

Module 1 Enhancing the Self

Lesson 1

RECOGNIZING ROLES IN LIFE

YOUR JOURNEY

You, like others, have important roles to play that make you interested in shaping yourself to become a healthy and developed young adult. Learning how to recognize and to perform your roles effectively is a good indicator that you're a responsible individual using even your past experiences to make a difference in your life. This can enhance your understanding of the world. Somehow you have to continue finding out just what it is that fits you. So whatever it is that you do of significance, willingly and graciously, you have to prove to yourself and to others that you can excel. Try your best. Concentrate on ways to perform well. You'll surely feel better if you do.

In this lesson you will find a poem, an informative article and tasks / activities that will build your understanding of the value of recognizing and performing roles in life, at the same time, develop your listening, speaking, reading, writing, viewing, grammar and literary skills. Hopefully, this can be demonstrated through a **Community Services Brochure**.

YOUR OBJECTIVES

Charting the course of your journey in this lesson, you are expected to:

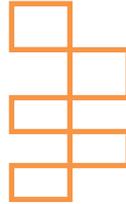
- share prior knowledge about the topic
 - process information mentioned in the text you have heard
 - perform tasks by following instructions
 - infer thoughts, feelings and intentions in the material to view
 - provide words or expressions appropriate for a given situation
 - analyse literature as a means of discovering the self
 - point out the distinguishing features of a poem
 - determine the features of informative writing
 - use the appropriate stress in delivering lines of poetry and prose
 - use capitalization and punctuations correctly
 - present a well prepared Community Services Brochure
- ❖ Be reminded that your expected output is a well- prepared **Community Services Brochure** and the criteria for assessment will be: Focus; Content, Organization, Visuals, Clarity, and Language Mechanics.

Since your path is clear, you are now ready for

YOUR INITIAL TASKS

Task 1 Three Minutes Letter Search Riddle Game

- Read each statement closely, and search for the missing letter as suggested by each statement.
- 1. I am the first letter of right.
- 2. You'll find me in boar but not in bear.
- 3. I'm in the middle of ceiling.
- 4. You'll find me in ore but not in our.
- 5. I have the sound of sea.



- Put the letters together to come up with the answer to this riddle. What is it in life that I have to perform?



- The first one to give the correct answer wins.

Task 2 All For the BEST

You most probably have the best plans for your life at home, in school, in your career and family because you have roles to perform. What could these roles be?

- Form small groups of five and take turns in answering these questions.
 1. What kind of role in life
 - a. interests you most?
 - b. helps put you in a happy mood?
 - c. You prefer/ enjoy doing? You like best?
 2. What are your talents or things you can do well?
Give the reasons for your choices.
- Make a list of all of them in the following table.

<i>ROLE in Life that I</i>					
<i>Interests me most</i>	<i>I prefer or enjoy doing</i>	<i>I like best</i>	<i>Puts me in a happy mood</i>	<i>Talents / Things I can do well</i>	<i>Reasons</i>

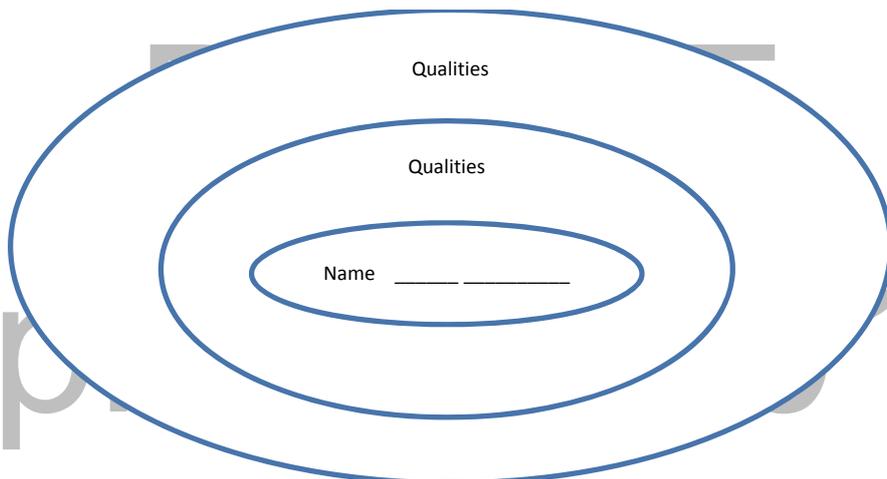
- Share and compare your lists with other groups.
- Add items from others' lists to yours.

- Keep your list for future use.

Task 3 INSPIRATIONS

*You admire people primarily because of the roles they perform in making a difference not only in their lives, but also in others' lives. They inspire you because they have achieved something special in the field that **also interests you.***

- Pair up and reflect on these questions:
 - Who do you consider as **an inspirational** person who is very effective in performing his/her role in life?
 - What do you think are his/her qualities that lead him/her to become successful in performing his/her role in life?
- Recall the name of the person (you know personally or through reading or through watching a movie) who has been successful in performing an important role in his/her life.
- List the qualities of this person **that** you and others share.



- Share your list with your classmates.

Task 4 EFFECTIVE? PARTIALLY...INEFFECTIVE?

- Interview at least five classmates and find out how they perform their roles in life.
- Note their responses.
- Copy the chart shown below and plot it with the entries called for.

WAYS TO PERFORM LIFE ROLES		
INEFFECTIVE	PARTIALLY EFFECTIVE	EFFECTIVE

- Share your findings with the class.

Task 5 LOOKING BACK

Obviously, you are aware that life is a continuous journey. Your present plans have something to do with your past experiences and your plans for the future. Why don't you

- look back at the roles you played before, and zero in on the most important one for you?
- Think of how it differs from the role you are playing now.
- Plot what were the roles you played before, what role you are playing now and what you hope to play in the future.
- Specify how you feel about it and how you fare in performing it.

<i>ROLES in life I</i>					
<i>Played before</i>	<i>How I felt about it</i>	<i>Am playing now</i>	<i>How I feel about it</i>	<i>Hope/ wish to play in the future</i>	<i>Reason/s</i>

- Look back at the ideas you listed in **All For The BEST** phase. Find out which of them you'll change or add to the ones in the chart.
- Share and compare your ideas with a partner.
- Report back to the class.

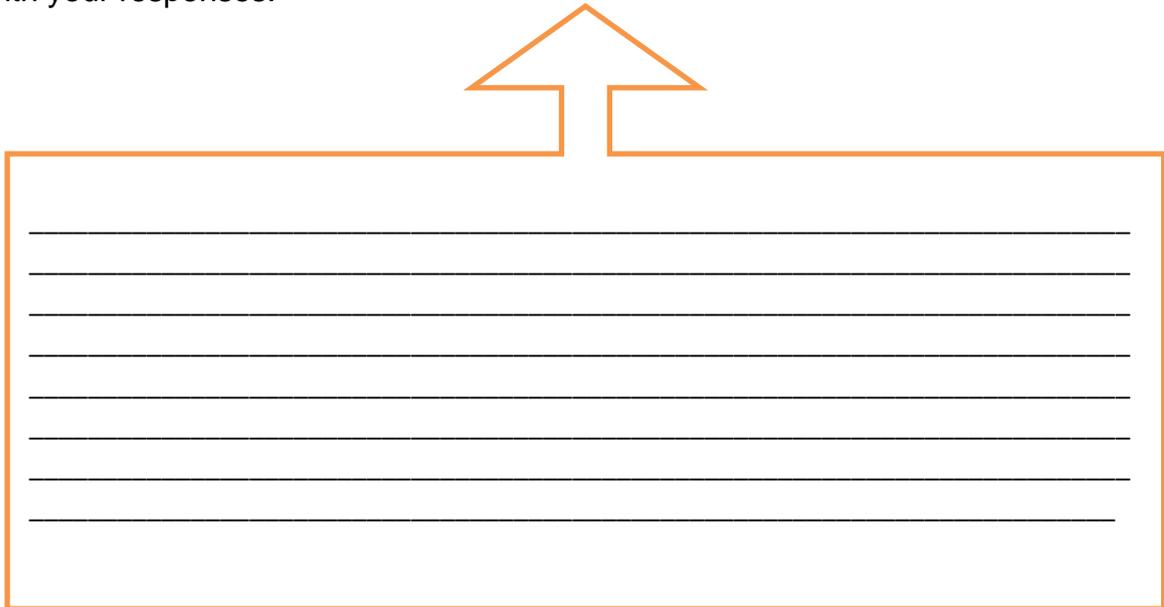
Task 6 FOCUS QUESTIONS

Hopefully, through your understanding of the overriding and underlying concepts plus the tasks / activities you've engaged in in this lesson you'll surely be able to answer the FOCUS (BIG) Questions:

-  **What roles can I perform that will make a difference in my life?**
-  **Why is it important to recognize my roles in life?**
-  **How can I perform my roles in life effectively?**

Remember these questions as you work on the phases of this lesson.

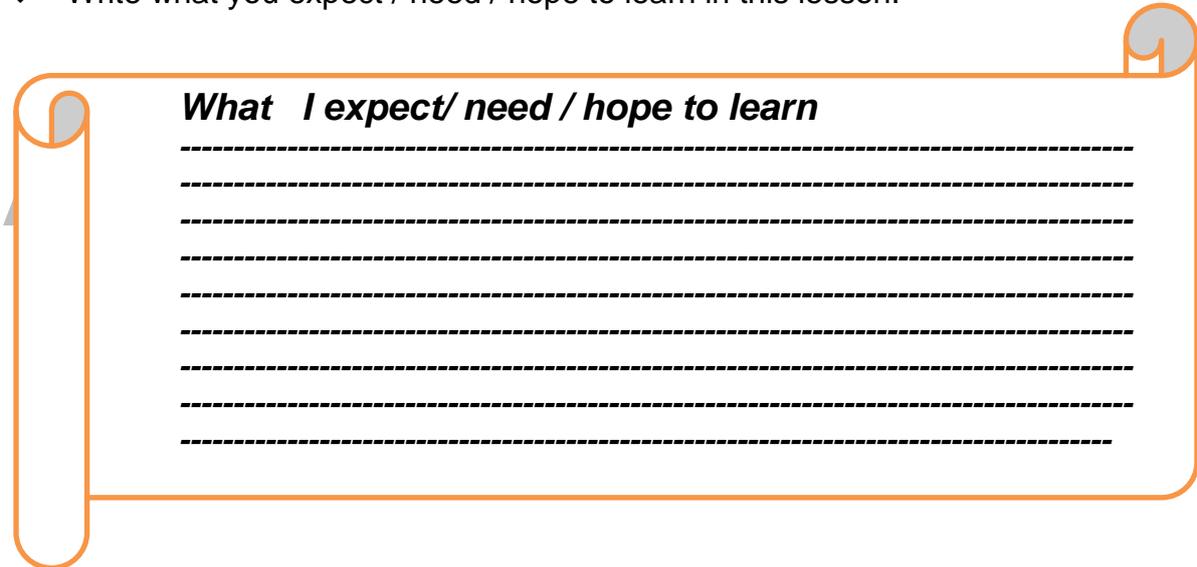
- List logical temporary answers to the focus questions. Answering them will surely help you make a difference in your life. Copy the chart shown below and fill it out with your responses.



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Task 7 What do I expect/ need / hope to learn?

- ❖ Write what you expect / need / hope to learn in this lesson.



- As you explore this lesson, you can add / answer the questions and consider how the tasks will not only help you understand the language and literary concepts, but also help you shape your life.

Be reminded of these expectations as you work on the following phases of this lesson.

YOUR TEXT

This phase will crystallize your knowledge and understanding of your target concepts and skills through deeper exploration of the poem in focus.

Doubtlessly, you know that appreciating a poem is like appreciating a picture, photo, illustration or drawing.

Task 8 Ten minutes IMAGE Talk

Although it is never stated, you as a reader/ viewer can infer thoughts, feelings and intention based on the details of information presented in the photo / picture or drawing. You can focus on the lines, angles, colors, even shapes of the objects/ images presented and relate them to real life experiences for you to understand its message/ meaning.

- Pair up, and look closely at the drawing.

(At the harbour, a teenager is looking intently at the giant incoming ship full of people wearing different costumes; these smiling people are waving to the teenager as if they're beckoning him/her to join them.)

- Talk about / discuss what it communicates to you.
- Use the following guide questions.
 - ✓ What do you think the drawing wants/ intends you to believe?
 - ✓ Does it suggest/ answer the question: **What roles can I perform that will make a difference in my life?**
 - ✓ How closely do you think/ believe the drawing matches your mental image of recognizing and performing roles in life? Prove your point.
 - ✓ What details of the drawing tell you about recognizing and performing roles in life?
 - ✓ How well do you think/ believe the drawings/ illustrations fit the value of recognizing and performing roles in life?
 - ✓ How does the picture make you feel about recognizing and performing roles in life?
- After 10 minutes, convene and share your responses.
- Find common grounds about your ideas.

Task 9 For SIGNIFICANT HUMAN EXPERIENCES

Reading a poem paves the way to making meaning in life. It allows you to share certain experiences. Oftentimes, you find you share something in common with that experience that makes the poem meaningful. This is when you think back and recall a time when you have much in common with the same experience than what you originally thought. The poem speaks to you as you explore the human condition.

Now, find out how the poem “**The SEVEN AGES OF MAN**” from the comedy “**AS YOU LIKE IT**” by William Shakespeare provides cherished pieces of information about the human condition.

- Listen to your teacher read the poem.
- As you listen to your teacher read the poem, read it silently and watch out for words which are difficult for you to understand. List them in your vocabulary notebook and have them as entries in your word bank.

