

10

Celebrating Diversity through World Literature

English

Learner's Material

Module 4:
Rebuilding Our Societies
Lesson 2

This book was collaboratively developed and reviewed by educators from public and private schools, colleges, and/or universities. We encourage teachers and other education stakeholders to email their feedback, comments, and recommendations to the Department of Education at action@deped.gov.ph.

We value your feedback and recommendations.

Department of Education
Republic of the Philippines

Celebrating Diversity through World Literature – Grade 10

English - Learner's Material

First Edition 2015 C

ISBN:

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Published by the Department of Education

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Printed in the Philippines by REX Book Store, Inc.

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Module 4

LESSON 2

BRIDGING GAPS

"I like to see myself as a bridge builder, that is me building bridges between people, between races, between cultures, between politics, trying to find common ground."
- T. D. Jakes

YOUR JOURNEY

The advent of the 21st century showed how small the world is. It also exposed the idea that we are not simply citizens of our nation but we are part of a bigger, more diverse international community.

However, with diversity, we have witnessed civil strife, conflicts, misunderstandings, and disputes resulting death and destruction.

Thus, it is necessary that we try to bridge the gap between nations, cultures, beliefs, and generations. It is essential that we build bridges and find the shared benevolence in all of us.

YOUR OBJECTIVES

Following the track of your journey, you are to be guided by the following objectives:

- get vital information from various websites on the internet
- get different viewpoints on various local or global issues
- distinguish the important points from the less important ones in any listening text
- compare and contrast the contents of the materials viewed with outside sources of information in terms of accessibility and effectiveness
- get familiar with technical terms used in research
- explain how the elements specific to a genre contribute to the theme of a particular literary selection
- explain literary devices used
- use a variety of informative, persuasive, and argumentative writing techniques
- show courtesy and politeness when delivering campaign speeches
- observe the language of research, campaigns, and advocacies
- write a cultural mapping report about a topic of your choice

Remember that the final task in this lesson will be for you to write a cultural mapping report about a topic of your choice. Therefore, it is important that you successfully complete all the tasks.



YOUR INITIAL TASKS

Task 1 MAGIC SQUARE: How well do you know these concepts?

Select from the numbered statements the best description for each of the concepts. Put the number of your answer in the proper space in the “magic square box.” The sum of the numbers will be the same across each row and down each column. Each correct answer is worth 1 point, and if you find the MAGIC NUMBER, you get an additional 4 points.

Concepts	Statements
A. Alliteration	1. The incidence where an implausible concept or character is brought into the story in order to resolve the conflict and to bring about a pleasing solution.
B. Allusion	2. Meaning or identity ascribed to one subject by way or another.
C. Hyperbole	3. The use of concepts or ideas that are contradictory to one another, yet, when placed together hold significant value on several levels.
D. Irony	4. Playing around with words such that the meaning implied by a sentence or word is actually different from the literal meaning
E. Metaphor	5. A figure of speech whereby the author refers to a subject matter such as a place, event, or literary work by way of a passing reference.
F. Metonymy	6. The practice of drawing comparisons between two unrelated and dissimilar things, people, beings, places and concepts. It is marked with words "like" or "as."
G. Onomatopoeia	7. Words whose sounds are close to the sound they are meant to depict.
H. Oxymoron	8. A symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more material object or idea being used as an example.
I. Paradox	
J. Personification	
K. Simile	
L. Litotes	
M. Analogy	
N. Allegory	
O. Caesura	
P. Deus Ex Machina	

9. A literary device wherein the author uses specific words and phrases that exaggerate and overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect
10. The practice of attaching human traits and characteristics to inanimate objects, phenomena, and animals.
11. The practice of not using the formal word for an object or subject and instead referring to it by using another word that is intricately linked to the formal name or word.
12. Involves creating a fracture of sorts within a sentence where the two separate parts are distinguishable from one another yet intrinsically linked to one another.
13. A literary device that helps to establish a relationship based on similarities between two concepts or ideas.
14. A literary device as it allows the author to use contradictory, contrasting concepts placed together in a manner that actually ends up making sense in a strange, and slightly complex manner.
15. A discreet way of saying something unpleasant without directly using negativity.
16. A literary device that uses words in quick succession. It begins with letters belonging to the same sound group.

MAGIC SQUARE BOX

A	B	C	D
E	F	G	H
I	J	K	L
M	N	O	P

Magic Number: _____

Task 2 MAKING STRANGE GUESS

Below are two texts that describe an ordinary object that you might have encountered. Can you guess what is described by drawing the image beside your answer?

