

Celebrating Diversity through World Literature

English

Learner's Material

Module 4:
Rebuilding Our Societies
Lesson 3

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

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MY TREASURE

Module 4

LESSON 3

TRANSCENDING BORDERS

YOUR JOURNEY

As a citizen of the country and of the world, you play a great role in the country's growth and improvement. As you've realized in the previous lessons, there will always be diversity across cultures that can make connections difficult to establish. However, it is our uniqueness that makes each of us special. Once you've successfully established connections on the basis of uniqueness, you can transcend borders, develop understanding, harness your leadership skills, and become a better person.

YOUR OBJECTIVES

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

- synthesize essential information about a chosen issue
- get different viewpoints on various local or global issues
- appraise the unity of plot, setting and characterization in a material viewed to achieve the writer's purpose
- get familiar with technical terms used in documentary
- determine tone, mood, techniques, and purpose of the author
- acknowledge sources by preparing a bibliography
- demonstrate the appropriate stage stance and behavior when persuading others in a campaign speech
- observe the language of research, campaigns, and advocacies
- make a literature review matrix in preparation for the research report about a socio-cultural issue.











Bear in mind that the final task in this lesson is for you to make a literature review matrix in preparation for the research report about a sociocultural issue. Thus, it is essential that you complete all the tasks fruitfully. Work well.

YOUR INITIAL TASKS

Task 1 STATIC OR DYNAMIC

Classify the following popular characters according to whether they are static or dynamic. Write your answers under the correct column.

STATIC	CHARACTERS	DYNAMIC
	Harry Potter 	
	Eponine 	
	Jean Valjean 	
	Shrek 	
	Elsa 	
	Draco Malfoy 	
	Aslan 	
	Frodo 	

	Fantine		
--	---------	---	--

Processing Questions:

1. What are your impressions about the activity?
2. How did you complete the activity?
3. What are the characteristics of static as against dynamic character?

Task 2 DOUBLE MATCHING TYPE

Match the setting in column A with the characters in column B and the conflict in column C.

B	C	A	B	C
_____	_____	1. Hogwarts	a. Samwise	h. The evil white witch rules over it.
_____	_____	2. France	b. Cosette	i. The whole island is frozen.
_____	_____	3. Narnia	c. Pevensies	j. The fairy godmother plans to overturn the kingdom.
_____	_____	4. Mordor	d. Anna	k. The Dark Lord spreads fear and death.
_____	_____	5. Erandel	e. Fiona	l. Civil war is ongoing.
_____	_____	6. Far Far Away	f. Esmeralda	m. Sauron seeks to return and rule.
_____	_____	7. Notre Dame	g. Ron & Hermoine	n. Social upheaval is about to rise.

Processing Questions:

1. What does each column represent?
2. How important is the setting in establishing the conflict of a story?
3. Why is there a need to have a supporting character in any piece of literature?

Task 3 IN ORDER

Guided by the steps in making a documentary, arrange the following sequentially. Identify the correct sequence by writing the number (1, 2, 3..., or 7) before each step.

- _____ Research about the topic.
- _____ Arrange the shooting schedule.
- _____ Edit the documentary.

- _____ Choose a worthy topic.
- _____ Write the outline.
- _____ Shoot the documentary.
- _____ Screen the documentary.

YOUR TEXT

Task 4 K-W-L

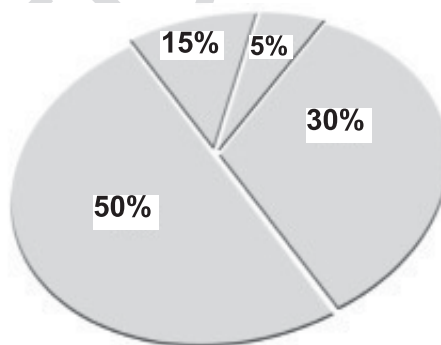
In preparation for reading *Les Miserables*, complete the task by writing what you already know about the text in the first column, what you want to know about it in the second column, and after you have read the story, write what you learned in the third column.

LES MISERABLES by Victor Hugo		
KNOW	WHAT	LEARN

Task 5 SURVEY SAYS


Your class will be divided into different groups. Do a survey within the group about the challenges that the world is facing. Be sure to elicit responses from all the members of the group and make a graph (line graph, bar graph, pie chart, etc.) for your survey results. Elect a representative to share the group's output.