THE SEVEN AGES OF MAN

(from: “AS YOU LIKE IT”) by: William Shakespeare

All the world's a stage,
And all the men and women are merely players;
They have their exits and entrances,
And one man in his time plays many parts
5 His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining school boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier
Full of strange oaths, and bearded like a pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
15 Even in the cannon's mouth. And then the justice,
In fair round belly with good caper lined,
With eyes severe and beard of formal cut,
Full of white saws and modern instances;
And so he plays his part. The sixth age shifts
20 Into the lean and ,slippered pantaloons,
With spectacles on nose and pouch on side;
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

Poetry is a personal type of writing where words flow and carry you along the realms of beautiful thought. What really contribute to the poem's meaning? Doubtlessly, you know that the orchestration of sounds, story, sense and form brings about "life" in a poem you read. That absolutely drives you to "feel" life in it.

Some poems are full of words that are fun to say aloud. You can express the meaning of the words by reading them aloud and you can use your voice to express their meaning.

- In small groups of five, read the poem, "**The SEVEN AGES OF MAN**" from the comedy "**AS YOU LIKE IT**" by William Shakespeare aloud.
- Decide who will be the first, second, third, fourth and fifth readers.
- Try to make the meaning of the words come alive through using good expressions.
- Remember to produce the correct critical consonant sounds in words like: in /s/ - s, z, sh, or zh.
e.g. sooth - /s/ zoo - /z/ shoe-/sh/ sure /zh/
- Watch out for words in the poem that have the same sounds.
- **Also think back** on the importance of using appropriate stress to words you'll read to convey meaning.
e.g. **SE**ven **PLA**Yers **ME**Wling **IN**fant, **PAN**taloon
a**GE**S s**PE**Ctacles ob**L**ivion
- Remember that the parts in capital letters receive the primary stress / ' /. Stress the words properly.
- Read the poem aloud again. Use the appropriate stress and produce the correct sounds of the letters that make up the words.

Task 10 SGDW (Small Group Differentiated Works)

Form eight (8) small groups and perform your assigned tasks.

Group 1 Looking for Rhymes

Remember that rhyme is part of what we mean when we say poetry is musical. When the ending sounds of words are repeated, we call it rhyme. Rhyming words do not appear only at the end of the lines (end rhyme) in poems, but they may appear within the line (internal rhyme).

e.g. "I think that I shall never **see**
A poem as lovely as a **tree**." [see-tree]--- end rhyme

" the **crow**s in **bough**s **throw**s endless **brawl**s" -- internal rhyme

Some poems rhyme; others don't. But one thing is sure, each poem captures moments in time, feeling, thoughts and experiences. Though this poem is a sample of **BLANK VERSE** (poetry with an unrhymed iambic pentameter lines) that was widely used by Shakespeare, it contains internal rhyme.

- Read the poem once more and spot the words that rhyme.

- Make a list of these rhyming words, and determine which are examples of internal rhyme and end rhyme.
- Copy the table as shown below, and fill it out with the appropriate entries.

RHYMING WORDS in “The SEVEN AGES OF MAN”	
END RHYME	INTERNAL RHYME

- .Share your findings with the other groups.

Group 2 The Best CLUE

The poet uses words that suggest sounds at the same time describe actions being made. **ONOMATOPOEIA** is a sound device used by poets to suggest actions, movements and meanings.

e.g. The **hissing of the snake** made me shoo it away.

The **bubbling brook** breaks

- Read the poem aloud once more, and watch out for words that suggest sounds of movements, actions and meaning.
- Find examples of onomatopoeia in the poem .
- Picture each word in your mind, and try to bring each image in clear focus.
- Use the following questions to guide you.
 - ✓ What does it look like?
 - ✓ What kind of sounds does it make?
 - ✓ How does it move?
- List them in the table shown below.

ONOMATOPOEIA in “The SEVEN AGES OF MAN”			
Sample line / words	It looks like	The sound it makes	How it moves

- Share your findings with the other groups.

Group 3 A² & C (ALLITERATION, ASSONANCE and CONSONANCE)

Other interesting features of a poem that make it musical is the presence of sound devices like alliteration,assonance and consonance.

ALLITERATION is the repetition of consonant sounds at the beginning of the words like: **d**oubting, **d**reaming **d**reams no mortal enter **d**ared to **d**ream before.

--- Edgar Allan Poe, from “The Raven”

while **ASSONANCE** calls for the repetition of vowel sounds within words;
 e.g. *along the window sill, the lipstick stabs
 glittered in their steel shells.* – Rita Dove, from “Adolescence III”

CONSONANCE is the repetition of consonant sounds within and at the end of the words.

e.g. *Some late visitor entreating entrance at
 my chamber door* --- E.A. Poe, from “The Raven”

- Read the poem again, and look out for words or lines that sound like they are examples of alliteration, assonance and consonance.
- List all of them and chart them on the space provided below.

From : The Seven Ages of Man by: William Shakespeare		
Alliteration	Assonance	Consonance

- Share your findings with the other groups.

Group 4 IMAGERY

Through the words used by the poet, as expressed by the “persona” / speaker, the vivid images, clear sounds, and exact feelings are clearly conveyed. The descriptions help in making sense of the poem.

- Read the poem silently and think of the images the words created in your mind.
- Picture them in your mind and try to bring them in clear focus.
- List these words that create clear pictures in your mind.
- Share the feeling each image evokes.
- Point out the real life experience or observation in life that each image suggests.
- Copy the chart shown below and fill it out with the entries called for.

IMAGERY in “SEVEN AGES OF MAN”			
Words/ Lines	Images Created	Feelings Evoked	Meaningful Experience

- Share your findings with the other groups.

Group 5 WORD Bank

One way to enlarge your vocabulary is to build a **Word Bank**. A **Word Bank** is a collection of words that you can use for special purpose/ appreciate for a given situation.

- Read the poem silently, and look out for words in the poem that fit each description below.
 1. a lyric poem that tells a story _____
 2. a fat chicken _____
 3. crying _____
 4. promises or pledges to accomplish _____
 5. display unconsciousness or nothingness _____
 6. throwing up or vomiting due to sickness _____
 7. a school bag _____
 8. refers to stem or branch _____
 9. produces a high sharp sound _____
 10. unhappy or sorrowful sound _____
- Check if these words you have unlocked are also found in your list of loaded/ heavy words you made earlier.
- Add those words which are unlocked to your Word Bank.
- Copy the Chart shown below, and fill it out with your loaded / heavy/difficult words and their meanings.

New / heavy/ loaded Word	Meaning	Sentence

- Share your findings with the other groups.

Group 6 & 7 Meaningful Encounter

A poem is a meaningful musical expression of significant human experiences where powerful words are used to signify the beauty and grandeur of life. These powerful words give hue to important messages.

- Read the poem silently to find its meaning.
- Reflect on and discuss the answer to each of the following questions.

For Group 6

1. What comprises the seven ages of man or stages in life of man according to the poem?

2. Describe the school boy's attitude towards school? How do you feel about these pictures of childhood?
3. What is compared to the "stage" in the first two lines? How are the two related?
4. In Lines 13 & 14, what is compared to "reputation"?
5. What other comparison are used in the poem? Which are examples of metaphor? Which are examples of simile?
6. According to the speaker or "persona" in the poem, what physical and mental changes take place as a man reaches the sixth and seven ages?
7. Do you agree with the persona's description of old age? Why?
8. What other acceptable descriptions of old age can you think of?
9. In the last line of the poem, the word SANS is repeated. What do you think is the purpose of repeating it four times?
10. **Repetition** is a central part of poetry that adds to the enjoyment of a poem. Words, phrases or lines are repeated to serve a purpose. Poets often make sure their words stay in the reader's mind.

Does it help in the understanding of this poem's meaning?
Find other examples of **REPETITION** in the poem. List them.

11. What effect does the word **it** have in the description of the last stage of man?

For Group 7

12. How are the seven ages of man described by the persona?
13. How do the roles of man differ based on the persona's description?
14. Do you think the persona has a great understanding of the universal experience of man performing a role in each stage? Explain.
15. Which lines describe the roles in life that man performs?
16. Under what circumstances may it be better to be young rather than be old or vice versa in performing roles in life?
17. How does the poem make you feel about the importance of recognizing and performing a role in life effectively?
18. Why is it acceptable/ better to recognize and perform your role in life?
19. How does the poem make you think of the importance of recognizing and performing a role in life effectively?
20. What are the advantages and disadvantages of not recognizing and performing your roles in life?
21. What would be the most effective way of performing your role in life?

- Share your responses with the other groups.

Group 8 Connect to Life

- Answer the following guide questions
 - ✓ Which part makes / drives you to think of someone/ something in real life?
 - ✓ What kind of roles in life are conveyed in the poem?
 - ✓ What line(s) suggest how one can be effective in performing one's role?
 - ✓ Is the message of the poem worthwhile? Prove your point.
 - ✓ How important is the poem's message in your life?
- Share your responses with the other groups.

Task 11. *On Using Expressions Appropriate to Situations*

A.

- Read the poem once more to answer this question.
 - ✓ Do you agree with the persona's description of the last age of man in the last two lines of the poem? Why?
 - ✓ Do you agree when he says that the last stage is "second childhood without everything?" Prove your point.

Remember that there are many ways you can express agreement or disagreement. There are special words/ expressions that clearly indicate the intention and their appropriateness to the situation. These words / expressions can be formal or informal but the situation dictates their specific functions.

e.g. Consider your possible responses to the aforementioned guide questions.

Of course, I agree with the persona's description of the last age of man.

No, seriously, I believe otherwise.

- ✓ Which words express agreement? Disagreement?
- ✓ Can you give other examples of agreement? disagreement?

Read these sample mini dialogs aloud and spot the presence of words/ expressions indicating agreement or disagreement.

1. Angelo: You're the only person who knows what really happened.
Malee: That's not quite true, Sam was there too.
2. May: Hey, that's right. I remember he solved the problem for us.
Joe: That's good to know. We'll give him a call.
3. Erick: We can play the game now.
Andrei: Okay, but I'm not good at it.

4. Bam: That's what they say!
Rom: No, seriously. I haven't played very well at all.
5. Connie: Do come. Can you stay for lunch?
Vangie: I'm afraid not. We have to go somewhere .
6. Rina: But you have time for coffee, don't you?
Tess: That would be nice.
7. Millette: There's something I have to tell you
Mila : Can't it wait?
Millette: Not really. It's pretty important.
8. Lucille: Should I forget it all?
Annie: No, just listen carefully.
9. Sonny: Okay, I guess I'm ready.
Leif: Good. Now, concentrate.

B. POSITIVE ROLES

- Re read the poem "The Seven Ages of Man" and pair up.
 - Find lines that suggest man has to perform roles in life.
 - Specify which lines clearly point out positive sign of performing roles in life.
- Talk about which of them you agree or disagree with. Explain.
- Use words/ expressions indicating your purpose.
 - Share your ideas with the class.

Task 12 On Using Capitalization and Punctuation Marks.

When you read poems, you don't pause or stop at the end of the lines, but you watch out for commas or period to guide you. Use punctuation marks to help you find the sensible meaning of what you're reading. Clarity of expressions in poetry or prose composition exists if the sentences are appropriately punctuated and the words are properly capitalized.

A. Connect

- Consider this sample informative article about punctuation.

A Short History of Punctuation

by: Polly M. Robertus

EARLYGREEKSHAD HARDLYANYPUNCTUATION
FONOTCERIDEHTDEGNAHCNEVEDNA*
THEIRWRITINGATTHEENDOFEACHLINELATER
TAHTGNITIRWFOYAWAOTDEGNAHOYEHT*

THAT FAVORED RIGHT-HANDED PEOPLE AND SHOWED WHERE A NEW PARAGRAPH BEGAN BY UNDERLINING THE FIRST LINE OF IT. LATER THE GREEK PLAYWRIGHT ARISTOPHANES · INVERTED MARKS TO SHOW · WHERE THE READERS SHOULD TAKE BREATH:
 THE · ROMANS · MADE · WRITING · MUCH · EASIER · TO · READ · BY · PUTTING · DOTS · BETWEEN · WORDS · AND · BY · MOVING · THE · FIRST · LETTER · OF · A · PARAGRAPH · INTO · THE · LEFT · MARGIN: THEY · ADAPTED · SOME · OF · THE · GREEK · MARKS · SUCH · AS · THE · COLON · MARK · TO · INDICATE · PHRASE · ENDINGS: IN THE EARLY MIDDLE AGES THIS SYSTEM OF PUNCTUATION BROKE DOWN BECAUSE VERY FEW PEOPLE COULD READ AND WRITE BUT WRITERS KEPT A SPACE AT THE END OF A SENTENCE AND CONTINUED TO MARK PARAGRAPHS EVENTUALLY WORDS WERE SEPARATED AGAIN AND NEW SENTENCES BEGAN WITH A LARGER LETTER

| **Hint: Try reading from right to left.*

The educational reforms of Charlemagne led to the invention of lower case letters which could be written and read much faster / Phrases and sentence endings were indicated either by . . . or by a slash/

As time went on writers looked for more ways to clarify meaning / In medieval music notation they found a way to indicate how a voice should rise or fall at the end of a sentence or phrase. Can you hear your voice rise at the end of a question? Our question mark came directly from medieval music notation. When a long sentence broke in the middle > they put a new mark that became our semi colon and colon. The hyphen appeared as two lines instead of one.

Around A.D. 1500 the indented paragraph appeared, as did the comma and period as we know them. Printers of the Renaissance invented new marks like the exclamation points and quotation marks. By that time, people were commonly reading silently, and punctuation came to depend more on grammatical groups than breath groups. (Parentheses and dashes appeared with the advent of printing.)

By the end of the seventeenth century, our punctuation system was in place for the most part, though sometimes details varied. Just think, though: After only a few lessons in school—and with lots of practice reading and writing—you can boast that you've mastered a system that took westerners many centuries to develop.

