



GRADE 10 ENGLISH

UNIT 3



PAPUA NEW GUINEA AND WORLD LITERATURE



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GRADE 10 ENGLISH

UNIT 3

PAPUA NEW GUINEA AND WORLD LITERATURE

TOPIC 1: NOVELS

TOPIC 2: PLAYS

TOPIC 3: AUTOBIOGRAPHIES AND BIOGRAPHIES

TOPIC 4: POETRY

Acknowledgement

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

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DIANA TEIT AKIS

PRINCIPAL

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SECRETARY'S MESSAGE

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

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

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

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

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

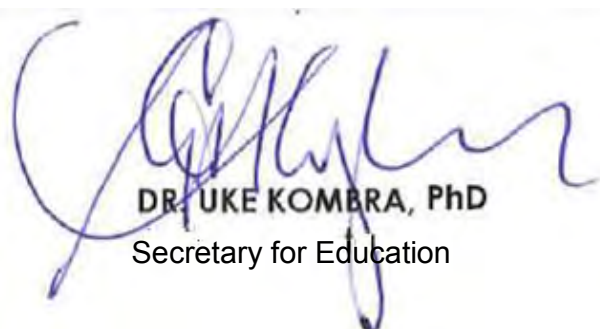
Flexible, Open and Distance Education curriculum is guided by the Department of Education's Mission which is fivefold:

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

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

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

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



DR. UKE KOMBRA, PhD
Secretary for Education

INTRODUCTION TO UNIT 3

Welcome to Unit 3 of Grade 10 English. Unit 3 is a course about Papua New Guinea and World Literature. In Unit 3 you will be learning more about novels. Appreciating novels begins with understanding the mind of the writer or the novelist as a novel writer is known.

This unit has four topics and there are twenty-eight lessons in this course book. Check that you have the supplementary reading materials with this book.

Topic 1:	Introduction to Novel	-	8 Lessons
Topic 2:	Plays	-	4 Lessons
Topic 3:	Autobiographies and Biographies	-	4 Lessons
Topic 4:	Poetry	-	4 Lessons

Each lesson has several activities followed by a Practice Exercise at the end of each lesson summary. Answers for activities can be found at the end of each Practice Exercise while answers to Practice Exercises are provided at the end of each Topic. You will also find the Glossary at the end of the Unit. You are required to mark your own answers to each Practice Exercise and activities whenever you see the instruction in the textbox below.

CHECK YOUR WORK. ANSWERS ARE AT THE END OF THE TOPIC.

Be honest with yourself when you are doing your Practice Exercises and when marking your own answers against those provided in this booklet.

Cheating and copying answers will not help you! Study hard and you will have no regrets when the exam time comes.

This Unit has a separate assignment booklet for you to do. The information at the end of the last lesson in each Topic will let you know what to do with the assignment exercises.

If you need help and advice, contact your tutor or your Provincial Coordinator who will assist you.

If you are in the NCD or Central Province, we are available on Mondays to Fridays. Call in at any time between 8 a.m. and 4 p.m. We would be glad to help you.

The following icons are used in each Lesson in this Unit. Icons are the symbols used in this book to indicate the parts of your lessons. The following are the icons and their meanings.



Study Guide

Below are few steps to help you in your course study.

- Step 1: Carefully read through each lesson. In most cases, reading through once is not enough. It helps to read something through 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 at the end of each lesson after the Practice Exercise and mark your own answers. Do all the activities in the lesson and mark your answers the same way.
- Step 3: After reading the summary of the lesson, start doing the Practice Exercise. Refer to the lesson notes. You must do only one Practice Exercise at a time.
- Step 4: Below each Practice Exercise, there is an instruction that says:

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.

Turn to the marking guide at the end of the Topic and mark against those given in the Answers to Practice Exercise. Mark all your answers to Practice Exercises the same way.

- Step 5: When you have completed the Practice Exercise and have marked your answers, go back and correct the mistakes you made before moving to the next Lesson.
- Step 6: Study the next lesson following Steps 1,2,3,4.

Here is a sample Study Timetable for you to use as a guide. Refer to it as a reminder of your study times. A timetable will help you to remember when you should be doing your FODE studies each day.

TIME	MON	TUE	WED	THU	FRI
8:00 – 10:00	FODE STUDY				
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.				

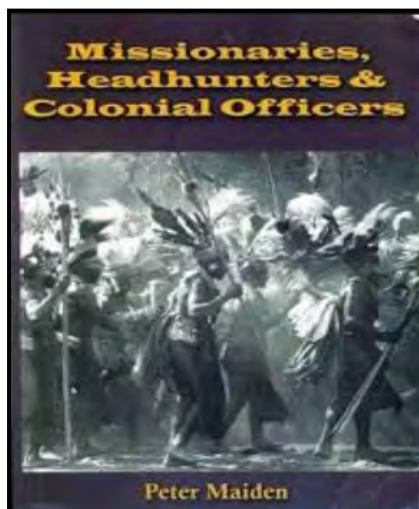
TOPIC 1

NOVELS

In this Topic, you will learn about:

- **Introduction to novel.**
- **The elements of a novel.**
- **Characters of a novel.**
- **Setting of a novel.**
- **Theme of a novel.**
- **Language features in novels**
- **Writing styles in novels.**
- **The voice of the novel.**

TOPIC 1: NOVELS



Novels authored by Papua New Guinean and foreign writers.

A novel is a fictitious prose narrative of book length, typically representing character and action with some degree of realism. Novels are complex and successfully understanding each layer can be a difficult task. In this topic you will be taught how to read and understand a novel.

In **Lesson 1**, you will learn the issues, values and themes in a novel.

Lesson 2 is all about the **elements of a novel**. You will be taught how to identify the central characters, points of view, setting and mood of the novel.

Lesson 3 is all about the **characters of a novel**. You will be taught how to analyse a chosen character from a certain novel.

Lesson 4 is all about the **setting** of a novel. You will write a brief description of the setting such as the description of a place, or a lifestyle, and so on.

Lesson 5 explains the meaning of the **theme** of a novel. You will learn how to identify the theme of a particular novel.

Lesson 6 is all about the **language features in novels**. You will distinguish the features of the simple past, past continuous, past perfect and past perfect continuous.

Lesson 7 is all about **writing styles in novels** by differentiating one style from the other.

Lesson 8 is all about the **voice of the novel**. You will list down responses to a novel using a given criteria.

All the best!

Lesson 1: Introduction to the Novel



Welcome to Lesson 1. In this lesson you are going to learn about literature and in particular the novel. We will deal with questions like what is literature and what is a novel? What is the difference between the novel and other forms of literature? Why is it important to study Literature and the novel? First look at your aims.



Your Aims

- define literature and define a novel
 - differentiate between a novel and other forms of Literature
 - understand why we read novels
-

What is Literature?

Many people are confused with the term Literature because it has many meanings. In general Literature is a term used to describe writing of the creative imagination, including fiction, poetry and drama. This kind of writing is based on the writer's creativity and imagination. It is therefore fictional and not factual. When you read an article in the *Post Courier* or *The National*, you are reading factual information. When you read a novel, a short story or a play you are reading a work of fiction which is imaginary.

While Literature is a work of the imagination (creative mind) it also reflects society. This means that the writer uses both his/her imagination and experience to create a fictional world which we read in the novel. By combining imagination and experience in his/her writing the created world that we read about in the novel resembles the real world that we live in. This is why when you read a novel or a short story you sometimes say, this is similar to what's happening in PNG,' or this character is almost like so and so in my province,' and so on.

There are three main *genres* (or forms) of Literature. These are fiction, poetry and drama. In this Unit we are primarily concerned with the novel and play. The novel falls under the category of fiction and play falls under the category of drama. Both the novel and play are fictitious based on the writer's creative imagination.

**Activity 1: Answer the following questions.**

1. In your own words define *literature*. _____

2. Look up the word 'imagination' in your dictionary and write down its definition as provided in the dictionary. _____

3. Explain what is meant by the statement, —wile Literature is a work of the imagination it also reflects society. _____

What is a Novel?

The novel is a work of fiction. It is based on the writer's creativity and imagination. Novels tell stories, which are typically defined as a series of events described in a sequence. The novel has been a part of human culture for over a thousand years, although its origins are somewhat debated. Regardless of how it began, the novel has risen to prominence and remained one of the most popular and treasured examples of human culture and writing.

There are two main forms of fiction: the short story and the novel. A short story can be defined as a short work of fiction which is usually readable in one sitting. A novel on the other hand is a longer work of fiction with as many as 50,000 words or more. The difference between a short story and a novel is the length. On the other hand the difference between a novel and a play is that the play is meant to be performed on stage while a novel is meant only to be read.

In summary the novel has three basic characteristics:

1. It is fictional.
2. It is written in prose.
3. It is a long-form work.

Why Are Novels Important?

Novels are important because they introduce us to new worlds of experience. Through reading a novel, we learn about other societies, other peoples, other cultures and so on. Reading a novel gives us insights into other peoples way of life, how they do things and so forth. For example, when you read a novel written by an Australian Aboriginal writer you learn about how the Aborigines live and aspects of

their culture in Australia, how they are treated by white Australians. You may also discover meaning in Literature by looking at what the writer says and how he or she says it.

While there are many reasons why we read novels, (or work of fiction) two obvious reasons are:

1. **Entertainment and Escape**

This is perhaps the biggest motivation behind us picking up a good book. Novels fill time that might otherwise be filled with boredom and they offer a temporary escape from our workaday worlds.

2. **Understanding of the Human Condition**

From the day we are born to the day we die, we are all on a quest to improve ourselves. We might not always know it, but all of us are struggling to understand this world we call home, and what it takes to get by in it.

Much of our understanding, of course, comes from our first-hand experiences. But it also comes from hearing about the experiences of others – and what is a novel if not one of the best ways there is to tap into what our fellow humans think and feel about this world and our place in it.

All good novels have something to say about one aspect or another of the human condition - about how to find true love, about the horrors of war, about a million things. Sometimes when we read these thoughts and insights, we will have arrived at similar conclusions ourselves, and we will take comfort from knowing that we are not alone. More often, a writer will shed fresh, unexpected light on an issue, and our understanding of that issue is deepened or even changed, making us grow as a person.



Activity 2 Read Chapter 1 of Chinua Achebe's novel *Things Fall Apart*. Then answer the questions that follow.

Okonkwo had just blown out the palm-oil lamp and stretched himself on his bamboo bed when he heard the *ogene* of the town crier piercing the still night air. *Gome, gome, gome, gome*, boomed the hollow metal. Then the crier gave his message, every man of Umuofia was asked to gather at the market place tomorrow morning. Okonkwo wondered what was amiss, for he knew certainly that something was amiss. He had discerned a clear overtone of tragedy in the crier's voice, and even now he could still hear it as it grew dimmer and dimmer in the distance.

The night was very quiet. It was always quiet except on moonlight nights. Darkness held a vague terror for these people, even the bravest among them. Children were warned not to whistle at night for fear of evil spirits. Dangerous animals became even more sinister and uncanny in the dark. A snake was never called by its name at night, because it would hear. It was called a string. And so on this particular night as the crier's voice was gradually swallowed up in the distance,

silence returned to the world, a vibrant silence made more intense by the universal trill of a million forest insects. On a moonlight night it would be different. The happy voices of children playing in open fields would then be heard. And perhaps those not so young would be playing in pairs in less open places, and old men and women would remember their youth. As the Ibo say: "When the moon is shining the cripple becomes hungry for a walk."

But this particular night was dark and silent. And in all the nine villages of Umuofia a town crier with his *ogene* asked every man to be present tomorrow morning. Okonkwo on his bamboo bed tried to figure out the nature of emergency war with a neighboring clan. That seemed the most likely reason and he was not afraid of war. He was a man of action a man of war. Unlike his father, he could stand the look of blood. In Umuofia's last war, he was the first to bring home a human head. That was his fifth head and he was not an old man yet. On great occasions such as the funeral of a village celebrity, he drank his palm-wine from his first human head.

In the morning, the market place was full. There must have been about ten thousand men there all talking in low voices. At last, Ogbuefi Ezeugo stood up in the midst of them and bellowed four times, "*Umuofia kwenu*," on each occasion, he faced a different direction and seemed to push the air with a clenched fist. And ten thousand men answered "*Yaa!*" each time. Then there was a perfect silence. Ogbuefi Ezeugo was a powerful orator and was always chosen to speak on such occasions. He moved his hand over his white head and stroked his white beard. He then adjusted his cloth which was pressed under his right armpit and tied above his left shoulder.

"*Umuofia kwenu*," he bellowed a fifth time and the crowd yelled in answer. And then suddenly like one possessed he shot out his left hand and pointed in the direction of Mbaino and said through gleaming white teeth firmly clenched, "Those sons of wild animals have dared to murder a daughter of Umuofia" He threw his head down and gnashed his teeth and allowed a murmur of suppressed anger to sweep the crowd. When he began again, the anger on his face was gone and in its place a sort of smile hovered, more terrible and more sinister than the anger. And in a clear, unemotional voice he told Umuofia how their daughter had gone to market at Mbaino and had been killed. "That woman", said Ezeugo "was the wife of Ogbuefi Udo." He pointed to a man who sat near many others spoke. At the end it was decided to follow the normal course of action. An ultimatum was immediately dispatched to Mbaino asking them to choose between wars on the one hand and on the other the offer of a young man and a virgin as compensation.

Umuofia was feared by all its neighbors. It was powerful in war and in magic, and its priests and medicine men were feared in all the surrounding country. Its most potent war medicine was as old as the clean itself. Nobody knew how old. But on one point there was general agreement - the active principle in that medicine had

being an old woman with one leg. In fact, the medicine itself was called *agadi-nwayi* or old woman. It had its shrine in the centre of Umuofia a cleared spot. And if anybody was so foolhardy as to pass by the shrine after dusk, he was sure to see the old woman hopping about.

And so the neighboring clans who naturally knew of these things feared Umuofia and would not go to war against it without first trying a peaceful settlement. And in fairness to Umuofia, it should be recorded that it never went to war unless its case was clear and just and was accepted as such by its Oracle, the Oracle of the Hills and the Caves. And there were indeed occasions when the Oracle had forbidden Umuofia to wage a war. If the clan had disobeyed the Oracle they would surely have been beaten, because their dreaded *agadi-nwayi* would never fight what the Ibo call a *fight of blame*.

But the war that now threatened was a just war. Even the enemy clan knew that. And so when Okonkwo of Umuofia arrived at Mbaino as the proud and imperious emissary of war, he was treated with great honor and respect and two days later he returned home with a lad of fifteen and a young virgin. The lad's name was Ikemefuna, whose sad story is still told in Umuofia unto this day.

The elders, or *ndichie*, met to hear a report of Okonkwo's mission. At the end they decided, as everybody knew they would, that the girl should go to Ogbuefi Udo to replace his murdered wife. As for the boy, he belonged to the clan as a whole, therefore, asked on behalf of the clan to look after him in the interim. And so for three years Ikemefuna lived in Okonkwo's household.

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his heart. Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and magic, the fear of the forest, and of the forces of nature, malevolent, red in tooth and claw. Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father. Even as little boy he had resented his father's failure and the weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was *agbala*. That was how Okonkwo first came to know that *agbala* was not only another name for a woman, it could also mean a man a man who had taken no title. And so Okonkwo was ruled by one passion - to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

During the planting season, Okonkwo worked daily on his farms from cock-crow until the chickens went to roost. He was a very strong man and rarely felt fatigue. But his wives and young children were not strong, and so they suffered. But they dared not complain openly. Okonkwo's first son, Nwoye, was then twelve years old but was already causing his father great anxiety for his incipient laziness. At any

rate, that was how it looked to his father, and he sought to correct him by constant nagging and breathing. And so Nwoye was developing into a sad-faced youth.

Okonkwo's prosperity was visible in his household. He had a large compound enclosed by a thick wall of red earth. His own hut, or *obi*, stood immediately behind the only gate in the red walls. Each of his three wives had her own hut, which together formed a half moon behind the *obi*, stood immediately behind the *obi*. The barn was built against one end of the red walls, and long stacks of yam stood out prosperously in it. At the opposite end of the compound was a shed for the goats, and each wife built a small attachment to her hut for the hens? Near the barn was a small house, the "medicine house" or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children.

So when the daughter of Umuofia was killed in Mbaino, Ikemefuna came into Okonkwo's household. When Okonkwo brought him home that day he called his most senior wife and handed him over to her.

"He belongs to the clan, —hold her. "So look after him."

"Is he staying long with us?" she asked.

"Do what you are told, woman," Okonkwo thundered, and stammered. "When did you become one of the *ndichie* of Umuofia?"

And so Nwoye's mother took Ikemefuna to her hut and asked no more questions.

As for the boy himself, he was terribly afraid. He could not understand what was happening to him or what he had done. How could he know that his father had taken a hand in killing a daughter of Umuofia? All he knew was that a few low tones, and at the end he had been taken out and handed over to a stranger. His mother had wept bitterly, but he had been too surprised to weep. And so the stranger had bought him, and a girl, a long, long way from home, through lonely forest paths. He did not know who the girl was, and he never saw her again.

1. In *Things Fall Apart* Achebe writes about the traditional *Ibo* society when the influence of Europeans was only just beginning to have an impact on the *Ibo* society. What is the degree of outside impact (or European influence) on *Ibo* society in part 1 of the novel? _____

2. There are two main conflicting forces in the novel. What are they? _____

3. The title of the novel gives us some clues of what the novel is about. What does the title, *Things Fall Apart* allude to (refer to) in relation to the whole story?

4. What is the name of the main character or protagonist in the novel?



Summary

You have come to the end of the Lesson 1. In this lesson you learned that Literature is defined as creative writing based on the writer's creative imagination. These include fiction, poetry and drama. They are therefore fictional works and not factual. You have learnt that there are many reasons why you read novels. Two of the reasons are; for entertainment and to understand the human condition.

NOW DO PRACTICE EXERCISE 1 ON THE NEXT PAGE.

Practice Exercise: 1

Answer the following questions based on the reading on Page 9.

1. Identify the three main forms of Literature.

2. Which form of Literature does novel fall under?

3. What is the difference between a novel and a short story?

4. One of the reasons why we read novel is to understand the human condition. In your own words, explain what is meant by human condition.

5. What is the difference between a novel and a play?

6. Think of another reason why people read novels.

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.
--

Answers to Activities

Activity 1

1. Literature is a term used to describe creative writing including fiction, drama and poetry which has its basis in the writer's creative imagination.
2. From the Oxford English Reference Dictionary it defines imagination as —~~to~~ the ability of the mind to be creative.”
3. This statement basically means that a writer also brings into his/her creative writing his/her experience as member of a particular society. For example, in Vincent Eri's novel *The Crocodile* there is a lot of allusion or reference to Moveave customs, beliefs, values, and so on. This is because Eri is from Moveave.

Activity 2

1. In Part 1 the traditional *Ibo* society that we are exposed to has not been affected much by outside or European influence. The society is still intact.
2. The two conflicting forces in the novel are the *Ibo* culture versus the European culture.
3. It alludes to the fact that the traditional *Ibo* society will eventually disintegrate and fall part because of western influences.
4. The name of the main character is Okonkwo.

Lesson 2: The Elements of the Novel



Welcome to Lesson 2. In Lesson 1 you learned what a novel is. In this lesson you are going to learn about the elements of a novel. You will learn about character, plot, structure, tone, style, literary devices, conflict, symbols and the different types of point of view in the novel. First look at your aims.



Your Aims

- define character, plot, setting, theme, tone, style, conflict, symbol and literary devices
- understand the importance of these elements in the novel
- define and understand the plot structure

Elements of a Novel

The elements of the novel are the different parts which are put together to make up the novel. Let us look at some of these elements.

- 1. Character** These are people in the story. As you begin to read a novel/story, you are immediately confronted with people –these are known as characters. Characters are not confined to people only, characters can be animals, objects and so on. Characters act and are acted upon by society, circumstances and other characters.
- 2. Plot** The simple definition of plot is the actual story told in the narrative.
- 3. Setting** Is basically the location, where the story (novel) takes place and the time of the story. A story can take place in the mountains, or city or on the coast or anywhere. At the same time, a story (novel) can have more than one setting. In other words, it can happen in more than one place.
- 4. Theme** The theme of a novel is basically the inner or underlying meaning. It is the dominating idea in the novel which drives the main character to do what he/she does. A theme can be an expression of the writer's view of life, or an emotional or a social comment. Every good novel (story) is shaped by a controlling theme or idea.
- 5. Tone** Is the attitude and the effect which the story (novel) projects. It may be funny, serious, allusive or ironic.

- 6. Style** This refers to the way the writer uses language. Style can be simple', realistic', idiomatic', and so on.
- 7. Conflict** Two types of conflict are possible: External and Internal. External conflict could be man against nature (people in a small lifeboat on a rough ocean) or man against man. Internal conflict is conflict within oneself. It is a struggle between competing feelings, beliefs, needs, or desires within a single character. For example, a character might struggle with the feeling of guilt.
- 8. Symbol** Simply put, a symbol is something which means something else. The basic point of a story or a poem rarely depends solely on understanding a symbol. However important or interesting they might be, symbols are usually ~~not~~ "posting," things which add interest or depth – a sign, shape or object which is used to represent something else.
- 9. Literary devices** this refers to the many specialised ways the writer uses language in order to sharpen the effectiveness of the storytelling, such as satire, allegory, symbolism and so on.

These elements are important in fictional writing because they provide a frame for the novel/story. Without any of these elements the novel will collapse and won't be a novel.



Activity 1

There are two parts to this activity. For the first 5 questions you are required to underline the correct answer from the words/phrases in brackets. Question Number 5 requires a longer answer. Write your answers on the spaces provided.

1. The flower Rose is a symbol for _____ (a sweet smelling flower, love, hatred, well dressed girl).
2. Two boys fighting over a beautiful girl is an example of _____ (an internal conflict, Jealousy, an external conflict, being enemies).
3. The tone of the novel *Things Fall Apart* is _____ (funny, serious, ironic, allusive).
4. A theme is _____ (what happens in a story, seriousness of the story, the dominating idea, point of view).
5. What is a setting? _____

6. Define symbol

7. Identify the 4 elements of a plot.

8. What is a conflict?

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

What is a Plot?

Plot refers to the series of linked/connected events that give a novel its meaning and effect. In other words, a plot is a causal, sequence of events, the "why" for the things that happen in the story. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from something external, like a dragon or an overbearing mother, or it may stem or come about from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and the plot is generated.

In one general view of a plot, the story begins with rising action as the character experiences conflict through a series of plot complications that entangle him or her more deeply in the problem. This conflict reaches a climax, after which the conflict is resolved, and the falling action leads quickly to the story's end. Things generally change at the end of a story, either in the character or the situation; drama subsides, and a new status quo is achieved. It is often instructive to apply this three-part structure even to stories that do not seem to fit the pattern neatly.

Conflict: The basic tension, predicament, or challenge that propels a story's plot.

Complications: Plot events that plunge or cause the protagonist to fall further into conflict.

Rising action: The part of a plot in which the drama intensifies, rising toward the climax.

Climax: The plot's most dramatic and revealing moment, usually the turning point of the story.

Falling action (or resolution): The part of the plot after the climax, when the drama subsides and the conflict is resolved.



Activity 2 Read Part 2 of the novel *Things Fall Apart*. After you have done that, answer the following questions:

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen, he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild, of seven days and seven nights.

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one could almost hear them stretching to breaking point. In the end Okonkwo threw the Cat.

That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush-fire in the harmattan. He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look. He breathed heavily, and it was said that, when he slept, his wives and children in their house could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody.

And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get it out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had no patience with his father.

Unoka, for that was his father's name, had died ten years ago. In his day was lazy and improvident and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor and he owed every neighbor some money, from a few cowries to quite substantial amounts.

He was tall but thin and a slight stoop. He wore a haggard and mournful look except when he was drinking or playing on his flute. He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. Sometimes another would ask Unoka's band and their dancing *egwugwu* to come and stay with them and teach them their tunes. They would go to such hosts for as long as three or

four markets, making music and feasting. Unoka loved the good fare and the good fellowship, and he loved this season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty. And it was not too hot either, because the cold and dry harmattan wind was blowing down from the north. Some years the harmattan was very severe and a dense haze hung on the atmosphere. Old men and children would then sit round log fires, warming their bodies. Unoka loved it all, and he would love the first kites that returned with the dry seasons, and the children who sang songs of welcome to them. He would remember his own childhood, how he had often wandered around looking for a kite sailing leisurely against the blue sky. As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and asking it if it had brought home any lengths of cloth.

That was years ago, when he was young. Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was loafer, and they swore never to lend him any more money because he never paid back. But Unoka was such a man that he always succeeded in borrowing more, and piling up debts.

One day a neighbor called Okoye came in to see him. He was reclining on a mud bed in his hut playing on the flute.

He immediately rose and shook hands with Okoye, who then unrolled the goatskin which he carried under his arm, and sat down. Unoka went into an inner room and soon returned with a small wooden disc containing a kola nut, some alligator pepper and lump of white chalk.

"I have kola," he announced when he sat down, and passed the disc over to his guest.

"Thank you. He who brings kola brings life. But I think you ought to break it," replied Okoye, passing back the disc. "No, it is for you, I think," and they argued like this for a few moments before Unoka accepted the honor of breaking the kola. Okaye, meanwhile, took the lump of chalk, drew some lines on the floor, and then painted his big toe.

As he broke the kola, Unoka prayed to their ancestors for life and health, and for protection against their enemies. When they have eaten they talked about many things: about the heavy rains which were drowning the yams, about next ancestral feast and about the impending war with the village of Mbaino. Unoka was never happy when it came to wars. He was in fact a coward and could not bear the sight of blood. And so he changed the subject and talked about music, and face beamed. He could hear in his mind's ear the blood-stirring and intricate rhythms of the *ekwe* and the *udu* and the *ogene*, and he could hear his own flute weaving in and out of them, decorating them with a colorful and plaintive tune. The total effect was gay and brisk, but if one picked out the flute as it went up and down and then broke up into short snatches, one saw that there was sorrow and grief there.

Okoye was also a musician. He played on the *ogene*. But he was not a failure like Unoka. He had a large barn full of yams and he had three wives. And now he was going to take the Idemili title, the third highest in the land. It was a very expensive ceremony and he was gathering all his resources together. That was in fact the reason why he had come to see Unoka. He cleared his throat and began:

"Thank you for the kola. You may have heard of the title I intend to take shortly."

Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo the art of conversation is regarded very highly, and proverbs are the palm oil with which words are eaten. Okoye was a great talker and he spoke for a long time, skirting round the subject and then hitting it finally. In short, he was asking Unoka to return the two hundred cowries he had borrowed from him more than two years before. As soon as Unoka understood what his friend was driving at, he burst out laughing. He laughed loud and long his voice rang out clear as the *ogene*, and stood in his eyes. His visitor was amazed, and sat speechless. At the end, Unoka was able to give an answer between fresh outbursts of mirth.

"Look at that wall," he said, pointing at the far wall of his hut, which was rubbed with red earth so that it shone. "Look at those lines of chalk," and Okoye saw groups of short perpendicular lines drawn in chalk. There were five groups, and the smallest group had ten lines. Unoka had a sense of the dramatic and so he allowed a pause, in which he took a pinch of snuff and sneezed noisily, and then he continued: "Each group there represents a debt to someone, and each stroke is one hundred cowries. You see, I owe that man a thousand cowries. But he has not come to wake me up in the morning for it. I shall pay you, but not today. Our elders say that the sun will shine on those who stand before, it shines on those who kneel under them. I shall pay my big debts first." And he took another pinch of snuff, as if that was paying the pig debts first. Okoye rolled his goatskin and departed.

When Unoka died he had taken no title at all and he was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him? Fortunately, among these people a man was judged according to his worth and not according to the worth of his father. Okonkwo was clearly cut out for great things. He was still young but he had won fame as the greatest wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all he had taken two titles and had shown incredible prowess in two inter-tribal wars. And so although Okonkwo was still young, he was already one of the greatest men of his time. Age was respected among his people, but achievement was revered. As the elders said, if a child washed his hands he could eat with kings. Okonkwo had clearly washed his hands and so he ate with kings and elders. And that was how he came to look after the doomed lad who was sacrificed to the village of Umuofia by their neighbors to avoid war and bloodshed. The ill-fated lad was called Ikemefuna.

1. What is the name of the main character (also known as the protagonist) in the novel? _____

2. How would you describe the tone of chapter two, serious, funny or ironic? Give a reason for your answer.

3. What style does the writer use in the novel? _____

4. Where is the story set? _____

5. What is the writer's point of view? _____

6. What is taking place in Part 2 of the novel? Has the traditional *Ibo* society being affected by change yet? _____



Summary

You have come to the end of Lesson 2. In this lesson you learned about the different elements of the novel and fiction in general. Remember that these elements are found in the different genres of Literature like poetry drama and fiction.

NOW DO PRACTICE EXERCISE 2 ON THE NEXT PAGE.

Practice Exercise: 2

Answer the following questions.

1. In a story if there is no rising action, would there be any complications? _____

 2. Can falling action happen before the climax? _____

 3. What is rising action in a story? _____

 4. Provide one example of an external conflict. _____

 5. Can a novel have more than one setting? _____

 6. What is the difference between a theme and a point of view? _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.
--

Answers to Activities

Activity 1

1. The flower Rose is a symbol for **love** (A sweet smelling flower, love, hatred, well dressed girl).
2. Two boys fighting over a beautiful girl is an example of **external conflict** (an internal conflict, Jealousy, an external conflict, being enemies).
3. The tone of the novel *Things Fall Apart* is **serious** (funny, serious, ironic, and allusive).
4. A theme is, **the dominating idea** (what happens in a story, seriousness of the story, the dominating idea, point of view).
5. Setting is basically the location and time the events take place in the novel.
6. A (literary) symbol is something which means or stands for something else.
7. The four elements of a plot are exposition, complication, climax, and resolution.
8. A conflict is what propels a story forward towards its end. It is a problem that provides the protagonist a challenge or obstacle that he/she must overcome in the end of the story.

Activity 2

1. The name of the protagonist is Okonkwo.
2. The tone of novel is serious because it is about how western influence has disintegrated traditional *Ibo* society.
3. The style of the novel is realistic and idiomatic – idiomatic in the sense that the writer uses a lot of *Ibo* proverbs and sayings for example, —~~o~~verbs are the palm-oil with which words are eaten. In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types.
4. The story is set in *Ibo* society, in the country of Nigeria in Africa.
5. The writer's point of view is that western influence has destroyed traditional *Ibo* culture, values, norms, beliefs and so on.
6. In part 2 of the novel, we are exposed to the gradual changing of *Ibo* society because of outside influences.

Lesson 3: Characters of a Novel



Welcome to Lesson 3. In Lesson 2 you learned about the elements of novel and fiction in general. In this lesson you are going to learn about characters in a novel. First look at your aims.



Your Aims

- identify the different types of characters in a novel
 - differentiate between the different character types
 - reveal the different characters in a novel
-

Definition of Character

Characters are basically people in the novel (story). Much of the interest in a story is derived from the portrayal of characters. Characters are not only confined to people, they can also be animals, objects and so on. Those of you who have read *Animal Farm* by George Orwell will know that all the characters in *this* novel are animals. In fiction, character refers to a textual representation of a human being (or occasionally another creature or object). Most fiction writers agree that character development is the key element in a story's creation, and in most pieces of fiction a close identification with the character/s is crucial to understanding the story.

Writers achieve characterisation with a variety of techniques: by using the narrative voice to describe the character, by showing the actions of the character and of those reacting to him, by revealing the thoughts or dialogue of the character, or by showing the thoughts and dialogue of others in relation to the character.

When you begin to read a novel you are immediately confronted with people – these are known as characters. Characters are the first essential ingredient in any novel or story. The novel will not be a novel until some characters claim the novel as their own. The novel comes out of the characters' motives, their desires, their actions, interactions and reactions.

What does characterisation do for a story? In a nutshell, it allows us to empathize or to feel with the **protagonist** meaning the main character and the secondary characters, and thus feel that what is happening to these people in the story is vicariously happening to us; and it also gives us a sense of **verisimilitude**, meaning honesty or the semblance of living reality. An important part of characterisation is dialogue, for it is both spoken and inward dialogue that affords us the opportunity to see into the characters' hearts and examine their motivations. In the best of stories, it is actually characterisation that moves the story along, because a compelling character in a difficult situation creates his or her own plot. In literature, authors use many different types of characters to tell their stories. Different types of characters

fulfil different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the following types.

1. Protagonist - The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (For example, an anti-hero) nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.
2. Antagonist - The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.
3. Round - A rounded character is anyone who has a **complex personality**; he or she is often portrayed as a conflicted and contradictory person.
4. Flat - A flat character is the opposite of a round character. This literary personality is notable for **one kind of personality trait or characteristic**.
5. Stereotype: A character who is so ordinary or unoriginal that the character seems like an oversimplified representation of a type, gender, class, religious group or occupation.
6. Symbolic - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.



Activity 1

Get another student to read out the following terms and without looking at your notes spell the words and define these terms for him or her. Your partner must be able to tell you whether you have defined the terms correctly. Then you exchange and you read out the terms while the other student defines them.