She's a snow queen wearing her golden-brown gown and her ruby scepter, ruling her frosty kingdom that's surrounded with ice-cold walls and the shivering dark sea.

By Anjoline Cate Z. Pascual

Answer: _____

Image: _____

A ballet dancer dressed in a golden-yellow tutu with a chocolate-colored top. She had this blushing red face and her slightly rusty tiara while wearing her favorite nude ballet shoes. She dances gracefully with her white ribbon at the middle of the stage with white curtains.

By Anjoline Cate Z. Pascual

Answer: _____

Image: _____

Task 3 PICASSO

Analyze one of Picasso's most famous paintings. Guess its title and answer the questions that follow.

Title: _____

1. What image is seen in the painting?
2. What is the expression of the image? Explain the details to support your answer.
3. Do you think the painting is an accurate representation of reality? Explain your answer.

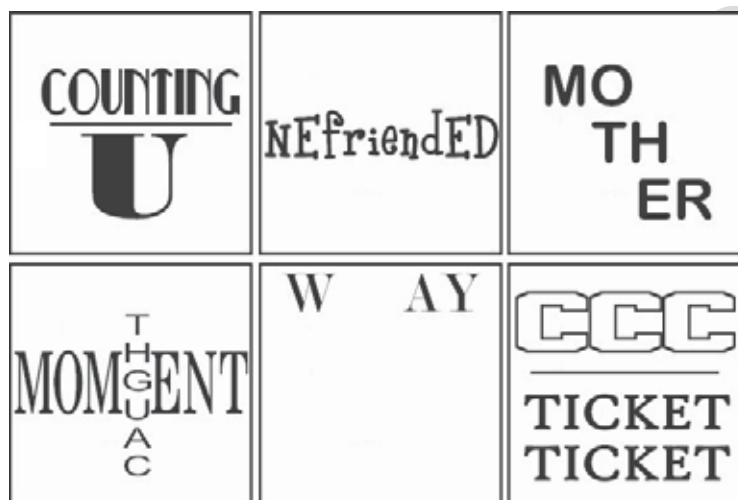


This painting series is regarded as a thematic continuation of the tragedy depicted in Picasso's epic painting *Guernica*. By focusing on the image of a woman crying, the artist was no longer painting the effects of the Spanish Civil War directly, but rather referring to a singular universal image of suffering.

YOUR TEXT

Task 4 PUZZLING

Unlock the puzzle by working within your group. Be sure to discuss how you came up with the solution. Also, assign a group member to tell how you arrived at your answers to the puzzle.



Answers:

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

If you were going to experience everything all over again, do you think you will have a different perception should you have no prior knowledge about it? If you will describe everything as though for the first time, how are you going to picture them?

Read the poem below and try to see how the speaker of the poem creates pictures of the objects that he sees.

A Martian Sends a Postcard Home

Craig Raine (1979)

Caxtons are mechanical birds with many wings
and some are treasured for their markings –
they cause the eyes to melt
or the body to shriek without pain.

I have never seen one fly, but
sometimes they perch on the hand.
Mist is when the sky is tired of flight
and rests its soft machine on ground:

then the world is dim and bookish
like engravings under tissue paper.

Rain is when the earth is television.
It has the property of making colours darker.

Model T is a room with the lock inside –
a key is turned to free the world

for movement, so quick there is a film
to watch for anything missed.

But time is tied to the wrist
or kept in a box, ticking with impatience.

In homes, a haunted apparatus sleeps,
that snores when you pick it up.

If the ghost cries, they carry it
to their lips and soothe it to sleep

with sounds. And yet, they wake it up
deliberately, by tickling with a finger.

Only the young are allowed to suffer
openly. Adults go to a punishment room

with water but nothing to eat.
They lock the door and suffer the noises

alone. No one is exempt
and everyone's pain has a different smell.

At night, when all the colours die,
they hide in pairs

and read about themselves –
in colour, with their eyelids shut.

Task 5 INFOBITS

Read the background information about the poem and the author. Then, answer the questions that follow.

About the poem: This poem seeks to describe human behavior and objects as if they are being seen for the first time by a visiting Martian. Consequently, the tone is detached and objective, but also inquisitive. The ordinary and common place are illuminated by a fresh perspective in thirty-four unrhymed couplets. While the poem is almost like a series of riddles that invite the reader to decipher them, the use of language is original and evocative.

About the author: Craig Raine was educated at Oxford. He is a poet, a novelist, and recently the poetry editor of Faber and Faber, and an academic at New College, Oxford, where he is now Professor Emeritus. He is founder and editor of the literary magazine *Areté*. His first collection of poetry was published in 1978, and he has gone on to produce eleven collections, in addition to two novels and some literary criticisms.