- Discuss your answer to the following questions.
 - ✓ What have you observed as unusual in the informative article?
 - ✓ What is it all about?
 - ✓ What punctuation marks are described in the article?
 - ✓ What problems in writing and reading are caused by improper use of capitalization and punctuation marks?
 - ✓ Are these problems applicable even in today's world?
 - ✓ How do we solve such problems?

B. Sensible Role Plan

- Imagine yourself two to four years from now. What kind of career/ role do you think you might have? Will the computer or new inventions be part of your job?
- Research for facts about it.
- Write a short informative composition highlighting your role and the invention you will use as part of your job.
- Remember to observe correct capitalization and to use correct punctuations.
- Share your informative composition with the class.

Since you have several impressive ideas on recognizing and performing roles in life, you have to keep in mind that it can inspire you to practice habits of doing things well. You can always consider it as a special gift for you to prove your worth as a unique human being. Obviously, you are now ready to prove your understanding of how this valued concepts can be realized through getting involved in real - life tasks.

YOUR DISCOVERY TASKS

Task 1 2 INVOLVEMENT

- Form small groups of six, and discuss the answer to the question:
What can I do to perform my role effectively?
- List the ways in which you have already contributed are contributing, and predict the ways in which you'll contribute to the world in the future.
- Copy the chart as shown below and fill it out with entries called for.

<i>The CONTRIBUTIONS</i>		
<i>I made</i>	<i>I can make</i>	<i>I will make</i>

- Share your ideas with your classmates.

Task 13 Give me Eight

Form **eight (8) small groups**, and choose one from the following tasks to work on.

Group 1 Yes, it's Simple but it's Too Good To Miss

- Form a tableau.
- Position your body to form a tableau that depicts a scene from the poem.
- Find out if the other groups can identify the scene and each person's part in it.

Group 2 Fan Letter to a Role Model

You look up to your parents, grandparents, teachers, relatives or friends because they inspire you to perform roles in life effectively. You regard them as good role models who help you along the way.

- Choose an inspirational person and write a fan letter to him/her.
- Include a request for some meaningful object or symbol and for some tips of their success.
- Explain in your letter why you admire this person and why you consider him/her as your role model.
- **Also mention** how he/she helps you and why you want the object.
- Read your letter to your classmates.

Group 3 PERSONAL HEROES

We all have personal heroes or idols- people who represent everything we'd like to be. They can be people whom we know like a classmate, player, coach, movie star, musician, singer, politician, reporter, media man, leader etc.

- Brainstorm and make a list of people whom you admire because they serve as positive influences on your generation.
- Choose the famous or popular ones.
- List objects you associate with each person.
- Act out silently- pantomime- a famous role model and ask other groups to guess who he/she is.
- Use one or two objects you can associate with each role model.

Group 4 - Leading Light

*Some people are born winners. They perform well in any role they have. They shine in school academics, contests, extra-curricular activities and even in sports. In real-world tasks, they do well. Maybe they were not born winners after all but they've learned how to become winners. **What could be the secrets of success in performing their roles?***

- Choose your most remembered poet or persona in your favorite poem and use him/her as your role model in life.
- Think about/ write about his/her outstanding trait/ quality/ attitude that is worthy to follow/ praise.
- Remember to explain the secrets of his/ her success in performing his/her role.
- Share your thoughts with the class.

Group 5 - Poetic Music Video

- Choose a song (rap, pop, rock, ethnic, classical, country, religious, etc.) that expresses how one can value one's role in life.
- Match it to your favourite poem.
- If possible, try writing/adding new words (expressing your ideas on how) to go with the music .
- Use the song as the musical background
- .Assemble illustrations, props to accompany your recording.
- If possible, videotape your presentation.
- Try singing it to the class.

Group 6 Dance Duo

- Recall as many songs as you can about the importance of playing roles in life.
- Choose some music that you think conveys the feeling and the meaning of or the one that represents the poem, " The Seven Ages of Man" .
- Sing it and use appropriate movement that suggest the meaning of the poem.
- Interpret your chosen lines from the poem through dance steps/ movements..
- Rehearse a performance of the poem and dance.
- Present it to the class.

Group 7 Roles and Concerns

- With your groupmates, discuss how you'll squarely come up with any of the following:
 - ✓ What recent world issues/ problems can be solved if people recognize and perform their roles effectively?
 - ✓ How are our lives different or similar to people who have been successful?
- Discuss a major change in your life.

- Use the following guide questions.
 - ✓ What was difficult about playing that role?
 - ✓ How did the situation improve?
 - ✓ How would you handle the role successfully?
- Remember to share your responses/ ideas with other groups.
- Set time for feedback.

Group 8 High / Low Points

The roles you perform in life drive you to experience high points and low points.

- What are these high points and low points you experienced? Explain.
- Make sure you share these points you experience as you perform your role in your past and present life.
- Post these high and low points in your FB or Twitter Wall or send it to your friends through e- mail.
- Invite them to give comments, suggestions, or reaction.

You're doing great! How do you feel about it? Do you want to add more proof of your understanding on the target concepts and to hone your communication skills?

YOUR FINAL TASK

*As evidence of your understanding and learning the target concepts and enhancing the target skills, you have to try your hand on your major output for this lesson, and that is, **Community Services Brochure** and the criteria for assessment will be: Focus, Content, Organization, Supports, Visuals, Clarity and Language Mechanics. You will do this by groups.*

- Form five big groups, and perform your assigned tasks.

*Here are some ideas for the preparation and presentation of a **Community Services Brochure**. Look them over before you plunge into it. Keep these points in mind as you go through the process.*

You probably know of clubs, organizations, centers or even key persons offering services in your barangay / community. Consider them as those who have performed extraordinary roles in life.

- Scout for and present sample brochures.
- Bear in mind that a **brochure** like a letter, report, speech, review, instruction pamphlet and any other form of informative writing presents factual information and details.
- Discuss the answer to the following questions.
 - ✓ What is the brochure all about?

- ✓ What do you think is the purpose of this brochure?
- ✓ Who do you think is the target audience of this brochure?
- ✓ What are the information or basic features contained in the brochure?
- ✓ Is the information based on facts?
- ✓ How is the basic information presented in the brochure?
- ✓ Which of the following methods (description, enumeration, comparison/contrast or exemplification) used in the presentation of the information?
- ✓ What is the basic structure of a brochure?
- ✓ What makes the brochure interesting?
- ✓ What words capture your attention?
- ✓ What help/ support/advantages does the brochure offer?

Planning Stage

- Conduct a meeting and plan for the preparation of the brochure where the following points should be covered.
 - ✓ Assign a specific role to each member.
e.g. a leader, researcher, illustrator, compiler, lay out artist, writer, interviewer, editor, concept artist, presenter
 - ✓ Clarify the functions of each member.
 - ✓ Clarify the main requirements for the brochure which are the topic, purpose and audience
 - ✓ Identify the topic for the brochure.
 - ✓ Clarify the purpose of the brochure. Answer these questions:
Why are we writing/composing this brochure?
Who will be interested in reading it? Who needs it?
 - ✓ Identify the key person, clubs, organizations, centers and the services they will highlight in the brochure.

Gathering Information

- Look for the key persons, clubs, centers, organizations in the barangay that offer services that make a difference.
- Prepare questions and put them in a logical order
- Call or visit and interview at least three (3) people whom you consider successful in performing their roles to learn more about their services.
- Make a list of their accomplishments/ achievements and specialization.
- Find out what they consider important to their success.
- Collect photos, drawings, illustrations or videos (if possible) showing ordinary people making a difference by performing their roles in life willingly and graciously.

Drafting.

- Consolidate the information you have gathered, and choose the ones you will use in your brochure.
- Use few, simple, short, catchy but meaningful sentences.
- Think of the order you will use to organize the factual information.
- Point out the help, support, benefits, specialization or services the organization, club, or key persons offer are made available.
- Explain the significance of the services to the target readers.
- Report orally and in written form the services each offers plus their needs.

- Use photos and charts in the presentation.

Writing and Presenting

- Ask other schoolmates to read and evaluate your brochure.
- Ask for comments and suggestions.
- Look over the first draft and rewrite it.
- Polish your draft incorporating the suggestions made by your evaluators.
- Do the finishing touches and present your **Community Services Brochure**.

✚ Consider and be guided by the following criteria :

- ✓ Focus and Content
- ✓ Organization
- ✓ Supports
- ✓ Visuals
- ✓ Clarity
- ✓ Language Mechanics.

✚ Check your progress.

YOUR TREASURE

Clearly, you've actively engaged in various tasks that helped you improve your understanding of the target concepts, at the same time, develop your language communication and literary skills.

*Your **Community Services Brochure** informing the public on the services available in your community serves as a major proof/ evidence of your understanding of concepts and skills.*

To further prove your successful and exciting learning experiences that you obviously enjoyed learning, it is just but fitting that you think back and focus on the following essential points.

Which task/ activity have you

✚ enjoyed? _____

✚ found helpful? _____

✚ would like to work on further? _____

Keep a record of all of these and add your answers to the following questions.

1. What new and special way about recognizing your roles in life have you learned?

2. What approach to/ attitude in life do you think can help you chart your course in life?
 3. How will it help you to become a better person?
 4. What did you find most difficult in this lesson?
 5. What will you do to do away with these difficulties?
 6. Write at least 3 possible ways/ steps you can adopt to solve these difficulties.
 7. What do you hope to strengthen in the next lesson/s?
- Complete the chart as shown with entries called for.

Name: _____

Grade/ Section _____

Quarter

New and Special way		Attitude in life		How will it help me	
Part of the lesson that I					
enjoyed	helpful	Most difficult	Ways to get away with the most difficult	Hope/ expect to improve/ strengthen in the next lesson	would like to work further on

Module 1 Enhancing the Self

Lesson 2

Maximizing My Strength

YOUR JOURNEY

*“Character cannot be developed in ease and quiet.
Only through experience of trial and suffering
can the soul be strengthened,
ambition inspired and success achieved.”*

- Hellen Keller

Maximizing means “making the best use of” and this is what you must do with your strength. This happens when you focus on the areas you are most skilled, talented and strong while avoiding your weaknesses.

This week’s lesson will unfold one’s greatness and heroic acts which will lead you to discover your hidden potentials and develop skills for the realization of the world’s ultimate goal --- positive transformation.

YOUR OBJECTIVES

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

- share thoughts, feelings, and intentions in the material viewed
- restate the ideas conveyed by the text listened to
- explain how words are derived from names of persons and places
- explain how the words used in the poem work together and contribute to the theme of the selection
- analyze how literature helps in discovering oneself
- take note of sequence signals or connectors to establish the patterns of idea development in a text
- use appropriate punctuation marks, in writing descriptive paragraphs
- use appropriate stress, intonation, pitch, pronunciation, and gestures in delivering a poem
- convey a message to an idolized hero through a rap

YOUR INITIAL TASKS

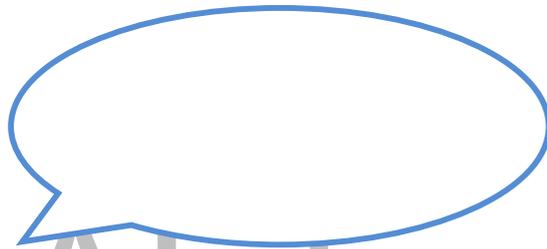
Let’s begin your lesson by working on the first two activities to guide you in your journey throughout the lesson.

Task 1.Hit the Hints

- a. Study the following photos. Do you know the characters in the photos? In your group, list down the traits common to the characters in the photo collage.



Write your answers here:



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b. Answer the following questions to get to know our characters better.

1. Who among the characters do you like most? Why?

2. Do you have what it takes to be like any of them? Why do you say so?

3. Based on their characteristics and intentions, what name could be associated with them?

Task 2. Say that Again

a. Listen as your teacher plays a recorded song three times. Write down at least three lines from the song that captured your attention. Once you've written them, work with a partner and discuss how you understood each line.

Lines from the Song	What do those lines mean to you?



Rewriting lines from songs, poems, stories and other articles is one way of paraphrasing. Paraphrasing is often defined as putting into your own words the author's words from a passage. It will make us own our ideas as inspired by other people's work and will keep us from plagiarizing others' works.

Here are examples of paraphrasing taken from Harry Potter, Chronicles of Narnia and the Lord of the Ring.

Original	Paraphrased
<p><i>Happiness can be found, even in the darkest of times, if one only remembers to turn on the light.</i></p> <p>Harry Potter and the Prisoner of Azkaban - Quote by Albus Dumbledore</p>	<p>There is happiness even during the most challenging times and we only need to look at the bright side.</p>
<p>"To the glistening eastern sea, I give you Queen Lucy the Valiant. To the great western woods, King Edmund the Just. To the radiant southern sun, Queen Susan the Gentle. And to the clear northern skies, I give you King Peter the Magnificent. Once a king or queen of Narnia, always a king or queen of Narnia. May your wisdom grace us until the stars rain down from the heavens."</p> <p>Chronicles of Narnia Quote by Aslan</p>	<p>Presenting the kings and queens of Narnia: Queen Lucy the Valiant, King Edmund the Just, Queen Susan the Gentle, and King Peter the Magnificent. They will forever be Kings and Queens of Narnia and may their wisdom will be with us until the end of the world.</p> <p><i>(Still to be improved by the author/s based from the comment of the content reviewer)</i></p>
<p>In the common tongue it reads "One Ring to Rule Them All. One Ring to Find Them. One Ring to Bring Them All and In The Darkness Bind Them."</p> <p>Lord of the Rings -Quote by Gandalf</p>	<p>There is one ring to rule, to find, to bring and to bind all evil.</p>

C. With the tips and examples given to you on paraphrasing, be ready to listen to another recorded song and write down two lines from the song which you like the most and paraphrase them.

