessary for the Mobil gas station to enhance their service
III. Conclusion Is the film suitable for Papua New Guinea audience?	Not really suitable to general audience but only for the specialized audience- the owners and managers of Mobil gas station.

Documentary films in Papua New Guinea have not really been popular in recent times. More attention is given to singing contests and soap operas in recent times. The industrial film regarding Weather King Garments is neither interesting nor entertaining enough for general audience. Instead as an industrial film, it is more suitable for the specialized portion of audience that it is made for.

As an industrial film, the Weather King Garment film targets the owners and managers of Mobil gas stations. This company also exists in PNG. The film aims to market the Weather King garments to the owners and managers of Mobil gas. It uses a no-nonsense logical approach in marketing its products so that Mobil Gas stations bosses will buy it. The film aims to prove that Weather King Garments with its logo will still make the brand of Mobil clear as part of the workers’ uniform during rainy and stormy weather.

Unfortunately for the makers of the garments, rainy and stormy weather is taken for granted in Papua New Guinea. People walk through the rain normally without fear or avoidance, so the Weather King garments’ products would not really be a good investment for the gas station owners.



As for the film, it is not really suitable nor interesting for the general audience to watch. It might not even be interesting for the target audience since they would not find much business sense to invest into it.

Learning Activity 20

A.

	Industrial Films	Educational Films
1. audience	customers, employees, investors	K-12 students, college age students
2. Example of a topic	advertisement of product	science, humanities, others
3 purpose	to inform, to promote product	to educate
4. Places of exhibition	in trade fairs	schools and other places

B. 1. Subject: warning to young girls to be more careful
Audience: teenaged girls

2. Subject: Science
Audience: primary school children.

C. Answers may vary. Sample Answer

Subject: English

Aim: for students to learn to use prepositions

Audience: primary school age-students

Title: Prepositions On and In

Sc 1: Star is very happy bouncing up and down	Sc 2: star saw a trampoline. She bounced up and down	Sc 3: Voice over: star is on the trampoline
Sc 4: Star is not finished playing. She saw a box.	Sc 5: star jumped inside the box	Sc 6: Star is in the box

**Learning Activity 21**

1. Oil, which is lighter than water, rises to the surface.
 2. Madame de Stael was an attractive, gracious lady.
 3. The closet contained worn clothes, old shoes and dirty hats.
 4. After surviving this ordeal, the trapper felt relieved.
 5. Because of their opposition to institutions that force creatures to live in captivity, some people refuse to go to the zoo.
 6. Vests, which were once popular, have been out of vogue for several years.
 7. As a celestial goddess, she regulated the course of the heavenly bodies and controlled the alternating seasons.
-

Learning Activity 22

1. Answers may vary
Poetry is putting together the best words in the best way
 2. The village is very quiet that you feel uneasy. Every day is the same, you meet the same people and say the same things. The speaker wishes for bright lights.
-

Learning Activity 23

1. Lines and verses
2. rhyme, rhythm, onomatopoeia
3. denotative, expository
4. more words
5. read aloud

Learning Activity 24

1. eating food, space
2. gravity, affect
3. breakfast, floating
4. stew, tubes
5. ruined, weightless

Learning Activity 25

1. Who's the party's candidate for vice president this year?
-



2. The fox had its right foreleg caught securely in the trap's jaws.
3. Our neighbor's car is an old Chrysler, and it's just about to fall apart.
4. In three weeks' time we'll have to begin school again.
5. Didn't you hear that they're leaving tomorrow?

Learning Activity 26

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

B. 1. Summer ends. It passes quickly.

2. "You" is better because for the speaker in the poem, "you" will last longer than a summer's day.

3.a. angel of the highest rank

b. male relative

c. place of burial

d. to want something that you don't have very much

e. separate, sever

4. Anabelle Lee is the beloved, a rich girl who became sick and died. The speaker is the lover who is poor.

5. Anabelle Lee and the speaker fell in love but Anabelle's father did not approve of their love. Despite this, they still married. Anabelle Lee became sick and died and the speaker remained alone with her memory.

C. 1. Lyrical

2. narrative

Learning Activity 27

1. a. cinquain

b. shape poems

c. acrostic

d. haiku



2. angels
kind beyond words
they protect and forgive
and make feelings of blissfulness
cherubim
3. summer's rest
a dog in the ground
With its saliva dripping
A summer's day's rest

Learning Activity 28

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

B. 1. The aboriginals

2. 4 lines per stanza – quatrain
3. a. din – in
b. sharing – bring – things

c. bob - job

d. shame – whatsaname
4. The white are the European and Caucasian colonizers who came to the aboriginal's land
5. a. no more sharing, now they work for money

b. not naked anymore, now they put on clothes

c. no more firesticks, now they have electric lights
6. The poet thinks that they were not better became worse. In the poet's opinion, the technology that the white men have brought would eventually "end everybody" or lead to their society's destruction.