WORLD'S CHALLENGES



Task 6 FLAGS OF OUR FATHERS

Can you identify the following? Examine the symbols and write the meaning as well as the selection or story where it came from.

Symbols	Meaning	Selection/Story
		

Task 5 allowed you to identify the challenges that our world is facing. It also gave you the opportunity to campaign for their solutions. Task 6 made you realize that **insignias** or symbols of identity create a big impact in the memory of readers and audiences. At this point, you are going to create your very own insignia to go along with your campaign. Be sure to make it artistic and iconic so that it will be remembered by your classmates when a representative from your group share it.

INFOBITS

About the author: Victor Hugo is, without doubt, the most famous figure ever to have lived in the Channel Islands. He is famous worldwide as both a literary and political celebrity and he has succeeded in the difficult task of being both intellectually respectable and at the same time immensely popular, especially through two of his major works, *Notre Dame de Paris* and *Les Misérables*, which was completed in Guernsey.

About the text: *Les Misérables* employs Hugo's style of imaginative realism, a very detailed and believable creation of an imagined world, and is set in an artificially created human hell that emphasizes the three major predicaments of the nineteenth century. Each of the three major characters in the novel symbolizes one of these predicaments: Jean Valjean represents the degradation of man in the proletariat, Fantine represents

the subjugation of women through hunger, and Cosette represents the atrophy of the child by darkness. In part, the novel's fame has endured because Hugo successfully created characters that serve as symbols of larger problems without being flat devices.

Sources: A Brief Summary of Victor Hugo's Life Retrieved on June 21, 2014.
Retrieved from <http://www.visitguernsey.com/>

Les Miserables. Victor Hugo. Retrieved on June 21, 2014. Retrieved from
<http://www.sparknotes.com/lit/lesmis/context.html>

In this excerpt, Jean Valjean will be seen fulfilling his promise to the dying Fantine to find her daughter and take good care of her. As you read the excerpt, notice and take down notes about the behavior of the characters as well as the experiences that they will share through their dialogue.

Chapter VII. Cosette Side by Side with the Stranger in the Dark

Excerpt from Les Miserables by Victor Hugo

Cosette, as we have said, was not frightened.

The man accosted her. He spoke in a voice that was grave and almost bass.

"My child, what you are carrying is very heavy for you."

Cosette raised her head and replied:—

"Yes, sir."

"Give it to me," said the man; "I will carry it for you."

Cosette let go of the bucket-handle. The man walked along beside her.

"It really is very heavy," he muttered between his teeth. Then he added:—

"How old are you, little one?"

"Eight, sir."

"And have you come from far like this?"

"From the spring in the forest."

"Are you going far?"

"A good quarter of an hour's walk from here."

The man said nothing for a moment; then he remarked abruptly:—

"So you have no mother."

"I don't know," answered the child.

Before the man had time to speak again, she added:—

“I don’t think so. Other people have mothers. I have none.”

And after a silence she went on:—

“I think that I never had any.”

The man halted; he set the bucket on the ground, bent down and placed both hands on the child’s shoulders, making an effort to look at her and to see her face in the dark.

Cosette’s thin and sickly face was vaguely outlined by the livid light in the sky.

“What is your name?” said the man.

“Cosette.”

The man seemed to have received an electric shock. He looked at her once more; then he removed his hands from Cosette’s shoulders, seized the bucket, and set out again.

After a moment he inquired:—

“Where do you live, little one?”

“At Montfermeil (*Mon-twee*), if you know where that is.”

“That is where we are going?”

“Yes, sir.”

He paused; then began again:—

“Who sent you at such an hour to get water in the forest?”

“It was Madame Thenardier (*Ten-are-dee-ay*).”

The man resumed, in a voice which he strove to render indifferent, but in which there was, nevertheless, a singular tremor:—

“What does your Madame Thenardier do?”

“She is my mistress,” said the child. “She keeps the inn.”

“The inn?” said the man. “Well, I am going to lodge there tonight. Show me the way.”

“We are on the way there,” said the child.

The man walked tolerably fast. Cosette followed him without difficulty. She no longer felt any fatigue. From time to time she raised her eyes towards the man, with a sort of tranquility and an indescribable confidence. She had never been taught to turn to Providence and to pray; nevertheless, she felt within her something which resembled hope and joy, and which mounted towards heaven.

Several minutes elapsed. The man resumed:—

"Is there no servant in Madame Thenardier's house?"