Lines from the Song	Your Paraphrase
1.	
2.	

YOUR TEXT

Task 3. Attack those Words

Beowulf is admired for the richness of its poetry. About a third of the words in Beowulf are words known as Kennings. Kennings combine two words to create an evocative and imaginative alternative word.

Form groups of four. Explain the Kennings in this tic-tac-toe board. Choose three Kennings in a row to explain. You must all do those in the center.

TIC-TAC-TOE

1 battle-sweat slaughter-dew	2 evil-doer life-evil	3 horrible hermit devil from hell sin-stained demon
4 battle-dress mail-shirt fighting-gear	5 dragon-slayer war trooper's leader chief of the strangers	6 ring giver gold giver
7 wave floater swirling surf	8 light of battle	9 whale road whale's way swan road

As you read the poem, list down more examples of Kennings or word derivations from Beowulf to add to your vocabulary list.

Read the epic poem “Beowulf” which deals with war and adventure. It is said to be the greatest poem ever written in a modern European language four centuries before the Norman Conquest. Beowulf shows an interplay of Christian and pagan beliefs. The original writer remains unknown.

It has been said that Burton Raffel’s translation from the original Old English is the most celebrated and most read by students and general readers alike.

The Battle with Grendel

from **Beowulf**

translated by **Burton Raffel**

Epic 4

Out from the marsh, from the foot of misty
Hills and bogs, bearing God’s hatred,
Grendel came, hoping to kill
395 Anyone he could trap on this trip to high Herot.

He moved quickly through the cloudy night,
Up from his swampland, sliding silently
Toward that gold-shining hall. He had visited Hrothgar’s
Home before, knew the way—
400 But never, before nor after that night,

Found Herot defended so firmly, his reception
So harsh. He journeyed, forever joyless,
Straight to the door, then snapped it open,
Tore its iron fasteners with a touch,
405 And rushed angrily over the threshold.

He strode quickly across the inlaid
Floor, snarling and fierce: His eyes
Gleamed in the darkness, burned with a gruesome
Light. Then he stopped, seeing the hall
410 Crowded with sleeping warriors, stuffed
With rows of young soldiers resting together.

And his heart laughed, he relished the sight,
Intended to tear the life from those bodies
By morning; the monster’s mind was hot
415 With the thought of food and the feasting his belly
Would soon know. But fate, that night, intended

Grendel to gnaw the broken bones
Of his last human supper. Human
Eyes were watching his evil steps,
420 Waiting to see his swift hard claws.
Grendel snatched at the first Geat

He came to, ripped him apart, cut
His body to bits with powerful jaws,
Drank the blood from his veins, and bolted
425 Him down, hands and feet; death
And Grendel's great teeth came together,

Snapping life shut. Then he stepped to another
Still body, clutched at Beowulf with his claws,
Grasped at a strong-hearted wakeful sleeper
430 —And was instantly seized himself, claws
Bent back as Beowulf leaned up on one arm.

That shepherd of evil, guardian of crime,
Knew at once that nowhere on earth
Had he met a man whose hands were harder;
435 His mind was flooded with fear—but nothing
Could take his talons and himself from that tight

Hard grip. Grendel's one thought was to run
From Beowulf, flee back to his marsh and hide there:
This was a different Herot than the hall he had emptied.
440 But Higlac's follower remembered his final
Boast and, standing erect, stopped

The monster's flight, fastened those claws
In his fists till they cracked, clutched Grendel
Closer. The infamous killer fought
445 For his freedom, wanting no flesh but retreat,
Desiring nothing but escape; his claws

Had been caught, he was trapped. That trip to Herot
Was a miserable journey for the writhing monster!
The high hall rang, its roof boards swayed,
450 And Danes shook with terror. Down
The aisles the battle swept, angry

And wild. Herot trembled, wonderfully
Built to withstand the blows, the struggling
Great bodies beating at its beautiful walls;
455 Shaped and fastened with iron, inside
And out, artfully worked, the building

Stood firm. Its benches rattled, fell
To the floor, gold-covered boards grating
As Grendel and Beowulf battled across them.
460 Hrothgar's wise men had fashioned Herot
To stand forever; only fire,

They had planned, could shatter what such skill had put
Together, swallow in hot flames such splendor
Of ivory and iron and wood. Suddenly
465 The sounds changed, the Danes started
In new terror, cowering in their beds as the terrible

Screams of the Almighty's enemy sang
In the darkness, the horrible shrieks of pain
And defeat, the tears torn out of Grendel's
470 Taut throat, hell's captive caught in the arms
Of him who of all the men on earth
Was the strongest.

9 That mighty protector of men
Meant to hold the monster till its life
Leaped out, knowing the fiend was no use
475 To anyone in Denmark. All of Beowulf's
Band had jumped from their beds, ancestral

Swords raised and ready, determined
To protect their prince if they could. Their courage
Was great but all wasted: They could hack at Grendel
480 From every side, trying to open
A path for his evil soul, but their points

Could not hurt him, the sharpest and hardest iron
Could not scratch at his skin, for that sin-stained demon
Had bewitched all men's weapons, laid spells
485 That blunted every mortal man's blade.
And yet his time had come, his days

Were over, his death near; down
To hell he would go, swept groaning and helpless
To the waiting hands of still worse fiends.
490 Now he discovered—once the afflictor
Of men, tormentor of their days—what it meant

To feud with Almighty God: Grendel
Saw that his strength was deserting him, his claws
Bound fast, Higlac's brave follower tearing at
495 His hands. The monster's hatred rose higher,
But his power had gone. He twisted in pain,

And the bleeding sinews deep in his shoulder
Snapped, muscle and bone split
And broke. The battle was over, Beowulf
500 Had been granted new glory: Grendel escaped,
But wounded as he was could flee to his den,

His miserable hole at the bottom of the marsh,
Only to die, to wait for the end
Of all his days. And after that bloody
505 Combat the Danes laughed with delight.
He who had come to them from across the sea,

Bold and strong-minded, had driven affliction
Off, **purged Herot clean**. He was happy,
Now, with that night's fierce work; the Danes
510 Had been served as he'd boasted he'd serve them; Beowulf,
A **prince of the Geats**, had killed Grendel,

Ended the grief, the sorrow, the suffering
Forced on Hrothgar's helpless people
By a **bloodthirsty fiend**. No Dane doubted
515 The victory, for the proof, hanging high
From the rafters where Beowulf had hung it, was the monster's

Arm, claw and shoulder and all.
10 And then, in the morning, crowds surrounded
Herot, warriors coming to that hall
520 From faraway lands, princes and leaders
Of men hurrying to behold the monster's

Great staggering tracks. They gaped with no sense
Of sorrow, felt no regret for his suffering,
Went tracing his bloody footprints, his beaten
525 And lonely flight, to the edge of the lake
Where he'd dragged his corpselike way, doomed

And already weary of his vanishing life.
The water was bloody, steaming and boiling
In horrible pounding waves, heat
530 Sucked from his magic veins; but the swirling
Surf had covered his death, hidden

Deep in murky darkness his miserable
End, as hell opened to receive him.
Then old and young rejoiced, turned back
535 From that happy pilgrimage, mounted their hard-hooved

Horses, high-spirited stallions, and rode them
Slowly toward Herot again, retelling
Beowulf's bravery as they jogged along.
And over and over they swore that nowhere
540 On earth or under the spreading sky

Or between the seas, neither south nor north,
Was there a warrior worthier to rule over men.
(But no one meant Beowulf's praise to belittle
Hrothgar, their kind and gracious king!) . . .

Task 4. Say Yes or No

Write Yes or No to the given statement. Be sure to support your answer with details from the text.

1. Grendel was a greedy monster. _____
2. He was considered the foul enemy of God. _____
3. Beowulf and Grendel had enormous strength. _____
4. The weapons of the warriors could easily kill the monster. _____
5. Grendel was afraid of Hrothgar. _____
6. Grendel swallowed his victims. _____
7. The Danes were not allowed to celebrate the defeat of Grendel. _____
8. Grendel was able to escape from Beowulf's hands. _____
9. Hrothgar gave Beowulf gifts. _____

10. Beowulf was considered the hero of Heorot. _____

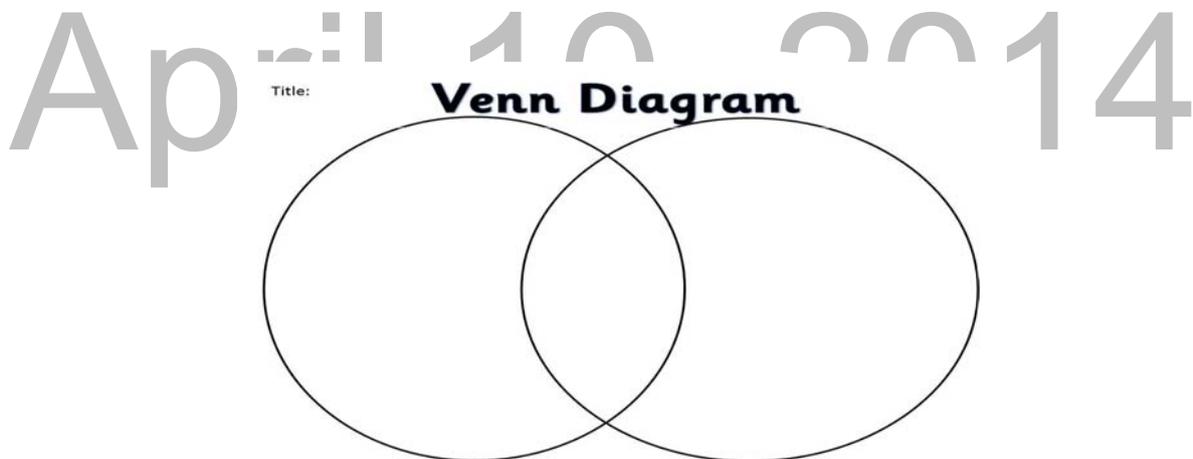
Task 5. Illustrate the Creations

Based on the poem, how do you imagine the entities in the poem? Describe each based on what is said in the text and based on how you imagined each. Write your answers in the table.

Entities	Description from the Text	Your Own Description
Heorot		
Hrothgar		
Grendel		
Beowulf		

Task 6. Compare and Contrast

Fill out the Venn Diagram to show the similarities and differences of Beowulf and Grendel.



Task 7. Into the Hero...

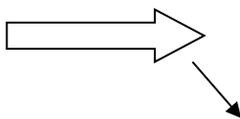
After getting to know the two major characters Beowulf and Grendel, get to know the poem better by answering the questions that follow. *(Note: This task is still to be improved by the author based from the comments of the content reviewer.)*

1. Why did Beowulf go to Heorot?
2. Did he achieve his goal? Prove your point.
3. What happened to Grendel after the fight?
4. What did King Hrothgar do to Beowulf?
5. How did this part of the epic poem "Beowulf" end?
6. If you were one of the Geats, what would you tell or give Beowulf? Why?
7. Who among our present superheroes, would you liken Beowulf with? Why?
8. What strengths did Beowulf put to use in this epic poem?
9. What are your strengths? How do you use them?
10. Give at least three reasons why you like or not like the epic poem "Beowulf".

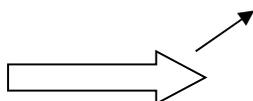
Task 8. Epic vs. Lyric

You have learned that there are different types of poetry. "All the World's a Stage" is an example of lyric poetry while "Beowulf" is an epic poem. After reading the two poems, what are the similarities and differences of the two types of poetry?

Lyric



Epic



Answer these questions in your Journal:

1. Which type of poetry did you enjoy reading more?
2. Name other examples of lyric or epic poetry that you have learned in your previous lessons.
3. Which among the stories or poems you've learned do you like most and why?

YOUR DISCOVERY TASKS

Task 9. Spot the signals and punctuation marks

- a. Scan the poem "Beowulf". List down the sequence signals you can spot. Illustrate how these words are used in the selection by filling out the grid below.

Sequence Signals	Function in the Sentence
e.g. then	To show additional action/s or follow – up disposition

Task 10. Mark the Punctuations

Below are stanzas from Beowulf. Take note of the punctuation marks used in the stanzas and be ready to answer questions about them. **(Note: This task is still to be improve by the author based from the comments of the content reviewer.)**

He journeyed, forever joyless,
Straight to the door, then snapped it open,
Tore its iron fasteners with a touch,
And rushed angrily over the threshold.
He strode quickly across the inlaid
Floor, snarling and fierce: His eyes
Gleamed in the darkness, burned with a
gruesome Light.

The infamous killer fought
For his freedom, wanting no flesh but retreat,
Desiring nothing but escape; his claws
Had been caught, he was trapped.

The battle was over, Beowulf
Had been granted new glory: Grendel escaped,
But wounded as he was could flee to his den,
His miserable hole at the bottom of the marsh,
Only to die, to wait for the end
Of all his days. And after that bloody
Combat the Danes laughed with delight.

The water was bloody, steaming and boiling
In horrible pounding waves, heat
Sucked from his magic veins; but the swirling
Surf had covered his death, hidden
Deep in murky darkness his miserable
End, as hell opened to receive him.

Answer these questions to know more about the punctuation marks.

1. What punctuation marks are highlighted in the given stanzas?

2. What is the meaning conveyed when these punctuation marks are used?

3. When do we use them?

Task 11. Introduce the Characters

- a. Using the sequence signals, punctuation marks you learned and the descriptions from your Venn diagram, write a speech balloon to introduce Beowulf and Grendel using the cartoon strips below.



- b. While you take turns introducing Beowulf and Grendel, have you noticed the way you speak and deliver your lines? What are your suggestions in effectively delivering lines of poems?

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- c. Let's try those tips on correct stress, intonation and juncture in reading "Beowulf". Each group will take turns reading specific stanzas from Beowulf.