1. Protagonist _____

2. Antagonist _____

3. Symbolic character _____

4. Flat character _____

5. Round character _____

6. Stereotype character _____

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

Ten Ways in which a Character can be Revealed

The character of a novel can be revealed by

1. psychological description
2. physical description
3. probing what he or she thinks
4. what he or she says
5. how he or she says it
6. what he or she does
7. what others say about him or her
8. his or her environment
9. his or her reaction to others
10. By his or her reaction to himself



Activity 2 Read the summary of Vincent Eri's novel *The Crocodile* (1970). Then answer the following questions.

This novel is set in Papua New Guinea in the years around World War II, at a time when colonization was changing traditional Papuan life. One of those changes was an expectation that a Western education would solve most (if not all) social problems and one of the consequences was an increased migration of people into towns. Another impact, unfortunately, was that the Moveave people became caught up in the war itself.

The central character, Hoiri Sevese, is a Papuan villager educated in a mission school. After his mother's death (which was attributed to sorcery), Hoiri is moved from the Protestant to the Catholic mission schools. While education makes Hoiri more familiar with some aspects of the world of the white men, he sees firsthand how Papuans are treated in the European-ruled community of Port Moresby when he travels there with his father on a trading trip.

'If you get used to smoking and drinking tea you'll slave for the rest of your working life for the white man.'

After he returns to the village, Hoiri is married in a Christian church and soon afterwards becomes a father. The day after his son, Sevese, is born; Hoiri is one of the villagers chosen by a patrol officer to accompany an inland patrol as a carrier.

While on patrol, Hoiri is told that his wife Mitoro has been taken by a crocodile. Hoiri is refused leave to return to the village, so he deserts the patrol and returns to kill the crocodile. The war intervenes, and Hoiri becomes a carrier on the Bulldog-Wau trail and here, and in Lae, he is exposed to more European civilisation. When the war ends, Hoiri returns to his village with eleven pounds; five sticks of tobacco, and hope:

‘Maybe this money will send Sevese to the white man's school, maybe he will grow up to understand the things that baffle us.

By the end of the novel, Hoiri is confused and torn between two diametrically opposed worldviews and is left without a viable culture. Hoiri is unable to compete with the whites on equal terms, nor can he find emotional security within his own culture. Sadly, Hoiri has failed in both cultural systems: he was unable to avenge Mitoro's death, as required by traditional culture, and he cannot sign his name, he points it instead in a flash, he saw in front of his eyes all the wasted years of carrying the white man's cargo.’

The conflict between cultures, between tradition and modernity, and the impact of colonization are all aspects of this novel. Hoiri is a tragic figure, and it seems ironic that he sees that the same education that has partially alienated him from his own culture will somehow benefit his son Sevese.

(Notes by the author: I found this an enjoyable and challenging novel to read: it portrays a clash of cultures that is uncomfortable to read about. Its author, Sir Vincent Serie Eri (1936-1993) was one of the first graduates of the University of Papua and New Guinea in 1970, and became the fifth Governor-General of Papua New Guinea (from 1990 to 1991). ‘The Crocodile’ was published in 1970, and is stated (by its publisher) to be the first novel published in Papua New Guinea literature.)

Jennifer Cameron-Smith

<http://www.amazon.com/The-Crocodile-Pacific-writers-v/dp/070168125X>

1. What character type is Hoiri? _____

2. What is the name of the protagonist in *The Crocodile*? _____

3. What two Christian churches are found in Hori's village? _____

4. Do the churches have a good relationship with traditional values in Hori's village? Provide one example to support your answer. _____

-
-
-
5. What is the crocodile symbol of in the novel? _____
-
-
-
6. According to the passage, what are the three (3) aspects of this novel?
- a. _____
- b. _____
- c. _____
7. Identify one antagonist in **The Crocodile**. _____
-

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



Summary

You have come to the end of Lesson 3. In this lesson you learned about the different types of characters in a novel. You have learnt that the main character is called the protagonist and that character that opposes the main character is the antagonist. You have also learnt that there are three different types of characters – these are flat character, a stereotype character and a round character.

NOW DO PRACTICE EXERCISE 3 ON THE NEXT PAGE.

Practice Exercise: 3

-
1. What does character refer to in fiction? _____

 2. What does characterisation do for a story? _____

 3. Which of the characters in a novel do you as a reader form the strongest connection? _____

 4. What character type is Unoka in the novel *Things Fall Apart*? _____

 5. Can an antagonist be a non-human being as well? _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.
--

Answers to Activities

Activity 1

Protagonist: is the main character. The protagonist is the hero or heroine of the novel. He/she is the central character, the person around whom the events of the novel revolve and usually the one who will be most affected by the outcome. The protagonist is also the person with whom you as a reader most closely identify, with whom you form the strongest bond or link. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (For example:.. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.

Antagonist: is the character who opposes the protagonist. This character stands in opposition to the protagonist. The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

Flat character: a flat character is a one dimensional person that always remains the same throughout the novel. A flat character is the opposite of a round character. This literary personality is someone who does not change over time; his or her personality does not transform or evolve.

Round character: or fully developed character is one who is most like a full human being with identifiable qualities and shortcomings. A round character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.

Stereotype character: is one whose presence is immediately recognised by you as a reader. Sometimes this character is also referred to as a stock character. This type of character is one who has become conventional or stereotypical through *repeated use* in particular types of stories. Stock characters are instantly recognizable to readers or audience members (For example, the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick).

Symbolic: a symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilisation; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.

Activity 2

1. He is a round character.
2. Hori Sevese
3. London Missionary Society and the Catholic Church

4. No they do not, in fact the churches are against most of the traditional customs, values, practices, and so on. One example is that the churches do not want the villagers to practise sorcery or believe in sorcery.
5. It is a symbol of the negative aspects of traditional Moveave culture for example sorcery.
6.
 - a. The conflict between cultures,
 - b. the conflict between between tradition and modernity, and
 - c. the impact of colonization
7. The white patrol officer, Mr. Smith who is opposed to Hoiri and the other villagers.

Lesson 4: Setting of a Novel



Welcome to Lesson 4. In Lesson 3 you learned about the different characters in a novel. In this lesson you are going to learn about the setting of a novel. The setting of a novel is basically about where the story takes place and when it takes place. First look at your aims.



Your Aims:

- define and identify the setting of stories
 - create a setting for the story
-

Setting of a Novel

A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting.

The setting of a novel provides the physical and cultural context of the novel. It provides the novel's atmosphere that surrounds the characters and readers alike. Setting includes the time, location, and everything in which a story takes place, and initiates the main backdrop and mood for a story. Setting has been referred to as story world to include a context (especially society) beyond the immediate surroundings of the story. How many or how few details we learn is up to the writer. Many writers leave a lot of these details up to the reader's imagination.

What Setting Tells Us

Read the excerpt from the novel: A Rose for Emily by William Faulkner.

Setting: A creepy old house in Jefferson, Yoknapatawpha County, Mississippi, 1861-1933 (approximately)

Setting is usually pretty rich in Faulkner. *SimCity*-style, William Faulkner created his own Mississippi County, Yoknapatawpha, as the setting for much of his fiction. This county comes complete with several different families including the Grierson family. "A Rose for Emily" is set in the county seat of Yoknapatawpha, Jefferson and as you know focuses on Emily Grierson, the last living Grierson.

OK, so the *where* is pretty easy. Though Jefferson and its inhabitants are unique, we can see their town as any southern town during that period. The situations that arise in the story develop in large part because many southerners who lived during the slavery era, (the time when **Slavery** is a legal or economic system in which principles of property law can apply to humans so that people can be treated as property, and can be owned, bought and sold accordingly, and cannot withdraw unilaterally from the arrangement) didn't know what to do when that whole way of life ended. Imagine if suddenly you are told and *shown* that your whole way of life is

a sham, an atrocity, an evil. Then heap on a generous helping of southern pride, and you have tragedies like this one. This story also explores how future generations deal with this legacy. To really feel the movement of history in the story, and to understand the movements of Emily's life, it important to pin down the chronology of events.

The dates we use, other than 1874, are just a little rough, but in the ballpark.

- 1861 - Miss Emily Grierson is born.
- 1870 - The Grierson house is built.
- 1893 - Miss Emily's father dies.
- 1893 - Miss Emily falls ill.
- 1893 - Miss Emily's taxes are remitted (in December).
- 1894 - Miss Emily meets Homer Barron (in the summer).
- 1895 - Homer is last seen entering Miss Emily's house (Emily is "over thirty; we use thirty-three for our calculations.)
- 1895 - The townspeople become concerned about the smell of the Grierson house and sprinkle lime around Emily's place.
- 1895 - Miss Emily stays in for six months.
- 1895-1898 - Miss Emily emerges and her hair gradually turns gray.
- 1899 - Miss Emily stops opening her door, and doesn't leave the house for about five years.
- 1904 - Miss Emily emerges to give china-painting lessons for about seven years.
- 1911 - Miss Emily stops giving painting lessons. Over ten years pass before she has any contact with the town.
- 1925 - They "newer generation" comes to ask about the taxes. This is thirty years after the business with the lime. This is the last contact she has with the town before her death.
- 1935 - Miss Emily dies at 74 years old. Tobe leaves the house. Two days later the funeral is held at the Grierson house. At the funeral, the townspeople break down the door to the bridal chamber or crypt, which no one has seen in 40 years.

This doesn't answer all the questions by any means. Since nobody in the town ever knew what was really going on in Emily's house, there are numerous holes and gaps in this history. Still, you can use this as a guide to help make sense of some of the confusing moments.

Even before we see the forty-year-old corpse of Homer Barron rotting into the bed, the creepy house, and the creepy Miss Emily let us know that we are in the realm of horror or Gothic fiction. Combine that with a southern setting and we realize that it's not just Gothic, but Southern Gothic. The Southern Gothic genre focuses – sometimes subtly, sometimes overtly – on slavery, or the aftermath of slavery in the South. You can definitely see this in —*A Rose for Emily*.”

In William Faulkner's "A Rose for Emily," the narrator carefully describes the house that Miss Emily lives in. This description helps us picture a decaying Mississippi town in the post-Civil War South (USA). We also learn about Miss Emily's resistance to change. Part of the description goes: —It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighbourhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps--an eyesore among eyesores.”

Later (in the story) we enter the house itself and, eventually, end up inside one particular room. The physical details of the setting become linked with the values, ideals, and attitudes of that place in different times.

Setting can add an important dimension of meaning, reflecting character and embodying theme. The novel world can be modelled on a real place or it can be wholly imagined. It can be restrictive or expansive, small or large: a room, a building, a neighbourhood, a city, a region, a planet and so on. Settings are frequently layered, with smaller ones contained within larger ones: —~~w~~ are in this room in this house in this neighbourhood in this region...” As the story moves from scene to scene, the setting changes but always remains within the boundaries of the story world.

Setting is an important part for assisting the plot, as in man versus nature or man versus society stories. Every story takes place at the same point or points in space and in time. It is up to the writer of fiction to "place" his story in space and time, as early as possible, so that you will begin making the proper associations with the setting.

With a setting that is remote from most readers not only in space but also in time, a different problem arises. A writer may safely assume that today's London will be much more familiar to most of his readers than eighteenth-century London. If his story takes place in an earlier period, the writer will have to build up his setting out of appropriate details. Such a treatment involves information concerning the houses, the costumes, the manners, and the types of work and plays characteristic of the period.

In the use of settings much less familiar than New York or London - such as ancient India - the contemporary writer may content himself with a minimum of specific details - so long as the details he chooses and emphasises are appropriate---since every few of his readers are in a position to challenge the historical accuracy of such details as he offers. Ultimately, the kind and amount of background detail one likes in a book depends on its subject and aim, and no less on the temperament of the author and each reader.

Time is also an important component of the setting. A novel's setting must include the time in which the events take place. Time can either be present (contemporary), can be in 1999 and so on. While the novel is a product of the writer's creative imagination at the same time, the writer brings into his work his experience as member of a particular community, a particular country etc. Thus, it is important that real time is reflected in the novel. If there is no time in the novel then there is no sense of reality.



Activity 1 Provide/Complete the missing words and phrases in these sentences.

1. The setting of the novel establishes the _____ and _____ environment.
2. It provides the novel's ambiance, the _____ that surrounds the _____ and _____ alike.
3. The _____ become linked with the _____, ideals and _____ of the place in different times.
4. In fiction, setting includes the _____, _____ and everything in which a story takes place, and initiates the _____ and _____ for a story.
5. The degree of complication with which a setting is depicted depends upon a number of considerations. Perhaps the first consideration is the importance of the setting in relation to the other essential elements in the story: _____ and _____.

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

Questions about setting

These are some of the questions that will help you understand the setting in a novel or story. In other words when you read a novel, ask yourself these questions in order for you to find the setting of a story:

One should first get the details of the physical setting clear.

- A) Where does the action take place?
- In what planet, country, locale?
 - What does it look like, sound like, feel like?
 - Is there a dominant impression of the setting?
- B) Then ask: What relationship does place have to characterization and theme? In some novels, geographical location seems to have no effect on characters. Indoors or out, in one locale or another they behave the same. In other stories, place affects the characters profoundly.

Questions about time

Three main types of questions about time are important. These are:

- A) What period in history does the action take place?
- What historical events affect the characters?
 - How long does it take for the action to occur?
 - What clues does the author give for the passage of time?
 - Is the passage of time important to the theme?
 - Is the passage of time important to the believability of the story?
 - Is time used to structure the story?
- B) How is the passage of time perceived by the characters?
- Does the slow or fast passage of time help to understand the character's actions and thoughts?

Questions about social environment

Sometimes the social environment is unimportant and other times it is very important.

What is the social environment of the story?

- What does the author feel about the manners, mores, customs, rituals, or codes of conduct of the society?
- How do they affect the characters?



Activity 2: Read Sir Paulias Matane's novel *Ripples in the South Pacific Ocean* (2003). Answer the following questions based on your reading of Sir Paulias Matane's novel, *Ripples in the South Pacific Ocean* on pages 61-65 of this book.

1. Where is the setting of *Ripples in the South Pacific Ocean*? _____

2. What period in history does the action take place? _____

3. What historical events affect the characters? _____

4. Is the passage of time important to the theme? _____



Summary

You have come to the end of Lesson 4. In this lesson you learned about the setting of the novel. You learned that setting is equally important with the other elements of the novel (fiction). You learned that the setting of a novel establishes the physical and cultural landscape and provides the novel's ambiance, the atmosphere that surrounds the characters and readers alike. You've also learnt that setting includes the time, location, and everything in which a story takes place, and initiates the main backdrop and mood for a story.

NOW DO PRACTICE EXERCISE 4 ON THE NEXT PAGE.

Practice Exercise: 4

-
1. What does setting include? _____

 2. Explain the statement, “settings are often layered with smaller ones contained within larger ones.” _____

 3. Is it possible for a story to have no setting? _____

 4. Why is time important? _____

 5. Who decides how much descriptive details go in the setting. Is it the writer or the readers _____

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.
--

Answers to Activities

Activity 1

1. The setting of the novel establishes the **physical** and **cultural** environment of the novel.
2. It provides the novel's **ambiance**, the **atmosphere** that surrounds the **characters** and **readers** alike.
3. The **physical details of the setting** become linked with the **values**, ideals and **attitudes** of the place in different times.
4. In fiction, setting includes the **time**, **location** and everything in which a story takes place, and initiates the **main backdrop** and **mood** for a story.
5. The degree of elaboration with which setting is depicted depends upon a number of considerations. Perhaps the first consideration is the importance of the setting in relation to the other essential elements in the story: **plot** and **character**.

Activity 2

1. The setting of the story takes place in many locations in East New Britain province: First, in a small jungle village in the mountains, then, in the plantation, then at school and so on.
2. The action takes place before the 1st World War and moves chronologically up to the present time.
3. Some of the historical events that affect the characters are the 1st World War, the coming of Christianity, colonialism and introduction of formal education among others.
4. Yes, it is important because it provides the characters (especially the protagonist) the obstacles which he must overcome in order to succeed.

Lesson 5: Theme of a Novel



Welcome to Lesson 5. In Lesson 4 you learned how to identify the setting of a novel. We also learned that setting helps the reader to make predictions about the novel. In this lesson you are going to learn about theme of a novel.



Your Aims

- define theme of a novel
- explain why theme is important
- identify the theme of a novel

Theme of a Novel

Theme is perhaps the most important element of a novel. It is the central controlling idea that holds together the novel. Here you are going to learn about what a theme is, its importance and what function it plays in Literature.

The theme of a novel is the inner or underlying meaning. It is the dominating idea in the story, which drives the main character to do what he/she does. Theme can be an expression of the writer's view of life or an emotional or social comment. A theme can be about revenge, greed, discrimination and so on. A longer piece of writing like the novel can have more than one theme but a short story usually only has one theme. Every good novel is shaped by a controlling theme or idea. The theme selects and arranges everything which goes into the novel---the characters, the action and so on.

Many of you are familiar with the many parables that Jesus told in the Bible. One such parable is the Parable of the Good Samaritan. Go back to your Bible and re-read this particular parable. (Remember parables are examples of short stories and are works of fiction). What do you think is the theme of **The Parable of the Good Samaritan**? In other words, what is the inner meaning or the hidden meaning of this parable? The theme of course is, 'Love your neighbour as you love yourself.' This is the dominating idea or theme in this parable. That is the moral message that Jesus wanted to convey to the Christians.

The theme is the idea about living and human experience working behind everything in the novel. It is the sum of what the characters say, think and do, what the writer thinks about them and their lives, what we are meant to think about them, what the novel makes us think about life. It is a short generalisation we make about the novel which should emerge naturally from it. Theme is different from subject. The subject of the novel is what the novelist has chosen to write about. It can be almost anything,

from a person, a scene, emotion, love, peace, and so on. A theme on the other hand is the dominating idea in the novel.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.



Activity 1

In this exercise you need to work with a partner either a family member or a friend. One partner will first read aloud the word and the other will verbally compose sentences using the word. These words are from *Ten Thousand Years in a Lifetime*.

Decorate

Signify

Ritual

Fragile

Surrounded

Discrimination

Tension

Interpret

Opinion

Finding the Theme

Finding a theme of a novel is sometimes difficult in the sense that it is hidden. In order for you to find the theme of a novel you have to read between the lines. The theme of any work is not obvious. You must relate or connect the story with life in general or broad society. Always bear in mind that every story is told to illustrate some points about life.

Here are some ways to uncover the theme in a story:

1. **Check out the title.** Sometimes it tells you a lot about the theme.
2. **Notice repeating patterns and symbols.** Sometimes these lead you to the theme. What allusions are made throughout the story? What are the details and particulars in the story? What greater meaning can they have?

Remember that theme, plot, and structure are inseparable, all helping to inform and reflect back on each other. Also, be aware that a theme we determine from a story

never completely explains the story. It is simply one of the elements that make up the whole.



Activity 2 Read *Ten Thousand Years in a Lifetime* by Albert Maori Kiki to answer the following questions.

1. What do you think is the theme of the novel *Ten Thousand Years in a Lifetime*?

2. From what point of view is the novel written? Where is the setting of the novel?

3. Identify one thing that makes Albert Maori Kiki angry? _____

4. What time does the story take place? _____



Summary

You have come to the end of Lesson 5. In this lesson you learned about the theme of a novel. You learned that the theme is not obvious. In order to elicit the theme of any novel, you have to read between the lines. You learned that the theme is the dominating idea in a novel.

NOW DO PRACTICE EXERCISE 5 ON THE NEXT PAGE.

Practice Exercise: 5

-
1. What is a theme? _____

 2. Provide one way of how you can come up with the theme. _____

 3. What is the difference between the subject of a novel and the theme?

 4. According to the passage on Page 43, what is the theme of the Parable of the Good Samaritan?

 5. _____ is the sum of what characters say, think and do and what the writer thinks about them and their lives.
-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.**Answers to Activities****Activity 1****Sample Answers only**

1. Ancient flags captured in war **decorate** the walls of the museum.
2. Probably it was also usual for them to **signify** their approval of a proposal by the clash of their arms, as was the practice among them.
3. It was a **ritual** they had been performing morning and night for the past two weeks.
4. To assure myself he would not sink our **fragile** boat I took him aside for a stroll in the small backyard.
5. Our work concerns electrostatic forces; force fields that **surround** us everywhere.
6. Such partial competition, with the **discrimination** it involves, is liable to be worse for the public than no competition at all.

7. As the weekend drew nearer, the **tension** grew.
8. Herbert tried to **interpret** his own devout meditations by applying images of all kinds to the ritual and beliefs of the Church.
9. My **opinion** has not changed.

Activity 2

1. The problems (social, political, economic) faced by a traditional society (Papua New Guinea) in her transition from Stone Age to a modern society.
2. From a first person point of view.
3. The novel is set in a number of locations within PNG and also in Fiji.
4. Racial discrimination especially Europeans mistreating Papua New Guineans.
5. Before Papua New Guinea gained its independence a number of micronationalist movements threatened withdrawal from a nation that many felt was a colonial invention.

Lesson 6: Language Features in Novels



Welcome to Lesson 6. In Lesson 5 you learned about the theme of a novel. In this lesson you are going to learn about some language features that writers employ in Literature (novels). There are many language features but in this lesson we are only going to look at some of them. First look at your aims.



Your Aims

- identify some of the language features used by writers
 - define language features
 - identify figures of speech like simile, metaphor and personification
-

Language Features in a Novel

There are many language features that writers use in their works. Apart from the grammar, sentence structure, etc., writers also use what is referred to as figurative language. Figurative language is basically language that creates a picture in the mind of the reader or listener which can assist in the interest level of speech. Examples of language features include figurative language, emotive language, and so on. The reader visualises or imagines figures, images and comparisons.

This figurative language is often referred to as figure of speech and includes simile, personification and metaphor. While many of these are found in poetry they are also found in fiction, drama and ordinary speech. Let us now look at some of the language features. Examples of language features include figurative language, emotive language and so on.

Figures of Speech

Simile: is a figure of speech which uses like, as, or than, to express a resemblance between two essentially unlike entities. Simile is when you compare two nouns (persons, places or things) that are unlike using the connectives like, as, or than.

Examples: —“My love is like a red, red rose.” —“He is as fast as a leopard.” —“She is as good as gold.”

Metaphor: is a figure of speech that describes two unrelated things using direct comparison. It omits the comparative terms (like, as, than) and says or implies that one thing is another that cannot literally be.

Examples: —~~h~~is gaze was icy." —~~t~~he salesman was a shark." —~~I~~ have a mountain of work."

Personification: is a figure of speech in which inanimate objects or abstract concepts are given human thoughts, actions, perceptions and emotions.

Examples: "The moon danced mournfully over the water". You see that a moon cannot actually dance with mourning; therefore it is being personified in order to create artistic meaning. —~~L~~ife dealt him a heavy blow." —~~C~~louds passed sorrowfully over the graveyard."



Activity 1 Identify what figure of speech is used in each of the following:

1. My life is a dream. _____
 2. My hand is as cold as ice. _____
 3. The moon swims through my window. _____
 4. The truck winked at me. _____
 5. I am heartsick. _____
 6. My hair is a vast forest. _____
-

Narrative Tenses:

How writers use and construct their sentences, grammar and so on is another important language feature in a novel. This is often referred to as narrative tense. The narrative tense or narrative time determines the grammatical tense of the story; whether in the past, present, or future. Here we will look at three.

Past tense: The most common in literature and story-telling, the events of the plot are depicted as occurring sometime before the current moment or the time at which the narrative was constructed or expressed to an audience. (For example: "They drove happily. They had found their way and were preparing to celebrate.")

Present tense: The events of the plot are depicted as occurring now—at the current moment—in real-time. (For example: "They drive happily. They have found their way and are now preparing to celebrate."). In English this tense, known as the "historical present", is more common in spontaneous conversational narratives than in written literature.

Future tense: Extremely rare in literature; the events of the plot are depicted as occurring soon or eventually; often, these upcoming events are described in a way that makes it seem like the narrators know (or believe they know) the future. Some future-tense

stories have a prophetic feel. (For example: "They will drive happily. They will find their way and will prepare to celebrate.").

Emotive language

The use of emotive language is another example of language feature in novels or Literature in general. Emotive language is similar in effect to use of pronouns, choice of words packed with emotion which can influence readers/audience for or against the writer's ideas. Under the category of emotive language you have two main sub-divisions; words with positive connotation are words that help to get readers on the writer's or narrator's side. and words with negative connotation are words that have opposite effect on the readers.

Example of words with positive connotation: —Imagine the perfect scene, not a care in the world, walking down the street hand in hand with your adoring parents; they stop and buy you an ice cream."

Example of words with negative connotation: —From a distance you see them appear, dressed in black. They see you and appear to scowl and grunt at each other and point at you accusingly."

Other language features.

Repetition: is a device which helps to make reading of certain passages more interesting, vibrant and memorable. It is meant to drive home a point and make it memorable through the use of repetition.

Example: —Trust is an important concept in society. If you can't trust friends not to blab your secrets all over school, if you can't trust teachers not to blast you for something that he or she let someone away with yesterday, if parents can't trust you enough to let you borrow the car—how can you survive in the modern world?"

Parallel Structure: is another device similar to repetition. Parallel structure is like repetition except that phrases and groups of words are repeated for effect.

Example: —have a dream. I have a dream that the sons and daughters of former slaves and the sons and daughters of former slave owners will sit down at the table of brotherhood." —We shall fight them on the beaches; we shall fight them on land and in the air." By Martin Luther King



Activity 2

Write Present Tense, Past Tense or Future Tense on the space provided to identify the tenses of the underlined verbs in the sentences.

1. The solitary mountain stood high and proud like a successful warrior over distant low hills. _____
2. The interior of the house was always dark, because, apart from the small and narrow door, there were no other openings. _____

3. It was not difficult for the mother to make a new fire because there was nearly always a small firestick burning. _____
 4. Her husband, who had been busy threading shell-money under the mango tree, looked down to her and smiled. _____
 5. –Very soon after I returned from Fiji, I got involved in the biggest fight I've ever seen. In a sense, I started it. One evening Elizabeth and I were taking out one of her girlfriends who was in a bad state. The girl was on the verge of a nervous breakdown and we decided to take her to the cinema to distract her. Some years earlier she had got involved with an Australian and she had thought that he was going to marry her, but suddenly he returned to Australia and he dropped her just like that. Sometime later she started another friendship with a young Australian. Once again she was promised marriage, but when she became pregnant, the boyfriend quickly disappeared. There she was now, expecting twins from the man and deserted for the second time.”
(From *Ten Thousand Years in a Lifetime*, Chapter 6).
-



Summary

In this lesson you learned about some of the language features in the novel. You have also learnt about what figures of speech are, what narrative sense is and what emotive language is. These are some of the language features that writers use in their works.

NOW DO PRACTICE EXERCISE 6 ON THE NEXT PAGE.

Practice Exercise: 6

Answer the following questions.

1. Provide one example of a metaphor. _____
 2. Provide one example of a personification. _____
 3. Provide one example of a simile. _____
 4. What is a narrative tense or narrative time? _____

 - a. Provide one example of an emotive language, words with positive connotation. _____

 6. Provide one example of parallel structure sentence. _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.

Answers to Activities**Activity 1**

1. Metaphor
2. Simile
3. Personification
4. Personification
5. Metaphor
6. Metaphor

Activity 2

1. Past tense
2. Past continuous

3. Past tense and past continuous
4. Past tense and past tense
5. The paragraph is written in Past tense

Lesson 7: Writing Styles in Novels



Welcome to Lesson 7. In Lesson 6 you learned about the language features of a novel. In this lesson you are going to learn about the different writing styles. You are going to be exposed to writing styles such as realism, romantic, naturalism and idiomatic. Of course there are others but here we are going to confine ourselves to these four. First look at your aims.



Your Aims

- define writing
- identify the different writing styles

Writing Styles in Novels

There are many different writing styles in novels. In this lesson you are going to learn about four writing styles only. These are Realism, Naturalism, Romanticism and Idiomatic. The three former writing styles are part of artistic and intellectual movements in Europe in different periods of history. Many of these writing styles are either extinct or have transformed and taken on new guises or appearances. The latter is a writing style that has been developed by colonised indigenous writers in the 1980s. Let us now look at these writing styles.

1. **Realism:** is a style of writing that gives the impression of recording or 'reflecting' faithfully an actual way of life. Realism tries hard (just like its name suggests) to present the world as it *really* is -- the way, for instance, a photograph might capture it. This writing style is rarely sentimental or emotional. It just reads like a plain and sensible account of whatever action it's describing. But to make us believe in the reality of the worlds they show us, realists fill their literature *with* facts to bolster or strengthen the reader's feeling that, yes, this place I'm reading about *is* just like the everyday world I live in. Realists, generally speaking, do not write about extraordinary people in fantastic situations. They write about plain, normal, everyday folks dealing with the trials and travails or struggles of plain, normal, everyday life.

Here is an example of realism style of writing from Mark Twain's novel *The Adventures of Huckleberry Finn*:

—The first thing to see, looking away over the water, was a kind of dull line - that was the woods on t'other side; you couldn't make nothing else out; then a pale place in the sky; then more paleness spreading around; then the river softened up away off, and weren't black any more, but grey; you could see little dark spots drifting along ever so far away-trading-scows, and such things; and long black streaks-rafts ... and by and by you could see a streak on the water which you know by the look of the streak that there's a snag

there in a swift current which breaks on it and makes that streak look that way; and you see the mist curl up off of the water, and the east reddens up.” This complex and almost photographic description of a simple dawn is an example of Twain's attempt to stay as close to reality as possible.

2. **Naturalism:** The term naturalism describes a style of writing that attempts to apply scientific principles of objectivity to writing about people. Naturalism is an outgrowth or result of realism. Like realism, it wants to present an almost photographically accurate version of "real" life. It is full of facts and details about an everyday world ordinary people may well recognise. Its characters speak the same dialects real people speak. An important aspect of Naturalism is that it seeks to define items and objects in a scientific way. These works can often include poverty, death, disease, racism, prejudice, and other dark harshness of life.

Naturalistic writers were influenced by the evolution theory of Charles Darwin. They believe that one's heredity and social environment decide one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine "scientifically" the underlying forces for example, the environment or heredity influencing these subjects' actions.

Here is an example of naturalism writing style taken from Jack London's novel *The Call of the Wild*.

—He saw, once for all, that he stood no chance against a man with a club. He had learned the lesson and in his afterlife he never forgot it. That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction halfway. The facts of life took on a fiercer aspect; and while he faced that aspect unafraid, he faced it with all the latent cunning of his nature aroused (21)

As the days went by, other dogs came, in crates and at the end of ropes, some docilely (quietly), and some raging (powerful and intense) and roaring as he had come; and, one and all, he watched them pass under the dominion of the man in the red sweater. Again and again, as he looked at each brutal performance, the lesson was driven home to Buck: a man with a club was a law-giver, a master to be obeyed, though not necessarily conciliated. Of this last Buck was never guilty, though he did see beaten dogs that fawned upon the man, and wagged their tails, and licked his hand. Also he saw one dog, that would neither conciliate nor obey, finally killed in the struggle for mastery (22)."

3. **Romanticism** is a writing style that takes you into another world, often using love and mystery to help make the transition. In romanticism emotions and instinct became more important than reason. There was a glorification of "The Natural Man", the "noble savage," and the primitive and untutored personality. Primitivism, meaning the thought that the simple and unsophisticated life was best, also grew popular. These ideas led to an interest in old civilizations, for example, glorification of Greek society.

Example: **The Scarlet Letter** by Nathaniel Hawthorne is an excellent example of Romantic Literature of the 19th century. Hawthorne in the novel uses Pearl to represent nature. She has a wild, untamed spirit, much like the wilderness, which links her to nature and the animals it nurtures.

4. **Idiomatic writing** can be defined as writing by formerly colonised writers from African, West Indies, the South Pacific and so forth. This style has to do with the appropriation of the English language by non-native English speakers. In this writing style, writers incorporate into their writings the accents' words and phrases from their native languages into the western texts. Many of the writings by PNG writers for example fall into this category of writing style.

Example:

Dika: Oh my child for what reason? *Inae, natugu dahaka dainai?* Am I dead? So that my child gets this treatment that isn't fit for a diseased dog. What are you pacing for Goadi? Have you no strength. Your sister's disgrace is on you. How could he do such an evil act and when she's pregnant (from Nora Vagi Brash's play *Taurama*).

In general these different writing styles also contribute to the mood of the novel. A **mood** is basically an emotional state you feel while reading a book. For example when you read about the puppy died you feel sad. In literature, the mood of a story is the atmosphere of the story. A love story might have a dramatic atmosphere, while a horror story might have a tense, fearful mood. Mood in literature is the feel of the story. It is how the story is told. If the story is an angry story, this is the mood. The mood often is what gets the reader interested.

Writers use different writing styles in their endeavour to bring out their subject matter in the best way possible. For example, a writer may choose to use the romanticism writing style because he is writing about the subject of love and passion. Or a writer might want to write using realism because he wants to faithfully depict a particular subject that he is writing about.



Activity 1 Answer the following questions.

1. What is the difference between Realism and Naturalism? _____

2. What is one similarity between Realism and Naturalism? _____

- c. How does Romanticism style of writing take the reader to another world?

- d. Define Idiomatic Writing



Activity 2

Read Chapter 4 of Sir Paulias Matane's novel *Ripples in the South Pacific Ocean*. Then answer the following questions:

Chapter 4 Plantation Labor

The sixty hectic days of mourning were over. The people were back at their individual work. Luluai was gradually forgotten. The people looked up to Luaina with confidence that he would lead them to better and greater things. He, being young, well-built and beautiful, with much energy, initiative, and imagination, was more than ready to improve things for the betterment of his people they grew to like and love him more. He gained their respect and admiration for his ability to do things quickly and efficiently.