"No, sir."

"Are you alone there?"

"Yes, sir."

Another pause ensued. Cosette lifted up her voice:—

"That is to say, there are two little girls."

"What little girls?"

"Eponine and Zelma."

This was the way the child simplified the romantic names so dear to the female Thenardier.

"Who are Eponine and Zelma?"

"They are Madame Thenardier's young ladies; her daughters, as you would say."

"And what do those girls do?"

"Oh!" said the child, "they have beautiful dolls; things with gold in them, all full of affairs. They play; they amuse themselves."

"All day long?"

"Yes, sir."

"And you?"

"I? I work."

"All day long?"

The child raised her great eyes, in which hung a tear, which was not visible because of the darkness, and replied gently:—

"Yes, sir."

After an interval of silence she went on:—

"Sometimes, when I have finished my work and they let me, I amuse myself, too."

"How do you amuse yourself?"

"In the best way I can. They let me alone; but I have not many playthings. Eponine and Zelma will not let me play with their dolls. I have only a little lead sword, no longer than that."

The child held up her tiny finger.

"And it will not cut?"

"Yes, sir," said the child; "it cuts salad and the heads of flies."

They reached the village. Cosette guided the stranger through the streets. They passed the bakeshop, but Cosette did not think of the bread which she had been ordered to fetch. The man had ceased to ply her with questions, and now preserved a gloomy silence.

When they had left the church behind them, the man, on perceiving all the open-air booths, asked Cosette:—

"So there is a fair going on here?"

"No, sir; it is Christmas."

As they approached the tavern, Cosette timidly touched his arm:—

"Monsieur?"

"What, my child?"

"We are quite near the house."

"Well?"

"Will you let me take my bucket now?"

"Why?"

"If Madame sees that someone has carried it for me, she will beat me."

The man handed her the bucket. An instant later they were at the tavern door.

Processing Questions:

1. Who are the characters in the story? Describe both of them.
2. What is the little girl doing in the forest at that time of the night? What about the man?

Task 7 SGD

Work with your group and complete the task assigned to you.

- Group 1 – Retell the events using cohesive devices. Use a graphic organizer to help you in the retelling.
- Group 2 – Identify the characters' emotions, thoughts, and actions through a comic strip.
- Group 3 – Draw the scene when the two characters meet.
- Group 4 – Create a comic strip showing Eponine and Zelma bullying Cosette.
- Group 5 – Act out the scene when Jean Valjean meets Cosette.

Task 8 WHAT'S THE PURPOSE

Tell the purpose of the author in writing the story by answering the activity sheet below. Be ready to share your answer.

Author's Purpose: In writing the story		
To Persuade	To Inform	To Entertain
Details	Details	Details

YOUR DISCOVERY TASKS

Task 9 MUSICAL FEASTS

Secure a copy of *Les Miserables* and invite your parents to watch it with you. After watching the movie, discuss the following questions with them and list down the answers on the appropriate column in the table.

1. What is the best part of the movie for you?
2. Who is your favorite character in the movie? Why?
3. What feelings do you share with any characters in the movie?
4. If you have a chance to ask a character from the movie, who would it be and what would be your question?
5. If you were the author, would you change the ending? What changes would you do with the story?

Question	Name of Family Member	Response
1		
2		
3		
4		
5		

Task 10 WWYD (WHAT WOULD YOU DO?)

Work with your group and discuss your assigned scenario. Delegate a member to share the output to the class.

Group 1 – If you were a delinquent student who would love to change your ways for the better, what would you do?

Group 2 – If you were near the place where Javert committed suicide, what would you tell him to stop him from taking his own life?

Group 3 – If you were the Bishop, what would you do if you discovered what Valjean stole from you? Would you also forgive him or would you let the law punish him?

Group 4 – If you were Fantine, would you also do the things she did to support your daughter?

Group 5 – If you were a resident of the city, would you join the civil war?

Task 11 PROS AND CONS

Compare and contrast the movie from the text by identifying the positive and negative points of each. Create your own graphic organizer and be ready to present it in class.

Task 12 CITE SEEING

When you compare and contrast the movie from the selection that you've read, you need to use different references to support your ideas. In academic writing, you must remember that it is important to give credit where it is due. If the idea that you presented did not come from you, you must acknowledge its source. This is where the knowledge of citation guidelines comes in handy. Read the information about citation guidelines below and listen to your teacher's ideas. Afterward, answer the exercise.