Task 12. Type the Text

- A. In your previous lessons you learned about the different text types. Let's see how well you remember them. Identify the text type of the following articles as journalistic, informative, or literary.

Articles	Type of Text
<p>So the thing to do when working on a motorcycle, as in any other task, is to cultivate the peace of mind which does not separate one's self from one's surroundings. When that is done successfully then everything else follows naturally. Peace of mind produces right values, right values produce right thoughts. Right thoughts produce right actions and right actions produce work which will be a material reflection for others to see of the serenity at the center of it all.</p> <p>—Robert M. Pirsig, <i>Zen and the Art of Motorcycle Maintenance</i>.</p>	
<p>With an artistic drama we empathize with one or more of its characters, but there's also a distance between us and their situation—a safety valve that allows us to express a range of emotions, but also to say, "It's only a movie," "It's only a play," "It's only a novel." Work is based upon problem solving, how to eliminate conflict and get the job done. Episodic is fine for work. We want day-by-day not confrontational trauma—even if it would lead to life-changing revelation. But drama exaggerates conflict, pushes situations to their extreme and leads us to a big turning point.</p>	
<p>In a poem entitled Four Great Poets, Robert Francis puts his finger on the heart of Frost's greatness: "His head carved out of granite O / His hair wayward drifts of snow / He worshipped the great God of Flow / By holding on and letting go." Here's an example from part of one of Frost's lesser known pieces, For Once, Then, Something. In the first half he says friends rebuke him for looking into a well and seeing only himself, reflected in the water godlike in a wreath of ferns and cloud puffs. It's a criticism that could be aimed at any writer, but what is as interesting as the meaning of Frost's reply is this sense of movement that carries the reader forward to the climatic end.</p> <p>http://lehmaninfo.wordpress.com/sample-business-literary-articles/</p>	
<p>DHAKA: Hosts Bangladesh will meet Pakistan in the opening match of the four-nation Asia Cup cricket tournament starting in Dhaka in March, an official said on Monday. Old rivals Pakistan and India will meet in a mouth-watering clash on March 18. The Sher-e-Bangla National stadium will host all the matches, including the inaugural tie on March 12 and the final on March 22, Asian Cricket Council chief executive Syed Ashrafu Huq said. "All teams including India and Pakistan have confirmed their participation," he said. India won the last edition of the tournament in Dambulla in Sri Lanka in June 2010.</p> <p>http://www.paper-articles.com/</p>	

From Beowulf

And then, in the morning, crowds surrounded
Herot, warriors coming to that hall
520 From faraway lands, princes and leaders
Of men hurrying to behold the monster's
Great staggering tracks. They gaped with no sense
Of sorrow, felt no regret for his suffering,
Went tracing his bloody footprints, his beaten
525 And lonely flight, to the edge of the lake
Where he'd dragged his corpselike way, doomed
And already weary of his vanishing life.
The water was bloody, steaming and boiling
In horrible pounding waves, heat
530 Sucked from his magic veins; but the swirling
Surf had covered his death, hidden
Deep in murky darkness his miserable
End, as hell opened to receive him.
Then old and young rejoiced, turned back
535 From that happy pilgrimage, mounted their hard-
hooved Horses, high-spirited stallions, and rode them
Slowly toward Herot again, retelling
Beowulf's bravery as they jogged along.

B. Based on your answers, what do you think are the:

- features of a literary text; and
- tips in reading literary texts.

Write your ideas about the feature and tips in the thought balloon.



YOUR FINAL TASK

Task 13. Rap Meant for a Hero

- a. Write meaningful sentences about a hero in your life. Include the sequence signals you have learned, colons and semi-colons, You may go back to the introduction you wrote and presented in your previous activity. Be sure to use the right descriptive words and some examples of “Kennings” in your paragraph.

- b. Go back to your previous activity, Task 11 entitled, “Introduce the Characters.” Present your output to the class by rapping.

Be guided by the tips on doing the RAP as follows:

Make sure there’s rhyme in the material you will rap. Rhyme matters in rap as in any poetic form.

1. Perform rap in time to a beat
2. Don’t say anything that will offend people.
3. Craft your own style.
4. Have fun while rapping.
5. Practice. Practice. Practice.

- c. It’s your chance to rap now.

Your school’s dramatic guild is in search of a rapper who will introduce the lead character/hero through a rap. You’ve been asked to try out for the part. You will render a one-minute rap about the hero in your life in front of your class with your English teacher and class adviser. Be reminded of the rhyme, rhythm and beat when you do the rap.

My Treasure

Task 14. Share your Life’s Lessons

- A. List down your strengths and how you intend to use them in the table below. Do this in your Journal.

My Strengths	I will use them to...

B. Write the things you value the most from the week's discussion. Or, you might want to illustrate your most important learning from this week's lesson.

DRAFT
April 10, 2014

Module 1 Enhancing the Self

Lesson 3

LEAVING A LEGACY

YOUR JOURNEY

A life well lived cannot be easily forgotten. Not, when you have left a mark so noteworthy that enables people to make a difference not only in their lives but more so in the lives of others. How would you like to be remembered? What legacy would you like to leave behind?

This lesson will allow you to learn how the legacies of the past shaped the way you are now and how your legacy could dictate the future of others.

YOUR OBJECTIVES

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

- agree or disagree with the ideas of the author
- summarize the contents of the materials viewed
- explain word meanings and origins
- examine sample texts representative of each type
- express appreciation for sensory images used
- analyze literature in enhancing one's self
- use the correct pitch, juncture, stress, intonation, rate of speech, volume and projection in delivering lines of prose and poetry
- scan sequence signals or connectors used in a text
- compare and contrast text types
- use hyphens and dashes correctly

YOUR INITIAL TASKS

Task 1. The H.O.M.E. (Harmony of Man and Environment) ¹

Watch as the camera tracks the lives of the youths like you. How would you rise to the challenges presented? What do you think motivated them to do this video?

¹ <https://www.youtube.com/watch?v=JPMpKK-YsLg>



Task 2.

Look at the picture. What could be the cause of this phenomenon?

*< insert a picture or +drawing
of climate change >*

Task 3. Lend me an Ear...

Listen as the video runs for the second time. Take note of the ideas presented below and indicate whether you Agree or Disagree with them.

Task 4. In a Capsule

As you have viewed the video twice, summarize its contents using appropriate sequence signals.

YOUR TEXT

Task 5. What's in a Word?

Draw an arrow to match the words in Column A with their correct meaning in Column B. Be ready to use the words in sentences.

Column A

1. betwixt (ME)
2. holden (ME)
3. betokens (ME)
4. tomorn (ME)
5. weened (OE)
6. Jesu (LL)

Column B

- a. to signify ; to indicate
- b. that is to say; namely
- c. between
- d. to think of; to expect; to hope
- e. Jesus
- f. tomorrow

Task 6. A Hero in You!

What does it take to be a great man?

“The Day of Destiny”²
from *Morte D’Arthur* by Sir Thomas Malory

Sir Thomas Malory’s Morte D’Arthur is the most complete single version of the tales of King Arthur and his court that has been written in English.

“The Day of Destiny,” an excerpt from this work, describes the end of King Arthur’s reign and the dissolution of the order which he, along with his Knights of the Round Table, has established. This end grows out of the corruption within the royal court itself. Arthur’s illegitimate son Mordred knows of the secret love affair between Arthur’s wife, Queen Guinevere, and his best friend, Sir Lancelot. One night Mordred leads a band of knights to Guinevere’s chamber, where they find the Queen with Lancelot.

Although he is reluctant, Arthur feels obligated to obey the law of the land and burn his wife at the stake. However, at the last minute Lancelot rescues her, killing two knights who are guarding her. Lancelot subsequently flees to a castle in France and Arthur forgives Guinevere. Sir Gawain, the brother of the dead knights, demands vengeance on Lancelot. His hatred forces Arthur to lead his men on an attack against Lancelot’s French fortress. In the ensuing battles Lancelot seriously wounds Gawain but refuses to kill him.

And quickly King Arthur moved himself with his army along the coastline westward, toward Salisbury. And there was a day assigned betwixt King Arthur and Sir Mordred that they should not meet upon a field beside Salisbury and not far from the coast. And this day so assigned as Monday after Trinity Sunday (the eighth Sunday after Easter), whereof King Arthur was passing glad that he might be avenged upon Sir Mordred.

So upon Trinity Sunday at night King Arthur dreamed a wonderful dream, and in his dream it seemed to him that he saw upon a platform a chair, and the chair was fast to a wheel, and thereupon sat King Arthur in the richest cloth of gold that might be made. And the King thought there was under him, far from him, and hideous deep black water, and therein was all manner of serpents, and worms, and wild beasts, foul and horrible. And suddenly the King thought that the wheel turned upside down, and he fell among the serpents, and every beast took him by a limb. And then the King cried as he lay in his bed, “Help, Help!”

² The Day of Destiny

And then knights, squires, and yeomen awaked the King, and then he was so amazed that he knew not where he was. And then so he awaked until it was night day, and then he fell on slumbering again, not sleeping nor thoroughly waking. So it seemed to the King that there came Sir Gawain unto him with a number of fair ladies with him. So when King Arthur saw him, he said, "Welcome, my sister's son. I weened ye had been dead. And now I see thee on – live, much am I beholden unto Almighty Jesu. Ah, fair nephew and my sister's son, what been these ladies that hither be come with you?"

"Sir," said Sir Gawain, "all these be ladies for whom I have fought for when I was man living. And all these are those that I did battle for in righteous quarrels, and God had given them that grace, at their great prayer, because I did battle for them for their right, that they should bring me hither unto you. Thus much had given leave God, for to warn you of your death. If you fight tomorrow with Sir Modred, as ye both have assigned, doubt ye not ye must be slain, and the most party of your people on both parties. And for the great grace And goodness that Almighty Jesu had unto you, and for pity of you and many more other good men there shall be slain, God had sent me to you of his special grace to give you warning that in no wise ye do battle as tomorn, but that ye take a treaty fora month from today. And you make generous offers, so that tomorn ye put in a delay. For within a month shall come Sir Lancelot with all his noble knights and rescue you worshipfully and slay Sir Modred and all that ever will hold with him.

Then Sir Gawain and all the ladies vanished. And anon the King called upon his knights, squires, and yeomen, and charged them quickly to fetch his noble lords and wise bishops unto him. And when they were come the King told them of his dream, that Sir Gawain had told him and warned him that, and he fought on the morn, he should be slain. Then the King commanded Sir Lucan the Butler and his brother Sir Bedivere the Bold, with two bishops with them, and charged them in any wise to take a treaty for a month from today with Sir Modred. "And spare not: proffer him lands and goods as much as ye think reasonable."

So then they departed and came to Sir Modred where he had a grim host of a hundred thousand, and there they entreated Sir Modred long time. And at the last Sir Modred was agreed for to have Cornwall and Kent by King Arthur's days, and after that, all England, after the days of King Arthur.

Then they ageed that King Arthur and Sir Modred should meet betwixt both their hosts, and each of them should bring fourteen persons. And so they came with this word unto Arthur. Then said he, "I am glad that this is done," so he went into the field.

And when King Arthur should depart, he warned all his host that, and they see any sword drawn, "Look ye come on fiercely and slay that traitor Sir Modred, for I in no wise trust him." In like wise Sir Modred warned his host that " And ye see any manner of sword drawn, look that ye come on fiercely, and so slay all that ever before you standeth, for in no wise I will not trust for this treaty ." And in the same wise said Sir Modred unto his host, "For I know well my father will be avanged upon me."

And so they met as their arrangement was and were agreed and accorded thoroughly. And wine was fetched and they drank together. Right so came and adder out of a little heathbush, and it stung a knight in the foot. And so when the knight felt him so stung, he looked down and saw the adder. And anon he drew his sword to slay the adder, and thought none other harm. And when the host on both parties saw that sword drawn, then they blew beams, horns, and shouted grimly. And so both hosts dressed them together. And King Arthur took his horse and said, "Alas, this unhappy day!" and so rode to his party, and Sir Modred in like wise.

And never since was there never seen a more dolefuller battle in no Christian land, for there was but rushing and riding, lunging and striking; and many a deadly stroke. But ever King Arthur rode throughout the battalion of Sir Modred many times and did full nobly, as a noble should do, and at all times he fainted never. And Sir Modred did his devoir that day and put himself in great peril.

And thus they fought all the long day, and never stopped till the noble knights were laid to the cold earth. And ever they fought still it was near night, and then was there a hundred thousand laid dead upon the down. Then was King Arthur wild with rage out of measure when he saw his people so slain from him. And so he looked about him and could see no more of all his host, and good knights left no more on – live, but two knights: the t'one was Sir Lucan the Butler and the other his brother Sir Bedivere. And yet they were full sore wounded.

"Jesu, mercy," said the King, "where are all my noble knights become? Alas that ever I should see this doleful day! For now, " said King Arthur. "I am come to mine end . But would to God." Said he , "that I wist now where were that traitor Sir Modred that has caused all this mischief."

Then King Arthur looked about and was ware where stood Sir Modred leaning upon his sword among a great heap of dead men.

"Now give me my spear." Said King Arthur unto Sir Lucan. "for yonder I have espied the traitor that all this woe hath wrought."

"Sir, let him be ," said Sir Lucan, "for he is unhappy. And if ye pass this unhappy day ye shall be right well revenged upon him. And, good lord, remember ye of your night's dream, and what the spirit of Sir Gawain told you tonight, and yet God of his great goodness had preserved you hitherto. And for God's sake, my lord, leave off by this, for, blessed be God, ye have won the field: for yet we been here three on – live, and with Sir Modred is not one on – live. And therefore if ye leave off now, this wicked day of destiny is past."

"Now, befall me death, tide me life," said the King, "now I see him yonder alone, he shall never escape mine hands. For at a better avail shall I never have him."