The vivid vision he had had of his father's uncle kept coming back. He gained the power, and naturally he wanted to use it in such a way that he would be long remembered for the great things he would do he had the courage, determination, and ability to do what was good for the people. The more he thought about being great, the more he became selfish. He had to do things to promote his image and his standing in the community and the village around him. Yes, he had to be great.

One morning he called all his subjects together and assembled them in front of his house. The sun was still behind the mountain. A cool, refreshing breeze swept past the gathering. The chickens and pigs had just been fed. Everybody was ready to listen to the chief. Not a sound could be heard, except for a cry from a baby girl. She stopped crying as quickly as she had started when her mother pushed down one of her thick nipples into her mouth. She hungrily sucked and drank as if she was in a hurry to do something.

Luaina stood up in front of his people, cleared his voice and said: —My brothers and sisters. I asked you to come here early today so that I could tell you about a plan – a development plan – for the future of our people and our land. I am glad to know that you have cooperated with me in the recent past. I ask you to do more for us and our land in the future. My development plan will be tough. Some of you will like it. Others,

obviously, will not. For those who will not, you will face appropriate punishment. I do not want to punish people but I may be forced to do so.

—~~Very~~ briefly my overall plan will go along these lines. Every one of you must have a farm. Each family must have at least a good home. Old houses must either be repaired or destroyed and replaced with new ones. The yard of every home must be kept clean all the time.

—~~Each~~ person must have chickens and pigs. It is up to you to work out how many birds and animals you must have.

—~~Welcome~~ you to give me advice on any topic. Yu must understand, however, that I will not always accept your advice.

—~~Let~~ us go forward and build our society for the benefit of all of us. Let us work together. When we do, no one will suffer. When some don't, the village laws will take care of them.

—~~Well~~, brothers and sisters, that's my first rough plan. It will be reviewed later, according to development. I do not expect any questions and comments from any one of you today. I will do so during our next meeting. In the meantime, carry out the above plan."

There are murmurs of approval from those who saw no problems in implementing the new plan. In fact, there was really nothing new. The plan included most of the things they would normally do. The big question was ~~What~~ kind of punishment would he use?"

Makuk, one of those who were not happy with the ~~—no~~" plan, left the hamlet as soon as Luaina stopped talking. He was halfway down the steep path toward the creek when he stopped suddenly. He saw some of the people drinking from the creek. He did not recognise any of them because they were all new in the area. He counted them o ten in all. Eight were blacks. They had heavy loads on their backs. Their strong bodies shone with sweat. They looked tired and exhausted, but they still looked fit and strong.

They two others did not carry anything except their walking sticks. He looked, rubbed his eyes, and looked again. They appeared to be more tired and exhausted than the others. Makuk wondered why they should look like that, because they were not carrying anything. He heard one of them shout an order to march forward. Only then did he realize that the two others were whites. No wonder they are tired. They are too weak to even carry their hats! he thought. "Whites are physically weak under these circumstances," he said to himself, and he retraced his steps as fast as he could back to the hamlet. As soon as he arrived, he shouted, ~~Listen~~ friends. Ten strangers are coming up here. I saw them near the creek. They will be here in a few minutes. Eight are blacks white two others are whites. I do not know where they come from, because the language they speak is different from any I have heard before."

There was silence. Nobody moved except for their breathing. —Are they our enemies? Are they going to fight with us?” they seemed to say.

—Sit down, everybody,” commanded Luaina. ~~When~~ they arrive, leave all the talking to me.”

They waited, and waited. The ten strangers seemed to take days to arrive. —Do not believe what Makuk said,” whispered Liklik to his father. —~~He~~ always tells lies. He is a very lazy man also. You see, he left us early because he did not want to listen and obey our leader.”

—~~He~~ may be telling the truth,” said his father. ~~He~~ does not always tell lies, does he?”

Everyone fixed his or her eyes on the track. A dry coconut fell. They all turned their heads and looked at it as it increased its speed down the hill toward the track. Just then, the first carrier emerged. The coconut just missed his right leg. It rolled down until it rested on the bank of the creek. All the strangers arrived. Luaina met them but did not say a word. The two white men who were far behind, eventually arrived. They had lost almost all their strength. Without saying anything, they sat down on the ground, pulled out their towels from the pockets of their thick trousers, and wiped off the sweat from their faces and hands.

—~~Am~~ sighed one of them. —~~What~~ a damned place this is. Bloody hot and humid. Why do people live in this terrible place? Ah . . . shit,” and he spat.

The carriers put their loads down and fanned their faces and bodies with leaves to keep them cool. They were helped by a strong breeze, which seemed to be the first welcome sign in the hamlet.

There was still silence. Then the second white man turned to Luaina and said, —~~God~~ day, Mr. Bushman.”

—~~N~~,” said the other. —~~He~~s Mr. Kanaka.”

Oh, I see . . . How are you, Mr. Kanaka?”

—~~My~~ name is Luaina, not Kanaka and certainly not Bushman. I am the highest chief here.”

The two white men laughed and laughed. Luaina stood there and looked. He showed some signs of displeasure and anger at the way the two white men acted toward him. —If you do not behave yourselves, then this is not the place for you. I am the highest chief here – a chief by law, by tradition. You have no right to say such things and to abuse me. Now, get out of my place. If you don't , I will use my power to remove you.”

They laughed again and rolled on the ground. The chief was both angry and embarrassed, but he controlled himself. ~~What~~ do you want anyway?” asked Luaina.

—We want twenty strong men to come with us. We need these people to help us in our new coconut plantation. We have the permission of the white government to come to this village and recruit people from here. We cannot return to our plantation without twenty strong young men. They must have a leader to accompany them. The government officers said that the people from here are good and reliable workers and that their leader is well loved and respected. We want that leader also. His name is Luluai.”

—Luluai died some time ago and I have taken over his place.”

—Then you must come with us. Select nineteen assistants now. We leave for our plantation tomorrow before daybreak.”

—I have a heavy responsibility here, to lead and guide my people.”

—Someone can do that. You must come with us.”

—No, I can't.”

—Of course, you can. If you continue to refuse, I will use this stick on your back.” He raised the stick and left out a mocking laugh.

—You must be kidding. No one here will have any guts to hit a chief with a stick!” said Luaina.

—None? I will. Now be a good boy. Listen and obey to save your back.”

Luaina turned around and saw his people. They could not believe what they heard. It was so new but true. —Will we fight them?” they asked

One of the white men seemed to guess what they were thinking about. He stood up and said, —Listen, you people. I warn you to be careful in what you feel you ought to do against us. The white government officers will not tolerate any childish performances from you. If you do not obey us, the government officials will take care of those who become difficult. Now Luaina, you have no choice. Pick nineteen people. Do not ask them, just pick them and everything will be just fine. Understand?”

It was difficult for Luaina to accept these strange people and the way they ordered him around. He thought about his father's uncle. —Will he help me?” he waited but no help came. He had no alternative. He would have to give in. He would obey – the sooner, the better.

He turned back to the white men, forced out a smile – a give-in smile – then looked to his people and called out the names of nineteen. He said, —Go home and get yourselves ready. Distribute work to your relatives and friends to carry out in your houses and fardens while we are away. We will meet at the junction of Tautau and Tauran no later than sunrise tomorrow.

—Now, for all of you, my people, I will leave you under the leadership of my brother, Muruna. Obey him as you would me. I will be back at the end of my contract.”

—When will that be, Luaina?” some people asked.

—There is no point arguing with you. You have very low intelligence anyway. Tell your people that you will be away for many days

Luaina looked at the white men, who were ready with their answers.

—If you do not know how to measure time, how could you lead these people?”

—I do not understand your point. I lead my people according to our tradition.

—There’s no point arguing with you. You have a very low intelligence anyway. Tell your people that you will be away for many days.”

Luaina just could not understand the attitude of these white men. They had no manners, no respect, and no consideration for other people’s feelings. He was confused, angry and trapped, and helpless. He seemed to have lost all his power and prestige, and even his ability to think and analyse ideas. He was literally lost.

He stood there, looking thoughtful, yet not thinking. His reasoning ability had disappeared, been taken, lost. He bowed his head, closed his eyes and tried to think about his father’s advice. Then he turned to that from his father’s uncle. But he could not even remember anything.

One of the white men shouted, —Luaina, hear me. Find me a shelter for my people. Give them food and water. Help us set up this tent. Hurry up.”

Luaina told Muruna to take the carriers to their house. He asked his people to put up the tent for the white men, who retired under the shade of a mango tree with a bottle of whiskey.

At night the white men ordered Luaina to fill some water for them to wash their hands, faces and feet before they went to sleep. What a treatment for a leader, loved and respected by the community in a very big area!

I hate their guts, thought Luaina about the white men. I wish them bad luck when the time comes. Help me, father. Help me. But the help did not come. He seemed to be at a loss again.

Luaina was awakened by a beautiful sweet music. It came from hundreds of different kinds of birds singing their individual morning songs. They seemed to be in a hurry to go out to the forests to look for their food. But, because it was still dark, they could not yet fly away. The music continued. Luaina rubbed his eyes, sat up, shook his body, and looked around. It was time for him to make a move – to start the journey.

He coughed, then hit two sticks of firewood together – a sign to wake up the carriers and the white men. No one moved. No one woke up. He went to the garamut and hit it, sending a message to his people to make sure those who were selected were on their way to the track junction.

He put back the cane that he had used on the garamut and walked back to where he had slept. One of the white men yawned, then called, —Luaina, why do you wake us up? We've just gone to sleep."

—It's time to leave. I promised my people that we would leave before sunrise."

—It's not seven o'clock yet."

—What do you mean?"

—Seven o'clock, the time to wake up, is still a long way away yet."

—I do not understand."

—You will never understand. How can a black man like you understand?"

—Blackmen are not fools. They are intelligent just like anybody."

A big argument continued. The other white man joined his friend. Luaina was on his own. He told them that his black people knew a great deal they knew how to build good houses, they could send messages per garamut, and they could do things white men could not do.

Luaina wanted to prove to them that the blacks were not only intelligent but quick in finding solutions to problems in their environment. Yet he could not convince the white men.

The tent was pulled down and folded. Everybody was ready. Luaina said goodbye to his mother and his friends. He lead the way. The selected nineteen people were waiting at the track junction.

As they left, there was wailing and crying. It was a sad occasion. Many people believed that when the twenty young men returned, they would not find some of those who remained. They would have left this land for the spirit world.

When the sun was overhead, they arrived at the main road. There, tied to two trees were two horses owned by the two white men. They were untied. The white men mounted the horses and said, :Keep walking. We have twelve miles yet to cover."

Luaina did not know what —miles" were but guessed that their destination was not too far away. In his village, distances were measured by the number of hills, valleys, and rivers one had to pass. They would say, —toa's village is two rivers and three hills away from here." This was not always very helpful, because some rivers or hills might be far apart – a day's walk between the two – while others might be only a stone's throw away. Despite this, they were the means of telling distances and they were used always.

They pushed on – the white men on the horses' back, the carriers battling with the heavy loads. The new labourers were surprised to see so many homes and people on the way.

It became dark, but they were still a long way away. One of the carriers gave out a loud cry of pain. He sat on the ground, held up his right leg, and cried again, —“Oh my leg!”

—“What’s the matter with you?” yelled one of the white men.

—“My leg hurts. Oh, my leg! I cannot walk any more. Oh, oh!” He had painful muscle cramp.

Luaina held the carrier’s leg, put it between his knees, and massaged the muscle back to its place. The pain eased and the man stood up.

—“How is it?” asked Luaina.

—“Better now, though it is still painful.”

—“March on,” ordered one of the white men. —“No one more playing around, okay?”

—“You can say that because you are not walking, lazy humbug” whispered Luaina.

—“You will later receive your reward for being so cruel and less considerate to other human beings.”

By midnight they arrived at the new plantation. The resident —“clader” (bossboy) of the labor line was there to meet the tired walkers. He sent them to an old hut at the edge of the plantation where they went to sleep right away — on the cement floor!

Bang! Bang! Bang! The deafening sound came from the door of the labourers’ house. Even though the new recruits would not normally wake up so early, especially after a late night, the sound on the door was so loud that even deaf people could hear. The sound was made by the bossboy — his usual way of waking people up, at five A.M., to get them ready for the before-breakfast work.

The sleepy recruits sat up, rubbed their eyes, and wondered what was going to happen. They were not told what would be expected from them when they arrived.

—“Wake up and get out here,” called the bossboy. —“Hurry up, you pregnant women.”

Luaina was the first to go to the door. His back and legs hurt after the day’s march. The others followed Luaina. As people who were brought up in a harsh environment, they did not show any signs of pain. Their strong will and determination were good tools to overcome their sufferings.

It was still dark. The bossboy had just made a fire, and, when the flames came up like beautiful bunch of flowers, the people were able to see each other.

—“Luaina, step up here,” barked the bossboy. Luaina marched to the front. —“Now all of you stand on his right. Make a straight line.” They did. —“That’s good. Listen to me very carefully. I am your boss. My name is Duar. Every morning, I will wake you up with my still on the door as I did this morning. As soon as you hear the sound, you must run here to stand in line like this. Those who do not come out quickly will expect this cane on their backs.” He waved to the end of the cane in front of them.

—As you know, there are two masters here. The manager is Master Meyer and his deputy is Master Muller. I am their assistant, and, as I have told you, I am your boss. Carry out orders without questions. Anyone who is found disobeying an order will be publicly punished. There are already many labourers here. They come from many other parts of this country, and they speak many different languages.”

—How can we speak to each other? asked Luaina.

—That’s your problem. It would be best for you to learn their languages so you can communicate with no difficulties.”

—Why should I learn their languages? They should learn mine.”

—We are not here to talk about languages. We are here to work. Come with me, all of you.”

They followed Duar to a small shed. Duar opened the door and entered. Soon he was back in front of the shed carrying twenty bush knives. He handed one to each labourer and said, —Those knives are not yours. Look after them as if they were your own. Severe punishment will be given to those who either break or lose knives.

—Some people came with us yesterday,” said Luaina. Why are they not here with us?”

—They do not work here. Later on today, they will return to their villages.

—Where are the other laborers you told us about a little earlier?”

—They have gone to work.”

—Where?” asked Luaina.

—Look, man,” Duar snapped, —we are not here to talk. Come, follow me.”

Duar led the way the way to the end of the jungle. He ordered them to stand in line. Then he said, —Look up there. Can you see that *irima* tree?”

—Yes,” they all said.

—That tree is on the other side of a small valley. It’s about two hundred long steps away from here. Cut this bush up to the tree. When you finish, you will have your breakfast. Understand?”

—Yes.”

—Do we cut the tree down too?” asked Luiana.

—Not at this time. Now start work.”

With war shouts, they attack the thick tropical bush. Within an unbelievably short time, the first piece of land was cleared.

Duar could not believe what he saw. Comparing this new group of laborers with those he had had dealings with in the past, this group astonished him. Its members were active, strong and had obvious love for work. He was more than pleased and felt that they would become examples and leaders of others if they showed the same attitudes to work in the coming months.

He did not praise them but showed them a good smile

1. What is the mood of Chapter 4? _____

2. How would you describe the writing style in this chapter? _____

3. If Sir Paulias Matane had written *Ripples in the South Pacific Ocean* in romantic style would the mood of the novel and the tone be the same as it is? Why? Why not?

4. The following paragraph is taken from Chapter 4. Read and identify the character of Luaina displayed in this paragraph.

—Two white men laughed and laughed. Luaina stood there and looked. He showed some signs of displeasure and anger at the way the two white men acted toward him. —If you do not behave yourselves, then this is not the place for you. I am the highest chief here – a chief by law, by tradition. You have no right to say such things and to abuse me. Now, get out of my place. If you don't, I will use my power to remove you.”

5. How did Duar compare the new group of laborers with those that he had had dealings with in the past?



Summary

You have come to the end of Lesson 7. In this lesson you learned about the different writing styles in novels. Many of the writing styles that you learned are European except for idiomatic writing style which has been developed by formerly colonised writers.

NOW DO PRACTICE EXERCISE 2 ON THE NEXT PAGE.

Practice Exercise: 7

Answer the following questions.

1. In your own words define Realism. _____

 2. What is the difference between Romanticism and Realism? _____

 3. What do you think is the writing style used by Chinua Achebe in his novel, *Things Fall Apart*? _____

 4. What is the mood of Albert Maori Kiki's novel *Ten Thousand Years in a Lifetime*? _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.

Answers to Activities**Activity 1**

1. The difference between Realism and Naturalism is that the former tries to faithfully capture reality as it is while the latter seeks to define things in a scientific way. It tries to be as objective as possible.
2. One similarity between Realism and Naturalism is that they both endeavour to faithfully copy real life.

Activity 2

1. The mood is one of frustration/anger/sadness
2. The writing style is realism because he tries to capture truthfully the lives of his people at a particular time in history.
3. No, It would not be the same. The tone of the story will change according to the style of writing.
4. Luaina has the character of a leader.
5. The members of this group were active, strong and had obvious love for work.

Lesson 8: The Voice of the Novel



Welcome to Lesson 8. In the previous you learned about the different writing styles in novels. In this lesson you are going to learn about the different narrative voices in a novel. You will learn about first person point of view, second person point of view and so on. First look at your aims.



Your Aims

- identify and understand the different narrative voices in a novel
- differentiate between the different types of point of view

Different Narrative „Voices“ in the Novel

Someone in the novel or story has to tell us that Raka pulled out his gun, that Joan smiled at the tall stranger or that daylight was breaking over the valley. That someone is the narrator or “writer’s persona.” A writer’s persona in literature denotes or describes the personality of the writer (the I) which speaks in a novel.

The writer’s persona of a novel can help or hinder the success of the story. Which persona a writer adopts depends on what kind of story the writer is trying to tell, and what kind of emotional atmosphere works best for the story. The persona develops from the personality and attitude of the narrator, which are expressed by the narrator’s choice of words and incidents. These in turn depend on the point of view of the story.

The most common types of point of view in contemporary fiction are first person and third person. The most obvious element that determines point of view is who is communicating with the reader: Is it a dramatised writer using third person narration? Is it a character telling her own tale in first person? Or is it no one?

There are several other elements, however, that we often neglect when considering point of view. For instance, from what position or angle regarding the story will the tale be told? Or, in other words, where will the “camera” be? Will it be focused on only one person or will it shift? Will the story be told from above, from off to the side, or from the centre of the action? What channels of information will the narrator use to convey the story to the reader?

All of these aspects of narration combine to help create the voice perceived by the reader, but how that voice *sounds* is determined by the tone and the language used.

**Activity 1 Answer the following questions.**

1. What is meant by the term writer's persona _____

2. What is narrative voice? _____

3. Can a protagonist be a storyteller (narrator) in a novel? _____

Point of View

In general, point of view is the —narrative point of view,” how the story is told—more specifically, who tells it. In other words, a point of view is simply from what particular angle is the story told or narrated. Below are four different types of point of view. Of course there are other variations to these four.

1. First Person Point of View: The narrator is "I" or "we." Only things that are heard, seen, thought or known by the narrator can be revealed. For example: *I knew I shouldn't have let Grandma go down there. She isn't too steady on her feet to start with, and then she gets those dizzy spells. But she insisted, and the next thing I know, she's tumbling down those stairs like a gymnast . . .* First-person point of view is usually subjective: we learn the narrator's thoughts, feelings, and reactions to events. In first-person objective, however, the narrator tells us only what people said and did, without comment.

In a first-person point of view the story is relayed by a narrator who is also a character within the story, so that the narrator reveals the plot by referring to this viewpoint character as "I" (or, when plural, "we"). Often times, the first-person narrative is used as a way to directly convey the deeply internal, otherwise unspoken thoughts of the narrator.

2. Second Person Point of View: The narrator addresses the reader or some other assumed "you". For example, *You know how it is. You think you shouldn't intervene, you think she'll get mad at you if you do not let her do what she's always done . . .*

3. Third Person Point of View: is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). In third-person narrative, it is necessary that the narrator be

merely an unspecified entity or uninvolved person that conveys the story, but *not* a character of any kind within the story being told. Third-person singular (he/she) is overwhelmingly the most common type of third-person narrative.

4.Third-person objective: We have no entry to anyone's thoughts or feelings. The author simply describes, without emotion or editorialising, what the characters say and do. The writer's persona here is almost non-existent. Readers may be unsure whose fate they should care about, but it can be very powerful precisely because it invites the reader to supply the emotion that the persona does not.

5.Omniscient Point of View: God-like; the narrator knows and sees everything, and can move from one mind to another. For example, *"John stood next to his grandmother. He wanted to help her down the stairs. Mrs. Smith looked at her grandson, her blue eyes sharp, and moved a Unit of hair from her face. She was determined to do this on her own, to prove she wasn't a helpless old lady . . ."* A narrator who knows everything about all the characters is all knowing, or omniscient.

All of the choices the writer makes, consciously or subconsciously, concerning point of view, perspective, language, tone, and style meld to create the storytelling voice. Often, these elements are so intertwined it is difficult to keep them apart. Certain kinds of diction (words) are much more likely to produce certain tones—for example, a garrulous or talkative narrator using slang or dialect often contributes to a humorous effect or tone. On the other hand, a writer who is aware of such conventions can also subvert or break them for dramatic effect. Tragic events relayed in a very dry, uninvolved tone, if done well, can have an even stronger effect on the reader.

As you read a piece of fiction think about these things:

How does the point of view affect your responses to the characters? How is your response influenced by how much the narrator knows and how objective he or she is? First person narrators are not always trustworthy. It is up to you to determine what the truth is and what is not.

In short, who tells the story and how it is told are critical issues for an author to decide. The tone and feel of the story, and even its meaning, can change radically or drastically depending on who is telling the story.

Remember, someone is always between the reader and the action of the story. That someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events, and details of a story are viewed, is important to consider when reading a story.

**Activity 2**

Below are excerpts taken from three different novels. Identify what narrative voice is used in each of the excerpts. Write your answers on the spaces provided.

1. The first thing I can remember is the day on which they brought back my dead uncle.. Like a hunted boar, they had tied his hands and feet to a long pole that was laid across two men's shoulders. I remember that day better than any other in my life, for it was the same day on which I first, consciously, watched a sunset." _____
 2. –Two boys – one Papuan, the other Australian—were paddling a dugout canoe into the narrow, muddy inlet on the riverside of the village. Mark Foster, his white skin oily with sunburn cream, mosquito repellent and sweat, paused to look up at the plane. Auru Sarufa continued paddling, holding his paddle firmly in the water at the end of each stroke to keep the canoe straight. Mark could not see the plane through the haze and glare and the sound thinned and disappeared. Most people got to this place in the Gulf of Papua by truck and canoe, not by plane." _____
 3. The ship rounded Paga Point and entered the harbour. She was the Shawline Queen. She stood out in white and grey against the shimmering blue of the sea and the faded greens and yellows of the folded hills beyond. Handy and well-proportioned, she was a handsome sight as she came into view, her single funnel raked at the stylish angle. From a distance no smears of rust were visible, nor the patches where multiple layers of paint covered the stains like the skins of an onion. _____
-

**Summary**

In this lesson you have learnt about the different types of narrative voice or point of view in the novel. You have also learnt that writers use different types of point of view in their works for various reasons.

NOW DO PRACTICE EXERCISE 8 ON THE NEXT PAGE.

Practice Exercise: 8

-
1. What narrative voice is used by Sir Paulias Matane in his novel *Ripples in the South Pacific Ocean*? _____
 2. Why do you think he used this particular narrative voice or point of view?

 3. Is the narrator also the protagonist in the story? _____
 4. What are the two most common types of point of view in fiction? _____

 5. Write a one paragraph story using the second person point of view. _____

 - b. Write a one paragraph story using the first person point of view. _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 1.
--

Answers to Activities**Activity 1**

1. The person that a writer takes on in his/her novel.
2. A narrative voice is basically from what point of view the story is written.
3. Yes

Activity 2

1. The narrative voice in this paragraph is first person point of view.
2. The narrative voice in the second paragraph is third person point of view.
3. The narrative voice in the third paragraph is also third person point of view.

ANSWERS TO PRACTICE EXERCISES IN TOPIC 1

Practice Exercise 1

1. The three main forms of Literature are poetry, drama and fiction (also known as prose).
 2. Novel falls under the category of fiction.
 3. The difference is that the novel is a longer work with 50,000 words or more and a short story is shorter work of fiction which can usually be read in one sitting.
 4. Human condition is about how we human-beings carry on with life and all the things that affect us as humans. for example, about how to find true love, about the horrors of war, about a million things.
 5. A novel is meant to be read whereas a play is meant to be performed on stage by actors.
 6. Another reason why people want to read novels is because they want to find out about something or because it is a hobby to read and so on.
-

Practice Exercise 2

1. No, there wouldn't be complications.
 2. No, it can only happen after the climax.
 3. Rising action in a story or plot is the part in which the drama intensifies.
 4. One example of an external conflict is when two characters fight each other over something.
 5. Yes, a novel can have more than one setting.
 6. A theme is basically the inner meaning of a story while a point of view is the angle from which the story is written.
-

Practice Exercise 3

1. It refers to a written representation of people, animals or even objects.
 2. It allows the reader to feel with the main character and other characters.
 3. The protagonist or main character.
 4. Unoka is a flat character, because he does not change in the novel and we come to read of him in the beginning of the novel and then he disappears.
 5. Yes, could be anything that provides an obstacle for the protagonist, for example bad weather, rugged terrain and so on.
-

Practice Exercise 4

1. Setting includes the time, location and everything in which the story takes place and initiates the main background and mood for the story.
2. It means that the setting can be a small place or time but that small place or time could be part of a bigger place or time.

3. No, it is not possible for a story to have no setting – in that case, there would be no sense of reality.
 4. Time is important because it tells us when the event took place. Time can be either past or present.
 5. The writer decides how much descriptive details can go into the setting.
-

Practice Exercise 5

1. A theme is the dominating idea or underlying meaning of a story.
 2. One way is to check out the title. Secondly see if there are any repeating patterns or symbols. All these can provide a clue to the theme.
 3. A subject is the topic the writer has chosen to write about and the theme is the dominating idea in the story.
 4. Love your neighbour as you love yourself.
 5. Theme
-

Practice Exercise 6

1. I am heartsick.
 2. The glasses smiled at me.
 3. She walks like a duck.
 4. Narrative tense is basically to do with the grammatical sense of the story. The story can be written in the past tense, present tense or future tense.
 5. The sea was calm and the sky was clear when we went for the picnic. It was a beautiful, perfect day.
 6. We shall hit them real hard. We shall hit them real hard in the valleys, we shall hit them real hard in the mountains and we shall hit them real hard on the plains.
-

Practice Exercise 7

1. Realism is a style of writing that tries to faithfully copy the world as it is.
 2. Romanticism is more concerned with emotions while Realism is more concerned with faithfully capturing reality as it is.
 3. He uses realism and idiomatic style of writing - **realism** in the sense that he tries to capture faithfully traditional *Ibo* society and **idiomatic** in the sense that he uses many sayings and proverbs peculiar or unusual to *Ibo* society.
 4. The mood is one of anger and frustration.
-

Practice Exercise 8

1. He used third person point of view.
2. He used this particular point of view in order to allow readers to see what is happening in the story from a wide angle.
3. No, the two are different.

4. The first person point of view and the third person point of view.
5. There is no suggested answer for this question. However in your story you must use the pronoun —~~you~~” throughout.
6. As above but used pronoun “I” throughout.

TOPIC 2

PLAYS

In this Topic, you will learn about:

- **Introduction to plays.**
- **Analysing a play.**
- **Adapting a play.**
- **Writing a play.**

Lesson 9: Introduction to Plays



Welcome to Lesson 9. In Lesson 8 you learned about “point of view.” In this lesson you are going to be introduced to play or drama. You will learn about what a play, what drama theatre are, and some of the elements of drama. First look at your aims.



Your Aims

- define drama or play and theatre
- define elements of drama or play
- identify the different types of drama or play

What is Drama?

Drama comes from the Greek words meaning “to do” or “to act.” Drama (also play) is any work which is performed on stage by actors/actresses. It is the story written to be acted on stage. Drama is most often written language, the words ascribed to the characters, which in the theatre are spoken by actors.

The use of “drama” in the narrow sense to designate a specific *type* of play dates back to the 19th century. Drama in this sense refers to a play that is *neither* a comedy nor a tragedy (different forms of drama). It is this narrow sense that the film and television industry and film studies adopted to describe “drama” as a genre within their respective media. “Radio drama” has been used in both senses – originally transmitted in a live performance.

The word “theatre” derives from the ancient Greek *theatron* pronounced (θέατρον) meaning “a place for viewing.” Theatre is performance and entails not only words, but space, actors, props, audience and the complex relations among these elements. Since its inception, theatre has come to take on many forms, utilising speech, gesture, music, dance, writing, and spectacle, combining the other performing arts, often as well as the visual arts, into a single artistic form.

Theatre is a collaborative form of art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music or dance. Elements of design and stagecraft are used to enhance the physicality, presence and immediacy of the experience.

The specific place of the performance is also named by the word “theatre” as derived from the Ancient Greek θέατρον (théatron, —a place for viewing”) and θεάομαι (theáomai, —to see”, “to watch”, “to observe”). Modern Western theatre derives in large measure from ancient Greek drama, from which it borrows technical

terminology, classification into genres, and many of its themes, stock characters, and plot elements.

Three important terms in drama are **imitation**, **impersonation** and **action**. The Greek philosopher Aristotle defined tragedy (one form of drama) as —aimitation of an action.” This gives you a hint about the essential elements of drama. The term **imitation** means representation. In other words, drama is not real life but a representation of life. It is not a real event but a representation of a real event. Furthermore, the element in representation that differentiates drama from novel or painting is **impersonation**. This means human beings (actors on stage) assume or take on the personalities, characters or entities other than their own. Action in drama is usually physical. Often there is a change of status or relationships or circumstances.



Activity 1 Answer the following questions.

1. In your own words define drama. _____

2. What is the difference between drama and theatre? _____

3. Explain the statement that drama is not real life but a representation of life.

Thank you for completing this activity. Now, you may check your answers at the end of the lesson. Be sure to do the necessary corrections before moving on to the next part of the lesson.

Some Elements of Drama

Many of the elements found in fiction are also found in drama. Let us look at some of these elements.

Character

Most simply a character is one of the persons who appears in the play, one of the *dramatis personae* (literally, the persons of the play).

Plot

The plot is the sequence of events in a play which is usually structured with acts and scenes.

Theme	Essentially, this is the inner meaning of the play, in other words, the dominating idea. For example, the theme of the play <i>Hamlet</i> is usually stated as the failure of a youth of poetic temperament to cope with circumstances that demand action. The theme of <i>Macbeth</i> is that too much ambition leads to destruction.
Dialogue	The speech of characters in any story or play. Dialogue provides the substance of a play. Each word uttered by the character furthers the business of the play, and contributes to its effect as a whole.
Convention	The means the playwright employs are determined in part by dramatic convention. In other words, conventions is the rules of drama or theatre which are followed by playwrights and directors.
Types of Drama	
Tragedy	It is difficult to define tragedy properly. However, a tragedy is a play in which the treatment is serious, profound and lofty meaning deep in meaning, long and the ending is both disastrous and unavoidable. It involves the ruin of the leading characters. To the Greeks, it meant the destruction of some noble person through fate or through a flaw in his character.
Comedy	It is a word that Greeks and Romans confined to descriptions of stage-plays with happy endings. It is associated with any sort of performance intended to cause laughter. Much comedy contains variations on the elements of surprise, incongruity or inappropriateness, conflict, repetitiveness, and the effect of <u>opposite expectations</u> , but there are many recognized genres of comedy. <u>Satire</u> and <u>political satire</u> use ironic comedy to portray persons or social institutions as ridiculous or corrupt, thus alienating or pushing away their audience from the object of humour.
Farce	When comedy involves ridiculous or hilarious or funny complications without regard for human values, it becomes farce. Farce is a lower form of <u>comedy</u> which aims at entertaining the audience by means of unlikely, extravagant, and improbable situations, disguise and <u>mistaken identity</u> , verbal humour of varying degrees of sophistication. Farce is also characterized by <u>physical humour</u> , the use of deliberate nonsense, and broadly stylized performances.
Melodrama	This refers to a <u>dramatic</u> work that exaggerates plot and characters in order to appeal to the emotions. It is marked by extravagant or excessive theatricality, subordination or reduction of character development to plot and focus on sensational

incidents. It usually has an improbable or unbelievable plot that features such stock characters as the noble hero, the long-suffering heroine, and the hard-hearted villain, and it ends with virtue triumphing or succeeding over vice.

**Activity 2**

Read Nora Vagi Brash's play *Which Way Big Man?* Then answer the following questions.

Which Way, Big Man? Was first performed by the National Theatre Company on 16 September 1976. The play challenges the audience to consider some of the ironies of modern day life in Papua New Guinea. It highlights the problems of living in a changing society. Many people in Papua New Guinea are now living in the crossroads and have to make important decision about which road to take. We are all in charge of our own destiny and we must decide ourselves how we want our society to grow. Our decision should be based on a respect for our past as well as our future. The old man in the play says to his son, "All the people in the village will laugh at you if you don't make a feast. They'll all think we two are rubbish men." The old man's daughter-in-law says, "Look, why did you give the old man one of the good white shirts? He'll only put betel nut stain on it. And why has he put those flowers and that silly feather in his hair? It's stupid."