APA (American Psychological Association) style is most commonly used to cite sources within the social sciences. Study some rules in referencing based on the American Psychological Association (APA) Guidelines.

Your reference list should appear at the end of your paper. It provides the information necessary for a reader to locate and retrieve any source you cite in the body of the paper. Each source you cite in the paper must appear in your reference list; likewise, each entry in the reference list must be cited in your text.

Your references should begin on a new page separate from the text of the essay; label this page “References” centered at the top of the page (do NOT boldface, underline, or use quotation marks for the title). All texts, should be double-spaced just like the rest of your essay.

Basic Rules

- All lines after the first line of each entry in your reference list should be indented one-half inch from the left margin. This is called hanging indentation.
- Authors’ names are inverted (last name first); give the last name and initials for all authors of a particular work for up to and including seven authors. If the work has more than seven authors, list the first six authors and then use ellipses after the sixth author’s name. After the ellipses, list the last author’s name of the work.
- Reference list entries should be alphabetized by the last name of the first author of each work.
- For multiple articles by the same author, or authors listed in the same order, list the entries in chronological order, from earliest to most recent.
- Present the journal title in full.
- Maintain the punctuation and capitalization that is used by the journal in its title.
For example: *ReCALL* not *RECALL* or *Knowledge Management Research & Practice* not *Knowledge Management Research and Practice*.
- Capitalize all major words in journal titles.
- When referring to books, chapters, articles, or Web pages, capitalize only the first letter of the first word of a title and subtitle, the first word after a colon or a dash in the title, and proper nouns. Do not capitalize the first letter of the second word in a hyphenated compound word.
- Italicize titles of longer works such as books and journals.
- Do not italicize, underline, or put quotes around the titles of shorter works such as journal articles or essays in edited collections.

Basic Format for Books

Author, A. A. (Year of publication). *Title of work: Capital letter also for subtitle*. Location: Publisher.

Note: For “Location,” you should always list the city and the state using the two letter postal abbreviation without periods (New York, NY).

Calfee, R. C., & Valencia, R. R. (1991). *APA guide to preparing manuscripts for journal publication*. Washington, DC: American Psychological Association.

Edited Book, No Author

Duncan, G. J., & Brooks-Gunn, J. (Eds.). (1997). *Consequences of growing up poor*. New York, NY: Russell Sage Foundation.

Edited Book with an Author or Authors

Plath, S. (2000). *The unabridged journals*. K. V. Kukil (Ed.). New York, NY: Anchor.

A Translation

Laplace, P. S. (1951). *A philosophical essay on probabilities*. (F. W. Truscott & F. L. Emory, Trans.). New York, NY: Dover. (Original work published 1814)

Note: When you cite a republished work, like the one above, in your text, it should appear with both dates: Laplace (1814/1951).

Edition Other Than the First

Helfer, M. E., Kempe, R. S., & Krugman, R. D. (1997). *The battered child* (5th ed.). Chicago, IL: University of Chicago Press.

Article or Chapter in an Edited Book

Author, A. A., & Author, B. B. (Year of publication). Title of chapter. In A. A. Editor & B. B. Editor (Eds.), *Title of book* (pages of chapter). Location: Publisher.

Articles in Periodicals

Basic Form

APA style dictates that authors last name is written first followed by their first name initials; publication year goes between parentheses, followed by a period. The title of the article is in sentence-case, meaning only the first word and proper nouns in the title are capitalized. The periodical title is run in title case, and is followed by the volume number which, with the title, is also italicized. If a DOI has been assigned to the article that you are using, you should include this after the page numbers for the article. If no DOI has been assigned and you are accessing the periodical online, use the URL of the website from which you are retrieving the periodical.

Author, A. A., Author, B. B., & Author, C. C. (Year). Title of article. *Title of Periodical*, volume number(issue number), pages.
<http://dx.doi.org/xx.xxx/yyyy>

Article in Journal Paginated by Volume

Journals that are paginated by volume begin with page one in issue one, and continue numbering issue two where issue one ended, etc.

Harlow, H. F. (1983). Fundamentals for preparing psychology journal articles. *Journal of Comparative and Physiological Psychology*, 55, 893-896.

Article in Journal Paginated by Issue

Journals paginated by issue begin with page one every issue; therefore, the issue number gets indicated in parentheses after the volume. The parentheses and issue number are not italicized or underlined.