1. What is the first object that the Martian is able to describe?
2. What two forms of weather are mentioned in the poem?
3. How does the Martian describe the forms of weather?
4. What other objects are described by the Martian?
5. How different does the Martian see the objects? Cite some lines from the text to prove your answer.

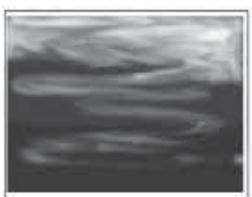
Task 6 MIX AND MATCH

Identify which of the images appeared in the poem. Extract passages from the poem and write the appropriate passage for each image.



Text























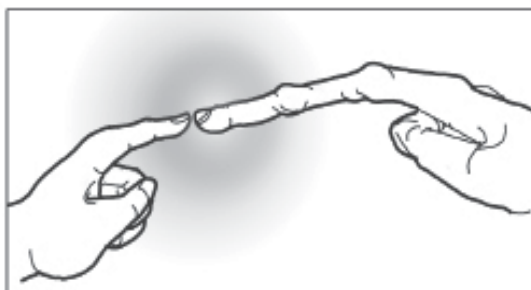






YOUR DISCOVERY TASK

TASK 7 E.T. PHONE HOME



Watch the 1982 American science fiction film *E.T.* directed by Steven Spielberg and, in your groups, answer the following questions. You need to assign a representative to share your answers to the class.

1. Choose one word to describe your reaction to the movie.
2. What image from the movie lingers in your mind?
3. How would you describe the film to someone who hasn't seen it?
4. What do you think is the message of the film?
5. Who are the characters in the film? Describe their reactions in meeting and overcoming a problem.
6. What new ideas did you get from the film?
7. Has the film influenced your thinking in terms of overcoming differences?
Explain your answer.

Task 8 BRIDGE THE GAP

Do the following assigned tasks for your group.

Group 1 – Make an outline for a film review of *E.T.* Write it on manila paper and present it in class.

Group 2 – Create a piece of artwork that highlights the theme of *E.T.*

Group 3 – Choose a piece of music that best communicates the theme of *E.T.*

Group 4 – Choose meaningful dialogues from *E.T.* and write original quotations about friendship based on your chosen lines.

Group 5 – Role play the first encounter of *E.T.* and Elliot.

Task 9 BOOKS OR MOVIES

Complete the following tasks by supplying the blanks with the needed information.

I read a text titled _____, written by _____.
Then I watched _____
directed by _____.
The major similarities of the text and the movie are _____

_____.
The major differences of the text and the movie are _____

_____.
I liked the _____ better because _____

_____.

YOUR FINAL TASK

Task 10 TRENDING

- A. Listen to your teacher as he/she reads the text “Memo for President P-Noy: The National Artist Award — re-examination needed (an excerpt)” by F. Sionil Jose. Complete the table below while listening to the text.

PART 1

Title: _____

ISSUE:		
MAJOR POINTS	MINOR POINTS	PERSONAL VIEWPOINTS

Select a sociocultural issue that is important in terms of its effect on the people living in your community and on the culture that it preserves and protects. You may also use the issue presented in the text above, if you wish. Afterward, interview people from different age groups and occupations and take note of their personal viewpoints regarding your chosen topic. Use your own graphic organizer and assign a representative to present your output to the class.

B. HEDGE OF GLORY

It is often believed that academic writing, particularly scientific writing, is factual and is used simply to convey facts and information. However, it is now recognized that an important feature of academic writing is the concept of cautious language, often called “hedging.”

Hedging is a significant communicative resource for academics since it both confirms the individual’s professional persona and represents a critical element in the rhetorical means of gaining acceptance of claims. Hedges allow writers to anticipate possible opposition to claims by expressing statements with precision, caution, and diplomatic deference to the view of colleagues.

Source: Hedging in Science Research Articles. Retrieved on June 21, 2014. Retrieved from <http://apliij.org/content/17/4/433.abstract>


Complete the sentences below by underlining the appropriate word from the list.

1. It can be [*concluded, suggested, proven, estimated*] that, for young adult males, the portrayal of alcohol on a television screen might lead to increased alcohol consumption.
2. Which [*will, may, must*] have been the case when they entered the laboratory setting alone.
3. It is not [*definite, unlikely, normal*] that the characters in the movies are going to lead a sad life.
4. In real life, waiting for other's reaction [*should, could, may*] not be advisable at times.
5. Nevertheless, feedbacks from people [*will, would, must*] show a reflection of your actions.