Which Way, Big Man?

By Nora Vagi Brash

Characters

Gou Haia a public servant

Sinob Haia his wife

Pita domestic servant

Hegame Gou's cousin

Secretary Gou's private secretary

Papa Gou's father

Marian a clerk/ typist

James a clerk

Chuck Braggin- Crowe businessman

Vie Braggin Crowe his wife

Saga a university student

Professor Noual a linguist

Mrs Ura Kava a reporter

Dr Ilari Kamap an academic

Scene One

Early evening: in a dimly lit lounge, two armchairs, coffee table, on a sideboard left of stage a radio and a telephone. Gou Haia sits in the armchair, relaxing reading Pacific Island Monthly. On the right a mini bar, the left stage front set into a small verandah with hanging baskets and pot plants. Right door indicates front door, left door the kitchen door. Sinob sits in the other preparing a shopping list.

Sinob: Gou darling? Do you prefer the plain or the stuffed Spanish olives?
I'm just making up the shopping list

Gou: *(Goes to the mini bar)* Oh, I don't mind, Sinob. Listen, leave that for later, have a drink. What would you like, vodka and tomato or something different?

Sinob: *(Sighs)* I'll have some Martini vermouth.

Gou: *(Gives Sinob her glass)* There you are dear. Cheers! *(Drinks his drink)* Ah, that's better. *(Sighs)* Well, what did you do today?

Sinob: Have you forgotten already? I've been at the New Amengo Embassy, organizing that cocktail party. We're to raise fund for the Drop-outs. I'm on the committee you know.

Gou: Slipped my mind, that's right.

Sinob: *(Reminiscing)* It was just heavenly. Carpets wall to wall, air-conditioning - and a gorgeous indoor swimming pool. Oh, that reminds me. I had a letter today from Gloria. They've moved into our new PNG Embassy residence over there. And they have a indoor swimming pool too. *(Sigh)* O Gou, perhaps one day we'll be in a position to get one. If ever you get that promotion!

Gou: *(Trying to conceal his emotion)* Perhaps... one day. Any new faces there - apart from the usual crowd?

Sinob: Not really. Just the usual. Mostly nice people, thought. Oh yes, there was someone new. The wife of the managing director of Nirez. You know, the new perfume company set up by National Promotion. It will be just like the French Perfumes.

Gou: I suppose the fashion-conscious ladies of the city will be pleased.

Sinob: There were also some village women there. You know, mothers of the Drop-Outs, and so on. Goodness knows the asked him to come. Don't

know how to behave in such functions.

Gou: But we must educate our village people. It's our duty to help the less fortunate.

Sinob: Quite frankly, I don't approve of it. Oh, by the way, I heard at the meeting that the PM is to inform a new ministry. Is that true?

Gou: (*Whispers*) it's not official - so don't say anything yet. What's the time now?

Sinob: Nearly six o'clock. If that digital electric clock is correct.

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

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

Pita: (*Entering from Kitchen*) Yesa misis! Nau mi wokim rais, na kaukau, na pis na kokonas!¹

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

Pita: Yesa Misis. Mi go nau.

Sinob: Wait a minute. I haven't finished yet. Now Pita, Next time you ask me first what I want for dinner, before you cook native food. I can't stomach it. Now take these glasses. We'll go out on the patio. (Stands up)

Come on Gou, darling, let's try out our new white iron chairs. Don't you think they're gorgeous? Bring us new drinks outside Pita.

Sinob and Gou exit to the verandah.

Pita: Yes Misis! Yesa Misis! (Sighs and wipes his brow in frustration) Bladi shit! Dispela em wanem kain meri? Em sindaun na singaut - "Pita! Pita!" Ahh! Dispela kanaka meri kamap wangepa waitpela misis stret!²

Pita takes this opportunity to talk to the master and his wife. He sits down in the armchair, and with the rest of the drink that Sinob left behind, he crosses his legs and sits back, inhales the leftover cigarettes and coughs, he tries to cover his cough with the rest of the martini, this makes it even worse, he coughs some more.

¹ "Yes, missus. I've prepared rice, sweet potato, and fish in coconut milk."

² What kind of a woman is this? She is sitting down and shouts, 'Peter. Peter!' Ah, this bush women is exactly like a white woman"

*Lights out***Scene Two**

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

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

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

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

Gou: Actually Darling, for spirits you go to the distillery.

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

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

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

Pita: Kaikai i redi nau. Mi putim pinis long tebol. Nogut bai I kol. ³

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

Gou: I'll go and help him.

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

Pita: Yes, misis!

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

Sound of knocking on door

Gou: Oh, I'd better see who that is

³ "The food is ready now. I've put it on the table. Don't let it get cool. "

Sinob: No. You go, Pita.

Pita: Ye sah misis!

Sinob: Whoever they are can wait. It's very bad manners for visitors to come at meal time. Hmmm. This steak is lovely and tender, but I don't I'd better eat it all. I'm not really that hungry, after all.

Pita comes back.

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

Pita: Em kasin bilong yu. Hegame. Em i stap ausait.⁴

Gou: Tell him I'm having my dinner. Tell him I'll be with him when I finish.

Pita: Yesa masta.

Sinob: Oh, these people! I suppose he's come for money. Man! You can't educate these people. You keep telling them we pay rent, electricity, food, servants and they still come begging. Tell him to go away, Pita.

Gou: *Maski* Pita! I'll go and see him. Besides, it's nearly time for the news. Excuse me, dear.

Sinob: But you haven't finished yet. *(Calls out)* Money doesn't grow on trees. We just paid four hundred kina for school fees, and besides, I don't know where I've put my purse.

Lights out

Scene Three

In the lounge. Hegame is hanging around the lounge waiting for Gou. Gou enters.

Gou: Oh, hello, cousin Hegame. It's been a long time since you have visited me.

Hegame: *(Scratches his head)* sorry Gou, for this unusual visit. I know you are a busy man, but I had to come to you because there's no one else to go to. My wife's given birth to twins and I need to borrow ten kina, please. I'll be able to pay you back next fortnight when I get overtime pay.

Gou: Oh, cousin, I can only let you have two kina. This month I've got a lot of expenses. You know bills. It's not easy living in the city. You village people are lucky because you have your own gardens to get your own food from. Here in town we have to pay for ours. You stay and have some food with us? Here's the two kina before I forget, and I err. . .

Sinob: *(Calling loudly)* Pita! Clear the table. Give the rest to the dogs.

Hegame: *(Embarrassed)* I - I - er - thank you, cousin, for offering food. But I - er -

⁴ "It's your relative, Hegame. He's outside"

I ate before I came. I must go now and sorry for disturbing you. Thank you, cousin.

They shake hands and bid each other good night.

Gou: *(shakes his head in bewilderment)* Oh, I'm sorry, Hegame. Good night.

Door closes

Sinob: *(Enters indignantly)* Well, where is he? Oh, he's gone eh? I couldn't help hearing what he asked for. I *knew* he'd come for money! How much did you give him?

Gou: Only two kina. Poor man. Remember he *is* my cousin.

Sinob: Oh, I hate this *wantok* business! Look, we can't afford to flash our money around - not even fifty toea. You know how expensive things are. Don't be so soft, Gou.

Gou: Look, it only came out of my cigarette budget. I've never felt embarrassed in my life. Telling Pita to clear the table and gives the rest of the food to the dogs? I'd ask him to eat with us! And he hadn't gone out of hearing when you started accusing me of giving too much money.

Sinob: I'm sick and tired of people coming here for money. This is not a Development Bank loan office. The reason we have this decent house is because of me. Do you understand? I made it possible for us.

Gou: That's enough, Sinob. One more word about it and I'll be out of that door to the pub for some peace. *(Looks at his wrist watch)* Hey, it's time for the news! Switch on the radio, please. *(Sinob switches the radio on)*

News Announcer: And here are the headlines: A new government department has been formed and the appointment of its first director has been announced. An increase in the number of crimes in the city has been attributed to unemployed school-leavers. Now the news in detail. The prime minister has announced the formation of a new department to be known as the Department of National Identity. The new minister will be Mr. Selep Rilai Ansi. The new director will be Mr. Gou Haia. The spokesman added that this department will promote the image of the Melanesian way of life both here and overseas. The statistician announced today that figures for crime rates in . . . *(Sinob rushes over and turns the radio off)*

Sinob: *(kisses Gou)* Congratulations, darling! This is terrific news. Director of the Department of National Identity. How do you like the sound of that?

Gou: Well, there you are. That's why I was waiting to hear the news. Director of the Department of National Identity. How do you like the sound of that?

Sinob: This calls for a celebratory champagne. And we *must* have a party to

really celebrate. I can't wait to tell everyone the news. Listen, Gou, can you get your secretary to come here first thing in the morning, to help me with the preparations?

Gou: Sure. She won't mind.

Sinob: What do you mean she won't mind? It's her job to assist in every way. Oh, there's so much to do. I'm so excited I can hardly think. I hope my new dress will be finished from the dressmakers. I'll probably need new shoes, and of course will have to get my wig set, and then there's the food and . . .

Lights fade.

Scene Four

Next day, mid-morning in the lounge. Sinob is in a dressing gown, sitting in an armchair. Her hair is in a scarf, peering into a small mirror plucking her eyebrows. Pita enters.

Pita: Eskus Misis, wanpela kuskus meri i kam stap insait ya.⁵

Sinob: Tell her to come in here, Pita. I've been expecting her. *(Calling)* In this way, If you don't mind. Sit down.

Secretary: Thank you, Mrs Haia. I hope I'm not late. It's just ten o'clock now.

Sinob: Oh, I've only just got out of bed. Now, get your pad and pencil. I want you to take this list down for your boss's celebration party. For his promotion, you know.

Secretary: Yes, Mrs Haia. We are all very proud of his success. He's worked hard to get this.

Sinob: Oh yes. But you know the old saying: "Behind every successful man there's a woman". Anyway, down to business.

Secretary: I can take shorthand. You just dictate to me, Mrs Haia.

Sinob: First, of course, the Minister for National Identity - Mr and Mrs Selep Rilai Ansi. I don't really like his wife - she's hardly more than a village woman - but still we must invite them both - its only proper. Oh, don't write that all down.

Secretary: No, Mrs Haia. I understand

Sinob: The managing director of Nirez, the perfume company, and his wife - Mr and Mrs Braggin Crowe. They are terribly nice people. They're Americans. Oh, I do like the American accent. Do you know them?

Secretary: No, Mrs Haia.

⁵ "Excuse me Mrs; there is a sectary to see you. She is waiting for you in the hallway."

Sinob: Oh well. Now, Mr and Mrs Maus Wara - he's in information, just back from New York. Dr and Mrs Ilai Ikamap - the medical people. And, let me see, we should ask some nice academics from the university. Some of those Africans are smart. Ah yes, Professor and Mrs Noual of the university. And that Mr. Saga - the young man who has been getting all that publicity. He's a bit radical, but everyone's talking about him.

Secretary: What about people from your husband's staff?

Sinob: Oh yes. I suppose they will have to come . . . How many so far?

Secretary: That will be about thirty, including the office staff. Now, this party is to be on this Saturday night, is that right?

Sinob: Yes. Get in touch with the catering people. I want the best of everything. Just like the Embassy parties, hot and cool savories, wines, minerals water, beer, everything. Order good glasses for the important people and plastic cups for the office staff.

Secretary: Betel nuts, Mrs Haia?

Sinob: Of course not! There are never any at the Embassy parties. Make all those invitations out to be sent today. Get Mr Haia's driver to deliver them before lunch time today. You better come back and show me the catering list this afternoon. Right, I'll have to ask you to go. I have an appointment at the hairdresser's.

Secretary: *(Takes a bow at Sinob)* Yes, Mrs Haia. Good morning. *(She exits)*

Scene Five

It is early evening about seven o'clock. Gou is pacing waiting for Sinob to emerge from the bathroom.

Gou: *(Calls towards the bathroom)* Hurry up in the bathroom, dear, it's almost seven o'clock. The first guest a waiting will be arriving about eight.

Sinob: *(Emerging rather flustered)* I was just fixing up my make-up. Don't rush me, Gou. These false eyelashes are hard to set.

Doorbell rings

Gou: Oh gosh, there's someone already! I haven't even got my shirt on! *(Calls)* Pita! Leave what you're doing in the kitchen and answer the door; I'm going to the bedroom.

Pita runs out the kitchen door to the front door and opens it.

Pita Ah! Papa yu kam a? Kam insait

Papa walks inside and he and Pita greet each other by lifting both hands up and give

high ten.

Pita: *(Calling excitedly) Master! Papa ikam.*

Sinob comes out to take a peek, upon seeing papa goes out on to the verandah fuming, passing Gou.)

Sinob: Gou, it's your father! Why has he turned up now? Just as we're flat- out getting ready for our party. What a time to come! Make it clear that we're entertaining very important people tonight.

Gou: Shh! Sinob, he'll hear you. (Calls out) OK, Papa. Come inside. I'll be out in a minute.

Papa: Eh! Pita! Pren bilong mi. Man! Mi kam longwe, na mi les liklik.⁶

Pita: Eh! Papa. Na you sindaun long displa sia. Pikinin bilong you i kam nau.⁷

Papa: Man! Mi no inap sindaun long sia, mi sindaun long graun tasol. *(Sigh)* Ahh! Em nau!⁸

Gou: *(Enters)* Father! How are you? We-er- weren't expecting you.

Papa: Eh! Pikinini bilong mi! Yu tok Ingli. Na mi traim tok olosem⁹.you house here, it long way too much up road to mountain. My bones tires of walk. Now, I find you is good.

Gou: Father, I have been promoted. I'm to be the director of the Department of National Identity. Do you understand?

Papa: Pikinini, yu tok wanem long dispela? Mi no save. Yu tok Inglis, na mi no kisim as long tok bilong yu.¹⁰

Gou: It means I'm to be the boss of a big office. The number one boss.

Papa: Number wan, eh,

Gou: Yes. Tonight, Sinob and I are having a party to celebrate. *(Calls)* Pita, bring some food for papa, please.

⁶"Peter, my friend! Man, I've come a long way, and I'm a little tired."

⁷"Papa, sit down on this chair. Your son is coming."

⁸"Man, I'm not sitting on the chair. I only sit on the ground. Ah, there we are."

⁹"Ah, my son, you speak English. I'll try too".

¹⁰ "Son, what are you talking about? I don't understand. When you speak English I can't get to the bottom of what you say."

- Pita:** (In kitchen) Yassur!
- Papa:** Ahh! Mi amamas tru long dispela toktok. Na yu baim pik bilong wokim displa singsing ah?¹¹
- Gou:** No, Papa. It's not a singsing. It's - well - a *party*, where people come to drink, eat biscuits, olives, peanuts, and talk. Then maybe dance a little bit. In town this is called a cocktail party.
- Papa:** Ah, kokitel pati. Olgeta taim mi save harim displa kokitel pat. Mi tingim em pulim tel bilong kakaruk! Tasol em wanpela kain singsing laga; ah! Na, displa opis bilong yu - ol i kolim Nasen Andenti - em wanem samting?¹²
- Gou:** You mean National Identity? Yes. . . Well, it means - er - something like knowing ourselves - what we really are. Samting bilong yumi yet.
- Papa:** Na bilong wanem yu no salim pas I kam long ples? Na mama na lain bilong yumi kisim planti kaikai. Mi kilim na kisim buai. Mi amamas tru long mekim bikpela pati bilong yu!¹³
- Gou:** Tenkyu tru Papa! But - I - I - must now do things in the way of the townspeople. This is the way things are done here. It would not be right if we had a feast here in town.
- Papa:** Ah! Pikinini bilong mi! Ol man bilong ples bai lap long yu , sapos yu no workim singing. Ol i bai tingim yumi rabis man.¹⁴
- Gou:** This party is the town's way. My friends come from Australia, England and America and we must do things to please them.
- Papa:** Maski pikinini! Em i tingting bilong mi tasol! Yu wokim long lain bilong yu, na wantaim pren bilong you.¹⁵
- Gou:** Papa. You go with Pita to the bathroom and wash. Pita will give some you some clean clothes of mine. Then you come to the party. Papa, my wife doesn't want us to chew *buai* here. But there's plenty of beer and

¹¹ "I'm very happy about what you say. Will you buy a pig for the singsing?"

¹² "I always hear about this "cocktail part". I wonder are they pulling the tail of a cock. But I think it's a kind of dance, isn't it? And this office of yours, *Nasem Andenti*, what is that?"

¹³ "Why didn't you send a letter to the villages? Your mother and your relatives have lots of food. I would kill a lot of pigs and i have betel nuts.. I would be really happy to make a big party for you!"

¹⁴ " All the people in the village will laugh at you if you dont make a feast. They'll all think we two are poor people."

¹⁵ " Never mind, my child. That was only an idea of mine. You do things according to your own and that of your friends."

cigars. Pita will look after you.

Gou: *(To Pita)* Pita, will you show Papa the shower in your house.

Papa: *(Moving off)* Tenkyu. Tenkyu tru.

Gou: *(Calls)* Sinob! Come out here, please.

Sinob: *(Enters)* Where is father? Did you tell him?

Gou: He's gone with Pita to clean up and change clothes, then come to the party.

Sinob: To the party? The last thing I wanted was for your father to stay for the party? What will the people think? You'd better introduce him - and say he doesn't speak English. Tell him not to smile either. His teeth are as black as the bottom of a village cooking pot!

Gou: That's enough Sinob! Tonight is supposed to be happy. And besides, I didn't ask the old man to come. Anyway, you better understand that we still have a bond between us and the village people, despite the fact we rarely visit them. It is the proper thing to do.

Sinob: All right. But I'll hold you responsible for any disasters that might happen tonight. Don't forget that.

Gou: What about Papa's things here on the table?

Sinob: Pita! Pita! Quick time! Gou, you go to the bedroom and finish getting dressed.

Gou: *(Exits)* All right, Sinob. But don't forget what I said.

Pita: Yes, misis.

Sinob: Take these things outside *(Pointing to Papa's things)*. Bring a can of air freshener and spray this room out. It smells like Koki market. Use *all* the spray if you have to. Just get rid of the smell - understand? Hurry up now . . .

Pita: Yes misis . . . *(He takes the spray and spray on the table, under the chair and above his head and twists around with the spray)* Ah! Dispela meri olgeta taim tok klinim, klinim, work, wok! Wanem kain ya? Mi les long dispela kanaka misis. Em winim misis kwin pinis.¹⁶

Papa walks in clean, refreshed and smiling with a feather and flowers in his hair.

Pita: Ah! Papa yu kam a? *(Laughs)* Ah! Man yu luk namba wan! Klinpela tru!"¹⁷

¹⁶"Yes, madam. Oh, man! This women always says: clean, clean! Work, work! What is all this? I am tired of this bush madam. She thinks she is bigger than the queen."

¹⁷ "Ah, Papa, are coming? You look marvelous. Really neat!"

Papa: (*Grins*) Tenkyu Pita, yu wok long pikinini bilong mi, a? Yu tink wanem? Em gudpla man, Laka?¹⁸

Pita: Ah! Papa! Masta Gou - em gutpela man. Meri bilong en i no gutpela tru. Mi no laikim em. Olgeta taim i save kros nating tasol.¹⁹

Papa: Mi no laikim em tu! Olgeta taim i save kros long pikinini bilong mi na i save toktok planti!²⁰

Gou enter.

Pita: (*Whispering*) Eh, Papa. Maski! Tupela I kam nau. Nogut tambu bilong yu i rausim mipela. Mi go long haus kuk!²¹

Gou: How are you feeling now, Papa?

Papa: Very good. Gutpela waswas. Mi amamas tru.²²

Sinob walks out of the bedroom and crosses to the verandah.

Sinob: (*Calls out*) Gou! Come out here on the patio, please.

Papa: Yu go lukim meri bilong yu.²³

Gou: (*Fluffing up a cushion on the chair*) you sit down there, Papa, and rest for a while. (*Moving off*) Yes dear, I'm coming. (*On the verandah*) Well, what is it now?

Sinob: Look, why did you give the old man one of your good white shirts? He'll only put betel nut stains on it. Any why has he put those flowers and that silly feather in his hair? It's stupid.

Gou: Sh! He'll hear. He looks great. He's creating a party mood.

Sinob: He's creating a mood in me all right. Remember, it's you they'll laugh at, not me! (*Hard*) He's *your* father!

Scene Six

¹⁸ "Have you work long for my son? What do you think of him? Is he a good man?"

¹⁹ "Master Gou is a good man, but his wife is no good. I don't like her. She is angry all the time."

²⁰ "I don't like her either. She is always angry with my son and she talks too much?"

²¹ "Never mind! Both are coming now. I will go to the kitchen now."

²² "I had a good wash. I am really happy now."

²³ "Go and see what your wife wants."

Sinob and Gou are fixing last minute preparations. Sinob checks out the savories while Gou pays attention to the bar. The doorbell rings. Sinob gets excited.

Sinob: Gou! Quickly, someone's arrived! I can hear the doorbell. Does my hair look all right? *(She rushes to the door)* Quickly. Come to the door.

Gou: *(Advances to the door)* All right. Take it easy. Relax.

Gou: *(Opens the door)* Oh, welcome! Do come in, I'm Gou Haia. Do you both know my wife, Sinob?

Vie: Of course. We're on committees together.

Sinob: *(Introducing the guests to Gou)* Gou, this is Vie Braggin-Crowe and her husband, chuck. *(Whispers)* The manager of the Nirez perfume company.

Chuck: Great to see you. *(Looks around)* Hey! You folks have a really *nice* house here. It's like the one we moved from at Boroko. We're on Touaguba Hill now, you know.

Gou: Now let's get you both some drinks. Come this way, please.

Vie: Why, thanks a lot, Gou. It's real good to meet you.

Gou: Sinob, there are more guests arriving, why don't you take your friends inside and I'll meet the others and bring them in.

Gou meets the rest of the crowd and ushers them onto the verandah.

Marian: Oh hi, Sinob. How are you? Haven't seen you for ages. It seems years since we both worked in Admin typing pool. Gosh, you look really beautiful tonight.

Sinob: Hello, Marian. I didn't know *you* were working in my husband's office. Listen, come over here, there's something I have to tell you, it's rather important.

Marian: Oh sure. By the way, these are my friends from the office - Tau and James.

James: Hello, Mrs Haia. Good evening, Mr Haia.

Sinob: How do you do? You both go inside. I want to talk to Marian for a minute. Oh there's the Professor and Mrs Noual. Good evening, Professor. Glad you could come.

Professor Noual: Ah! My dear Sinob, I'm honored to be here.

Sinob: Go on inside. My husband will get you drinks.

Marian: *(Impatiently)* Now what is it you wanted to tell me?

Sinob: *(Half whispers)* I'd like you to know that now I'm the wife of the director of National Identity - and with due respect to my husband, I'd

appreciate your calling me Mrs Gou Haia. After all, you're only a typist.

Marian: (*Taken aback*) well! (*Takes out a tissue paper and wipes her face*) I do beg your pardon, Mrs Gou Haia. I'll go in to join my friends now - that is, if you don't mind? I hear the music's started! This promises to be a very interesting party. See you later than - Mrs Gou Haia.

Sinob: (*Mutters to herself*) Oh! You'd better just watch your step, young lady. (*She calls out*) Oh, there you are, Vie. Hope Gou got you a drink.

Vie: Thanks, honey. I've got a bourbon. Who was that girl you were talking to? She's a pretty little thing.

Sinob: She's a cheeky devil. Someone ought to teach her manners. Oh, I should have her fired. Fancy, calling me by my first name!

Vie: Good for you. I don't even let my husband's secretary call me by *my* first name.

Sinob: Your right, Vie. People have to realize where they belong. Otherwise we'll have everyone crawling around for everything they can get out of us.

Vie: I'd keep an eye on her if I were you. Just look at the way she's dancing with that boy. The hip movements! By the way, who's that young fellow in the Toana outfit?

Sinob: He's a Kiwi - you know, New Zealand? Incidentally my husband wants him to join the staff - as an adviser. He was in Welfare in Auckland. I don't think much of his wife - mousy little thing. Oh, have you met Mrs Ura Kava from the newspaper. (*She takes Vie by the hand*). Come let me introduce you, you'll like her, and she's great fun. She does talk too much though. (*Introduce Vie to Ura*) This is Mrs Braggin-Crowe, Ura. You know, of Nirez Perfume.

Ura: Hello there! We must have a feature from you for our women's section. Hey, Sinob it looks like a lovely party. All credits to you. Tell me, how does it feel to be the director's wife?

Sinob: Heavenly. I might even be able to go abroad on a trip with Gou.

Vie: What about an overseas appointment?

Sinob: I'd love to go to Switzerland.

Ura: I don't see much relevance between PNG and the Swiss. Why not Africa or another Third World country. At least we've a lot in common with them.

Sinob: We can learn a lot from the Swiss. Anyway, they like the bankers. You never know the future. Come on, girls - inside and join the fun. I'll just go and check on the hot savories.

Gou: Oh.hello there, Marian. I saw you enjoying that dance with young Tau.

Marian: Yes, I'm enjoying the party. Now, you should let your hair down, as the Aussies say, and enjoy yourself, too. It's your big celebration night.

Gou: That sounds like an invitation. Come on, let's dance.

Marian: Okay. *(Laughing)* Hey, you're not bad. I've never thought of you as a dancer.

Gou: Perhaps because I never had time. *(Laughing)*

Sinob: Oh, Professor. Hope Gou got you a drink.

Professor Noual: *(Flirts with Sinob and gives her a tickle)* Thanks, yes. It's a good party. Your husband seems to be enjoying himself dancing with that pretty girl.

Sinob: I don't know why Gou is wasting time with her. She's just a typist.

Professor Noual: Quite a bouncy little thing, isn't she?

Sinob: Bouncy, all right! She should go on a diet. She's that type, you know, Professor, without any real educational qualifications. Not university material.

Professor Noual: She used to go around with one of the student. Saga - he's over there with Dr Ilai Kamap.

Sinob: Oh yes. I haven't really met him - but of course I've read about all his statements. Very radical, isn't he?

Professor Noual: Well, that's a matter of opinion. Let me introduce you to him. *(Calls)* Saga! Over here a minute, will you? *(Saga goes over to Sinob and the Professor)* Sage, this is our charming hostess, Mrs Sinob Haia.

Sinob: How do you do. Hope you are being taken care of. You too, Dr Ilai Kamap.

Saga: I'm looking after myself quite well. Think I'll have another drink.

Sinob: Oh, he's gone back to the bar. Oh, Er- how's the Doctor? They're imported smoked salmon.

Dr Kamap: Thank you. Delicious. Did you notice a piece in the paper today about the national language question?

Professor Noual: A bit presumptuous, don't you think?

Sinob: I don't think there should be any change in language. It's only the village people who speak Pidgin and Motu. All the school children are taught English, and it would cost a lot more to rewrite the texts. I mean, everyone should speak English. Er- will you excuse me for a moment? *(She takes the savories around)*

Dr Kamap: Of course. My theory is that, because there are eight hundred plus language which would include elements from each basic dialect of the

area. From this a new language would be created.

Professor Noual: Pidgin is already a national language.

Dr Kamap: Anyway, there should be another committee set up to discuss the linguistic issues, the lexical and semantic dimensions most appreciated to the registers of discourse needed for a particular occupation.

Professor Noual: Well, yes . . . I think you have a reasonably valid point, old chap. Now what i believe is necessary is that the whole language question should be in the control of experts and....

Ura: *(Joining the group)* Yes, why don't you pose that question in our paper? A healthy national debate on it would be a great idea. By the way Sinob, that a lovely dress you've got on. It really suits you.

Sinob: *(Twirls around like a model).* I have it specially made, Ura. You know that lovely shop at Lawes Road! It's based on a traditional PNG patterns. My private dressmaker is so artistic.

Ura: It's really attractive, Sinob. And the colors are so sophisticated. Those full sleeves are more than a dress without any arms and . . .

Marian: Hey, Saga, did you hear those two talking about dresses? I saw some dresses just the same as the one. Sinob's wearing a Chinese trade store's yesterday. I thought she was too high class for the trade stores. *(Laughs)*

Saga: Well, What a load of *maus wara* they go on with! Hey, I wonder if they got any *buai* at this party.

Marian: I doubt it, Saga. I'm sure Sinob wouldn't want to upset the whites with *buai*. But let's go over and ask Gou's father. He might have some.

Saga: Yeah. He looks like a good old guy. But out of place at this phony party.

Marian: Poor one. He's lonely over there. It looks like he could do with some company. *(She looks around to talk to Saga, who comes back with yet another beer)* Hey, Saga, haven't you had enough to drink?

Saga: No, I can take plenty more yet. *(He pushes his stomach forward grotesquely)* Yes, I look around this party and its ridiculous our people just aping the expatriates. Why not have our traditional singsing? Isn't that good enough?

The music is turned up briefly, some of the guests sway to the music, other couples embrace and dance cheek to cheek. Marian, Saga, James and Tau walk over to where the old man is seated at the corner of a mat. Spot light on the old man shaking hands with Saga and Marian.

Marian: Hello there, Papa! You all right, ah?

Saga: Hey, Papa! You got *buai*?

- Papa:** Yes Mi gat. Tasol nogut ol i krosim mi.²⁴
- Saga:** No ken wari. Em ples bilong yumi tasol.²⁵ Man this is our country!
- Papa:** Plis! No ken wokim planti nois nabaut! Tambu bilong mi save kros nating ya.²⁶
- Marian:** Ah, Papa! Em i orait. Mipela sindaun wantim yu na toktok.²⁷
- Papa:** Plis! no ken larim meri bilong pikinini bilong mi, i lukim! Mi no laik bai i krosim mi!²⁸
- Saga:** (*Chews the buai and in a loud voice*) Ah, that's good *kambang*!²⁹
(*He attracts Sinob's attention*)
- Marian:** Sh, Saga! Here comes Sinob!
- Sinob:** Look here! If you people want to chew that stuff get outside. I don't want that in my house. Now go!
- Saga:** You've gone really crazy. Look at you imitating the colonials. This party - the atmosphere - everything. You're just bloody crawlers. The lot of you.
- Sinob:** (*Besides herself*) You're a fine one to talk about imitating the colonials. Just look at you – with the white man's beer in one hand. (*Slaps the beer out of Saga's hand*) and cigarettes in the other. (*Slaps the other hand causing ash to fall on the floor alongside the spilt beer*). You're drunk and disgusting! (*Calls out*) Pita! Come and sweep this mess!
- Pita:** Yesa, Misis! Dispela pati i givim planti wok tumas, blarry shit³⁰
- Marian:** (*Pulling Saga*) Saga, let's go - come on! You've had too much to drink. I'll drive you and –
- Saga:** (*Interrupting*) No! I'll say what I have to (*Calling*) Listen, all you people! Come here and listen! You lot a exploiting our taxpayers, living high and draining public funds.

²⁴ "I have some. But I don't want them all to be angry with me."

²⁵ "Don't worry. This place belongs to us,"

²⁶ "Please! Don't make a noise. My daughter-in-law is very angry"

²⁷ "That's all right. I'll sit down with you and talk."

²⁸ "Please don't let my son's wife see it! I don't want to her to be angry with me."

²⁹ Lime pot.

³⁰ "Yes, misis! Man, this party is giving me a lot of work."