Scruton, R. (1996). The eclipse of listening. *The New Criterion*, 15(3), 5-13.

Article in a Magazine

Henry, W. A., III. (1990, April 9). Making the grade in today's schools. *Time*, 135, 28-31.

Article in a Newspaper

Unlike other periodicals, p. or pp. precedes page numbers for a newspaper reference in APA style. Single pages take p., e.g., p. B2; multiple pages take pp., e.g., pp. B2, B4 or pp. C1, C3-C4.

Schultz, S. (2005, December 28). Calls made to strengthen state energy policies. *The Country Today*, pp. 1A, 2A.

Letter to the Editor

Moller, G. (2002, August). Ripples versus rumbles [Letter to the editor]. *Scientific American*, 287(2), 12.

Review

Baumeister, R. F. (1993). Exposing the self-knowledge myth [Review of the book *The self-knower: A hero under control*, by R. A. Wicklund & M. Eckert]. *Contemporary Psychology*, 38, 466-467.

Reference List: Electronic Sources (Web Publications)

Article from an Online Periodical

Online articles follow the same guidelines for printed articles. Include all information the online host makes available, including an issue number in parentheses.

Author, A. A., & Author, B. B. (Date of publication). Title of article. *Title of Online Periodical*, volume number (issue number if available).
Retrieved from <http://www.someaddress.com/full/url/>

Bernstein, M. (2002). 10 tips on writing the living Web. *A List Apart: For People Who Make Websites*, 149. Retrieved from <http://www.alistapart.com/articles/writeliving>

Newspaper Article

Author, A. A. (Year, Month Day). Title of article. *Title of Newspaper*. Retrieved from <http://www.someaddress.com/full/url/>

Parker-Pope, T. (2008, May 6). Psychiatry handbook linked to drug industry. *The New York Times*. Retrieved from <http://well.blogs.nytimes.com>

Electronic Books

De Huff, E. W. (n.d.). *Taytay's tales: Traditional Pueblo Indian tales*. Retrieved from <http://digital.library.upenn.edu/women/dehuff/taytay/taytay.html>

Davis, J. (n.d.). *Familiar birdsongs of the Northwest*. Available from <http://www.powells.com/cgi-bin/biblio?inkey=1-9780931686108-0>

Source: General APA Guidelines Retrieved on June 21, 2014. Retrieved from <https://owl.english.purdue.edu/owl/resource/560/01/>

Prepare a reference of works based on the following information.

1. English for Specific Purposes: A Learner-Centered Approach. England: Cambridge University Press. Hutchinson, T. & A. Waters. 1987.
2. Communicative Syllabus Design. Cambridge University Press, 1978. John Munby.
3. Suggested Instructional Materials in Teaching Paragraph Writing for Fourth Year High School Students. Villadolid, Vynette G. Unpublished Seminar Paper. May 2006. Philippine Normal University, Taft Avenue, Manila.
4. Al-Humaidi, Majid M. Global Warming and Its Effects. Retrieved on April 26, 2010. <http://faculty.ksu.edu.sa/alhumaidi/publications/English%20for%20Specific%20Review%20of%20Literature.pdf>:2009.
5. How Languages are Learned 2nd Edition. Lightbrown, Patsy M. and Nina Spada. Oxford: Oxford University Press. 2006.

YOUR FINAL TASK

Task 13 DOCUMENTED

You are asked by your teacher to create a research report about a sociocultural issue in your community. Work with your group and plan on how you want to complete your output by answering the questions below. Assign a representative to share your group's output.

What will your research report be about? Why do you need to study it?

What sources will you need to study your subject? How do you complete data gathering?

How will you work with the outline of your research?

How do you go about writing your research report?

Who will be in charge of the editing?

Who will be the target reader of the research?

How can you prepare the references?

A. LITERATURE REVIEW

A well-written research report is partly founded on the presentation and discussion of existing bodies of literature related to the study at hand. It is always helpful to be able to clearly see how the topic builds upon previous works. Researchers must explicitly connect the existing body of knowledge to the study that they want to complete.

A literature review or 'review of related literature,' is the part of the research that discusses published information in a particular subject area. Some might think that it is simply a summary of sources, but is actually more than that. It provides the recap and a re-organization of information, or it might also trace the intellectual progress on the subject at hand. Furthermore, the literature review evaluates the sources and advises the reader on the most pertinent or relevant information.