C. ASSETS AND RESOURCES

Cultural mapping refers to a research tool to holistically understand the cultural assets of a place based on the local knowledge of the people (Creativity Network of Canada, 2008). Cultural mapping is gaining more acceptance as an essential planning and economic development tool that helps planners rediscover the wealth of places.

Work with your groups and decide on a local heritage that you would like to preserve. Talk about its importance, its history, and its influence on your culture. You must also use the internet to gather relevant information about your chosen topic. Use the template to complete this activity. Assign one or two representatives from your group to share your output in class.



Views of the members of the group

Information from City Statistics, Tourism Office, Municipal Library

Information from Social Media

Information from other sources

D. INTERVIEW WITH EXPERTS

Your teacher has invited the Director of Tourism and his staff in your locality. They will give a lecture about the importance of cultural heritage, particularly the ones in your locality. You are to prepare an interview guide for the event.

Study the input on the Interview Guide and Interviewing.

Interview Guide summarizes the content that researchers cover during interviews. At one extreme, it may provide very minimal directions, leading to “less structured” interviews that are designed primarily to explore the participant’s own perspective on the research topic. At the other extreme, interview guides may contain elaborate specifications to ensure that the researcher’s topics of interest are thoroughly covered.

Interview guides may be unstructured; that ask general questions to draw out the participant’s own accounts or maybe highly structured, like the survey questionnaire that identifies both the content and the possible responses to each question.

Most qualitative interviewers, those who seek detailed descriptions and explanations of the topic on hand prefer to position themselves between these two extremes by using a semi-structured interview. In that case, the interview guide typically contains a general framework for the interview, but the researcher also has the freedom to pursue the questions in a different order and to allocate more time to some questions than to others depending on what is most appropriate for discussing the research topic with each individual participant.

Interview guides may be questions-based or topic-based. Questions are the more common format for interview guides, so that the expected content of the interview is outlined in terms of a series of questions the interviewer intends to ask. In contrast, a topic-based guide consists of a list of areas and issues the interviewer wants to hear about, and these also are often organized in an outline format to make it easier to monitor which topics have already been covered.

Interviewing is a conversational practice where knowledge is produced through the interaction between an interviewer and an interviewee or a group of interviewees. Unlike everyday conversations, the research interview is most often carried out to serve the researcher’s ends, which are external to the conversation itself (e.g., to obtain knowledge about a given topic or some area of human experience). In most cases, research interviewing involves a “one-way dialogue” with the researcher asking questions and the interviewee being cast in the role of respondent.

The concrete interaction between the interviewer and the interviewee is just one stage in the process of doing interview research. The interview itself is carried out to enable the researcher to answer one or more of his or her research questions.

The interview conversation is introduced by a briefing in which the interviewer defines the situation for the participant and informs him or her about the purpose of the interview. Usually, the interviewer has prepared an interview guide in which the

research questions are given a form that renders them suitable to be posed directly as interview questions.

Most research interviews are audio recorded and then transcribed. Unless the researcher works directly with the audio recording of the interview, it is the transcription rather than the original oral interview conversation that serves as the researcher's primary data source when he or she interprets and analyzes the interview.

- The Sage Encyclopedia of Qualitative Research (2003)

In your groups, formulate guide questions for the guest speakers regarding the importance of cultural heritage to your locality and to your generation. You must also include questions about how the youth can participate in the campaign. Follow-up questions must be asked whenever necessary. You can use the template below as your guide in writing your guide questions.

(Short title about the interview)

(Short description of what the interview is about)

Guide Questions:

1. (Question) _____

2. (Question) _____

3. (Question) _____

4. (Question) _____

5. (Question) _____

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E. INTERVIEW TIME

You are now given the chance to interview the Director of Tourism and his staff in your locality. Listen very well to their lecture about the importance of our cultural heritage, particularly the ones in your locality. Note the details that they will mention. After the lecture, you will use your interview guide to get answers to questions that weren't covered in the lecture.

YOUR FINAL TASK

F. WRITE A CULTURAL MAPPING REPORT

After you have collected all the information from the different sources, especially from your interview with the experts, you are now ready to write a cultural mapping report about a local treasure or heritage of your choice. Remember to include the data and facts you've gathered to make your output valid. Use cohesive devices to ensure a smooth flow of writing. Use the rubric given by your teacher to guide you.

MY TREASURE

Having identified the value of sociocultural treasures through interviewing different personalities and writing about it in your cultural mapping report, the time has come for you to also assess the insights that you have realized in this lesson. Write your responses in the graphic organizer.

P (Plus)	M (Minus)	I (Inquiry)
Parts of the lesson that are very helpful	Parts of the lesson that still need reinforcement	Parts of the lesson that need clarification