- Sinob:** Shut up! Get out before I call the police! Get out!
- Gou:** Sinob, please! Calm Down! Everyone's watching. I'll get the driver to take them home.
- Sinob:** *(Half crying and screaming)* I don't care! They can all go to hell! You take that *pamuk* typist away too.
- Marian:** Are you calling me *pamuk*? How dare you speak like that to me! *(She lunges forward to punch Sinob but is pulled back by James and Tau)*
- Sinob:** *(Shouting)* I saw the way you were dancing with my husband! I've got eyes! *(Sinob opens her palm and slaps Marian)* There! That's for you!
- Marian:** *(Rushing forward)* Don't you hit me, Sinob! I can fight too! *(Slaps Sinob)*
- Gou:** Stop this at once, Sinob! You're drunk! *(Turns to the crowd)* I'm sorry, everyone, terribly sorry this has happened. I really . . .
- Sinob:** *(Shouting)* Shut up! You brought her here to humiliate me. I know why you come home so late. Saying you've been working. You've been with her, haven't you?
- Marian:** That's not true, Sinob. I'll take you to court for defamation.
- Gou:** Sinob, *(He pushes her firmly aside)* that's enough! Marian, you and Saga should leave now. Please....
- Sinob:** *(Very slurred)* It's not enough! Not enough! *(Crying)* Why can't you all get out! And get your father too! *(She runs towards the bedroom)* I don't ever want to see them again.
- Professor Noual:** Well, Gou. This was all most unfortunate. I'll say goodnight.
- Gou:** Thank you. Goodnight - er - everyone - I - I'm - I . . .
- Vie:** *(Sarcastically)* Goodnight! And thanks . . . a lot!
- One by one, the people take their leave and bid Gou good luck. Papa gets up slowly, he now seems a lot older. He stretches out weakly and feebly. Walks to the centre of stage and with a lot of effort, sits down.*
- Papa:** Pikinini, no ken wari long mi! Bai mi go na slip long haus bilong Hegame long settlement. Mi kam na bringim planti trabol!³¹
- Gou:** Nogat, Papa. Mi sore tru, yu bin lukim dispela samtin i kamap. Em i no rong bilong yu! Em i pasin bilong taun. Dispela taun i save kaikaim ol gutpela tingting bilong ol man na meri nabaut, na krungutim ol manmeri

³¹ "Don't worry about me; I'll go and sleep in Hegame's house at the squatter settlement. I've caused a lot of trouble for you with your wife. Lots of trouble."

husat kam stap long en. Mipela i Paul pinis olgeta.³²

Papa: Tru ya! Ol pasin bilong taun i narakain yet. Tasol pikinini, mi papa bilong yu, i no dai yet. Mi mas toktok long wanpela bikpela samting. I luk ololsem, meri bilong yu i win pinis nabosim yu. Yu no ken mekim olsem! Yu mas kam na lukim³³

Papa: Mi, na Mama bilong yu - long Krismas. Na bai mipela mekim bikpela kaikai long yu. Long pasin yet bilong ol tumbuna

Gou: Tasol bai yu westim planti moni tumas Papa! Yu noken toromonin mani natin long mi.³⁴

Papa: Ol pipol bilong ples bai i lukluk long mipela. Mama na mi bai mi sem nogut sapos yu no laikim kaikai bilong mipela long ples. Pikinini ating bai yu go lusim mi long haus bilong Hegame na mi slip wantaim em.³⁵

Gou: No Papa, bai yu slip long hia. Bet is stap long narapela rum. Bai yu slip gut insait.³⁶

Papa: Ah! Floa inap long mi (*Sighs and Yawns*) Bet i malumalu tumas! (*Papa pulls a cushion off the chair and lies down*) Gut nait. Mi laik slip nau. Tulait bai mi go long ples.³⁷

Gou: (*Gets up and exits, and returns with a pillow and blanket*) Papa, putim dispela pilo aninit long het bilong yu,³⁸ (*Papa lifts his head while Gou adjusts the pillow*). There. Good night Papa bilong mi.³⁹

³² "No, father. I am sorry for what has happened. It is not your fault. This town life has consumed us and we have lots our beatings. People here have been manipulated by the town way of life. We are all lost and confused."

³³ "It is true. Town life is different. But my child, I am your father. I must tell you something. You allow this wife of yours to bully you. You mustn't allow that. Come and see me and your mother at Christmas. Then we'll make a big feast for you, in the way of our tradition."

³⁴ "But you're wasting too much money, father. You shouldn't waste money on me."

³⁵ "But you are my child! And everybody at home is looking at us. Your mother and I feel ashamed, if they think that you don't like our food. Son, I think I'd better go and spend the night with Hegame. Will you drop me off at his house, please?"

³⁶ "No father, you will sleep here, there is a spare bedroom, you'll rest well inside."

³⁷ "The floor is good enough for me. The bed is too suffocating. Goodnight. I am going to sleep now. I'll be off at dawn."

³⁸ "Here father put this under your head. Good night my father."

Papa: Goodnight my son

Gou looks out to the audience and back at his father again. The old man sleeps, no movements,

Gou: *(Sighs)* And so . . . here I am, your son, GOU HAIA . . . the director of National Identity.

Lights out.

1. What is the theme of the play? _____

 2. Who do you think Gou Haia symbolises or represents? _____

 3. Who do you think Mrs. Sinob Haia symbolises? _____

-



Summary

You have come to the end of Lesson 9. In this lesson you learned about what drama is and what theatre is. You also learnt about the elements of drama and the different types of drama.

NOW DO PRACTICE EXERCISE ON THE NEXT PAGE.

Practice Exercise: 9

-
1. Define dialogue. _____
 2. What is action in drama? _____
 3. What is the difference between tragedy and comedy? _____
 4. Why is theatre a collaborative form of art? _____

 5. What is imitation in drama? _____

 6. What is impersonation? _____

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 2.
--

Answers to Activities

Activity 1

1. Drama is any work which is performed on stage by actors/actresses. It is the story written to be acted on stage.
2. Drama is the story written to be acted on stage whereas theatre is performance and entails not only words, but space, actors, props, audience and the complex relations among these elements.
3. This means that drama performance is not true but imitation of real life.

Activity 2

1. The theme of this play is the inability of two cultures (traditional and modern) to come to some compromise or find common grounds.
2. The character of Gou Haia symbolises an educated PNG person who has his feet in both traditional and modern world.
3. She represents a modern PNG woman who does not want anything to do with traditional culture.

Lesson 10: Analysing a Play



Welcome to Lesson 10. In Lesson 10 you learned about the history of drama or play. In this lesson you are going to learn about how to analyse a play. Topics on how to analyse theme, setting, character and language will be looked at here. First look at your aims.



Your Aims

- understand how to analyse plays
- identify and understand some of the analysable elements in a play
- understand why it is important to analyse plays

Analysing a Play

Plays have many different elements or aspects, which means that you should have lots of different options for focusing your analysis. Playwrights – writers of plays are called "wrights" because this word means "builder." Just as shipwrights build ships, playwrights build plays. A playwright's raw materials are words, but to create a successful play, he or she must also think about the performance—about what will be happening on stage with sets, sounds, actors, and so on. To put it another way, the words of a play have their meanings within a larger context—the context of the production. When you watch or read a play, think about how all of the parts work (or could work) together.

- There are many parts of the play that can be analysed. For example, when analysing a play you'll want to explore and write about the following elements:
- Describe the characters telling who the protagonist and/or main character is and what his/her weaknesses and strengths include.
- Discuss the plot's main elements and tell whether the progress of the action is clear or not. What is the setting and does it change throughout the piece? Another important subject to discuss is the theme of the play and whether or not it has moral or human significance.

The angle from which you analyse an act (a segment in a play) or an entire script depends on why you are analysing it. If you're an actor, for example, you will still analyse the act for plot and thematic elements, but you ultimately focus on analysing your character and his/her qualities through his/her actions, words and how other characters behave toward him/her.

There are many reasons why it is important to analyse plays or any other forms of Literature (poetry and fiction). One of the obvious ones is that plays are not only meant for entertainment but also for us to learn about society. Through plays we learn about political, social, economic and cultural issues. We also learn about

cultural values, beliefs, norms, and so on. We learn about ourselves as human beings and also about other people. One way to have a deeper understanding of these issues is through the analyses of plays.



Activity 1 These questions are based on the play “Which Way Big Man?” which you were asked to read in Lesson 9 on pages 74 to 93. Write your answers on the spaces provided.

1. Identify the protagonist (s) and the antagonist(s) in the play. _____

2. What is the playwright (Nora Vagi Brash) commenting on in this play? _____

3. What is one obvious weakness of Mr. Gou Haia? _____

4. Where is the play set? Does the setting change? _____

5. Who does Papa represent in the play? _____

6. What type of character is Mr. Gou Haia? _____
7. What are Marian’s and Saga’s attitudes towards Papa in the play? _____

8. Many of the characters' names are pun. (A play on words usually for a comic reception) Thus Sinob is a pun on snob. Can you find the other puns?
-

Focus on Particular Aspects of a Play: Characters

In play analysis you can also focus on different aspects of the play for example character analysis. In this instance for example, you can write a character analysis for all characters appearing in an act. In so doing you have to take note of the descriptions for any new characters and the playwright's descriptions of them in stage directions. Also you must be aware of characters (new and recurring) who bring something unknown to light or provide contrast to another character.

Record how each character interacts with others. Include information on characters who behave differently in certain company or when alone. Ask yourself what similarities and differences each character embodies or personifies and why the playwright gave each character those particular qualities. Study how those qualities affect this particular act in the play.

Characters in a play are either round, flat or stereotype or generalised. Information about who a character is can be given by the author in the list of characters, but most of the information can be found in the dialogue of the character and that of the other characters. Realistic plays usually have rounded characters whereas comedy has mostly stereotyped characters. A round character can be analysed in depth while with a flat or stereotype character you will focus on one or two typical characteristics and explore that in detail.

Scripts usually provide very little information about flat or stereotyped characters, apart from the one or two exaggerated characteristics that define the character. Examples of stereotyped characters are evil characters, nerds, cowboys, blonds, beggars etc. It is important to remember that the characters are stereotyped by others and not by themselves. The evil character, for instance, does not believe he is evil and the blond won't think she is less intelligent than others.

Even though the character is stereotyped, the character will also have a goal as with a round character. It is important to find the character's goal within the play. The beggar's goal might be to stay alive or find food while the evil character's goal might be to steal the money or kill his enemy. It is necessary to approach the character with his or her goal in mind.

Plot, Theme, Setting and Language Analysis

Here are other aspects of the play that you can analyse. You can write an analysis of plot actions in a particular act or all the whole play or performance. You can also focus on the setting of the play. For example where is the play set? Beware of any changes in setting and their effect on the play. Also write down how the act's setting contributes to the play's central theme and what part of that theme shows itself in this segment.

Study how the play's theme appears in this act. The theme is a question of moral of human significance implied or directly asked in the play. Figure out what aspect of

the theme is highlighted in the act. Ask yourself how your interpretation of the theme would change if you just read the act as opposed to the entire piece. Make a list of any items, characters or devices the playwright uses as symbols.

Look at how elements in the act or scene like language, setting and devices adhere to a particular genre. If the act or scene strays or twists the play's genre, note how this happens and your ideas on why. If you are analysing the general play itself you might want to consider the contexts for example:

- The time period in which the play was written
- The playwright's biography and his or her other writing
- The language of the play
- Setting
- Plot
- Themes
- Characters

Depending on your assignment, you may want to focus on one of these elements exclusively or compare and contrast two or more of them. Also remember that in most cases, your assignment will ask you to provide some kind of analysis, not simply a plot summary.



Activity 2: Read Nora Vagi Brash's Play, "The High Cost of Living Differently," pages 212 to 221, then answer the questions

1. Who is the protagonist in the play? _____
2. Who is the antagonist(s)? _____
3. What general comment is the playwright making in the play? _____

4. What is the theme of the play? _____



Summary

You have come to the end of Lesson 10. In this lesson you learned how to analyse plays. You have learnt that apart from analysing the play as a whole you can also analyse certain aspects of the play for example, characterisation, plot, theme, language use, setting and so on.

NOW DO PRACTICE EXERCISE 2 ON THE NEXT PAGE.

Practice Exercise: 10

1. What are the playwright's raw materials? _____

 2. Most of the information about a character can be found in the _____.
 3. Provide two examples of a stereotype character _____

 4. Why is it important to analyse the theme of a play? _____

-

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 2.
--

Answers to Activities

Activity 1

1. The protagonist is Mr. Gou Haia and the antagonists are Papa and Mrs. Sinob Haia.
2. The basic comment the playwright is making in the play is how outside influences (westernisation) has deeply affected Papua New Guineans making them neglect their traditions.
3. One obvious weakness of Mr. Gou Haia is that he readily listens and accepts what his wife says.
4. The play is set in the Haia's residence in the city. The setting does not change.
5. Papa represents the traditional culture and values.
6. He is a round character.
7. Despite the fact that they are educated, they have a positive and friendly attitude towards Papa.
8. The other puns are Professor Noual which is a pun for 'Know all,' Dr. Ilai Kamap which is a pun for *i laik kamap* (Tok Pisin), etc.

Activity 2

1. The protagonist is Ikoko.
2. The antagonists are Mata and the police.
3. One comment the playwright is making is that, in the city different people find different ways and means to survive.
4. The city can force people to do strange things in order to survive.

Lesson 11: Adapting a Play



Welcome to Lesson 11. In Lesson 10 you learned how to analyse plays. In this lesson you are going to learn about how to adapt a play. Adapting a play is different from straight forward copying. First look at your aims.



Your Aims

- define the terms adaptation and plagiarism
- understand the difference between adapting and plagiarism
- name some of the ways to adapt a play and some of the reasons for doing so

What is Adaptation and Plagiarism?

The term adaptation basically means recasting or converting a literary work (novel, short story, play) in a new form. In other words, Adaptation is defined as making any changes to the text of a play so that it will conform to the requirements or circumstances or limits of your specific production. This includes adding or deleting characters (with the obvious exception of nonspeaking extras) and adding, moving, reassigning and sometimes deleting dialogue. To adapt a play, means you are basically making changes to it to suit your own ideas and conveniences. The changes you might make could be the setting, the theme, timing or some aspects of characterisation among others. All adaptations must be approved by the author or owner which can be time consuming for everyone involved.

Plagiarism can be defined as **the presentation of the work of another person as one's own or without proper acknowledgement**. This could be materials copied word for word from books, journals, internet sites, professor's course notes, and so on. Plagiarism does not refer to words alone - it can also refer to copying images, graphs, tables, and ideas. It also includes oral presentations, computer assignments and artistic works. If you translate the work of another person into French or English and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism.

The difference between adaptation and plagiarism is: adaptation is delivering or executing something that is done in a new form whereas plagiarism means using or stealing someone's idea without acknowledging the source and using or producing and presenting it as your own.

There are three main reasons a play director or a filmmaker might make changes in adapting a play. One simple example is that the play may have been written some twenty years ago and that it is outdated and has to be adapted to the present time. Or the play may have been written by an African with African context for an African audience and that you wish to make it relevant for a PNG audience and context. Sometimes you might want to make changes to highlight new themes, emphasise different traits in a character, or even try to solve problems they perceive in the original work. Sometimes you want to adapt a play because you have been inspired by a desire to make the original story interesting and applicable to a contemporary audience.



Activity 1 Answer the following questions:

1. Define the term adaptation. _____

 2. Define the term plagiarism. _____

 3. How can you avoid plagiarism when adapting a play? _____

 4. Provide one reason why people adapt plays _____

-

Adapting a Play

In adapting a play, the first question that should come to your mind is, what do you want to explore with the original work? What do you want to present? What's the audience experience? What's the most important part? It's impossible for example, to put Russell Soaba's novel *Maiba* word for word in a play – the reason being that it is too long.

Let us say you want to adapt a play to cater to disabled children. The first thing you do is to re-imagine the story told with different characters. Additionally, consider the nature of the disabilities as well as age appropriateness when adapting a play for disabled children.

Secondly, choose a play with a simple storyline and characters who can easily be transformed. "A Christmas Carol" for example, both feature characters that can be placed in different times, settings and life circumstances. When choosing a play, ask yourself if the story would still make sense and if the message would still translate if the characters in the play faced different life circumstances.

Thirdly, identify the message you want to get across. This is critical to successfully adapting a play that disabled children can identify with. Perhaps you would like the play to illustrate that being different isn't bad or that everybody is special. You may even want your children to teach other children how to deal with bullies. Regardless of the theme, it will be important that you adapt the play so that the characters are faced with these challenges.

Finally, consider the cast. If you will be casting children with actual disabilities in your play, consider what limitations or challenges they may face playing different characters. Children with learning disabilities may need additional assistance learning or memorizing lines, while children with physical disabilities may not be able to perform parts requiring a lot of physicality such as running or jumping.



Activity 2 Adapt Scene 2 of Nora Vagi Brash's play, "High Cost of Living Differently," on pages 215 to 221 giving it a rural setting. The time frame should be present (now) and the theme you want to advance is people should not feel sorry for lazy people. 1. In this instance, you have to depict Ikoko as a lazy young man who earns his living by pretending to be handicap. 2. The characters should also be rural folks. 3. Remember that the dialogue (or words spoken by the characters will have to be changed to suit your intentions and reasons for adapting the play.)



Summary

You have come to the end of Lesson 11. In this lesson you learned how to adapt a play by following some guidelines and practising writing your own adaptation.

NOW DO PRACTICE EXERCISE 11 ON THE NEXT PAGE.

Practice Exercise: 11**Answer the following questions:**

1. State the difference between —adapting” and —plagiarism”.

2. Explain in your own words the steps in adapting a play.

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 2.

Answers to Activities**Activity 1**

1. Adaptation is delivering or executing something that is done in a new form
2. Plagiarism means using or stealing someone’s idea without acknowledging the source and using or producing and presenting it as your own.
3. How can you avoid plagiarism when adapting a play? When using sources in your papers, you can avoid plagiarism by knowing **what must be documented**.
4. (Choose one of these answers.) One simple example is that the play may have been written some twenty years ago and that it is out-dated and has to be adapted to the present time. Or the play may have been written by an African with African context for an African audience and that you wish to make

it relevant for a PNG audience and context. Sometimes you might want to make changes to highlight new themes, emphasise different traits in a character, or even try to solve problems they perceive in the original work. Sometimes you want to adapt a play because you have been inspired by a desire to make the original story interesting and applicable to a contemporary audience.

Activity 2

Sample Play Adaption

Which Way Big Man?

Scene 1

Gou: I suppose the modest ladies of the city will be pleased.

Sinob: There were also some village women there. You know, mothers who want to get hands-on training on livelihood projects! They are very interested to share it with the knowledge with the village people. That is why they are here in this function!

Gou: Yes, and we must educate our village people! It is our duty to help the less fortunate!

Sinob: Quite frankly, I approve of it. Oh! By the way I heard at the meeting that the PM is to for new Ministry. Is that true?

Gou: (whispers) It is not official – so do not say anything yet. *(Pause)* What's the time now?

Sinob: Nearly six o'clock. If that digital electric clock is correct.

Gou: I would like to hear the news, if you do not mind.

Sinob: Oh yes, I want to hear the news in Pidgin and Motu! Come, let us sit for dinner. I prepared rice, na kaukau, na abika, na pis, na coconut.

Sinob: Wow! That makes my mouth water. I love these food and they are truly ours. I won't trade them for anything western.

Lesson 12: Writing a Play



Welcome to Lesson 12. In Lesson 11 you learned how to adapt a play. In this lesson you will learn how to write plays. You will also learn about script structure, setting, character, dialogue and so on. First, look at your aims.



Your Aims

- understand how to write a play
- understand how to develop a play script
- understand how to create setting, dialogue, character and so on

How to Write a Play

The first step in writing anything at all is to get to know the form of a play. If you want to be a poet, you have to read poetry. If you want to write thrillers, you should read thrillers. In the case of playwriting, you should not only read plays, but also see them in performance. This is important in order to write plays that will work on the stage.

Before you come up with a final draft of a play you have to write it, rewrite it (probably over and over again), and submit it to people to have a look at it and make comments and suggestions. It can be a long road, particularly because now more than ever, plays tend to get plenty of development (that is, readings and workshops) before getting fully produced. Good playwrights typically have patience and perseverance to spare.

How to write a play – Deciding on the Main Character

One way to get ideas for your play is to start with a character. Who is your play about? Your character might be based on a combination of real people you know. Another good strategy is people-watching. Invent lives for people you see in the streets, in the shopping centres and so on. What do you think their names might be? What kinds of homes and jobs do you imagine for them? What do you think is the most urgent problem that each person has to deal with? Writing character profiles can help you imagine your characters more fully.

How to write a play – Deciding on the Conflict(s)

Your play should have a conflict. Give your main character a major problem that he or she has to solve immediately. Why? Why stir up trouble? Why cannot we leave your poor character in peace? If everything's perfect in your character's life, then nothing has to happen. Happiness is very nice to experience, but it's boring to watch. There's a reason why "Happily ever after" comes at the story's end. *Cinderella and her Prince Charming wake up late, eat a nice breakfast, and take a little walk.* Good for them. But no one would buy tickets to see the play. Think about the character you

have invented. What's something this character desperately wants? What difficulties might get in the way? There is a conflict for you.

How to write a play – Deciding on a Beginning Point

Let us say your play is about an extramarital affair of a government minister. What is the best place to start it? In other words, what is the most exciting point in your story? Probably when the wife catches her husband in the act! This is the *story's climax*, the moment when the story's conflict reaches a peak. You can think of the climax as a decisive battle which determines how the story will end. After the climax comes the *resolution*, when the dust settles and the audience gets a glimpse of the result.

If you start your play at the climax, the audience will be lost. They'll see a crazed wife storming into the bedroom, but they won't know who she is or why they should care. There will be no built-up tension, no suspense, just a fight. And the play will be over almost as soon as it has begun. Instead, what many playwrights do is to start the play a little bit before the climax. The play begins with a situation that has a lot of tension already built up.



Activity 1 Answer the following questions.

1. Identify some of the steps in writing a play. _____

2. Why is creating conflict important in a play? _____

3. Why should you not begin a play at the climax? _____

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

How to Write a Play – Scenes or Acts?

Should you divide your play into acts, or just into scenes? It's really a matter of personal taste, as long as you recognise a few basic principles of play writing and why we have these divisions in the first place. Virtually all plays, divide into what has come to be called three-act structure. Here's where you get to impress your friends with your fancy verbiage:

- The first act is the Protasis, or exposition.
- The second act is the Epitasis, or complication.
- The final act is the Catastrophe, or resolution.

So what does this three-act structure mean? It means that no matter whether you label the divisions in your script as acts or scenes, the structure of a good play will be roughly the same. Logically, though, if you're writing a play that is not meant to have an intermission (or break), it makes sense simply to have scenes, whereas if you expect to have an intermission, put it between two acts. Of course, you could also put an intermission between scenes if you prefer. You have options. You even have options when it comes to structure.

How to Write a Play – Story Development

Writing off the top of your head sometimes is great to capture whatever comes to your mind or passing. But real planning and preparation work can save the writer a lot of frustration and back pedalling or moving backward at a later date. Outlining and breaking down the dramatic elements of a story are well worth the effort. By playing contrasts and conflict to maximum effect the playwright can stir the wildness in us.

There are so many ways to approach an idea. But having an easy and systematic method to catalogue ideas, dialogue, and other snippets or leftovers is like having an assistant available at all time to do your bidding. Whatever method you choose here is a "Top Nine Tip" List for you:

1. Create a world that is true to real life or fantastical or that mixes the mundane or ordinary with the magical. But whatever set of rules you create for that world, make sure you follow them.
2. Write a conflict that builds as the play progresses. As you structure the conflict, think in terms of your play having a beginning, a middle and an end.
3. Write characters that want something (which puts them in conflict with other characters) and try to get what they want at every moment.
4. Make sure that each character has something at stake, a result if he does not get what he wants.
5. Create a "ticking clock" that puts the characters under pressure to get what they want right away.
6. Make sure there is a good reason, an "event," for your play. It's not enough for two characters to sit around and talk for a while and then leave. There needs to be some important reason why we're watching them now, at this particular moment.
7. Write dialogue that illuminates your characters and advances the plot at the same time.
8. Make each character speak in a distinctive voice. If you have trouble with that, try imagining a specific actor you know - even if it's someone who will never play the part - in the role.
9. Do *not* have a character tell us something she can show us instead. For example, it's much more effective to hide under the bed than to say "I'm afraid."

How to Write a Play - Developing a Setting

When your play, or any new scene or act, begins, the reader wants to know the setting and who and what is seen on stage. Look at the example on the next page.

At RISE:

(A kitchen/living room somewhere in Port Moresby. Early evening. MARGE, thirty something mother, stops to scrutinise the carton before pouring milk into a bowl of flour. On the table are four place settings, one of which includes a martini.)

From the above description, your reader knows the setting (place and time) of the play, as well as who and what occupies the space when the play begins. The amount of information playwrights include to set the scene varies incredibly.

How to Write a Play – Developing a Dialogue

Dialogue reveals character and the relationship between characters. No two people speak alike and you should try to give your characters a verbal as well as a physical distinctiveness. Do they use a certain turn of phrase? A slang word? A swear word? Do they stutter or um and ah? Are they pompous or verbose? Secondly, dialogue is also a means of exposition, communicating essential information. Allowing a character to tell the reader something rather than just narrating it in the text, is a legitimate means of 'showing'.

Types of Plays

Plays come in all shapes and sizes. Here are the most common ones:

1. Ten-Minute Plays

Ten-minute plays have become very popular in recent years. A good ten-minute play is not a sketch but rather a complete, compact play, with a beginning, middle and end. It typically takes place in one scene and runs no more than ten pages.

2. One-Act Plays

One-acts can run anywhere from fifteen minutes to an hour or more. While technically, the one-act gets its name from having only one act (however long that might be); it's more commonly thought of as a play that is not long enough to constitute a full evening. Arguably the most popular length for one-acts is around a half-hour.

A good one-act focuses on one main action or problem; there's no time to get into complicated layers of plot. And for practical reasons, it's a good idea to keep your play to one set and as few scenes as possible. Why? Let's say that your one-act is on a bill with two other one-acts, a common scenario. Let's further say that your one-act has two distinct settings, requiring two different sets and a set change in the middle of an already short play. Not a good thing. Each of the other one-acts already has its own set requirements, so suddenly the theatre is faced with building four different sets for one evening. Not likely to happen.

3. Full-Length Plays

Full-length plays are also called evening-length plays, because they're long enough to be their own evening. How long is that? Anywhere from around

seventy or eighty minutes and up. How up is up? These days, with TV shrinking our attention spans, you'd better have a very good reason to keep an audience in the theatre for much longer than two hours. And it's *always* a good idea to write your play so that it can be produced, if necessary, with minimal set and technical requirements. This does not mean that an ambitious designer can't go to town on your script if that possibility exists, but if producing your play requires eight set changes or filling the stage with water, most theatres will not be able to afford you.



Activity 1 Write a short play about an issue for example, environment, health or a political issue.



Summary

You have come to the end of Lesson 12. In this lesson you have learned how to write plays. You have learnt why it is important to have setting, dialogue, character and conflict in the play. You have also learned the different types of plays.

NOW DO PRACTICE EXERCISE 12 ON THE NEXT PAGE.

Practice Exercise: 12

Answer the following questions:

1. Why is setting important in a play?

2. Why is dialogue important?

3. Explain the difference between a Ten Minute Play and a One Act Play.

4. How many times should you write a play before you come up with the final draft?

5. What does the three-act structure mean?

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 2.
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Answers to Activities

Activity1

1. First you must know the form that is, how a play is written. Get some ideas on what you want to write your play on. Then you decide on your main character, conflict and how you wish to start your play.
2. Conflict is important in a play because it is what drives the plot forward. People also want to watch a play that has tension.
3. If you start your play at the climax, the audience will be lost. There will be no built-up tension, and no suspense. And the play will be over almost as soon as it has begun.

Activity 2

This is a sample answer only. Students' answers may vary.

Drama Based on Environment and How it Affects Peace

Adapted

Kora and Kila are spending their holidays at their grandmother's. One day, the girls accompany their grandma to a nearby market. On the way, they pass a group of women jostling each other near a water pump. Two women were fighting for the handle of the pump...

Woman 1: What do you think you're doing? I was here first!

Woman 2: No, you weren't! Stop pushing me!

Woman 1: You devil, I have been waiting here for over an hour...

Woman 2: Get lost!!

She tries to grab the handle and keeps the pot under the nozzle of the pump, but the first woman harshly pushes her away. She falls down and then gets up enraged. They start fighting very violently.

Kora: Oh no, we should stop them!

Grandma: No my dear child. Those two women are too harsh and stubborn. If we try to intervene, the fight will only get worse. Let them resolve the issue themselves.

Sometime later...

Kila: Look Grandma! Isn't that Kavitha aunty? Why does she look so upset?

Grandma: Mrs. Dawson has been diagnosed with some respiratory problems. She's a very close friend of Kavitha's. Naturally, she's very worried.

Kora: Mrs. Dawson? The lady who used to give us free chocolates whenever we visited her shop?

Grandma: Yes, poor girl... She will recover soon, of course! But such illnesses are a nuisance for someone of her age.

Just then, another friend of Grandma's comes and stops to chat with her old friend.

Friend: Hey! Hi kids!

Mala: Hi Mrs. Kuma!

Mrs. Kuma: Guess what Mala... The farm girl has been caught stealing from one of the shops here!

Grandma: The farm girl? Why, good heavens! She was such a sweet and innocent looking girl the last time I saw her...

Mrs. Kuma: Quite a shock isn't it? I would never have believed it if it were not for the fact that one of the witnesses is a close friend of mine... [sighs] I guess it's all fate.

Mrs. Kuma notices a dull look on the girls' faces.

Mrs. Kuma: Hey, what's wrong with you two?

Kora and Kila look at each other.

Kora: It's nothing Mrs. Kuma.

Mrs. Kuma: Oh, okay... See you later then, Mala. Bye girls!

Mrs. Kuma walks away and the three of them keep walking till they reach the park. Grandma, being tired, sits on the bench. She turns to the kids.

Grandma: So what's troubling you girls? Why the long faces?

Kora: Oh, grandma... there's no peace, no happiness here!

Kila: All we hear about are fights, diseases and thefts...

Kora: How do you even live here?

Grandma smiles.

Grandma: There used to be a time when all of this town would rejoice like everyday's special, when people used to live in harmony and peace. But because of

the carelessness and ignorance of the people, this place has lost most of its beauty.

Kora: But grandma, how? I do not understand...

Kila: Neither do I...

Grandma: Girls, there used to be a time when this place was covered with trees, gardens and other forms of greenery. People respected nature. They nourished it.

Kora: But now?

Grandma: But now, what with the cutting of trees and over-use of resources, people have destroyed the peace that used to dwell here.

Kila: What has that got to do with anything we saw? The women near the water pump...

Grandma: Were fighting because they feared they might not get adequate water. With trees missing, rains became less frequent and the result was water shortage. And the reason why so many people suffer from respiratory problems now is...

Kora: Pollution?

Grandma: Exactly. And why do you think that poor farm girl chose to steal? Her family plunged into poverty when the rains failed their fields.

Kila: Poverty is the mother of all crimes...

Kora: But Grandma, does that mean there's no hope for this place?

Grandma: I never said that! If we plant trees and start saving resources...

Kila: Oh, c'mon Grandma! There are thousands of people living here and they are all wastin'gall wasting the resources a lot. Very few consider planting trees. What difference is it going to make if we save a cup of water? Whatever we do, there are buckets and buckets going down the drain...

Grandma *[with a smile]*: Perhaps I should tell you a small story...

Grandma narrates the following story:

One day, a little girl was walking along the beach. There was also a young lady walking ahead of her. Every now and then, the lady would bend down, pick up a starfish and throw it into the sea.

Little Girl: Why are you doing that?

Lady: Because the starfish will die if it remains out of water for long, little girl.

Little Girl: But there'll be millions and billions of those creatures all along this coastline. What difference is it going to make if you save one or two?

The young lady smiled. She bent down, picked up another starfish, threw it into the ocean and said....

Lady: Made a difference to that one!

Grandma finished her story with a meaningful smile.

Kila: That was beautiful grandma!

Kora: Yeah!

Grandma: So you see girls, it's not the quantity that matters... It's quality. It can be just a drop of water or gallons of it... But in the end, it always makes a difference to the world at large.

ANSWERS TO PRACTICE EXERCISES IN TOPIC 2

Practice Exercise 9

1. Dialogue is the actual conversation that takes place between actors on stage.
 2. Action is to do with characters acting out on stage. In most instances action is physical.
 3. Tragedy is a play in which the treatment is serious, profound and lofty and the ending is both disastrous and inevitable whereas comedy is associated with any sort performance intended to cause laughter.
 4. Because many people are involved, performers (actors/actresses) audience, Artistic Directors, costume designers, choreographers and so on.
 5. Imitation is basically representation.
 6. Impersonation is basically about the actors assuming or taking on the personalities, characters and entities of others.
-

Practice Exercise 10

1. Words.
 2. Dialogue.
 3. Cowboys and nerds.
 4. We want to learn and understand what the dominating idea of the play is, what the writer is hinting at.
-

Practice Exercise 11

1. Adaptation is delivering or executing something that is done in a new form
Plagiarism means using or stealing someone's idea without acknowledging the source and using or producing and presenting it as your own.
2. Sample answers only
 - a. Determine what you want to present and for whom
 - b. Choose a play with simple storyline and the characters who can easily be transformed to adapt a local character.
 - c. Identify the message you want to get across.
 - d. Consider the cast.

Practice Exercise 12

1. Setting is important because it provides the context. Also the reader wants to know the setting and who and what is seen on stage.
2. Dialogue reveals character and the relationship between characters. No two people speak alike. It is also a way to give your characters a verbal as well as a physical distinctiveness.
3. The basic difference between the two is the time, ten minute plays are much shorter in terms of time/performance and One Act Plays are longer.
4. You should rewrite your play many times.
5. It simply means that no matter whether you label the divisions in your script acts or scenes, the arc or structure will roughly be the same.