The task of writing a literature review becomes complicated when there are plenty of authors that have researched about the subject matter. When faced with this situation, how will you keep track of the information? One way to do so is to create a graphic organizer that allows you to see the different authors' ideas conveniently. One kind of graphic organizer for this is the Literature Review Matrix. Study the following characteristics of a good literature review matrix.

Qualities of a Good Literature Review Matrix

Limitation. Good matrices limit the amount of information you have to work with to write your paper. In a 15-page article, maybe only a few paragraphs pertain to your research question. Don't bother highlighting or writing down the rest of the information. On your matrix take note only of the ideas that address your research question, which you will write at the top of your matrix as a reminder to keep yourself on track.

Comparison. Besides limiting the number of ideas and amount of text, the placement of notes on your matrix will give you a bird's-eye view of how the authors' ideas relate to other authors' ideas. By labeling the ideas that pertain to your question, you can see where authors agree and disagree — and where other authors ignored an

idea altogether. (You may want to find out why.) As you fill out your matrix, themes will start to emerge: where do disagreements arise, which ideas seem to gain consensus among authors, and so on.

Discovery. You can anticipate what ideas will emerge and label those in advance of your reading. But do leave some blanks for surprises — those times when authors bring up ideas you haven't thought about before. What will you do with those "loner" insights — the ones mentioned by only one author? Are they worth including as you attempt to provide a thorough answer to your question? How will you decide?

Location. You will create a reference list as you read your articles. That is easy to do if you keep track of citations as you find the sources in electronic databases or in the Internet. When you are finished, remove from the reference page any articles you did not cite in the paper. Your matrix will alert you to the sources you plan to cite. If you place page numbers in the matrix boxes along with your notes, you will never have to search twice for the supporting evidence you want to cite.

Labeling. The names of the first authors of each study appear across the top of the matrix. The names can easily be related to the full citation information.

Note-taking. As you read the research, make brief notes in the blank cells about ideas that address your research question. Do include page numbers. Do not include information that does not address your question in some fashion. As you fill in the cells, you may find that some of the authors provide little useful information. You can drop those authors from your references. At other times you will uncover themes that you want to pursue further (as long as it relates to your research question). If that is the case, you may want to look for more research. Keep adding and deleting sources until you see a pattern of ideas emerging that will help you answer your research question.

Expanding. The matrix will need to be expanded as you review more studies. You can expand by adding pages. If you like, you can tape pages together to create a spreadsheet. If you are proficient with Excel, you can create your matrix in Excel. You can even draw your matrix on poster paper.

Source: *Literature Reviews: Using a Matrix to Organize Research*. The Writing Center. Saint Mary's University of Minnesota. Retrieved on October 31, 2014. Retrieved from http://www2.smumn.edu/deptpages/tcwritingcenter/forms_of_writing/LitRevMatrix_TC.pdf

Now that you know the qualities of a good literature matrix, assess the sample with your groups. Make sure to check whether the sample exhibits the qualities given above. After the given time by your teacher, a representative from each group will share their output.

Sample Literature Review Matrix

Group 1 Literature Review Matrix

Topic: Social Comparison and the Effects of Advertising Images of Ideal Female Beauty

Title	Source/Type	Author/s or Proponent/s	Year	Notes and Findings
1. Colonial Faces: Beauty and Skin Color Hierarchy in the Philippines and the U.S.	Thesis	Rondilla, Joanne Laxamana	2012	Women strive for ideal beauty with proximity to popular media imagery.
2. The "White Skin" Standard in Filipina Beauty	GMA Online News Internet Article	JR Lopez Gonzales	2013	Even with the advent of technology, most Filipinas still believe that fair skin beauty is the standard and must be imitated for one to be deemed beautiful.
3. SKIN DEEP: Dying to be white	CNN.com Internet Article	Marianne Bray	2002	Spurred by modern marketing and a cultural history that cherishes fairness, hordes of women across Asia are slapping on whitening lotions, serums, correctors, and essences to bleach their skins.

YOUR FINAL TASK

B. THE MATRIX

Work with your group to make your *Literature Review Matrix*, in preparation for the research report about a sociocultural issue of your choice. Be sure to follow the guidelines and the rubrics given by your teacher.

MY TREASURE

Recorded

The tasks that you have already accomplished are the foundations that you need in order to accomplish the final tasks in the following lesson. However, before you proceed, it is important that you look back on your journey. Complete the organizer below to record your experiences in this lesson.