"God speed you well !" said Sir Bedivere.

< insert a picture of King Arthur and his knights at the round table >

Then the King got his spear in both his hands and ran toward his Modred, crying and saying, "Traitor. Now is thy deathday come!"

And when Sir Modred saw King Arthur he ran until him with his sword drawn in his hand, and there King Arthur smote Sir Modred under the shield, with a thrust of his spear, throughout the body more than a fathom. And when Sir Modred felt that he had his death's wound, he thrust himself with the might that he had up to hand guard of King Arthur's spear, and right so he smote his father King Arthur with his sword holden in both his hands, upon the side of the head, that the sword pierced the helmet and the casting of the brain. And therewith Sir Modred dashed down stark dead to the earth.

And noble King Arthur fell in a swough to the earth, and there he swooned oftentimes, and Sir Lucan and Sir Bedivere oftentimes heaved him up. And so, weakly betwixt them, they led him to a little chapel not far from the seaside, and when the King was there, him thought him reasonably eased. Then heard they people cry in the field. "Now go thou, Sir Lucan," said the King, "and let me know what betokens that noise in the field."

So Sir Lucan departed, for he was grievously wounded in many places. And so as he walked he saw and harkened by the moonlight how that pillagers and robbers were come into the field to pill and to rob many a full noble knight of brooches and bracelets and of many a good ring and many a rich jewel. And who that were not dead all out there they slew them for their harness and their riches. When Sir Lucan understood this work, he came to the King as soon as he might and told him all what he had heard and seen. "Therefore by my advice," said Sir Lucan, "it is best that we bring you to some town."

"I would it were so," said the King, "but I may not stand, my head works so. Ah, Sir Lancelot," said King Arthur, "this day have I sore missed thee. And alas that ever I was against thee, for now have I my death, whereof Sir Gawain me warned in my dream."

Then Sir Lucan took up the King the t'one side and Sir Bedivere the other party; and in the lifting Sir Lucan fell in a swoon that part of his guts fell out of his body, and therewith the noble knight's heart burst. And when the King awoke he beheld Sir Lucan how he lay foaming at the mouth and part of his guts lay at his feet.

"Alas," said the King, "this is to me a full heavy sight to see this noble duke so die for my sake, for he would have helped me that had more need of help than I. Alas that he would not complain him for his heart was so set to help me. Now Jesu have mercy upon his soul."

Then Sir Bedivere wept for the death of his brother.

"Now leave this morning and weeping, gentle knight," said the King, "for all this will not avail me. For wit thou well, and I might live myself, the death of Sir Lucan would grieve me evermore. But my time passeth on fast," said the King.

"Therefore," said King Arthur unto Sir Bedivere, "take thou here Excalibur my good sword and go with it to yonder water's side: and when thou comest there I charge thee throw my sword in that water and come again and tell me what thou saw there".

"My lord," said Bedivere, " your commandment shall be done, and I shall quickly bring your sword again."

So Sir Bedivere departed. And by the way he beheld that noble sword, that the hilt and hand guard was all precious stones. And then he said to himself, "If I throw this rich sword in the water, thereof shall never come good, but harm and loss." And then Sir Bedivere hid Excalibur under a tree. And so, as soon as he might, he came again unto the King and said he had been at the water and had thrown the sword into the water.

"What did you see there?" said the King.

"Sir," he said, "I saw nothing but waves and winds."

"That is untruly said of you," said the King. "And therefore you go quickly again and do my commandment: as you are to me loved and dear, spare not, but throw it in."

Then Sir Bedivere returned again and took the sword in his hand. And yet he thought sin and shame to throw away that noble sword. And so again he hid the sword and returned again and told the King, that he had been at the water and done his commandment.

"What did you see there?" said the King.

"Sir," he said, "I saw nothing but waters lap and waves grow."

"Ah, traitor unto me and untrue," said King Arthur, "now you have betrayed me twice. Who would have weened that you have been to me so loved and dear, and you are named a noble knight, and would betray me for the riches of this sword. But now go again lightly, for you long tarrying put me in great jeopardy of my life, for I have taken cold. And but if you do now as I bid you, if ever I may see you I shall slay you with my own hands, for you would for my rich sword see me dead".

Then Sir Bedivere departed and went to the sword and lightly took it up, and so he went to the water's side; and there he bound the girdle about the hilts, and threw the sword as far into the water as he might. And there came an arm and a hand above the water and took it and clutched it, and shook it thrice and brandished; and then vanished away the hand with the sword into the water. So Sir Bedivere came again to the King and told him what he saw.

"Alas," said the King, "help me hence, for I dread me I have tarried overlong."

Then Sir Bedivere took the King upon his back and so went with him to that water's side, even closer, by the bank floated a little barge with many fair ladies in it; and among them all was a queen; and all they had black hoods, and all they wept and shrieked when they saw King Arthur.

"Now put me into that barge," said the King; and so he did softly. And there received him three ladies with great mourning, and so they set them down. And in one of their laps King Arthur laid his head, and then the queen said, "Ah, my dear brother, why have ye tarried so long from me? Alas, this wound on your head had caught overmuch cold." And anon they rowed forward the land, and Sir Bedivere beheld all the ladies go forward him,."

Then Sir Bedivere cried and said, "Ah, my lord Arthur, what shall become of me, now you go from me and leave me here alone among my enemies?"

"Comfort yourself," said the King, "and do as well as you may, for in me is no trust in. For I must into the legendary valley to heal me of my grievous wound. And If you hear nevermore of me, pray for my soul."

For ever the queen and ladies wept and shrieked, that it was pity to hear. And as soon as Sir Bedivere had lost sight of the barge he wept and wailed, and so took the forest and went all that night.

And in the morning he was ware, betwixt two bare woods, of a chapel and a hermitage. Then was Sir Bedivere glad, and thither he went, and when he came into the chapel he saw where lay a hermit groveling on all fours, close thereby a tomb was new dug. When the hermit saw Sir Bedivere he knew him well, for he was but little before Bishop of Canterbury, that Sir Modred put to flight.

"Sir," said Sir Bedivere, "what man is there here interred that you pray so fast for?"

"Fair son," said the hermit. "I wot not verily but by guessing. But this same night, at midnight, here came a number of ladies and brought here a dead corpse and prayed me to inter him. And here they offered a hundred tapers, and gave me a thousand gold coins."

“Alas,” said Sir Bedivere,” that was my lord King Arthur, which laid here buried in this chapel.”

Then Sir Bedivere swooned, and when he awoke he prayed the hermit that he might abide with him still, there to live with fasting and prayers:

“For from hence will I never go,” said Sir Bedivere,” by my will, but all the days of my life here to pray for my lord Arthur.”

“Sir, you are welcome to me,” said the hermit, “for I know you better than you think That I do: for you are Sir Bedivere the Bold, and the full noble duke Sir Lucan the Butler was your brother.”

Then Sir Bedivere told the hermit all as you have heard before, and so he stayed with the hermit that was beforehand Bishop of Canterbury. And there Sir Bedivere put upon him poor clothes, and served the hermit full lowly in fasting and in prayers.

Thus of Arthur I find no more written in books that been authorized, neither more of the very certainty of his death heard i nor read, but thus was he led away in a ship wherein were three queens; that one was King Arthur’s sister, Queen Morgan le Fay, the other was the Queen of North Galis, and the third was the Queen of the Waste Lands.

Now more of the death of King Arthur could I never find, but that these ladies brought him to his grave, and such one was interred there which the hermit bare witness that was once Bishop of Canterbury. But yet the hermit knew not in certain that he was verily the body of King Arthur; for this tale Sir Bedivere, a knight of the Table Round, made it to be written.

Yet some men say in many parts of England that King Arthur is not dead, but carried by the will of our Lord Jesu into another place; and men say that he shall come again, and he shall win the Holy Cross. Yet I will not say that it shall be so, but rather I would say: here in this world he changed his life. And many men say that there is written upon the tomb this:

*Hic iacet Arthurus, Rex
Quondam, Rexque futurus*

(Here lies Arthur, who was once king and king will be again)

Task 7. The Mirage

Writers paint word pictures or images that appeal to our senses of sight, sound, smell, taste and touch in poetry and in prose composition. Look for the images that you have located in the text. Copy the chart below on your notebook and write down the details in the appropriate column.

Sight	Sound	Smell	Taste	Touch
1.				
2.				
3.				
4.				
5				

Task 8. Mull Over in Groups!

Discuss and answer the questions below in groups. Write your answer on one whole sheet of paper.

1. How would you describe King Arthur as a king? Locate a part in the story that will support your answer.
2. What hope is given to people in his tomb saying Arthur is the "once king and king that will be?"
3. Why do you think some men say in many parts of England that King Arthur is not dead, but carried by the will of our Lord Jesus into another place; and that he shall come again, and he shall win the Holy Cross?
4. What great deed did King Arthur as he lived his life? What was his greatest legacy?
5. What pattern is used to develop the idea of the text? Point out the sequence signals or connectors in the text.
6. How do images or word pictures help you experience a scene in the excerpt, The Day of Destiny?

Task 9: Group Activity

You will be grouped by your teacher into three (3) groups. Each group will be given an article to read in 10 minutes. Once done reading, listen to your teacher's further instructions.

Task 10: Plotting them all

Examine how the three (3) articles were written using the following criteria:

Criteria	UNESCO sends experts to Tubbataha Reefs	How to Maintain Cultural Identity	The Courage That My Mother Had
Purpose			
Format			
Features			
Language Use			

Task 11. Weigh Up!

Examine the following examples of texts. Indicate the type of reading text they are.

1. Men in great places are thrice servants:
servants of the sovereign or state,
servants of fame, and servants of business
"Of Great Place"
2. NASA is proposing another space project. The agency's budget request, announced today, included a plan to send another person to the moon.
3. Those that have tenacity will not quit when confronted by obstacles or when failing. In a game or in life, tenacity wants to win, and tenacity lives by the credo, "Failure is not an option."
4. Three passions (simple but overwhelmingly strong) have governed my life: the longing for love, the search for knowledge, and the unbearable pity for the suffering of mankind.
5. Director Steven Spielberg launched a Germany-wide contest Sunday designed to promote tolerance through students' intercultural interaction
6. If you can dream – and not make your dreams your master;
7. An earthquake is a shaking or rolling movement of great masses of rocks on the earth's uppermost layer or crust.

Task 12. Bite the dash--

Study the following sentences below. Notice that they are punctuated with a dash(-).

1. When in 1960 the stockpile was sold off -- indeed, dumped as surplus- natural rubber sales were hard hit.-Barry Commoner
2. The presentations--and especially the one by Ms. Ramos-impressed the audience.
3. Oil, steel, and wheat--these are the sinews of industrialization.
4. My foot is on my native heath...--Sir Walter Scott
5. Your question-it was your question, wasn't it, Mr. Jones?--just can't be answered.

Task 13.

Punctuate the sentences below with a dash (--).

1. I am under impression that she has no instruction at all and doesn't need any.
2. Strauss favors as does Sotto voce, the Administration is early admission of Russia to the International Monetary Fund.
3. To feed, clothe, and find shelter for the needy these are real achievements
4. The motion was then tabled that is, removed indefinitely from consideration.
5. If we don't succeed and the critics say we wont then the whole projects is in jeopardy.

Task 14. Type the hype

The words below are punctuated with a hyphen (-). Study the words carefully.

1. anti-inflationary
2. over-the-counter
3. a come-as-you-are party
4. a six- or eight-cylinder engine
5. the ruling passion of his life
6. one hundred thirty-eight
7. a two-thirds majority of the vote

8. pages 40-98
9. the New York-Paris flight

Task 15.

Punctuate the words/phrases below with a hyphen.

1. coopted
2. good for nothing
3. She has gray green eyes
4. Pre and postadolescent trauma
5. Forty five

YOUR DISCOVERY TASK

Task 16: Me-Metaphors

Task 16.1 One with Others

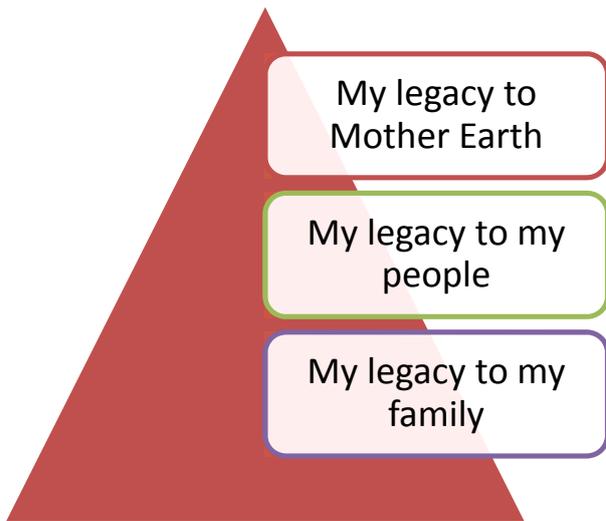
- Do you consider the Tubbataha Reefs as nature's legacy to mankind? What connections do you share with Tubbataha Reefs?

- Do you consider cultural heritage as your forefathers' legacy? What is your role in the preservation of culture in the country?

- What is your mother's greatest legacy? Do you consider this legacy worthy of passing to your children?

Task 16.2 My Legacies

What would your legacy be? Accomplish the chart below.



YOUR FINAL TASK

Remember that you are to perform a choral recitation at the end of the quarter. The following tasks will help you (1) empathize with the characters' opinions and feelings and understand where the speakers are coming from and (2) make use of appropriate speech features to make your performance successful.

Task 9: SHaring Other People's Perspectives (SHOPP)



The local government is planning to convert your town's rice fields into an industrial park. One of the bridges with historical value will be demolished. Most of the residents disagree with this plan, some agree and a few remain undecided. If you were in the shoes of each of the people enumerated below, what would you say about the plan?