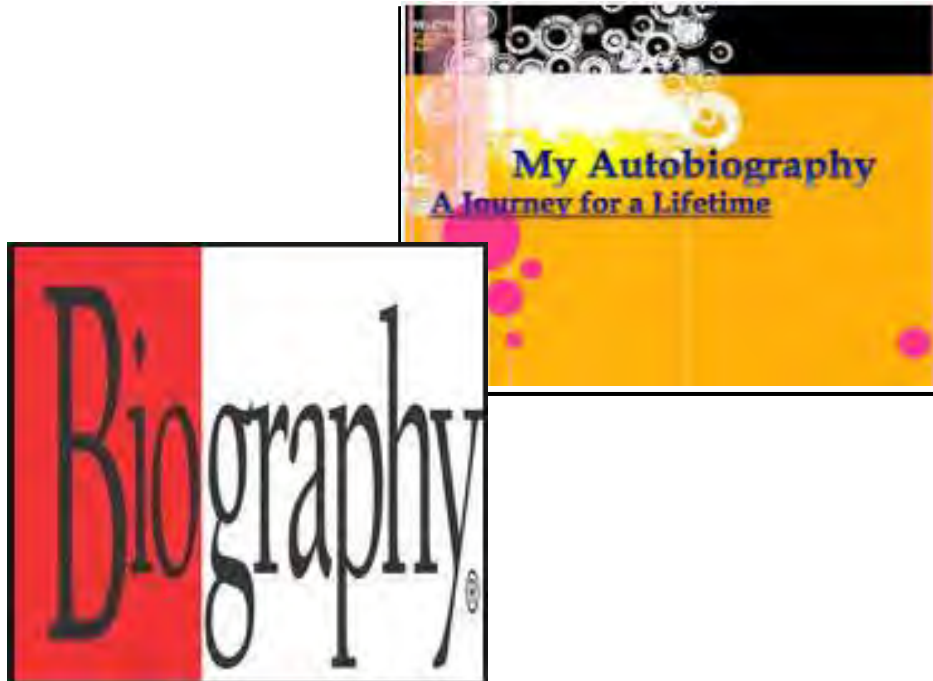
TOPIC 3

AUTOBIOGRAPHIES AND BIOGRAPHIES

In this Topic, you will learn about:

- **Autobiographies.**
- **How to analyse autobiographies.**
- **Biographies.**
- **Analysing biographies.**

TOPIC 3: AUTOBIOGRAPHIES AND BIOGRAPHIES



Biography is an account of someone's life written by someone else while an autobiography is an account of a person's life written by that person.

In **Lesson 13**, you will examine the features of an autobiography, write a short autobiography, and share it with an audience.

Lesson 14 will give you the opportunity to define and analyse autobiography.

In **Lesson 15** you will define and analyse an autobiography.

In **Lesson 16** you will analyse a selected biography following given steps and guidelines.

If you have any questions, feel free to ask your Provincial Coordinator. Her contact number is at the back of this book.

All the best!

Lesson 13: Autobiographies



Welcome to Lesson 13 of Unit 3. In the previous lesson you learned about writing a play. You enumerated and explained the steps in writing a play and you also wrote your own short play.

In this lesson, you will learn about autobiographies. You will define autobiography and examine its features. You will also try to write your own autobiography and share it in front of an audience.



Your Aims:

- define autobiographies
 - examine the features of an autobiography
 - write a short autobiography and share it with an audience
-

Autobiographies

When someone writes a story of his or her life, it is called an autobiography. When they write their story they talk about themselves by using the personal pronoun —‘I’. The writer tells about their life from his/her personal point of view. Usually the person writes their autobiography because their life is very interesting or they are important people or they lived in a time when many changes were happening.

Some autobiographies have been written by famous people in Papua New Guinea. Examples of these are Grand Chief Sir Paulias Matane’s —‘My Childhood in New Guinea,’ Sir Albert Maori Kiki’s —‘An Thousand Years in a Lifetime’, and Grand Chief Sir Michael Somare’s —‘Sana’.

Features of Autobiographies

- Autobiographies belong to the genre —‘literary recount’.
- Its purpose is to entertain by dealing with a sequence of events that establish a relationship between the writer and the reader.
- It usually begins with an orientation which sets the time and the scene or place for the reader.
- It describes events in the order that they happen.
- At the end of the event or episode being recounted may be closing statements that reflect on the event.
- It also includes the writers’ thoughts and feelings about the events happening around them.

- Language features of autobiographies include the use of personal pronouns, the first person point of view, verbs in past tense and words that signal time sequences.

To understand autobiographies better, read an extract from Sir Albert Maori Kiki's autobiography, —*Kiki Ten Thousand Years in a Lifetime*.” In this extract, Maori Kiki recounts about his encounters with a white man, Mr. Albert Speer.

Keep in mind the definition and the features of autobiography as you read the extract and do the first activity.

Mr. Albert Speer

An extract from “*Kiki, Ten Thousand Years in a Lifetime*”

I worked for the patrol officer for a year, got fed up and ran back to Kerema. The idea of doing hospital work had not left me and learning that there was a new medical assistant I applied once more for a *doktaboi* job. The interview given to me by Mr. Albert Speer is one of the most memorable events in my life. He was the first white man who ever asked me to sit down in his presence. I was afraid to accept but he finally made me do it. I sat there stiffly, with my hands clasped rigidly between my knees while he talked to me. He asked me whether I knew what it meant to be a medical orderly. Would I be prepared to do night duty? Observe the rules? Above all he warned me, that I was going to work with women, and that I must respect these women. In those days, there were no Papuan nurses, only orderlies, and they were all men. Many of the women patients were frightened of the men, who treated them roughly. Some came down with their husbands, and many ran away before their treatment was finished. Mr. Speer was greatly worried about this. I promised to do all I was told, and was accepted at the salary of £1 a month. This was quite a lot in 1947 – as tea boy the previous year I had earned only half as much.

I learned a great deal from the medical assistant. Not only did he teach me how to dress wounds and to look after patients, but he made me do office work and sometimes, I typed all his correspondence. He was the first person to take a serious interest in my career. Often he took me home, showed me pictures of Australia and told me about the countryside where he lived and which he loved.... We went fishing together and we talked about the water, about fish, about crocodiles and all sorts of things. I told him I wanted to go back to my village to settle down, but he said no, there is something important for you to do: you must go and get knowledge and take it back to your people, do not go back empty handed.... Your country will need men, and I think you are one of them. I want you to get more training, learn more about the white man. These were strange words to me indeed. I had never thought about my country. I knew my loyalty to my mother's people and again to Orokolo but it was Albert Speer who first made me conscious of Papua New Guinea.

Sometimes he spoke to me about the future of this country. He told me that in future black men will rule this country. I could not believe him. He was the first man ever to say such a thing to me.



Activity 1 Answer what is being asked for each question. Write your answer on the space provided.

1. What is an autobiography?

2. Why does an autobiography mostly use the past tense of verbs?

3. What is the orientation of an autobiography?

4. Give examples of autobiographies written by Papua New Guineans.

5. From the extract of the autobiography that you read, Sir Albert Maori Kiki came from which province?

6. Describe the medical assistant, Mr. Albert Speer.

7. What was the reaction of the female patients to the male medical orderlies?

8. How was the relationship between the Papuan medical orderly and the white medical assistant?

9. Why does Mr. Speer want Maori Kiki to have more training?

10. At the end of the extract, did the two understand each other? Why?
-

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.

Writing an Autobiography

What could be easier to write than the story of your own life? Some people will welcome the opportunity to share their own personal experiences, while others will fear it. Whether you love this writing task or you hate it, you should start with the knowledge that your story is much more interesting than you probably realize. You may as well make the story enjoyable to your audience and an interesting story will get a better response from them. Here are some tips on how to make a great autobiography.

Adding Some Spice

Your autobiography should contain the basic framework that any essay should have, like an introduction or orientation, a body containing several paragraphs, and a conclusion. But the trick is to make your life story an interesting narrative with a theme. So how do you determine your theme?

You have probably heard the saying that diversity is the spice of life. While the saying is a little old and tired, the meaning holds true. Your job is to find out what makes your family or your experience *spicy* and build a narrative around that. In other words, you will research on your own life.

Start your research by taking a close examination of your life and taking notes on the things that make you interesting.

1. Your Family Background

Just like the autobiography of a famous person, your autobiography will include things like the time and place of your birth, an overview of your personality, your likes and dislikes, and the special events that shaped your life. While you might think you're ordinary and boring, you'll soon realize that your story is quite unique.

It might be tempting to start your story with "I was born in the Kairuku District, Central Province..." but that is not really where your story begins. It's better to ask why you were born where you were, and how your family's experience led to your birth.

Every region of the world has a special story, and every family comes from a region or culture that will seem very different and interesting to others. What do you know about your grandparents? Your great-grandparents? Have you ever asked what your grandparents did for a living, or how they came to settle in a certain part of the world?

Your first step in researching your own autobiography is to gather some background story. Some things to consider:

- What is interesting about the region where you were born?
- How does your family history relate to the history of that region?
- Did your family come to that region for a reason?

2. Your Childhood

You may not have had the most interesting childhood in the world; but then again, you may have had an experience that was more interesting than most. The idea is to highlight the best parts when you can. And always remember that the things that do not seem very interesting to you may be interesting to others.

There will always be something about your childhood that will seem unique to others. You just have to step outside your life for a moment and address the readers as if they knew nothing about your region and culture.

3. Your Culture

Your culture is the over-all way of life, including the customs that come from your family's values and beliefs. Culture includes the holidays you observe, the customs you practice, the foods you eat, the clothes you wear, the games you play, the special phrases you use, the language you speak, and the rituals you practise.

As you write your autobiography, think about the ways that your family celebrated or observed certain days (birthdays), events (harvests), and months (December), and tell your audience about special moments. Consider these questions:

- What was the most special gift you ever received? What was the event or occasion surrounding that gift?
- Is there a certain food that you identify with a certain day of the year?
- Is there an outfit that you wear only during a special event?
- Have you ever ridden on a horse carriage? What about a hay wagon? A horse? What about a Hino, Mack, mountain bike, helicopter, police car, power boat, sailboat, or improvised ski?
- Have you ever walked the beach or a mountain trail?

How was your experience on one of these topics related to your family culture? Learn to tie together all the interesting elements of your life story and craft them into an engaging essay.

4. **One Day as a Theme**

You can take an ordinary day in your life and turn it into a theme.

What were your chores as a child? Here's something you have never considered: If you grew up on in the village, you would know the hunting, fishing and planting, activities that city people would not be familiar with.

If you grew up in the city, you would know the way the personality of the city changes from day to night because you had to walk to the grocery store or to school. You know the electricity-charged atmosphere of the daylight hours, when the streets bustle with people going to work or to ball games in giant stadiums. You also know how mysterious and shadowy the streets become when the sun goes down and the businesses shuttered their windows.

Think about the smells and sounds you experienced as you went through an ordinary day and explain how that day relates to your life experience in your village or your city.

5. **One Event as a Theme**

It is possible that one event or one day of your life made such a big impact that it could be used as a theme. The end or beginning of the life of another can certainly affect us with a force that is so enormous that it affects our thoughts and actions for a long time.

In the extract from Sir Albert Maori Kiki, his encounters with Mr Albert Speer have had a great impact in his life as well as his role as one of the leading thinkers and doers of Papua New Guinea.

Tying your Essay Together

Whether you determine that your life story is best summed up by a single event, a single characteristic, or a single day, you can use that one element as a theme. You will define this theme in your introductory paragraph.

Create an outline with several events or activities that relate back to your central theme and turn those into sub-topics (body paragraphs) of your story.

Next, tie up all your experiences in a summary that restates and explains the overriding theme of your life.

In the next activity, use the space provided to think more about the autobiography that you will write and share with your family members or friends. The activity will be your basis in completing the practice exercise at the end of the lesson.

**Activity 2**

Write an outline of a short autobiographical recount that can focus on one of the five suggested themes of your autobiography.

1. My autobiographical recount will focus on my (circle one)
Family background culture

one day in my life childhood one event

2. Write main ideas about how you will do the

Introduction:

Body Paragraphs:

a.

b.

c.

Concluding Paragraph:

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.

**Summary**

You have come to the end of Lesson 13. In this lesson you learned about autobiographies. You have defined and examined its features. You also wrote your own autobiography which you have shared with an audience.

NOW DO PRACTICE EXERCISE 13 ON THE NEXT PAGE.

Practice Exercise: 13

Use the space below to write your autobiographical recount. After you have completed writing it, invite your family members to sit and listen as you read your autobiography to them.

Title

[illegible]

[illegible]

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 3.

Answers to Activities

Activity 1

1. An autobiography is a recount of one person's life story written by that person.
2. Because an autobiography recounts past events.
3. The orientation is the beginning of the autobiography which sets the time and place for the reader.
4. Examples are Grand Chief Sir Paulias Matane's —"My Childhood in New Guinea," Sir Albert Maori Kiki's —"Ten Thousand Years in a Lifetime and Grand Chief Sir Michael Somare's —"Sea".
5. Sir Albert Maori Kiki came from the Gulf province
6. Mr. Albert Speer is strict but also kind. He loves his country Australia but he also has a heart for the Papuans.
7. The women were scared of them because they treated them roughly.
8. They were friends.
9. Because he wants him to lead the country.
10. They did not understand each other because what Mr. Albert Speer was saying were strange words for Sir Albert.

Activity 2

Answers to this activity may vary. Here is a sample answer to the activity.

An outline of "**Disillusionment with the Priesthood**" by Leo Hanet

1. My autobiographical recount will focus on my (circle one)

family background	childhood
culture	one day in my life
	(one event)
2. Introduction: Being sent to Rabaul in 1958 where my disillusionment to the priesthood began.

 Body Paragraphs:

- A. unfair treatment of seminarians in Rabaul
- B. priests were not free of racial prejudices: different cinemas and masses
- C. experience with the labourers in the large plantation

Conclusion:

Disillusionment was not with the church since each mission is different.

Lesson 14: How to Analyse Autobiographies



Welcome to Lesson 14 of Unit 3. In Lesson 13 you learned about the definition of the term autobiography. In this lesson, you will, read one more extract of an autobiography, you will also look at the elements that will help you to analyse autobiographies.



Your Aims:

- define autobiography
- analyse autobiography

Before you read on, do the vocabulary activity below to define new terms. These terms are found in the autobiography extract that you will read.



Activity 1 Use a dictionary or the glossary of this unit to define the following words.

1. Resumed: _____
2. Mood: _____
3. Squatted: _____
4. Barges: _____
5. Compliments: _____
6. Plunder: _____
7. Routes: _____
8. Assigned: _____

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.

In the previous lesson you looked at the definition of the word autobiography. Here is the definition again. The oxford defines it as, the story of a person's life, written by that person.

So an autobiography is about a person's life story. The person talks about his or her early child hood, adult life, his or her education back ground, and some important

things that have happened in his or her life, for example, in the following extract you will read about Micheal Somare being educated by the Japanese.

There are many autobiographies written by Papua New Guineans too. Most of these autobiographies are stories of famous Papua New Guineans. Here are some example of books written by some famous people:

1. MY MOTHER CALLS ME YALTEP by Late Sir Ignatius Kilage
2. A REMARKABLE JOURNEY by Carol Kidu
3. MY CHILDHOOD IN NUIGINI by Paulias Matane
4. SANA by Micheal Somare.

You will now read an extract taken from Nuigini Lives, —In a Japanese School ” by Micheal Somare.

In a Japanese School by Michael Somare

Just before the war my father decided to take his leave and bring us all from Rabaul home to the Sepik. He was then a sergeant in the New Guinea Police Force. He had served in the Force from the time police training started under Alec Sinclair.

Soon after, my father resumed duty at Rabaul. Not knowing there was going to be a war, he had decided to leave me at home, together with my sister. We stayed with our uncle in our village, which was called Karau.

The war came and the Japanese bombed Simpson Harbour. I was about six when the Japanese started coming to Wewak.

Our people celebrated the Japanese landing at Darapap, because the Japanese offered them all sorts of good things, including Japanese whisky in big bottles and there was much singing and dancing.

Knowing about this will also help you to decide if the autobiography is interesting or not. It could also help you in your future writings.

The next morning, nobody was in a bright mood, after all the drink, but it was then that the Australians started bombing. They started over Wewak and moved over the mouth of the Sepik River. Every one of us in the village was surprised. There had been no warning that the coming of the Japanese would cause bombing, and so we all ran away into the mangrove. There is no such thing as bush in the Murik area, so we had to hide in the mangrove swamps. My grandfather and my uncle took us to settle in a place called Songar. They had built houses in the mangrove stumps. But the Japanese soon decided to bring back the whole village. We all had to return to Mendam, Karau, Darapap.

In Karau, there had been quite a lot of bomb damage and we did not settle in the old village but we squatted on the beach, among the casuarina trees and coconuts which our people had planted. We lived right next to the Japanese war camp.

But the Japanese had not only come as fighters. They also tried to give some simple education to the people. Of course, their main aim was to train people for military purposes. They took young boys from twelve to fifteen who were trained to use rifles, to dismantle them and so on. They were given army training of some sort.

At the same time they decided to provide some type of school for us the younger ones. They wanted to give us a Japanese type of education, so that we would be able to understand them and they would be able to understand us. It was Captain Sivata who was responsible for the school himself. He told us that he was a Japanese- American and that when the war broke out, he had made his way to Japan to fight for his people. Captain Sivata had taught himself Pidgin, a kind of broken Pidgin and at first he was the only one who could speak to us.

None of us was forced to go to school but our parents were asked if they were interested. I remember that at first the other children were frightened of the Japanese, but I was not frightened, because I lived in Rabaul and had seen many white people before. To us the Japanese were white people.

I remember my first day with them. We children were taken to see the Japanese soldiers as they were having their meal. They started showing us pictures of Japan, Japanese homes, Japanese cars and things happening in Japan; Japanese aeroplanes that were bombing Nuigini; and Japanese generals-their big man.

The first thing I learned was how to count. Captain Sivata said: **bango** which is the Japanese word for number. We didn't know what it meant, but we all repeated after him: **bango**. Then he would show us one pawpaw or one stick or knife and he said: **itchi**, which means one. Then he showed us two pawpaws or two sticks or two knives and said, —Repeat after me: **ni**. And so we were taught to count from one to ten: **itchi, ni, cha, chi, uu, loku, chutu, achi, ku, chu**.

Then he taught us the vowel sounds and we had to repeat:

a, e, i, o, u

and then we had to say them with consonants:

Ka, ke, ki, ko, ku.

Na, ne, ni, no, nu.

We learned a few Japanese words and we were taught a few Japanese songs. I can still remember a few of these, but I have forgotten what the words mean. The Japanese National Anthem goes like this:

Kiminga iou aha. Sio oni iasi ou ni.

Sasare mu- uszu ma-rehe.

Kiminga iou aha. Sio oni iasi ou ni.

Sasare mu-uszu ma-rehe

While the bigger boys were practising with rifles, Captain Sivata used to take us to the beach facing the sun. Sivata called the sun 'coming summer' and he made us

close our eyes and bow down to it. We were not taught to say any special prayers to the sun, we just had to bow down and think about it.

In the early days, when the Japanese still received, plenty of their cargo, they gave us biscuits and lollies and we often got tinned food in school. The Japanese assigned special duties to us children: some of us would be sent out to collect special oysters (known as *kina* in pidgin), others would be sent to collect vegetables, like sago shoots,. They would call out, two boys for this and three boys for that. That is where our knowledge of Japanese numbers came in useful.

Our parents also worked for the Japanese. They had to collect firewood for them, and when their cargo stopped coming, they needed to get all their food locally. Most of their food, though, they got from the Sepik river. That is where they got sago from.

I cannot remember exactly how long I went to their school, but it must have been nine months or maybe a year. In fact, I went to their school, until they left. This was the first education I ever got.

I remember the time came, when the Japanese told us: 'We are not winning. The Americans are coming.' So we had a big good-buy for them and many of our people wept. I remember seeing them go off. Captain Sivata and the rest had all been made prisoners and they were taken onto barges which the Australians had landed. I remember that my uncle and all the other people in the village had prepared some smoked fish for them to take along.

Our people found the Japanese extremely friendly. In some other places people got very rough treatment. Maybe they would not supply them with food or maybe the Japanese there were just tough, but in Murik we had no complaints about them.

When our fathers first saw these strange white people landing, they thought, they must be our dead forefathers coming to rescue them. That's why they were very well received to start with.

The Japanese whom we saw in Darapap and Karau were just *normal* people. We did not see them fight-except when the Americans or Australians were bombing, we saw them firing with their machine guns from behind the logs they had cut for the purpose.

The Japanese did not plunder our gardens and they respected the women. I suppose they had to respect the women because, they were among the chief suppliers of food. They had to go and catch fish and so on. Perhaps another reason why they respected the local people was that our villages were surrounded by lakes and swamps and the Japanese knew they had no proper escape routes and they would need the cooperation of the local people.

I only remember one case of severe punishment. My uncle Karao was an ex-policeman with the Australian police. In those days some policemen were quite rough with their own people and Karao was one of the roughest. The people reported him to the Japanese so that he could do something to Karao. So they got him and beat him with a mangrove stick. They gave him a punishment such as you *do not see today*.

But on the whole we had very good relationships with the Japanese. I can remember that we often danced for them and they too would perform their sword dances for us.

Now that you have read this autobiography extract, you will look at the elements of an autobiography and try to identify them in the extract.

Elements of an Autobiography

There are several elements that make up a good autobiography. The elements are:

1. Characters
2. Setting
3. Details
4. Chronological Order
5. Point of View
6. Author's purpose.

Look at the examples of autobiographical elements found in the extract that you have just read.

1. Characters

The characters are well described and are real

Example: in the extract, Michael Somare himself, and Captain Sivata

2. Setting

The details are clearly described.

Example: Village covered with swamps and surrounded by lakes

3. Details

The details are interesting and come in three parts.

a) Objective

The details can be proved

Example: the setting in Murik lake area in East Sepik can be proved.

b) Subjective

It is based on personal feelings, opinion etc

Example: they found the Japanese very friendly.

c) Anecdote

Normally they are short accounts that make writing more lively and at times funny. It can also stress a point.

Example: Captain Sivata used to take us down to the beach facing the sun. Sivata called the sun coming summer' and he made us close our eyes and bow down to it.

4. Chronological order

This would be an order in which, the real things happen, most authors talk about their early childhood, then to teenage, adult and in some books their marriage and working life.

This cannot be found in the extract that you read, but you will notice that the extract itself is one part of Michael Somare's life.

5. Point of View

Is the perspective from which the autobiography is written. Since the autobiographies are written by the person themselves, the stories are told from the first person themselves. You will find words like I, me, and mine being used.

Example: I was about six when the Japanese started coming to the schools.

6. Author's Purpose

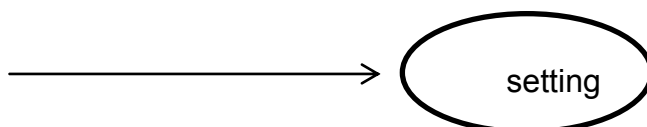
Author's purpose is the author's reason for writing. The author tries to communicate important things in life that others should take note of. They may also give credit to people who have had some influence in their lives. Some authors just write to explain why they acted in that particular manner especially if it has drawn some attention.

In Michael Somare's writing, he has given credit to the Japanese for contributing to his early education where he learnt how to count one to ten in Japanese and their national anthem.



Activity 2 Read again the extract and this time highlight the examples that have been given for each element. You should also label the element and connect the example to it.

Example:



Perhaps another reason why they respected the local people was that our villages were surrounded by lakes and swamps and the Japanese knew they had no proper escape routes and they would need the cooperation of the local people.

Now that you have finished identifying the elements and their examples, you will look at the language features that are in this type of writing. You will notice that in autobiographical writings, the **Past Tense** and **Past Perfect Tense** is mostly used. This is because the writer is talking about his or her past life. **Not** about what is happening now and what will happen in the future.

You will look at two examples

Example one (1) Simple Past Tense. (verb + ed)

In Paragraph 3 line 1

–The war **came** and the Japanese **bombed** Simpson harbour.”

This sentence is in the **simple past**. The word **came** is the past tense for **come** and the **bombed** is for **bomb**.

You will notice that most times when you change the present to past you add “**ed**” for example, cry – cried, laugh-laughed, rain-rained and so on. However, you must also notice that there are some words which **cannot** have the “**ed**”. Words such as come – came, ring – rang, drink – drank, drive – drove etc...

Example two (2) Past Perfect Tense (had+ verb+ ed)

They **had trained** for days in the jungle.

The **present perfect** would be “~~have~~ been training”. In the **past perfect**, the word “had” had to be used together with given verb plus “**ed**”.



Activity 3

Identify 5 sentences each in the first 5 paragraphs of the extract that has been written in the past simple and past per perfect tense.

Past Simple

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

Past Perfect

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

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of the lesson.



Summary

You have come to the end of Lesson 14. In this lesson, you read an extract of an autobiography, you learnt about the elements of the autobiography, and using the elements you analysed the writing. You also looked at the type of writing used. You learnt that in most autobiographies, they are always written in the past tense. Since the author is writing about his or her past life.

NOW GO ON TO PRACTICE EXERCISE 14.

Practice Exercise: 14

- A. Match the definitions in Column B to the words in Column A by writing the letters on the spaces before the numbers. You may use a dictionary.**

Column A		Column B	
_____ 1.	Squatter	A.	A feeling or display of anger or irritability
_____ 2.	Compliments	B.	Steal goods using violence and often causing damage especially in wartime.
_____ 3.	Plunder	C.	An illegal occupant of land or property
_____ 4.	Mood	D.	Give somebody a job to do
_____ 5.	Assigned	E.	Something said to express praise or approval.

- B. Elements of an autobiography. Find appropriate examples for each of the elements listed below.**

1. Apart from Michael Somare state another outstanding character found in the extract.

2. Write a sentence from the extract that contains in detail the Japanese language.

3. Write a sentence from the extract that talks about the people's feelings towards the Japanese.

4. Write down four complete sentences that are written in the first person.
 - a. _____
 - b. _____
 - c. _____
 - d. _____

C. Choose the correct answer from the list to fill in the blanks.

1. Pope John Paul II _____ the Catholic Church for 25 years before he died.

has serving have served had serving had served

2. She _____ a nurse for four years before she become a student.

had been have been has been had being

3. The Americans _____ mobilizing to attack the Japanese.

was is were are

4. They _____ their chance last year.

are having had have will have

5. The nurseries were _____ for inspection last week

close closing closed closes

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 3.
--

Answers to Activities**Activity 1**

1. Began again or continued after a pause or interruption.
2. A temporary state of mind or feeling.
3. Sit with one's knees bent and one's heels close to touching one's buttock or back of ones thighs.
4. A flat- bottomed boat built mainly for river and canal transport of heavy goods.
5. Refers to something that completes or goes well with something.
6. Steal goods from typically using force and in a time or civil disorder.
7. A way or course taken in getting from a starting point to a destination.
8. Allocate

Activity 2

Elements	Example
Characters	Michael Somare, Somare's dad, Somare, s grand father and uncle, Captain Sivata and other children
Settings	Wewak, Mouth of Sepik River, Murik Area, Songar, Mangrove stumps, Darapap, Karau
Chronological Order	N/A
Point of View	I was about six when the Japanese came. My grandfather and uncle took us to settle in a place called Songar.
Author's purpose	Michael Somare gives credit to the Japanese for contributing to his education.

Activity 3**Past Simple**

1. He was then a Sergeant in the New Guinea Police Force.
2. We stayed with our uncle in our village.
3. They started over Wewak and moved over the mouth of the Sepik River.
4. Everyone of us in the village was surprised.
5. My grandfather and my uncle took us to settle in a place called Songar.

Past Perfect

1. He had served in the force from the time police training started under Alec Sinclair.
2. Not knowing there was going to be a war, he had decided to leave me out at home, together with my sister.
3. There had been no warning that the coming of the Japanese would cause bombing, and so we all ran away into the mangrove.
4. There is no such thing as bush in the Murik area, so we had to hide in the mangrove swamps.
5. They had built houses in the mangrove stumps.

Lesson 15: Biographies



Welcome to Lesson 15 of Unit 3. In Lessons 13 and 14, you looked at autobiographies in general and learnt how to analyse autobiographies using the elements of an autobiography.

In this lesson, you will learn about biographies. You will read biographical extracts. You will also look at the difference between autobiographies and biographies



Your Aims:

- define biography
- analyse a biography

Before you read on, do the vocabulary activity below to define new terms.



Activity 1: Use a dictionary or the glossary of this unit to define the following terms.

1. Biography

2. Historical

3. Remarkable

4. Biographer

5. Auto-biographer

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.

What is biography?

A biography is a write-up of an individual by another person. Biographies are written for other people to know about individuals who have led important or interesting lives. They are also written to explain the life and actions of a very remarkable person or historical person. In this type of writing we discover how they lived, their upbringing and the challenges they have faced. Both auto-biographical and biographical writers draw information from, memory, oral or pictorial evidence.

The extracts that you will soon read about are of people who have led interesting lives.

1. Biography extract for **Norah Vagi Brash** by Ann Turner.
2. Autobiography extract for **Rainmakers Child** by Leo Hanne

Norah, Vagi Brash is a poet and playwright. Her biography is written by Ann Turner. Here is an extract that was taken from Outcomes Edition for Papua New Guinea Grade 10 by Susan Baing.

Norah Vagi Brash
Biography extract by Ann Turner.

Nora Vagi was born at the end of the Second World War. Since 1942, when the war came to Papua, the Vagis had been stationed in the mountains behind Port Moresby. 'All the expatriate missionaries had been evacuated to Australia and when the congregations were abandoned, the local pastors took over the task of looking after the bewildered flock through the difficult years of the war.' Many of the sick villages sought help from already overworked pastors. Meanwhile, many Papuan men were taken by Americans and Australians to act as carriers, leaving the women to take on the men's tasks as well as their own. Nora's parents gathered pumpkin, leaves, wild yams and banana roots and carried them down to the coast to barter for fish to take back to the people in the hills.

When Nora was about four years of age the family was transferred to the Sogeri plateau in the Astrolabe Ranges.



Norah Vagi Brash

Father did most of the patrolling in the area. Mother stayed at home at that stage to carry out pastoral work among the villages of Kailaki and run the mission school in which he taught young people how to pray so that in father's absence the young people or the deacons could hold the Sunday service'.

Nora's mother also began to teach her how to do the housework, the washing, the

ironing and cooking-all the things women are expected to do'.

Now read the next the extract of an autobiography by Leo Hannet.

Leo Hannet is from Bougainville. He is a former politician, who at one stage was the Premier of Bougainville. He has written his own book

I was born in 1941. My mother told me that she gave birth to me without any assistance, because the labour came on unexpectedly. However, she had no difficulties, because the magic man had prepared her well with herbal drinks that facilitated the birth.

Soon after I was born, my mother's sisters and aunts came to shape my head'. For the first two week only a few people were allowed to see me-only my father and a few close female relatives. People from other clans, even children, had to be kept well away. My father also had to make sure that nobody climbed a high palm tree near our house. If his shadow were to fall on the newborn baby, it would die.

For quite a while I had to be protected from what we call *siropos* which is a certain type of human curiosity which is harmful to a very young child.

My father, mother and maternal uncle agreed to call me Leo. They were among the first Christians in the village and so I never received a Nihan name. But the other people in the village found Leo a strange name. They pronounced it Leo-which is the name of a certain fish in our language. It was much later, when I went to school, that I took my father's name. Hannet, to serve as a family name. Some of my brothers also received Nihan names. For example, my elder brother was called Tabontubun, which means Hew whose grandfather has died'.

You have just read extracts taken from full stories. If you are still interested in these writings you can check your nearest bookshop to find these books.

You will now move on to Activity 2



Activity 2 Now that you have read through the samples you will compare the two types of writing by answering the questions below:

- A. In an autobiography, it is always written in the first person. These are sentences using I, me, or mine.

For example:

Soon after I was born, my mother's sisters and aunts came to „shape my head“.

List down at least three sentences from the autobiography sample that is in the first person.

1. _____
2. _____
3. _____

B. In a biography, the name is always being used, for example:

Nora Vagi was born at the end of the Second World War.

List down at three sentences from the autobiography sample that is in the first person.

1. _____
2. _____
3. _____

After doing the activity, you will notice the difference between an autobiography and biography.

Now you will read on to see the similarities.

In an autobiography and biography the writing is set out to create the life of a human being through writing. The subject discussed is an individual and everything mentioned is all about that person. You as the reader may not know the individual personally, but through the writings of the **biographer** or **auto biographer** you will know a lot about this individual.

Read on to see the language that is being featured in this kind of writing.

Identifying Language Features

In a biography write-up, it will always have its own language features. The language feature that you will learn in this lesson is on **Verbals**.

Verbals

Some sentences contain words that look like verb forms but do not function as verbs. These are called **verbals**.

1. _ed' and _en' participle (**past participle**)

- used for passive meanings:

The cows were taken off the field to participate in the filming.

- used as an adjective
a written note; a completed form

2. ing 'participle (**present participle**)

- Used as a noun (called a **gerund**):

The cows were taken off the field to participate in the filming.

- Used as an adjective:

Happy now, and crying....

When verbals are used as adjectives, some present participles are active in meaning, but their corresponding past participles are passive in meaning.

You will see the examples in the table below.

Active in meaning	Passive in meaning
interesting children	interested children
exciting teenagers	excited teenagers
cooking bananas	cooked bananas
falling leaves	fallen leaves
driving cars	driven cars
decorating cakes	decorated cakes
exciting actors	excited actors



Activity 3 Use the following verbs in phrases to show their form either active in meaning and passive in meaning.

Verbs	Active in meaning	Passive in meaning
1. sail		
2. frighten		
3. burn		
4. interest		
5. roast		



Summary

You have come to the end of Lesson 15. In this lesson you learned about biographies. You looked at two extracts of each of the writing. You have also learned about their similarities and differences.

NOW DO PRACTICE EXERCISE 15 ON THE NEXT PAGE.