**Learning Activity 29**

- A. 1. D 5. B 9. B
2. B 6. C 10. A
3. C 7. D 11. D or A
4. A 8. B

B. Answers may vary

Sample answer from poet Cassarah Nance published in the website poetrysoup.com in 2014

Topic of the poem: reflections about nature while paddling on a boat

Form of the poem: six stanzas of four lines per stanza (quatrain), free verse – no rhyme

Design

Crackle

The tears of falling egg shells raining into the sea
Stretching and growing,
The life inside begs to be free.

This passage through the monster
A destructively passing peace
Under the scales to survival,
Calm waters shelter me with ease.

I see the tick tock of the yin and yang
A weight like a headstone a reminder of death
I will survive this passing of the hours,
I must see what is beyond, what is left.

Mountains tower to the sky,
Reaching into the clouds to drink
Willing down the waterfalls
Creating this paradise, I think

Swish

The water swims around this paddle
As my boat steers to my future,
I face this unending life battle.

For now I face uncertainty
Like this newly birthed tree I will grow,
A sea of mystery, an unfolding fantasy.
One day, like me, you will come to know



GLOSSARY

allocate	- to set apart for a particular purpose
assumption	- a fact or statement taken for granted
aversion	- strong dislike or disinclination
bard	- a composer, singer, or declaimer of epic or heroic verse
cinematography	- the art, process, or job of filming movies : motion-picture photography
citizenry	- all the citizens of the place
climate	- a prevailing trend or public attitude
context	- the situation in which something happens : the group of conditions that exist where and when something happens
distinguish	- recognize, show or treat as different
drastically	- extreme effect in action
ecclesial	- of or relating to church
emerge	- to rise or appear <i>from</i> a hidden or unknown place or condition : to come out into view
evolve	- to develop gradually
extent	- the space or degree to which a thing extends; length, area, volume, or scope
hierarchy	- a ranking system ordered according to status or authority
hostile	- not friendly : having or showing unfriendly feelings
kenning	- perceptible but small amount
liberation	- the act or process of freeing someone or something from another's control : the act of liberating someone or something
mainstream	- a prevailing current or direction of activity or influence
milestone	- an event marking a significant new development or stage
monetary	- relating to money or currency
moulded	- made to have a particular shape or character
multitude	- a large number of people or things
outperform	- perform better than
philosophy	- the study of the fundamental nature of knowledge, reality or existence
plasticine	- used for a soft material that is like clay and that is used especially by children for making models of people, animals, etc.
strategy	- a plan designed to achieve a particular long-term aim
three-dimensional	- having or seeming to have length, width, and depth
tolerate	- to allow the existence, presence, practice, or act of without prohibition or hindrance; permit.
two-dimensional	- having only two dimensions such as length and width
underlying	- be situated under
unimaginable	- not possible to imagine : beyond what you would normally imagine
utmost	- greatest or highest in degree, number and amount



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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					
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 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:

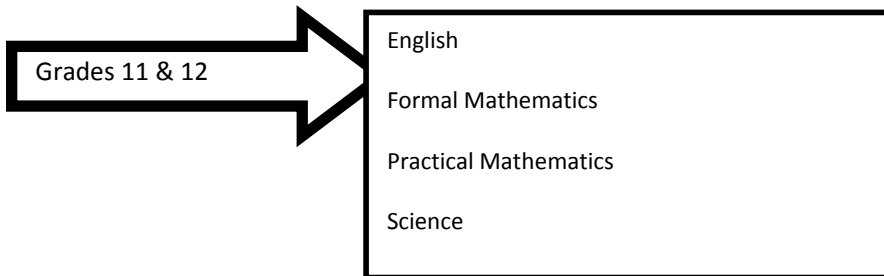
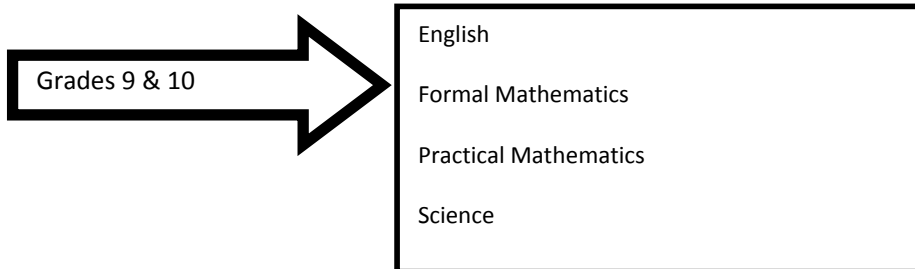
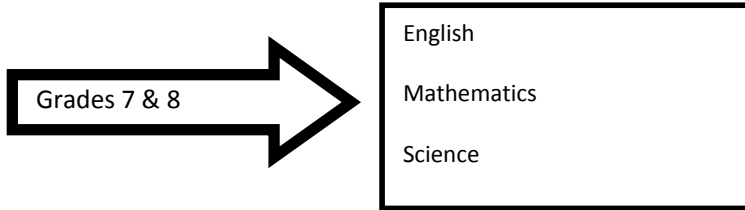
Comments on the Unit Book