Municipal Engineer _____

Business Man _____

Teacher _____

Vendor _____

Street Sweeper _____

Student _____

Mother _____

Historian _____

Rubrics:

Criteria	5 points	3 points	1 point
Completeness	All blanks were filled in	Only 5-7 blanks were filled in	Only 1 – 4 blanks were filled in
Stand point	All responses strongly expressed agreement or disagreement.	Only 5-7 responses strongly expressed agreement or disagreement.	Only 1 – 4 responses strongly expressed agreement or disagreement.
Form	All responses used capitalization, punctuations and interjection correctly.	Only 5-7 responses used capitalization, punctuations and interjection correctly.	Only 1 – 4 responses used capitalization, punctuations and interjection correctly

Task 17. Viva Voce!

Choose your favorite part of the text, *The Day of Destiny*. With a partner, read the part aloud using the correct pitch, juncture, stress, intonation, rate of speech, volume and projection.

Rubrics:

Features	3	2	1
Pitch	Student's pitch does not change the meaning of the word/phrase	Student's pitch changes the meaning of at least two (2) words/phrases	Student's pitch changes the meaning of all the words/phrases
Juncture	Student pauses in all periods and commas.	Student pauses in at least two (2) periods or commas	Student pauses in one (1) period or comma.
Stress	Student emphasizes	Student emphasizes	Student emphasizes

	all words and syllables correctly.	at least two (2) words or syllables correctly	one word or syllable correctly.
Intonation	Student observes all possible intonation patterns correctly.	Student observes at least two (2) possible intonation patterns correctly.	Student observes one (1) possible intonation pattern correctly.
Rate of Speech	Student reads at an average speed.	Student reads at a speed just enough to be understood	Students read very fast and incomprehensible
Volume	Student applies the correct volume in reading.	Student applies only two (2) correct volume in reading.	Student applies only one (1) correct volume in reading.
Projection	Student reads the text loudly and clearly.	Student reads some text loudly and clearly.	Student 's reading is not loud and clear.

MY TREASURE



“We learn much from the past to understand the present. We shape and live the present to send a message to the future – a LEGACY – which could be a key to understanding the SELF”

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

Module 1 Enhancing the Self

Lesson 4

COPING WITH CHALLENGES

YOUR JOURNEY

Normally you hear from people who care say, “Don’t be your own roadblock to success!” This is the challenge you need to attend to amidst difficulties and sufferings you may experience. This simply means you need to be aware of, face, and then remove the setbacks, burdens and difficulties which at time upset you. To fear them is alright but you have to face these fears and live with them courageously. They are parts of the games you have to play to make your life better. It is always in your hands for you to start making the most out of these challenges.

This lesson begins with learning to cope with challenges to enhance yourself. Further on you’ll confirm that you read poems not only for the exploration of target concepts, but also for enjoyment and for the help it gives you to understand yourself as well as the people anywhere, anytime. Most importantly, the enhancement of your communication and literary skills are on top of all of these.

The overriding and underlying concepts plus the tasks you’ll engage in this lesson will surely guide you to answer the BIG Question: ***How do I cope with challenges in life?***

YOUR OBJECTIVES

Going through the process of discovering the answers to this essential question, you are expected to:

- make connection between the present text and the previously read text
- assess the relevance and worth of ideas presented in the material viewed
- draw generalizations and conclusions from the material listened to
- use synonyms of words to clarify meanings
- explain how the tone of the poem helps clarify its meaning
- use contractions proficiently
- make use of lyric poem’s feature in an advertising campaign
- use effective ways of coping with challenges to enhance one’s self
- show appreciation for the significant human experiences highlighted

and shared during the discussion

- ❖ Be reminded that your expected output will be an **Advocacy Campaign on Using Positive Ways to Cope with Challenges**, and the criteria for assessment will be: focus, content, visuals, clarity of purpose, and language convention.

Since your direction is clear, you are now ready for ---

YOUR INITIAL TASKS

Task 1 *Twisters*

- Interview three of your classmates as to the questions you have about coping with challenges.
- Write at least three (3) questions (in line with coping with challenges) you hope to answer later.

Questions I have about coping with challenges

- Work with your peers and reflect on this: ***What do you consider as your challenges in life?***
- Make a list of at least 10 challenges experienced by students like you.
- Copy the chart as shown, and fill it up with the entries called for.

CHALLENGES BEING MET BY STUDENTS

- Rank them in their order of difficulty. Rank 1 the most challenging and 10 as the least challenging.

- Ask them as to decide what the most effective method of coping with challenges is.
- Rank them in their order of effectiveness. Rank 1 the most effective and 10 as the least effective.
- Share your findings with the class.

Task 2 Constant Recall

One challenge you need to face is how to unfold and show appreciation for the meaning of a poem. Now,

- Work in groups of five, and think back the salient points, aspects, elements of poetry to be given attention to in unfolding its meaning.
- Clarify the WHAT, WHY and HOW of these aspects.
- Point out which of these elements (subject, theme, poetic devices, sounds, tone, significant experience), you have yet
 - ✓ to touch on
 - ✓ to explore
 - ✓ to understand
 - ✓ to master
- Emphasize which ones you need to give more attention to.
- Report your findings in class.

Task 3 Make A SYNONYM Match Challenge

- Fill each blank with a single letter to form these pairs of words into **SYNONYMS**. Example : ACTUAL RUE
 FACTUAL TRUE

1. COLD HIDE
2. EARNING RAVING
3. ALLY CORE
4. AVER ALTER
5. ROUND OIL
6. ARROW LENDER
7. LIMB SCENT
8. TUMBLE RIP
9. INDICATE LEAR
10. WELLING BODE

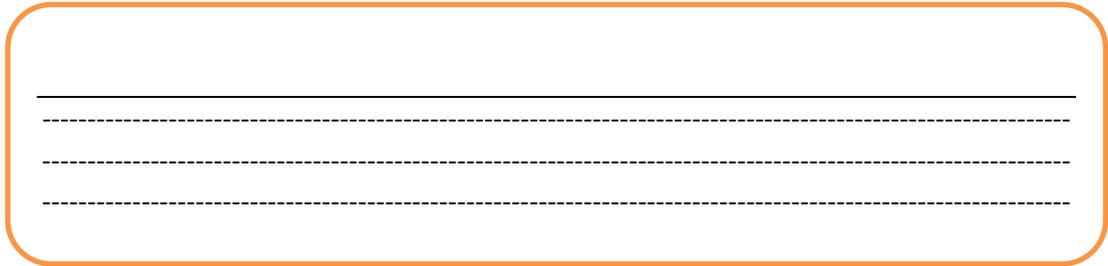
- Use these pairs in your own sentences.

Task 4 HIGHLIGHTING the FOCUS QUESTION

- Remember the **FOCUS QUESTION**:

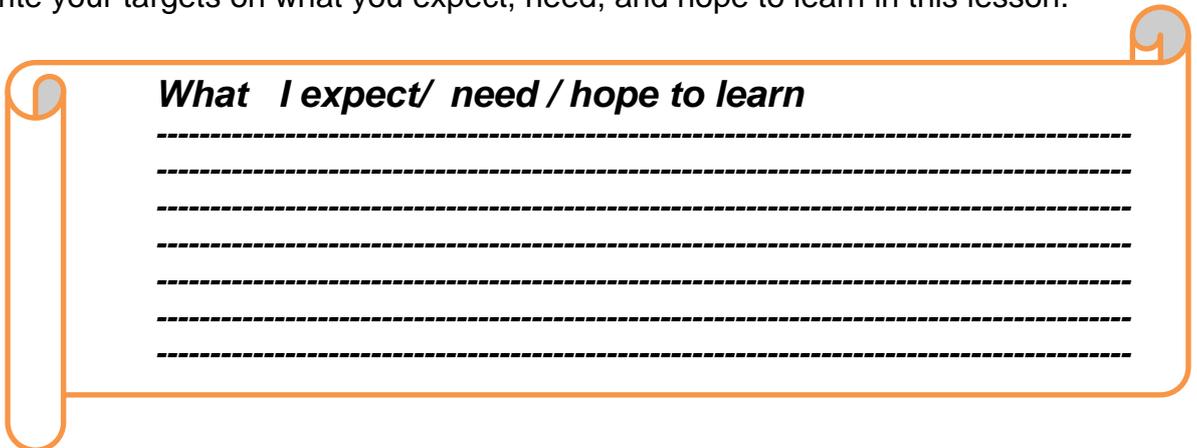
 **How do I cope with challenges in life?**

List logical temporary answers to the focus question.
Share your list with your classmates.



Task 5 What do I expect, need and hope to learn?

Write your targets on what you expect, need, and hope to learn in this lesson.



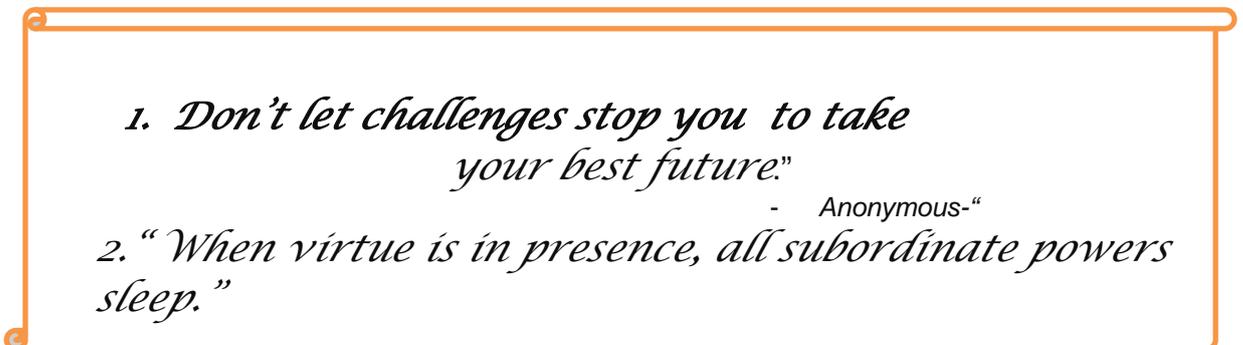
What I expect/ need / hope to learn

Be reminded of these expectations as you work on the following phases of this lesson.

YOUR TEXT

Task 6 Why not?

- Pair up and reflect on the following quotations.



1. Don't let challenges stop you to take your best future.
- Anonymous-

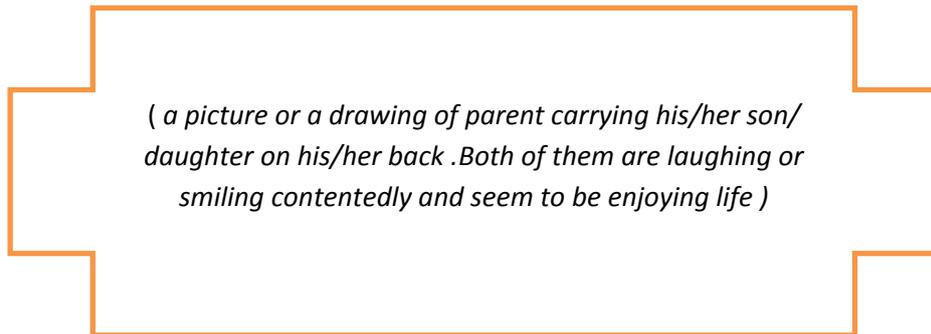
2. "When virtue is in presence, all subordinate powers sleep."

- Take turns in answering these questions.
 - ✓ What does each of the quotations suggest?

- ✓ Do you agree with what each quotation suggests? Why? Why not?
- ✓ What does it take to face life's challenges?
- Share your findings with the rest of the class.

Task 7 BE THE BEST YOU CAN BE

- Work with a partner and look closely at this picture.
- Talk about how the picture illustrates the same meaning being conveyed in the quotations. Relate the two..



- ✓ How closely do you think the drawing matches your mental image of coping with challenges? Prove your point.
- Share your findings with the rest of the class.

Task 8 MEANINGFUL LIFE

- Reflect on these questions:
 - ✓ *To what can you compare life?*
 - ✓ *Do words have the power to help a person get through hard/ difficult times?*
- Find out how a poem written by Langston Hughes will help you achieve insights about difficult times?
- Listen to your teacher read the poem “**MOTHER TO SON**” by Langston Hughes.

DRAFT

April 10, 2014

It's high time for you to focus on the context of the poem. Try this.

Task 9 Small Group Differentiated Work

- Work in 10 small groups.
- With your groupmates, read the poem aloud, and perform your assigned task.

Group 1 Words, words, words

- As you read the poem, list the words that you found difficult.
- Use a dictionary to find the synonyms and antonyms of each word.
- Share your findings with the class.

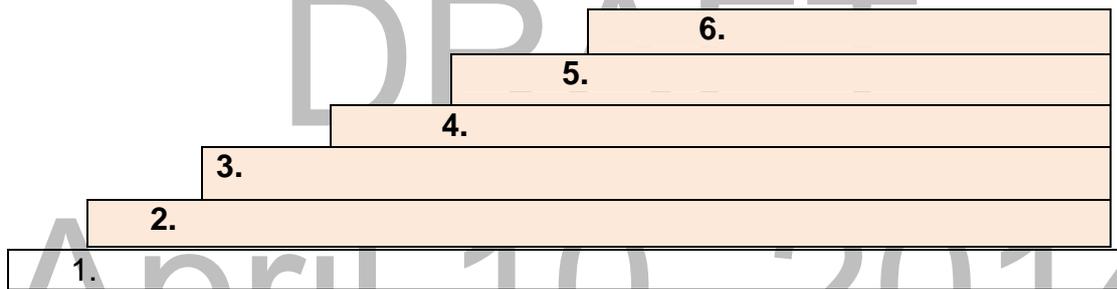
Discover how the details in the poem helps a story..