Practice Exercise: 15

A. Use the following words in complete sentences to show the words being used correctly.

1. biography

2. historical

3. remarkable

4. biographer

5. auto biographer

B. Read the Norah Vagi Brash extract again to answer the following questions.

1. Where did the Missionaries come from?

2. List the three foods that were used to trade for fish?

3. How old was Norah when the family transferred to Sogeri Plateau?

4. Why did the Americans and Australians take the Papuan men away from the village?

5. What did Norah learn from her mother?

C. Use the verbs in complete sentences in the active form and the passive form.

1. sail

Active

Passive

2. frighten

Active

Passive

3. burn

Active

Passive

4. interesting

Active

Passive

5. roast

Active

Passive

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 3.
--

Answers to Activities

Activity 1

1. Biography: **A written account of a person's life**
2. Historical: **Famous or important in history**
3. Remarkable: **worthy of notice**
4. Biographer: **The person writing the biography**
5. Autobiographer: **The writer himself**

Activity 2

- A. List down at three sentences from the autobiography sample that is in the first person.
1. I was born in 1994.
 2. For quite a while I had to be protected from what we call *siropos* which is a certain type of human curiosity which is harmful to a very young child.
 3. It was much later, when I went to school, that I took my father's name. Hannet, to serve as a family name.
- B. In a biography, the name is always being used
For example:
Nora Vagi was born at the end of the Second World War.
1. When Nora was about four years of age, the family was transferred to Sogeri Plateau in the Astrolade Ranges.
 2. Leo Hannet is from Bougainville.
 3. Father did most of the patrolling in the area.

Activity 3

List down three sentences from the biography sample that is in the third person.

Any sentence that begins with Nora from the extract is correct.

Verbs	Active in meaning	Passive in meaning
1. sail	Sailing home	Sailed home
2. frighten	Frightening girl	Frightened girl
3. burn	Burning bushes	Burnt bushes
4. interesting	Interesting child	Interested child
5. roast	Roasting pork	Roasted pork

Lesson 16: Analysing Biographies



Welcome to Lesson 16 of Unit 3. In Lesson 15 you learned about biographies.

In this lesson, you will learn about how to analyse biographies.



Your Aims:

- read extracts of biographies
 - analyse a selected biography following given steps and guidelines
-

You have learned in Lesson 15 that a biography is a write-up of an individual by another person. Biographies are written for other people to know about individuals who have led important or interesting lives. They are also written to explain the life and actions of a very remarkable person or historical person. In this type of writing we discover how they lived, their upbringing and the challenges they have faced. Both auto-biographical and biographical writers draw information from memory, oral or pictorial evidence.

Here are the other features of a biography:

1. It is written in the third person point of view
2. It includes things that a person has gone through, what makes the person noteworthy and important dates in that person's life.
3. It often includes timeline facts that are gathered through research, including interviews
4. If possible, it has text features such as chapters, photos, captions, index and glossary.

On the next page is an excerpt of a biography about Anne Frank. Study the features of a biography which I have labelled.



Anne Frank - Mini Biography (TV-14; 05:30) A short biography of Anne Frank, whose diary offered an intimate account of what life was like hiding from Hitler's Nazis during the Holocaust in World War II. She died at the age of 15, weeks before the war ended.

Synopsis or Outline

Born on June 12, 1929, in Frankfurt, Germany, Anne Frank lived in Amsterdam with her family during World War II. Fleeing Nazi persecution of Jews, the family went into hiding for two years; during this time, Frank wrote about her experiences and wishes. She was 15 when the family was found and sent to the camps, where she died. Her work, *The Diary of Anne Frank*, has gone on to be read by millions.

Early Life

Caption and Picture



Holocaust victim and famous diarist Anne Frank was born Annelies Marie Frank on June 12, 1929, in Frankfurt, Germany. Her mother was Edith Frank, and her father, Otto Frank, was a lieutenant in the German army during World War I, later becoming a businessman in Germany and the Netherlands. Frank also had a sister named Margot who was three years her senior.

Note that the author had given the name of the principal character of the biography, Anne Frank in these lines. The pronoun her is used three times.

The Franks were a typical upper middle-class German-Jewish family living in a quiet, religiously diverse neighbourhood near the outskirts of Frankfurt. However, Frank was born on the eve of dramatic changes in German society that would soon disrupt her family's happy, tranquil life as well as the lives of all other German Jews.

Germany's leading political force, winning control of the government in 1933 Due in large part to the harsh sanctions imposed on Germany by the 1919 Treaty of Versailles that ended World War I, the German economy struggled terribly in the 1920s. During the late 1920s and early 1930s, the virulently anti-Semitic National German Socialist Workers Party (Nazi Party) led by Adolph Hitler.

The underlined texts are called **Timeline facts**. They are listings of **factual details** regarding an **important time in history**.

"I can remember that as early as 1932, groups of Storm Troopers came marching by, singing, 'When Jewish blood splatters from the knife,'" Otto Frank later recalled. When Hitler became chancellor of Germany on January 20, 1933, the Frank family immediately realized that it was time to flee. Otto later said, "Though this did hurt me deeply, I realized that Germany was not the world, and I left my country forever."

The Franks moved to Amsterdam, Netherlands, in the fall of 1933. Anne Frank described the circumstances of her family's emigration years later in her diary: "Because we're Jewish, my father immigrated to Holland in 1933, where he became the managing director of the Dutch Opekta Company, which manufactures products used in making jam." After years of enduring anti-Semitism in Germany, the Franks were relieved to once again enjoy freedom in their new hometown of Amsterdam. "In those days, it was possible for us to start over and to feel free," Otto recalled.

Anne Frank began attending Amsterdam's Sixth Montessori School in 1934, and throughout the rest of the 1930s, she lived a relatively happy and normal childhood. Frank had many friends, Dutch and German, Jewish and Christian, and she was a bright and inquisitive student.

Now do the activity below.



Activity 1 Identify the features of biography in the following statements:

1. The Franks moved to Amsterdam, Netherlands, in the fall of 1933.
2. After years of enduring anti-Semitism in Germany, the Franks were relieved to once again enjoy freedom in their new hometown of Amsterdam.
3. Early Life
- 4, —————>



5. Anne Frank began attending Amsterdam's Sixth Montessori School in 1934, and throughout the rest of the 1930s.

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

Analysing a Biography

It is important to analyse a biography. How do you analyse a biography? I have selected easy steps to help you analyse a biography. Take note of the following:

Steps in analysing a Biography

1. Identify the author's perspective. How does he/she view what is happening in the story? How does his/her view affect the story that is being told?
2. Identify the important events in the story. What happens to the main character? What does the main character do that affects the world around him/her?

3. Consider where the story takes place, which is called the setting. How does the setting affect or change the events that are taking place in the story?
4. Consider when the story takes place. How does the time period in which the main character lived influence his/her actions? How does it influence his/her perspective?
5. How would the story be different if it were told by another person? If you are analysing a biography, how do you think would the main character describe his or her own life?

Here is an example of a biographical analysis.

Hannibal, *Invader from Carthage* by Robert N. Webb is a biography that focuses on and highlights the life and times of Hannibal, the Carthaginian general. Hannibal is best remembered as the courageous warrior who led an army of thousands and thousands of men, thirty-seven elephants, and a number of horses across Spain, the Alps, and Italy, on a mission to conquer Rome. The author does an admirable job showing different views of Hannibal. He quotes other historians and poets throughout the course of the book, such as Livy, Polybius, and Lord Byron. Quoting other historians is an effective system of writing, because it is not just Webb reciting facts, but other famous writers giving interpretations as well. As a boy, and all during his adult life, Hannibal was exposed to the traumas of war and battles. This probably is the reason why he was exceptionally fearless and brave. Hannibal became one of the greatest generals of all time, and is labelled by historians as a military genius superior to fearless heroes such as Alexander the Great and Napoleon Bonaparte.

Hannibal, born in Sicily in 251 BC, was always close to war. The first five years of his life set the pattern for his future. Soldiers, who were mercenaries of about six different races, always surrounded him. Hannibal's father, Hamilcar, led Carthaginian forces against Rome for the last six years of the First Punic War. Hamilcar was very bright, and was always coming up with brilliant ways to attack the Romans. Hannibal was with his father when Hamilcar raised his army of mercenaries, who were ferocious warriors. Hannibal received all of his skills from his father. During Hannibal's time as leader of the Carthaginians, he always used force of arms, even when they were not necessary. He displayed much courage and talent in battle. Not only was Hannibal a great warrior, but he was highly educated for his time. Acts of pure genius and reasoning saved him during difficult and strenuous times in his prime years.

A significant historical aspect of the book is in General Hannibal and the Carthaginian's hate towards the Romans. The Carthaginians always had an edge, because Hannibal was so brilliant. For example, Hannibal planned invasions when the Romans least suspected them. Hannibal's army could not invade by sea, because the Roman navy was in control of the seaports....

Following is the rest of the excerpt about the Anne Frank Diary. Be sure to read it. Later in the lesson, you will be asked to write a biographical analysis.

Nazi Occupation

But that would all change on September 1, 1939, when Nazi Germany invaded Poland, igniting a global conflict that would grow to become World War II. On May 10, 1940, the German army invaded the Netherlands, defeating overmatched Dutch forces after just a few days of fighting. The Dutch surrendered on May 15, 1940, marking the beginning of the Nazi occupation of the Netherlands. As Frank later wrote in her diary, "After May 1940, the good times were few and far between; first there was the war, then the capitulation and then the arrival of the Germans, which is when the trouble started for the Jews."

Beginning in October 1940, the Nazi occupiers imposed anti-Jewish measures on the Netherlands. Jews were required to wear a yellow Star of David at all times and observe a strict curfew; they were also forbidden from owning businesses. Frank and her sister were forced to transfer to a segregated Jewish school. Otto Frank managed to keep control of his company by officially signing ownership over to two of his Christian associates, Jo Kleiman and Victor Kugler, while continuing to run the company from behind the scenes.

On June 12, 1942, Frank's parents gave her a red checkered diary for her 13th birthday. She wrote her first entry, addressed to an imaginary friend named Kitty, that same day: "I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support."

Weeks later, on July 5, 1942, Margot received an official summons to report to a Nazi work camp in Germany. The very next day, the family went into hiding in makeshift quarters in an empty space at the back of Otto Frank's company building, which they referred to as the Secret Annex. They were accompanied in hiding by Otto's business partner Hermann Van Pels as well as his wife, Auguste, and son, Peter. Otto's employees Kleiman and Kugler, as well as Jan and Miep Gies and Bep Voskuijl, provided food and information about the outside world.

The families spent two years in hiding, never once stepping outside the dark, damp, sequestered portion of the building. To pass the time, Frank wrote extensive daily entries in her diary. Some betrayed the depth of despair into which she occasionally sunk during day after day of confinement. "I've reached the point where I hardly care whether I live or die," she wrote on February 3, 1944. "The world will keep on turning without me, and I can't do anything to change events anyway." However, the act of writing allowed Frank to maintain her sanity and her spirits. "When I write, I can shake off all my cares," she wrote on April 5, 1944.

In addition to her diary, Frank filled a notebook with quotes from her favourite authors, original stories and the beginnings of a novel about her time in the Secret Annex. Her writings reveal a teenage girl with creativity, wisdom, depth of emotion and rhetorical power far beyond her years.

Captured by the Nazis

On August 4, 1944, a German secret police officer accompanied by four Dutch Nazis stormed into the Secret Annex, arresting everyone that was hiding there. They had been betrayed by an anonymous tip, and the identity of their betrayer remains unknown to this day. The residents of the Secret Annex were shipped off to Camp Westerbork, a concentration camp in the northeastern Netherlands, and arrived by passenger train on August 8, 1944. They were transferred to the Auschwitz death camp in Poland in the middle of the night on September 3, 1944. Upon arriving at Auschwitz, the men and women were separated. This was the last time that Otto Frank ever saw his wife or daughters.

After several months of hard labour hauling heavy stones and grass mats, Anne and Margot were again transferred during the winter to the Bergen-Belsen concentration camp in Germany. Their mother was not allowed to go with them, and Edith Frank fell ill and died at Auschwitz shortly thereafter, on January 6, 1945.

At Bergen-Belsen, food was scarce, sanitation was awful and disease ran rampant. Frank and her sister both came down with typhus in the early spring and died within a day of each other sometime in March 1945, only a few weeks before Russian soldiers liberated the camp. Anne Frank was just 15 years old at the time of her death one of more died than 1 million Jewish children who in the Holocaust.

Otto Frank was the only member of his immediate family to survive. At the end of the war, he returned home to Amsterdam, searching desperately for news of his family. On July 18, 1945, he met two sisters who had been with Anne and Margot at Bergen-Belsen and delivered the tragic news of their deaths.

'The Diary of a Young Girl'

When Otto returned to Amsterdam, he found Anne's diary, which had been saved by Miep Gies. He eventually gathered the strength to read it and was awestruck by what he discovered. "There was revealed a completely different Anne to the child that I had lost," Otto wrote in a letter to his mother. "I had no idea of the depths of her thoughts and feelings."

Otto sought to have selections from his daughter's diary published as a book, and *The Secret Annex: Diary Letters from June 14, 1942 to August 1, 1944* was published on June 25, 1947. "If she had been here, Anne would have been so proud," he said. *The Diary of a Young Girl*, as it's typically called in English, has since been published in 67 languages. Countless editions, as well as screen and stage adaptations, of the work have been created around the world. *The Diary of a Young Girl* remains one of the most moving and widely read firsthand accounts of the Jewish experience during the Holocaust.

Anne Frank's diary endures, not only because of the remarkable events she described, but due to her extraordinary gifts as a storyteller and her indefatigable spirit through even the most horrific of circumstances. For all its passages of despair, Frank's diary is essentially a story of faith, hope and love in the face of hate. "It's utterly impossible for me to build my life on a foundation of chaos, suffering and death," she wrote on July 15, 1944. "I see the world being slowly transformed into a

wilderness; I hear the approaching thunder that, one day, will destroy us too. I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more."

In 2009, the Anne Frank Center USA launched a national initiative called the Sapling Project, planting saplings from a 170-year-old chestnut tree that Anne had long loved (as denoted in her diary) at 11 different sites nationwide. In more recent news, the Anne Frank House lost a lawsuit to the Anne Frank Fonds in June 2013, after the Fonds sued the House for the return of documents linked to Anne and Otto Frank.



Summary

You have come to the end of Lesson 16. In this lesson you read extracts of biographies. You also analysed a selected biography following given steps and guidelines

NOW GO ON TO PRACTICE EXERCISES 16.

Answers to Activities

1. Timeline facts
2.things that a person has gone through, what makes the person noteworthy and important dates in that person's life
3. Chapter
4. Photo

Practice Exercise: 16

Re-read the excerpt of the Biography of Anne Frank on pages 166-167, 167-171 and answer the following questions:

1. What is the author trying to describe?

2. What is the author's point of view? How does she view what is happening in the biography?

3. Identify the important events in the story.

4. Where does the story take place?

ANSWERS TO PRACTICE EXERCISES IN TOPIC 3

Practice Exercise 13

Answers to this activity may vary. Here is a sample answer.

An extract from Disillusionment with the Priesthood

By Leo Hanet

In 1958, after completing two years in Chabai, I was sent to the secondary seminary in Rabaul. I was to spend five years here till matriculation.

It was in Rabaul that my disillusionments with the Church first began. In Rabaul, we became more conscious of the enormous difference in the standard of living between priests and pupils. In Buka we had accepted this as a natural order of things: as a privilege towards which one had to rise very slowly. But in Rabaul many of the students felt upset when on a big feast day, we had to kill a cow for the priests, and after doing all the work of cutting up we were merely given the head and some odd bits and pieces, while the priests enjoyed all the good meat. One of the seminarians got so annoyed that he sneaked out a letter to the Bishop of Bougainville about it. Of course, according to the rules of the seminary, all our letters got censored, but this one found its way out and the Bishop was very kind and wrote back asking why they were treating his boys like that. Naturally the Father was very wild with us for giving the seminary a bad name.

But these were minor matters. What really upset me in Rabaul was the discovery that priests themselves were not free from racial prejudices. At the time there were two cinemas in Rabaul, one for natives and one for Europeans. The Fathers, trying to be liberal, I suppose, occasionally took some of the light skinned students to the European cinema: the Gilbertese, some Papuans and one or two Tolais. We, Solomon Islanders were told that we were too black!

But we did not only have two different cinemas, we also had two different masses, one for Europeans and one for natives.

I remember that once a Papuan camped into the European mass, he was literally chased out of the church by the Australian priest, who incidentally, was a member of the Legislative Council.

The mission was placed in the middle of a large plantation and frequently I was sent to do adult education work among the labourers. I found it very hard to talk to them about the kindness of God, when I saw how badly they were treated and how poorly they were paid. In fact the labourers on the mission plantation were better off than the workers on the private plantations. They lived in large, rough dormitories and

their food was cooked in a forty gallon drum cut in half. In those days they received ten shillings a month in wages. They had to start work early in the morning and the brother in charge treated them roughly and would even beat them occasionally. I was deeply shocked to find many homosexual practises among the labourers. They were all married men, but the Church that always talked about the holy unity of the family forced them to live in dormitories and did not allow them to bring their wives.

When I returned to the mission station from the labour camp it always seemed to me that the Bishop lived like an aristocrat. He kept himself very remote from us and didn't even know the names of his students. Sometimes when he brought important visitors to the school, he had to feign familiarity with us in order to hide the fact that he did not know our names.

Yet my disillusionment in Rabaul was not really with the Church as such. I still knew that our Bishop in Bougainville was very kind and I simply began to distinguish critically between different missions.

Practice Exercise 14

- A. 1. C
 2. E
 3. B
 4. A
 5. D
- B. 1. The Japanese
 2. We were first taught how to count in Japanese language.
 3. Our people found the Japanese extremely friendly.
 4. (Examples only)
 a. I cannot exactly remember how long I went to their school.
 b. Our parents also worked for the Japanese.
 c. We were not taught to say special prayers to the sun.
 d. I returned to the mission station.
- C. 1. Had served
 2. had been
 3. were
 4. had
 5. closed

Practice Exercise 15

- A. The sentence has to be grammatically correct and complete in sentence structure.

Examples:

1. He will probably be the longest remembered for his **biography** of Papua New Guinea's grand old man.
2. America has the fame of the oldest **historical** nation.
3. Carol Kidu is a **remarkable** lady.
4. The **biographer** sat down to her task.
5. My father is an **autobiographer**.

- B.
1. They were expatriates
 2. Pumpkin leaves, wild yams and bananas
 3. 4 years
 4. As carriers
 5. How to do housework

- A.
1. a. She was sailing home.
b. She sailed home.
 2. a. The silly boys were frightening the girl.
b. The girls were frightened by the silly boy.
 3. a. The burning bushes were not a good sight.
b. The bushes were burnt.
 4. a. The interesting child listened.
b. The interested child listened.
 5. a. They were roasting a big pork. (This is not a participle)
b. They big pork was roasted. (This is not a participle)
-

Practice Exercise: 16

1. The author is trying to describe Anne Frank - a Jewish girl who has to go into hiding during World War Two to avoid the Nazis. Together with seven others, she hides in the Secret Anne's Place in Amsterdam. After almost 2 years in hiding, they are discovered and deported to concentration camps. Anne's father Otto Frank, is the only one of the eight people to survive. After her death Anne becomes world famous because of the diary she wrote while in hiding.
2. The author used the First Person point of view. It was a diary written from Anne Frank's perspective, just like every other diary. Why? Because she wrote it. It is not a story. It is a diary of a real person's life. The author views Anne Frank's diary as enduring, not only because of the remarkable events she described, but due to her extraordinary gifts as a storyteller and her

indefatigable spirit through even the most horrific of circumstances. For all its passages of despair, Frank's diary is essentially a story of faith, hope and love in the face of hate. "It is utterly impossible for me to build my life on a foundation of chaos, suffering and death," she wrote on July 15, 1944. "—see the world being slowly transformed into a wilderness; I hear the approaching thunder that, one day, will destroy us too. I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more.

3. Some of the important events according to the notes are
 - a. The Early Life
 - b. Germany's leading political force, win control of the government in 1933.
 - c. The Nazi Occupation
 - d. Captured by the Nazis
4. The story of Anne Frank starts in Amsterdam, Holland and she died at Bergen Belsen, Germany.

TOPIC 4**POETRY**

In this Topic, you will learn about:

- **Elements of poetry.**
- **Rhyme and rhythm in poetry.**
- **Aspects of culture in poetry.**
- **Narrative poetry.**

TOPIC 4: POETRY



Poetry is a literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature.

In this topic you will look at 4 lessons.

Lesson 17 is all about the elements of poetry. You will identify the elements and the main purpose of poetry.

In **Lesson 18** you will define rhyme and rhythm and identify rhyming schemes in a poem.

Lesson 19 is all about the aspects of culture in poetry. You will learn how to identify images that belong to a particular culture.

Lesson 20 explains the meaning of narrative poetry. You will also try to write a narrative poem.

All the best!

Lesson 17: Elements of Poetry



Welcome to Lesson 17 of Unit 3. In the previous lesson you learned about analysing biographies.

In this lesson, you will learn about the elements of poetry.



Your Aims:

- define poetry
- identify the elements and main purpose of poetry
- analyse a poem

You may have learned from your previous lessons particularly that Poetry was **derived** from the Greek word *poiesis* which means "making". It is a form of **literature** in which words are used to express or create thoughts and feelings towards our experiences.

According to the dictionary, poetry is literary work in which the expression of feelings and ideas is given **intensity** by the use of **distinctive** style and rhythm; poems collectively or as a genre of literature.

For example:

"he felt a desire to investigate through poetry the subjects of pain and death"

The purpose of poetry is to communicate an idea, a **sentiment**, a **concept**, etc. It is also a means by which the poet can express himself on any given subject. I would suggest that the subject of the poem should also be its aim. By that I mean that in writing a poem the **intent** of the poet should be to say "look at this" (the subject of the poem) and not "look at me". The poem will of course reveal some **facet** about the poet, but that should not be its primary purpose - that is a by-product, as it were. How many get inspired? Anybody's guess? It depends on the poem, and on the reader. Finally, by reading and enjoying.

You will understand your lesson better by working out the meaning of the difficult words used in the passage. They are listed in the activity on the next page.



Activity 1 Write the letter of the synonym of each word on the blank.

	Words	Definitions
___ 1.	derived	a. view
___ 2.	literature	b. force
___ 3.	perspective	c. feeling
___ 4.	distinctive	d. collected work
___ 5.	intensity	e. focused
___ 6.	sentiment	f. originated
___ 7.	concept	g. unique
___ 8.	intent	h. idea
___ 9.	Facet	i. result
___ 10.	by-product	j. aspect

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.

Elements of Poetry

Compared to prose, where there is no such restriction, and the content of the piece flows according to story, a poem may or may not have a story, but definitely has a structured method of writing.

Rhythm – The is the music made by the statements of the poem, which includes the syllables in the lines. The best method of understanding this is to read the poem aloud, and understand the stressed and unstressed syllables.

Meter – This is the basic structural make-up of the poem. Do the syllables match with each other? Every poem in the poem must adhere to this structure. A poem made up of blocks of lines, which convey a single Unit of thought. Within those blocks, a structure of syllables which follow the rhythm has to be included. This is the meter or the metrical form of poetry.

Stanza – Stanza in poetry is defined as a smaller unit or group of lines of a paragraph in a poem. A particular stanza has a specific meter, rhyme scheme, and so on, based on the number of lines, stanzas are named as couplet (2 lines,) Tercet (3 lines,) Quatrain (4 lines), Cinquain (5 lines,) Sextet (6 lines,) Septet (7 lines), Octave (8 lines).

Rhymes – A poem may or may not have a rhyme. When you write poetry that has rhyme, it means that the last words or sounds of the lines match with each other in some form. Rhyme is basically similar sounding words line cat and hat, obse and shows, house and mouse, etc. Free verse poetry, though, does not follow this system.

Rhyme Scheme – As a continuation of rhyme, the rhyme scheme is also one of the basic elements of poetry. In simple words, it is defined as the pattern of rhyme. Either the last words of the first and second lines rhyme with each other, or the first and the third, second and fourth and so on. It is denoted by alphabets like aabb (1st line rhyming with 2nd, 3rd with 4th, 2nd with 3rd), etc.

Theme – This is what the poem is all about. The theme of the poem is the central idea that the poet wants to convey. It can be a story, or a thought, or a description of something or someone; anything that the poem is about.

Imagery – Imagery is also one of the important elements of a poem. This device is used by the poet for readers to create an image in their imagination. Imagery appeals to all the five senses. For example, when the poet describes, “the flower is bright red,” an image of a red flower is immediately created in the reader’s mind.

Symbolism – Often poems will convey ideas and thoughts using symbols. A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Often, a symbol used in the poem will be used to create such an effect.

Now read the following poem and the discussion about it on the next page. You may refer back to the elements of poetry and their definitions to aid in your understanding of the interpretation of the poem.

Modernised Monkey

By E. Joseph

He walks to the beat of the tapping
 With eyes so close to napping
 Hums himself a little tune
 Ringed with the dream of fortune
 Oh modernized monkey! You are a real show-off

He had a good night’s dancing
 With girls around him begging
 Lost in the world of “~~br~~adi”
 He clings to the girls so cuddly
 Oh modernised monkey! What a shame

In stanza 1: tapping and napping
 tune and fortune

In stanza 2: dancing and begging
 “~~br~~adi” and cuddly and monkey

The theme of the poem is the result of modernization.

The images created in the poem are: in the club or bar, the drunk man who is almost falling asleep as he dances with the girls around him.

The poem uses —badi” as a symbol of intoxicating rum.

Now read the poem again to understand its meaning then answer Activity 2 below.



Activity 2 Write your answers on the blank spaces to answer Question 1-5.

1. Who is the author of the poem? _____
2. How many stanzas does the poem have? _____
3. What did you feel while reading the poem? _____
4. What is the theme of the poem? _____
5. Summarize the poem in your own words.



Summary

You have come to the end of Lesson 17. In this lesson you learned about the origin of poetry and its importance in our lives both then and now. You have also learned a method on how to interpret a poem by organising the images, thoughts and ideas expressed in each line of the poem. It is important to read a poem many times in order to understand its meaning.

NOW DO PRACTICE EXERCISE 17 ON THE NEXT PAGE.

Practice Exercise: 17

- A. Analyse the poem below using the seven (7) elements of poetry and then answer the Questions given below.**

Nature Outlives Us All

It is the law of Nature, the strongest does survive
And on the flesh of their victims, the predators do thrive
And her creatures like her Seasons, to Nature come and go
And the more we learn of Nature, the more our wonder of her grow
Us humans belong to Nature, we think we own her Land
And the more we learn about her, the less we know we understand
The strangeness of her nature, her beauty in every flower
The fierceness of her anger, before her humans cower,
Nature is our sole source of food, yet we pollute her water and air
Due to our greed for the health of our Earth Mother, we do not seem to care
And what we do to Nature, to our own selves we do
And that applies to all of us, to me as well as you
Only the strongest thrive in Nature, but Nature outlives us all
From the World's largest mammal, to the smallest of the small.

1. How many stanzas does the poem have? _____
2. State the rhyming words in the poem. How many are there?
 - a. _____
 - b. _____
 - c. _____
 - d. _____
 - e. _____
 - f. _____
 - g. _____
3. State the Rhyme Scheme _____
4. What is the theme of the poem? _____
5. What images are created in the poem? _____

6. What are the symbols used in the poem?

Answers to Activities

Activity 1

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

Activity 2

- 1) E. Joseph
- 2) 2 stanzas
- 3) Annoyed
- 4) Attraction
- 5) The poem is about a man who embraces modernity in a modern world. He is lazy and dreams only of fortune. He has good time with women drinking and dancing. He is compared to a modernised monkey.

Lesson 18:**Rhyme and Rhythm in Poetry**

Welcome to Lesson 18 of Unit 3. In Lesson 17, you learned about Elements of Poetry. In this lesson, you will learn about two important features of poetry – rhyme and rhythm.

**Your Aims:**

- define rhyme and rhythm
- identify rhyme and rhythm in a poem
- compare and contrast rhyme and rhythm
- identify the rhyming scheme of a poem

Rhyme and **Rhythm** make modern poetry attractive. The two were in fact used by poets from different parts of the world for a long time.

Some used rhyme only, others used some kind of rhythm and then there were those who used both.

Rhyme

Rhyme is the repetition or duplication of sounds at regular intervals, usually at the ends of the lines of verses.

The pattern of rhyme in a verse is called a “rhyme scheme” and letters of the alphabet are used to distinguish the variations.

The four-lined stanza (or quatrain), frequently has a rhyme scheme of *abab* – which means the first and third line endings rhyme and the second and fourth line endings rhyme.

See the first verse (or stanza) of the popular hymn *Amazing Grace*:

Amazing grace, how sweet the sound

That raised a wretch like me

I once was lost but now am found

Was blind but now I see

See that “~~s~~ound” in the first ending line and “~~f~~ound” in the third ending line rhyme. Similarly “~~r~~e” in the second ending line and “~~s~~ee” in the fourth ending line rhyme.

Again, this is the **abab** rhyme scheme.

Other variations are **aabb**, **abba**, or **abcb**.

See that in a poem or song that has an *abcb* rhyme scheme, only two ending lines rhyme – the second and the fourth.

The first and third ending lines do not rhyme with each other (*a*, *c*) or with the other two lines (*b*, *b*).

Note that verses that are written with a good rhyme scheme can be set to music to create a song.

Rhythm

In verse, or poetry, the rhythm is determined by the metrical pattern of stressed and unstressed syllables.

Rhythm is often spoken of in terms of meters, which are related to the specific number of syllables in a line.

See that the word —*hap*” has one syllable, —*apple*” has two syllables and —*pineapple*” has three syllables.

Also remember that syllables are associated with sounded vowel sounds.

In poetry (or verses) that follows a specific meter (as those that are often made into songs), composers are aware of the meter in each verse.

Take a look at the hymn *Amazing Grace* again.

How many syllables are there in line 1?

How many are there in line 2, 3 and 4?

If you count correctly, you will get 8, 6, 8, 6 vowels for lines 1, 2, 3 and 4 respectively.

The same meter, or pattern, would exist for all other verses in the hymn.

The sense of rhythm regarding meter is important for composers of songs.

Free Verse

Poetry that does not have a set meter (or rhythm) or rhyme is called free verse. Most people who first start writing poetry write free verse.

As they get more into learning about rhyming words and meter, they can write other types of poems.

**Activity 1**

Refer to the two parts of the first verse of the song “Home” by the Canadian Michael Bublé and answer the questions.

Home

Another summer day
Has come and gone away
In Paris and Rome
But I wanna go home
Mmmmmmmm

May be surrounded by
A million people I
Still feel all alone
I just wanna go home
Oh, I miss you, you know

1. Which word in Part 1 rhymes with the word —~~ay~~”?

2. Which word in Part 1 rhymes with the word —Rome”?

3. Often in songs (and some poetry), sounds that are not words are used. Which sound (that is not a word) is made in the song?

4. Can you see the rhyme scheme in the two parts? Write the rhyme scheme of the two parts. Note that the last ending in both parts does not rhyme with the lines before them.

5. Why does the person singing the song want to go home?

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.



Activity 2 Refer to the song “You Raise Me Up” given below to answer the questions following.

"You Raise Me Up"

Verse

When I am down and, oh my soul, so weary;
When troubles come and my heart burdened be;
Then, I am still and wait here in the silence,
Until you come and sit awhile with me.

Chorus

You raise me up, so I can stand on mountains;
You raise me up, to walk on stormy seas;
I am strong, when I am on your shoulders;
You raise me up ... To more than I can be.

Note: The song was written by Brendan Graham and the music was composed by Rolf Løvland of the group Secret Garden.

1. Which two lines in the verse rhyme?

2. Write the rhyme pattern of the verse (not the chorus).

3. Count the number of syllables in each line in the verse.

4. What is the meter of the verse? (You should have four numbers as your answer.)

5. What is the song about?

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.



Summary

You have come to the end of Lesson 18. In this lesson you learned about rhyme and rhythm in poetry.

NOW DO PRACTICE EXERCISE 18 ON THE NEXT PAGE.

Practice Exercise: 18

- A. Look at an unfinished verse (by this writer) in a poem below. Complete the lines by writing the last word in each line. Choose the word from the list. The word must rhyme with the last word in the previous line. One word would be used twice. The first one has been done for you.**

List: broom, hat, fear, mat, there,

THE BLUE HAT (– By TBH)

I went to the door

And saw on the floor (Word = floor)

There was a blue hat

On the new red _____ Word = _____

The blue hat moved here

And then it moved _____ Word = _____

I stood far, not near

Cause of this deep _____ Word = _____

I went to the room

And got the long _____ Word = _____

I came real quiet

And poked the blue _____ Word = _____

It was my white cat

Trapped in the blue _____ Word = _____

- B. Refer to the poem by the American Emily Dickinson and answer the questions that follow.**

A Bird came down the Walk (by Emily Dickinson)

A Bird came down the Walk—
He did not know I saw—
He bit an Angleworm in halves

And ate the fellow, raw,

And then he drank a Dew
From a convenient Grass —
And then hopped sidewise to the Wall
To let a Beetle pass —

He glanced with rapid eyes
That hurried all around —
They looked like frightened Beads, I thought —
He stirred his Velvet Head

Like one in danger, Cautious,
I offered him a Crumb
And he unrolled his feathers
And rowed him softer home —

Than Oars divide the Ocean,
Too silver for a seam —
Or Butterflies, off Banks of Noon
Leap, plashless as they swim.