FODE PROVINCIAL CENTRES

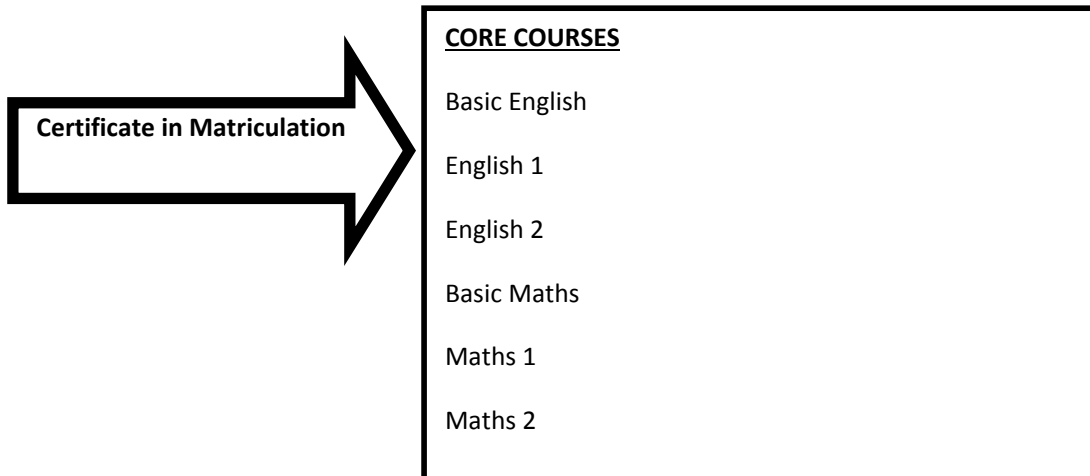
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2	KEREMA	P. O. Box 86, Kerema	6481303	72228124	Provincial Coordinator
3	CENTRAL	Cor- FODE HQ	3419228	72228110	Provincial Coordinator
4	ALOTAU	P. O. Box 822, Alotau	6411343 or 6419195	72228130 or 73894220	Provincial Coordinator
5	POPONDETTA	P. O. Box 71, Popondetta	6297160 or 6297678	72228138	Provincial Coordinator
6	MENDI	P. O. Box 237, Mendi	5491264 or 72895095	72228142	Provincial Coordinator
7	GOROKA	P. O. Box 990, Goroka	5322085 or 5322321	72228116	Provincial Coordinator
8	KUNDIAWA	P. O. Box 95, Kundiawa	5351612	72228144	Provincial Coordinator
9	MT HAGEN	P. O. Box 418, Mt. Hagen	5421194 or 5423332	72228148	Provincial Coordinator
10	VANIMO	P. O. Box 38, Vanimo	4571175 or 4571438	72228140	Provincial Coordinator
11	WEWAK	P. O. Box 583, Wewak	4562231or 4561114	72228122	Provincial Coordinator
12	MADANG	P. O. Box 2071, Madang	4222418	72228126	Provincial Coordinator
13	LAE	P. O. Box 1562, Lae	4725508 or 4721162	72228132	Provincial Coordinator
14	KIMBE	P. O. Box 328, Kimbe	9835110	72228150	Provincial Coordinator
15	RABAU	P. O. Box 83, Kokopo	9400314	72228118	Provincial Coordinator
16	KAVIENG	P. O. Box 284, Kavieng	9842183	72228136	Provincial Coordinator
17	BUKA	P. O. Box 154, Buka	9739838	72228108	Provincial Coordinator
18	MANUS	P. O. Box 41, Lorengau	9709251	72228128	Provincial Coordinator
19	NCD	Cor- FODE HQ	3230299 Ext 26	72228134	Provincial Coordinator
20	WABAG	P. O. Box 259, Wabag	5471114	72228120	Provincial Coordinator

FODE ACADEMIC PROGRAMME

SUBJECT AND GRADE TO STUDY



REMEMBER:
In each grade, you must study English, Formal Mathematics, Science and Social Science. Commerce and Practical Math are optional. Your Provincial Coordinator or Supervisor will give you more information regarding each subject.



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