1. See that Dickinson's poem is arranged in "four-lined" verses. What is the name given to such poems?

2. What is the rhyme pattern of the first two verses of Dickinson's poem?

3. What is the meter of a verse? You need four numbers to state the meter. (The meter is the same for all verses.)

4. Is this rhyme pattern consistent for all verses? Give a reason for your answer.

5. Who is the main character of the poem?

6. Is Dickinson writing in first person? Give an explanation for your answer.

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 4.

Answers to Activities

Activity 1

1. away
2. home
3. Mmmmmmmm
4. 6,6,5,6/aabb
5. To see someone he misses/loves

Activity 2

1. be, me/ 2 and 4
2. abcb
3. 11, 10, 11, 10
4. Same as in 3
5. Someone who sings about a friend (or parent/guardian) who helps or encourages.

Lesson 19: Aspects of Culture in Poetry



Welcome to Lesson 19 of Unit 3. In Lesson 18, you learned about Rhyme and Rhythm in Poetry. In this lesson, you will learn about aspects of culture that influence the type of poetry that people write.



Your Aims:

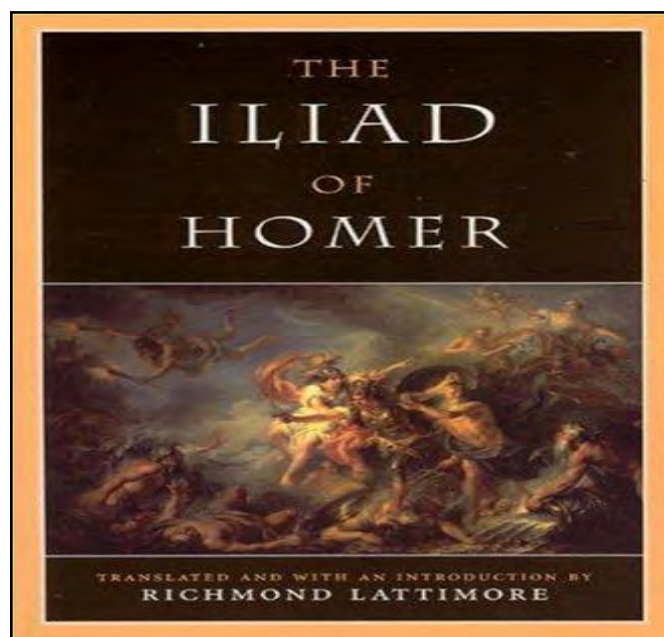
- define unfamiliar terms
- identify cultures through poetry
- identify images that belong to a particular culture

Culture, Art and Poetry

Culture is defined as the customs and beliefs, art, way of life and social organisation of a particular country or group.

There are many different people groups in the world and they have their own cultures.

And in many of those groups, people created art and dance, wrote stories or poetry or composed songs.



A translation of the work of the Greek poet Homer

The type of works (including poetry) that they created was influenced by their cultures and beliefs.

People from one group who do not have the same culture as another group and may not understand everything that the other expresses in the stories they write, songs they sing, customs they practise or poetry they write.

Even the language that is used in creating the poetry may not be understood unless translations of the poems are made. But then, often the best translation of any work cannot completely carry across all the meanings of the work.

In some parts of the world, history is often captured well in poetry. In the old Mesopotamian world, the Sumerian poetry of the **Epic of Gilgamesh** is a famous work while the Greek named Homer is known to have written **Iliad and Odyssey**.

Poetry has also been used to record and relate religious teachings and beliefs. The *Vedas* written in the Sanskrit language is the earliest sacred writing of Hinduism and the five books of the Bible of Job, **Proverbs, Psalms, Ecclesiastes and Song of Solomon** are called the poetical books.

In today's world, poets try to adopt styles or forms of poetry from different cultures.



Activity 1 Refer to the information given earlier to write the word or phrase that correctly matches the description given

1. _____ Part of the world Homer is from.
2. _____ The language that *Vedas* is written in.
3. _____ This is a famous Sumerian poetry work.
4. _____ The poetical book of Psalms is found here.
5. _____ Customs and beliefs of a particular group of people.

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.



Activity 2 Read the poem below and answer the questions that follow.

Borrowed Lives

by Steven Winduo

Our pockets are torn
Living in our pockets
We have fallen so deep down
Walking the dark smelly alleys
Of some cheap Asian backyards
Or standing every day at the same spot
Seeing the monotony of life
Driving by on the same road
We see the crowd swell like locusts
Beyond limit at the bus stop
Emptiness drops from the sky
And blanketed our vision forward
There's nowhere out of this, we declare
We have to borrow money
To go on living here
Our pay packet looks fat
Our bank accounts stripped
There is no savings
To help us through hard times
Our hearts cannot bleed
Our hopes remain intact
Our borrowed lives will continue.

1. Is the poem written about life in the village? Give a reason for your answer.

2. To what animal does the writer compare the crowd to?

3. The word used in Q2 sounds better in this poem than another word that means the same thing. What is that word?

4. Would people in the village understand what the poet is saying? Give a reason for your answer.

5. Poets often use words in different languages in their writing. Did the writer use a non-English word in this poem?
-

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.



Summary

You have come to the end of Lesson 19. In this lesson you learned about aspects of culture in poetry.

NOW DO PRACTICE EXERCISE 19 ON THE NEXT PAGE.

Practice Exercise: 19

- A. Read the following verses in the book of Proverbs (in the old English) and answer the questions that follow. (You can use your Bible in other versions such as Good News or New International Version to see how words are translated in English.)**

Proverbs 6: 1-11

Go to the ant, you sluggard;
Consider her ways, and be wise:
Which having no guide,
Overseer, or ruler,
Provideth her meat in the summer,
And gathereth her food in the harvest.
How long will thou sleep, O sluggard?
When will thou arise out of thy sleep?
Yet a little sleep, a little slumber,
A little folding of the hands to sleep;
So shall they poverty come as one that travelleth
And thy want as an armed man

1. Find the meaning of the word —sluggard”.

2. Which creature is the sluggard, advised to study and learn from?

3. The original words of the verses are applied to people living in the region near present day Israel. They have a different culture to ours. Do you think Papua New Guineans can understand the meaning of the verses? Give a reason.

4. In the book of Proverbs, it is common to find the use of synonyms – different words that have the same meaning. What are the synonyms for the words —meat” and —slumber”?

5. For what sort of people is the advice in these verses good for?
-

B. Study the poem below then answer the questions that follow.

**No Disgrace
by Coralie Cassady**

There is no disgrace,
So proudly show your Aboriginal face.

Once upon a time,
We Aborigines were regarded as small-time.

But positive happenings for Aborigines,
Are beginning to brilliantly shine.

Aborigines, you are doing it just fine.

We have been constantly put down,
Messed around,
But our Aboriginal culture still strongly abounds.

Who is now having the last laugh?

One thing's for sure,
Aborigines do not do things by half.

Internationally recognized Aboriginal band,
Yothu Yindi,

Sing to the world,
About our heritage, misery and loss of land.

Aboriginal paintings adorn many walls.
We have picked ourselves up,
Since our two hundred years ago fall.

We are definitely making our own tracks,
We are no longer considered as 'myall blacks'.

NOTE:

The Myall Creek massacre in Australia occurred in June 1838. A gang of stockmen, heavily armed, rounded up between 40 and 50 Aboriginal women, children and elderly men at Myall Creek Station, near Bingara which is not far from Inverell in New South Wales. 28 Aborigines were murdered.

1. To which group of people does Cassady belong?

2. According to the writer, is her group's culture dying? Give a reason for your answer.

3. Which music band from her group is now internationally recognized?

4. Is the writer worried about the future? Give a reason for your answer.

5. For how long have her people been struggling to survive as a group?

6. Give at least two pairs of different words that the author uses for a rhyming effect.

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 4.

Answers to Activities

Activity 1

1. Greece
2. Sanskrit
3. Epic of Gilgamesh
4. Bible
5. Culture

Activity 2

1. No. In town. He talks about alleys, backyards and the bus stop
2. Locusts
3. Grasshopper
4. Not really. It is written about people living in towns/cities
5. No. All the words used are in English.

Lesson 20: Narrative Poetry



Welcome to Lesson 20 of Unit 3. In Lesson 19, you learned about aspects of culture in poetry. In this lesson you will learn about a group of poetry called narrative poetry.



Your Aims:

- define narrative poetry
 - write a narrative poem
-

Types of Poems – Narrative Poetry

You may have learned that there are different types of poetry. The three most common types of poems according to form are:

- 1. Lyric Poetry** It is any poem with one speaker (not necessarily the poet) who expresses strong thoughts and feelings. Most poems, especially modern ones, are lyric poems.
- 2. Narrative Poetry** It is a poem that tells a story. Its structure is similar to the plot line of a story (that is, the introduction of conflict and characters, rising action, climax and resolution).
- 3. Descriptive Poem** It is a poem that describes the world that surrounds the speaker. It uses imagery and adjectives. It describes what is going on around the writer.

Almost any poem you find will come under the three main types of poetry. But then there are other types that cannot be grouped under the three above. Here are some more types of poems that are subtypes of the three styles above:

Elegy It is a lyric poem that mourns the dead. It has no set metric or stanzaic pattern, but it usually begins by reminiscing about the dead person, then laments the reason for the death, and then resolves the grief by concluding that death leads to immortality. It often uses "apostrophe" as a literary technique.

Sonnet The sonnet is a lyric poem.

Ballad It is a narrative poem that has a musical rhythm and can be sung.

Epic It is a long narrative poem in elevated style recounting the deeds of a legendary or historical hero.



Activity 1 Refer to the notes given earlier and write the type of poem each statement is describing.

1. This poem tells about what is happening around the writer.

2. This is a narrative poem that has a musical rhythm.

3. This general group of poems tells a story.

4. The writer in this poem describes his thoughts and feelings.

5. This is a very long narrative poem.



Activity 2: Read the poem by the English poet John Keats and answer the questions following.

Song – I had a dove (by John Keats)

I had a dove and the sweet dove died;
And I had thought it died of grieving:
O, what could it grieve for? Its feet were tied,
With a silken thread of my own hand's weaving;
Sweet little red feet! why should you die -
Why should you leave me, sweet bird! why?
You liv'd alone in the forest-tree,
Why, pretty thing! would you not live with me?
I kiss'd you oft and gave you white peas;
Why not live sweetly, as in the green trees?

1. Use a dictionary to check the word "~~ove~~". What is a "~~ove~~"?

2. The poem tells a small story. What happened to the dove?

3. Is the writer writing in first person? Give a reason for your answer.

4. Give a word from the poem that rhymes with these words: died, grieving, die.

5. What kind of feeling is the writer expressing?

6. Do you really think the writer was writing about a dove? Give a reason for your answer.

Thank you for completing this activity. Now, you may go to the end of this lesson to check your answers. Make sure you do the necessary corrections before moving on to the next part of this lesson.



Summary

You have come to the end of Lesson 20. In this lesson you learned about Narrative Poetry.

NOW DO PRACTICE EXERCISE 20 ON THE NEXT PAGE.
--

Practice Exercise: 20

- A. Refer to a poem by the American Robert Frost and answer the questions that follow.**

The Road Not Taken

by Robert Frost

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

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

Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!

Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:

Two roads diverged in a wood, and I--
I took the one less travelled by,
And that has made all the difference.

1. What was the challenge in front of the writer/traveller?

2. The last verse brings about the meaning of the poem better. Which road did the traveller take?

3. Do you think the writer is pleased with his decision (as in Q2)? Give a reason for your answer.

4. Write (in your own words) one lesson anybody can learn from this poem.

5. Write the rhyme patterns of Frost's poem.

- B. Write your own narrative poetry. It could be about your own experiences or about someone else's. You can group the lines into verses. (If you can, try using the elements of rhyme and rhythm in your composition.)**

[illegible]

CHECK YOUR WORK. ANSWERS ARE AT THE END OF TOPIC 4.

Answers to Activities

Activity 1

1. Descriptive poem
2. Ballad
3. Narrative poems
4. Lyric poems
5. Epic

Activity 2

1. A seed or fruit-eating bird of the pigeon family
2. It died
3. Yes. He uses the word “I” as in —had a dove”
4. Died - tied; grieving – weaving; tie – why
5. Sadness or grief
6. No. Possibly someone whom he loved left him

ANSWERS TO PRACTICE EXERCISES IN TOPIC 4

Practice Exercise 17**A**

1. 1
 2. a) survive and thrive
b) go and grow
c) Land and understand
d) flower and cower
e) air and care
f) do and you
g) all and small
 3. aabbccddeeffgg
 4. We all die but nature is here to stay
 5. Nature acting like a human being
 6. Humans, seasons come and go
-

Practice Exercise 18**A.**

1. floor (already given)
2. mat
3. there
4. fear
5. broom
6. hat
7. hat

B.

1. quatrain
 2. abcb
 3. 6, 6, 8, 6
 4. No. The meter in verse 4 is 7, 6, 7, 6
 5. A bird
 6. Yes. She writes in the second line of the first verse —I ~~sa~~”
-

Practice Exercise Answers 19**A.**

1. A lazy person
2. The ant
3. Yes, our old people often talk about the ways of animals and human beings
4. Meat is the same as food; slumber is the same as sleep
5. Lazy people

B.

1. Australian Aborigines
 2. No. She writes —But our Aboriginal culture strongly abounds”
 3. Yothu Yindi
 4. No. She writes —But positive happenings are beginning to brilliantly shine”
 5. Two hundred years
 6. Disgrace and face; shine and fine; half and laugh; band and land
-

Practice Exercise Answers 20**A.**

1. There were two roads and he had to decide which to take
2. The one less travelled by
3. Yes. He said that —~~that~~ has made all the difference”
4. Taking the challenge to do something that most do not, can make a big difference in life
5. Stanza 1: ababa
Stanza 2: cdcc
Stanza 3: defe
Stanza 4: efgh
Stanza 5: ijk

B. Students’ answers may vary. (This is just a sample poem.)**CLOUDS**

Horizons void of clouds
How dull would be the scenery
To know them all by name
A visual adventure to attain,

Altostratus, pileus, cirrus, nimbus
Least we forget the all familiar cumulus,

Who has not gazed in amazement at the magnificent array
Billowy clouds on a perfect day?
Standing on the seashore where clouds meet the sea
Inspire the calmest soul to ecstasy,

Imagination soars as clouds pass by
Images, shapes we find appearing in the sky
What sheer enjoyment is achieved by watching nature's wonder,

Restful, meditative, tranquil
Everlastingly inspirational

by Nancy Ellen Crossland, USA

UNIT SUMMARY

In this Unit you learned about Papua New Guinea and World Literature. You have read pieces of novels, plays, autobiographies and biographies and poetry written by local and foreign writers as well. This unit has taught you to appreciate Papua New Guinea and the World Literature.

In Topic 1, you learned that novels are fictitious prose narrative of book length, typically representing character and action with some degree of realism. Novels are complex and successfully understanding each layer was a difficult task.

In Topic 2, you learned about drama and its history. It is written and to be acted out on stage.

In Topic 3 you learned about autobiographies and biographies. An autobiography is an account of a person's life written by that person. A biography is an account of a person's life written by another person.

In Topic 4 You learned about poetry, which is a literary work which expresses feeling and ideas. It is done through a distinctive style and rhythm.

You should now be able to enjoy and appreciate the different forms of Literature.

GLOSSARY

A

Adhere - Follow
Allusions - Suggestions
Atrocity – Brutality
Allude

B

Barge - Charge
Assigned - Allocated

C

Captured - Caught
Chaos – Disorder
Compliments - Praises
Component - Piece
Concept - Idea
Confide - Reveal
Confinement - Detention
Coquettish - Flirt
Cunning - Wily
Cupolas – Roofs
Casuals –Sequence
Imagination

D

Deliberate – Thoughtful
Derived - Resulting
Disillusionment - Disappointment
Distinctive - Distinguishing
Distinctiveness - Uniqueness
Distinguish - Differentiate
Diverged - Wandered
Dominating - Controlling

E

Embodying - Representing
Endures - Sustains
Era - Period
Extensive – General
Exposition

F

Facet - Aspect
Fawned – flattered
Fleeting

G

Glimpse - Sight

H

Hauling - Shipping

I

Indefatigable - Untiring
Inseparable - Attached
Intensity - Strength
Intent - Committed
Intertwined - Tangled
Indigenous - impersonation

L

Legitimate - Genuine
Literature - Writings
Lexical - Relating to the words or vocabulary of a language

M

Makeshift - Temporary
Maximum - Extreme
Monotony - Boredom
Mood - Temper
Mundane - Dull

P

Perseverance - Determination
Perspective - Viewpoint
Plunder - Loot
Pun - Joke

R

Remarkable - Extraordinary
Remote - Distant
Resemblance - Similarity
Resumed - Restarted
Rigidly - Strictly
Resolution - Determination
Routs - Retreats

S

Sentiment - Feeling
Sequestered - Confiscated
Shadowy - Mysterious
Sham - Pretend
Significant - Important
Sluggard - Lazy
Sinister – Threatening
Spires - Tips Sophistication - Complexity
Spirit - Essence
Squarish - Boxlike
Squatted - Bent
Summons - Order
Semantic - Relating to meaning in language or logic.

T

Temperament - Character
Tranquillity - Calmness

U

Undergrowth - Vegetation

V

Verbiage – Long speech and writing

Verbose - Wordy

Verisimilitude – Appearance of being true

APPENDIX

The High Cost of Living Differently

The High Cost of Living Differently was first performed as a radio play on 26 June 1976. It was adapted for the stage in September 1976 and performed by the National Theatre Company. The play was directed by Nora Vagi Brash.

The play revolves around Ikoko, a poor, harmless character who enjoys entertaining people. We are asked to consider the question, "Just because a person is different, should we put him behind bars?"

Characters

Vera	Tania Daure
Paul	Micheal Tavi
Mata	Gundu Raka Kagi
Ikoko	Sam Paulas
Constable	Kilori Susuve
Sergeant	Rob Awai
Magistrate	Joseph Marraros
Crowd	Ribiri Rabura, Tania Daure, Ari Pepe

Scene One

Crowd chatter, noise of plates, spoons etc in the university dining room

Paul: Gosh! It looks like every single student from the Uni got up in time for breakfast this morning! Everyone must be hungry!

Mata: There's hardly a table left! Ah! This place is too small! They should build us bigger room! I'm going back to the dorms, Paul.

Paul: No! Look, Mata, there's a space on that one near the windows. Vera's over there! Come on...

Crowd noise then Vera's voice singing.

Vera: Mi wan pis stret
Mi is namba wan; vada you know?

Mi like raun long olgeta hap!
Oli save long mi!

Mata: Mind if we interrupt your singing lesson Vera? Got space for us on your table?

Paul: That's an interesting song Vera. Where did you learn it?

Vera: Oh from the market. That fellow at the market was singing it. I'm sure you've seen him. He's really a funny man.

Paul: Oh I know the man. He wears funny clothes and a women's wig?

Vera: Yes that's right! And sometimes he wears earrings made out of chicken bones. He's also got sipoma on his body. Ikoko I think they call him.

Mata: (Butts in) Yeh! I know that mad man! He's just a long-long! A real show off.

Vera: I don't think he's mad! He's nice really, and very gentle. There's nothing wrong with him. He's just being himself. That's the main thing anyway.

Mata: Now, that's just a way a silly female WOULD react! Honestly, you're just as mad as he is. Maybe you and he would make a nice pair at Laloki. Ha! Ha! Ha!

Paul: Come off it mate and pass me the salt! I agree with Vera. He's just being himself. Just because a person is different, should we put him behind bars?

Mata: But he's got no means of SUPPORT, he just lives off other people! No, if I had my way, I'd put away the likes of Iko or whatever his name is! I won't have it.

Sound of cup and saucer

Vera: I don't see why you should get angry! You don't feed and clothe him! What's more, he doesn't perform near your house! And he's making use of his idle time! He's just a poor, harmless person, and he brings a lot of happiness to people! If he was stealing from you then you'd have cause to complain!

Paul: Anyway, I like him, even if you don't, Mata! Hey! I like that story that went about him a while back! Have you heard it?

Mata: Ah! Get on with your mad story. I'm sure I'm not going to find it funny!

Vera: Don't be so sarcastic Mata! Go on, tell us, Paul!

- Paul: The story is, that one day, our friend brought some meat to sell at the market. He did sell, and with the money, he headed straight for the pub!
- Mata: (Sarcastic) Ha! Ha!
- Vera: Go on with rest of the story.
- Paul: Anyway, one man bought some of the meat and took it home to his wife. When she went to prepare for tea, she discovered that it was dog meat!
- Mata: (Exaggerating) Ahhh! Ha! Ha! Ha!
- Paul: (Laughing) She asked her husband where he got the meat, and he told her he bought it off Ikoko. Boy! Wasn't she mad.
- Mata: But that's disgraceful. I hope they told the police about it. Gee! I tell you if i was the police I would kick the day-lights out of him.
- Paul: The police were notified all right, but you know the way words travels around here? Ikoko ran away up the coast soon as he heard the cops were after him!
- Mata: If he played that dirty joke on me I'd let him bleed! I really would, and then turn him over to the law! The stupid son of a pig!
- Vera: If it pleases you, the police did catch him in the end! They put him in jail for a month for some other charge. I forget wat it was. Anyway that was the excuse. I really dont understand.
- Mata: I would have put him straight in the mental hospital
- Vera: They did! They found nothing wrong with him, so he was released.
- Paul: What good does it do to put a fellow like that away? Especially if there's nothing wrong with him? Just because a fellow wears funny clothes and maybe gets a bit drunk now and then, everybody thinks that he should be locked up?
- Vera: Look! its no use arguing about him when you've never stop even to listen to his songs and stories. Why dont we go and hear him? Are you coming Mata?
- Mata: Well, I'll just come along to keep you accompany! Now don't be surprise if you find yourself surrounded by police, laga! Especially his language! Eh!
- Paul: Cool down mate, you're not there yet! Anyway, we're not going to war! We're just going to see a defenceless, happy guy. (Fade)
Maybe we'll be entertained for our trouble!

Scene Two

Ikoko's singing

Ikoko: (Accompanied by Ukulele)
Mi wan pis stret
Mi is namba wan, vada you know
Mi laik raun long olgeta hap
Oli save long m. Animase

(Song repeated under next dialogue)

Vera: Hey! What's that crowd doing over there?
Mata: Who know's?
Paul: Ah! It must be him! Let's get closer to hear better.
Vera: It's him! Oh! He's stopped singing! I wonder what kind of story he's going to tell today?

Crowd noises and applause

Mata: Ohh! I can't be bothered to stand around listening to a nut!
Ikoko: Gud de everybod. Dis one story is about one day igo steal mango and one snake and a frog they fight you know.

Crowd clapping and laughter

Ikoko: (Coughs and clears his throat) One day igo steal mango in the hill and very hungry you know. The sun please it very hot. You know I got sipoma and you know double skin. I stop under this one mango, scatch and scratch. Dirava my skin it feels sweet more and I want to scratch all day but now m hungry. I look in the tree and look see some yellow mangoes. I forget my scratch I quick get up the tree. I look down and the ground longway too much. I shut my eyes you know I fright very much.

Crowd laughter

Ikoko: I go go up and nearly touch mangoes. Ants are plenty but my belly make noise for mangoes. I put my hands to get mangoes and I hear cra-a-cara, I look near the noise and Dirave my heart it jump to me mouth and I nearly wet me laplap

Crowd laughter

Ikoko: Yeah, sinake he open mouth big big and frog he very fright. I like help frog but now sinake he very long, big and point teeth. I keep still like am die you know? An listen and look up, the frog one die finish in sinake belly! I very angry with basta sinake! I quickly come

down tree. My laplap it fall off but am not care you know? I jump down run long way, pick stone and hit sinake! But how the mango tree is too long way you know!

Voice one: What about you laplap?

Crowd laughter

Ikoko: Me laplap he stay in the mango tree. I tink about laplap; maski! I run home no clothes on me everybody he laugh at me! Dirava! Dats bad way. Now all time i wear trousers!

Crowd laughter and applause

Paul: (Over laughter) Tell us another one, friend!

Ikoko: You want nada story. I tell about one man one girl in the beach. Yeah!

Vera Ho! Ho! I've heard that before. It's a bit, you know....well....not what Mata would like to hear.

Ikoko One day I go to the beach and dis man he mek sign to dis girl and she come over and dey go in bush and i go behind dem dey not see me and am say buddy dis your good de you know. Ha! Ha! Ha!

Mata Shut up you idiot, go and tell your story somewhere, where the people are like you. You bring shame on us educated people, with your kind of English too.

Paul Sh Mata! Leave him alone. He's not doing anything to you

Vera Yeah don't be a spoil sport. Poor fellow he's only telling a story. He's not even talking about you.

Paul You must have a guilty conscience mate? (Pause) Hey Mata! Where a you going?

Mata (Off mike) Hey you! Hear me! Get away from there, go back to wherever you came from! You're just a nuisance!

Market crowd shouts:O--O--O-- HEY! HE...Y.

Paul (Loud) Oh come on,fair go, man! Leave him be! He's all right

Mata (Angry) Go on! Get out!

Crowd noise

Vera Paul! Stop him! Look! The police are coming!

Constable Yes, What's the trouble here?

Mata That man there. Hey you what's your name? Come on, you tell your name to the constable here, like you were talking to the crowd.

Constable Who are you? What has Ikoko done to you?

Mata So you know his name, do you? He's making a nuisance of himself. Stopping the general public from going about their business.

Constable I can't charge him. I don't see anything bad in talking to a crowd.

Mata Come on Constable. What kind of police man are you? This is your job to protect the public! It's your DUTY to keep people like him away! He's just being a public nuisance.

Constable Don't you tell me what my job is, okay. This man hasn't done anything bad in talking to the crowd

Paul Come on Mata, let's go away!

Mata Look, he doesn't have any job, he's just wasting people's time, and stopping them from going about their business.

(Shout) Ask him!

Constable Right! Ikoko! Do you have a regular job?

Ikoko Ye! Mi get wok.

Constable Where do you work?

Ikoko Man, you no save! M wok long Masta Raun!

Crowd cheer and shout

Mata I don't find that funny at all. He doesn't have any means of support!

Constable Sorry Ikoko! The law says you have to have a job to stay in town, okay? You better come with me to the station.

Ikoko Please don't take me, I not make one trabol!

Voice Two Yes! Take him away, he's spoiling the grass and killing it!

Crowd noise

Voice one That's right! He's making the people to step on our beautiful grass.

Constable I'm sorry, Ikoko, I have my duty to the people! So I must take you away

Ikoko Come on, me no mek trabol. You save me. Everyone know me.

(Fade)

me no mek trabol....no trabol...

Scene Three

Door slam, footstep's, typewriter

Constable Right mate you wok we?

Ikoko Me wok long wanpela masta.

Constable Wanem nem bilong master bilong yu?

Ikoko Yu no save long masta bilong me? Nem bilong en em Masta Raun!

Constable Address bilong en yu save?

Ikoko Yeah em stap long market.(They both laugh)

Sergeant (off mike) What's all this noise? Is this X-Mas? Constable? What's the charges?

Constable Er.... Vagrancy Sir!

Sergeant (To Ikoko) Tell him to take that stupid wig off his head and stand up straight when I'm talking to him!

Ikoko Okay

Sergeant Call me Sir, understand!Name?

Ikoko Eh! You no save me! Olgeta man long town i save long me

Sergeant Shut up. What's your name?

Ikoko (Quietly) Ikoko.

Sergeant Speak up, and call me Sir!

Ikoko Sir

Sergeant Surname?

Ikoko I beg pard Sir? Me no save nem bilong yu, en.... your name Sargen Sir?

Sergeant (Angrily) I said YOUR surname? stand up

Ikoko (Apologetically) I beg pard? Me no save nem belong yu!

Sergeant What is your SURNAME? You Stupid?

Ikoko Oh! Sir name. You I know, him Sargen.

Sergeant (Very angry) Don't you have ANYTHING in your heard? I SAID SURNAME- your father's name.

Ikoko Oh! (Subdued) Father name he, Mani.

Sergeant That's more like it! Say it loudly!

Ikoko (Very loud) Mani

Sergeant (Rather pleased) Right, Ikoko You, my boy, are going to spend the night in the guard room understand?

Ikoko Please! I not make one trabol!

Sergeant Shut up! Constable! Take him away to the cells.

Footsteps and door slams

Constable (Opens the Door) In you go friend. Tommorow bai you go long kot kes, laga.

Sound of door closing, locks

Ikoko (Singing with Ukulele)

Ikoko Mi wan pis stret.
Mi is namba one, vada you know.
(Fade) Mi raun long olgeta hap
Oli i save long mi.

Scene Four

Constable Silence in the Court! The District court is now sitting! All will stand!

Magistrate Ikoko Mani?

Ikoko Me Sir.

Magistrate You are charged with being a public nuisance and vagrancy. Have you anything to say?

Ikoko Ye Sir! Me like sing you song. I big man in town. Everybody known me. Sir.

Magistrate Look Ikoko, we don't havea time for playing in the court room. I am very busy man

Ikoko Yes Sir! I no mek trabol. Am just singing you know and story little bit.

Magistrate Is it true that you don't have any job?

Ikoko Yes Sir.

Magistrate Well the law says you must have some means of support in town. Do you undersand?

Ikoko Yes Sir. I no make trabol.

Magistrate We must abide by the laws. If I am too easy on you, then I'm afraid we are not going to have a good town! Therefore, I must send you to prison for two weeks. You are to come out of jail after the sentence, and go straight home to your village! This is second time you have been here. Therefore i must sentence you. Do you understand? Otherwise the law is useless.

Ikoko Sir I no mek trouble, am just sing and tell story thats all.

Magistrate Next case, please.

Constable Ikoko Mani, come this way.

Ikoko But please Sir, I only sing song... I no trabol man..... No trabol... No trabol...

Scence Five

Mata (Calling) Paul, Vera! See today's paper? That fool at the market has been imprisoned for two weeks for no visible means of support!

Vera Poor felloew, he was just entertaining people!

Paul I agree! Why can't a person be free to do what he likes? A poor guy like Ikoko shows some imagination and then he's picked up and charged with some pretty offence. Next thing he's thrown into prison! All for the people!

Mata And so he should be! He should be put away!

Vera I just don't understand you, Mata! You can be kind one minute and cruel the next! Haven't you any sympathy left?

Paul Mata, don't forget you were chiefly to blame for the old guy being arrested?

Mata People like your mad "FRIEND" should know the trouble they get into through town life, and stay in the villages!

Vera Are you saying people shouldn't have the right to go wherever they please, freely? You sound like a DICTATOR, Mata!

Mata They must realise that towns are for people like us, who can cope with the wasteren style of living and stay out of trouble.. (Disgusted voice) Ah! I'm sick and tired of you do-gooders! (Fade) I'm going to the library!

Paul (sigh) Mata's got a lot to learn! He should follow old Ikoko's style and get some pleasure from life!

- Vera Well, good-on Ikoko! Even though he's in jail, he's made his mark.
- Paul What sort of mark?
- Vera He's shown us how important it is for people it is people to be colourful and TRUE to themselves! If this town didn't have characters like Ikoko around ___ what a dreary old place it would be!
- Paul Yes, he certainly gave us a lot to think about.
- Vera Also something to sing about Remember his song?
- (Sings) Mi wan pis stret.
 Mi is namba one.
- Paul (joining with Vera) Vada you know?
- Vera/Paul (singing)
 Mi laik raun long olgeta hap

Oli i save long mi.

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GRADE LEVELS	SUBJECTS/COURSES
Grades 7 and 8	1. English
	2. Mathematics
	3. Personal Development
	4. Social Science
	5. Science
	6. Making a Living
Grades 9 and 10	1. English
	2. Mathematics
	3. Personal Development
	4. Science
	5. Social Science
	6. Business Studies
	7. Design and Technology- Computing
Grades 11 and 12	1. English – Applied English/Language& Literature
	2. Mathematics - Mathematics Advance/General
	3. Science – Biology/Chemistry/Physics
	4. Social Science – History/Geography/Economics
	5. Personal Development
	6. Business Studies
	7. Information & Communication Technology

REMEMBER:

- For Grades 7 and 8, you are required to do all six (6) subjects.
- For Grades 9 and 10, you must complete five (5) subjects and one (1) optional to be certified. Business Studies and Design & Technology – Computing are optional.
- For Grades 11 and 12, you are required to complete seven (7) out of thirteen (13) subjects to be certified.

GRADES 11 & 12 COURSE PROGRAMMES

No	Science	Humanities	Business
1	Applied English	Language & Literature	Language & Literature/Applied English
2	Mathematics Advance/General	Mathematics Advance/General	Mathematics Advance/General
3	Personal Development	Personal Development	Personal Development
4	Biology	Biology/Physics/Chemistry	Biology/Physics/Chemistry
5	Chemistry/ Physics	Geography	Economics/Geography/History
6	Geography/History/Economics	History / Economics	Business Studies
7	ICT	ICT	ICT

Notes: You must seek advice from your Provincial Coordinator regarding the recommended courses in each stream. Options should be discussed carefully before choosing the stream when enrolling into Grade 11. FODE will certify for the successful completion of seven subjects in Grade 12.

CERTIFICATE IN MATRICULATION STUDIES

No	Compulsory Courses	Optional Courses
1	English 1	Science Stream: Biology, Chemistry, Physics
2	English 2	Social Science Stream: Geography, Intro to Economics and Asia and the Modern World
3	Mathematics 1	
4	Mathematics 2	
5	History of Science & Technology	

REMEMBER:

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