Group 2 Meaningful significant experience

When you read a poem, you get to know the experience of other people. This gives you a better handle on your relationship with others and how you'll react to challenges in life.

- Answer the following guide questions
 1. Who is the speaker / persona in the poem?
 2. To what does the speaker compare her life?
 3. What is the speaker doing?
 4. What kind of stairway is it?
 5. What kind of stairway is the mother's life not like?
 6. What does the mother tell her son?

- Copy the illustration of the stairs as shown, and fill it up with entries called for.



Group 3 Salient Points

- Discover the answer to these questions.
 - ✓ What is the poem about?
 - ✓ The poem is divided into 3 parts. Which lines of the poem talk about hardships? Responses to hardships? Mother's advice to keep? Use the following table for your responses.

Hardships	Responses to hardships	Mother's advice to keep

- ✓ Which is the most interesting phrase in the poem? Why?

- ✓ Which part makes you think of someone in true to life experience?
- ✓ What do you think is the most probable purpose of the writer in writing this poem?
- Share your findings with the class.

Group 4 Message for you

- With your groupmates, discuss the answer to the following questions.
 - ✓ What poetic devices are used in the poem?
 - ✓ Which one helps clarify the message more?
 - ✓ Which part do you like best? Why?
 - ✓ What do you think might have motivated the mother to advice her son?
 - ✓ Is the message of the poem worthwhile? Prove your point.
 - ✓ How important is the poem's message in your life?
 - ✓ What have you learned from it?
- Share your findings with the class.

Group 5 - Q&A (Qualities and Attitudes displayed)

- ✚ What approach to life do you think the persona intended to show in the poem? Make a list of them. Plot them in the chart.

Persona's				
ATTITUDE				Mixture
Good	Not Good	Good	Not Good	

- ✓ What new and special way does the poem give you?
- ✓ How will it help you to become a better person?
- ✚ Share your findings with the class.

Group 6 More Challenges

- Talk about how the speaker / persona feels about the challenges in life.
- Explain her reaction to such challenges.
- Point out the lines or phrases that shed light on these.
- Use a table like the one shown below for your responses.

<i>Persona's feeling</i>	<i>Reason</i>	<i>Lines or phrases as supports</i>

- Share your findings with the class.

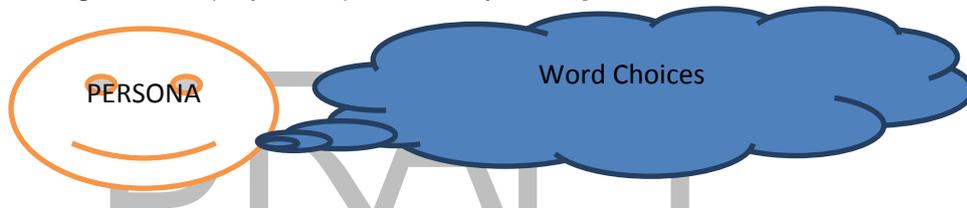
Group 7 A Key to...

The speaker's / persona's attitude towards the subject can be gleaned from the quality of the language the poet used. This is called the **tone** which can either **be** formal or informal, serious or light. In most cases, **tone** is suggested by the quality of the language used by the poet.

- Choose from the list the **tone** used by the speaker / persona.

approving	admiring	critical	fearing	playful	serious	light	mimic
calm							
mocking	polite	angry	persuasive	envious	anxious	afraid	
mysterious	confused	triumphant	defeated	cynical	hopeful	defiant	
hostile	sorrowful	happy	doubtful	forgiving	inspiring		

- Note the words that reflect the poet's or speaker's attitude toward the subject.
- Select a single word (adjective) to identify the **speaker's tone**.



- Explain
 - ✓ how the **tone** changes in the poem's last part
 - ✓ the effect of the change
 - ✓ the way the poet **uses tone** to emphasize *the importance of coping with challenges to enhance one's self.*
- Report back to class.

Group 8 Extended Metaphor

An **Extended Metaphor** is a feature of a lyric poem that presents comparison over several lines throughout the poem. Remember that a **lyric poem** is a highly musical verse of the observations and feelings of a single speaker.

- Notice how the speaker or the "persona" makes many comparisons from the first to the end line of the poem. Make a list of these comparisons.

Life	Compared to

- Describe what the image of the crystal stairway suggests.

Crystal stairway's image	What it suggests

- Share your findings with the class.

Group 9 Drawing Conclusions

- Discuss that which illustrates the persona's state of mind at the end of the poem.
- Make a list of the choices offered to her.
- Consider the choice she made. What can you conclude as to the kind of choice she made?
- Find evidence to support your conclusion.
- Share your ideas with the class.

Group 10 Types of Poetry

- Think back and recall the three (3) types of poetry.
 - ✓ How do they differ?
 - ✓ Which of them
 - tells a story?
 - expresses vivid thoughts and feelings?
 - uses dramatic technique like speaker, conflict and story?
- "Mother to Son" can be categorized under what type?
- Recall the other poems you've explored in class, and decide to what type each belongs.
- Share your ideas with the class.

Task 11 On Using CONTRACTIONS

A.

- Find a partner and mull on how the following quotation relates to the message of "**MOTHER to SON**" by Langston Hughes.

"Our struggles, efforts to face difficulties in life, sacrifices, charity and fervent prayers are the seeds of our success. To be strong for storms that last not fore'er as seasons change with God in control keep us standin'."

- Pay attention to the two underlined words.
 - ✓ What do they have in common?
 - ✓ What punctuation mark is used in each of them?
 - ✓ What term do we use to identify the expressions that use apostrophe in place of omitted letter/s?
 - ✓ Why do some poets use this form of expression?

- Re read the poem, “**MOTHER TO SON**” by Langston Hughes, and look for sample of poetic contractions (contractions used in a poem to suggest a different culture, language use, etc.).
- State the effect of these contractions to the tone and message of the poem.

B. To use or not to use...

In five minutes, correct each error in the use of contraction and possessive pronoun.

1. Who'se it 's author?
2. Have you accepted they're opinion about coping challenges.
3. Their here to demonstrate they're understanding.
4. Its too late for you to go they're.
5. They're here to stay and its about time too.

C. Contractions Game

- Form three groups and play this game.
- Write each of these verbs in the index cards or slips of papers. (will, could, is, have, do, does, did, can, are, was etc.), and place the cards or slips of papers in a pile.
- Take turns in turning each verb into a contraction with the word NOT.
- Each player tells and spells the contraction aloud, then uses it in a sentence.
- Players get 5 pts. for each correct and complete answer.
- Consider the group with the most number of points as the winner.

D. Try It Out

- Imagine two personas, poets (from the two poems you like or find interesting) meet and have a meal together.
- Imagine how each one shares their thoughts on how to face challenges in life.
- Make up few lines of dialog showing their sharing of ideas.
- Remember to use contractions.

Keep in mind these discoveries, new ideas, new developments you have as you continue on the next phase. This clearly shows that you are ready to do some practical application as an extension of your understanding of the key concepts. Using your communication and literary skills learned, try the following---

YOUR DISCOVERY TASKS

1. An Advice

- Discuss how to work with a student who has been disappointed to the point of disillusionment because of a problem.

- What advice would you offer adults who work with young people like this disillusioned adolescent.
- Prepare a brief oral report about it.
- Share your ideas with others.
- Give comments and suggestions.

2. Advice Collage

- Create a collage based on your chosen lines or images from the poem.
- Create photos or drawings that illustrate the message you want to convey.
- Design the layout of your collage.
- Use the internet and other forms of technology to enhance your collage.

3. NOMINEE

- Imagine that an international agency is going to give a **Medal of Honor Award** to anyone who is able to inspire a lot of people through his/ her poem.
- Write a letter to the head of the agency and nominate your favourite poet for the award.
- Remember to highlight the reasons for your choice.
- Read your letter in class.

4. Musically Yours

- Scout for songs that express any or some of the following experiences.

poverty	prejudice	loss of loved ones	failures,	setbacks
hope	perseverance	sound decisions	charity	
courage	faith	courage	determination	

- Play the tape or sing the song.
 - Talk about its connection to the poem.
- ❖ *You're doing great! How do you like it? Do you want to add more proof of your understanding of the target concepts and to hone your communication skills?*

YOUR FINAL TASK

- ❖ *Obviously, you're all set to try this next phase of the lesson that will show you how you can present an **Info- Advocacy Campaign on Using Positive Ways To Cope With Challenges**, and the criteria for assessment will be: focus, content, visuals, clarity of purpose, and language convention.*

1. MAGIC 8

- Work in groups of five and find out how familiar you are with these **MAGIC 8** ways.
 - See hardships as challenges rather than insurmountable obstacles
 - Focus on the positive rather than the negative effects
 - Take comfort in the love and support of the family
 - Look for and take comfort in small pleasures
 - Develop a greater sense of pride or accomplishment from the challenges or decision made
 - Offer opportunities to all who can provide solutions
 - Increase tolerance under extreme condition
 - Act and think like that what you do makes a difference
- Point out which of them you have experienced already as you faced the challenges of everyday life and as the basis for self-improvement.
- Jot down your thoughts about how your experiences have given you a second chance for self-enhancement.
- Share your thoughts with your peers, group mates and others.

2. THE BEST INFO- AD CAMPAIGN

- Imagine that you are a famous or influential person who is committed to promote how to cope with challenges through using all forms of media and that you are the government official who will help in the promotion and information drive to educate and help teenagers like you in coping with challenges.

A. Setting Up

- Set up a special meeting for you to brainstorm, discuss and decide on the
 - ✓ Objectives
 - ✓ Different Committees
 - ✓ Programs

} you need to produce your major tasks

**(an Info-Ad / Advocacy Campaign on
using positive ways to cope with challenges)**

- ✓ Activities
- ✓ Plans
- 2. Plan the concept, features and modes of presenting the Info –Ad.
- 3. Prepare the script, technological aids , musical background and materials needed.

B. Gathering Information

1. Research and gather information about the topic for the ad.
2. Create a questionnaire designed to gather information you may need about the qualities and features of an ad campaign that would attract people.
3. Ask and answer questions on how they will present the ad.
4. Interview groupmates on the specific topic for the Info-Ad you want to work on.
5. Come to a group consensus and rank them.
6. Decide on and choose the most preferred topic by the majority.
7. Use note cards for gathered information.
8. Share findings with the group.

C. Radio Script

1. Prepare a radio script highlighting your chosen magic ways from Magic 8 activity.
2. Focus on the important issues confronting teenagers today.
3. Choose the best ads that present the concerns of the majority in the groups.
4. Analyze the structure, format, contents, style, strategies used in the ads.
5. Choose members of the group who will form the cast, including the narrator and the leading character.
6. Rehearse, polish, record and share your radio script with the class.
7. Set time for feedback.

D. Music / Jingle

1. Find and choose contemporary songs that reveal some of the same emotions conveyed in the radio script.
2. Share the songs with your classmates.
3. Talk about how it relates to the message of the radio script.

4. Make a tape of the background music and sound effects that you might use.
5. Put together, relate and use the musical recordings and the radio script ready for the rehearsals.
6. Rehearse and shoot for the Info-Ad.
7. Conduct peer checking.
8. Present, review, edit and polish the Info-Ad based on the comments and suggestions made by your peers.
9. Answer the following questions.
 - ✓ Are there other changes they want to make on your Info-Ad?
 - ✓ Is there anything included that you would like to remove
 - ✓ Is there any information/ idea that you need to add?
 - ✓ Are there other changes they thought could have been made?
 - ✓ Is there anything included that they would have taken out?
 - ✓ Is there any information that they would have elaborated on?
10. Make the necessary changes and modifications.

E. Presentation

1. Use appropriate technology aids in your oral presentation of your Info-Ad.
2. Present your **Info-Ad / Advocacy Campaign on Using Positive Ways to Cope with Challenges**
3. Post it in your facebook wall or twitter or blog.
4. Invite the public especially your friends to share their comments and suggestions through FB or Twitter Wall or e-mail.
5. Assess the **Info-Ad / Advocacy Campaign on Using Positive Ways to Cope with Challenges** based on the following criteria: focus, content, purpose, organization and development, relevance, clarity, style, impact and ICT integration.

YOUR TREASURE

You've learned that in your life's journey, simple or complicated changes keep coming. These changes bring a lot of trials or challenges. Sometimes they bring happiness, at times depression. Just the same, you have to cherish these changes that bring challenges because they push you either up or down and that is why you must react positively by looking for ways to make your life better if not the best.

How are you doing...?

- Think back on the activities, tasks you've finished and concepts you've learned.
- Reflect on and answer the following questions:
 1. What is it that you found most enjoyable and most difficult in this lesson?
 2. How do you plan to do away with these difficulties?
 3. Write at least 3 possible ways or steps you can adopt for you to solve with these difficulties.
 4. What skills do you hope to improve or strengthen in the next lessons?
- Plot your responses in your Learning Log.

My LEARNING LOG

Module 1 Enhancing the Self

Lesson 5

LIVING WITH A PURPOSE

YOUR JOURNEY

Most probably by this time, you can see for yourself why there are changes you are experiencing that are best for you and how they will make you feel great after all. Your physical, social, emotional and moral changes may lead to your personal strengths and weaknesses. The BIG Question: **How can I have a purpose driven life?** This will serve as the gravitational core of the ideas you'll share.

The discussion you'll engage in this lesson will naturally tie together the information carried in the varied activities supporting the overall theme: **Enhancing the Self**. The elements of the poem you'll revisit and explore more fully gravitate around the sub- theme *living with a purpose*.

YOUR OBJECTIVES

Going through the process of discovering the answers to the BIG question, you are expected to:

- show appreciation for the significant human experiences highlighted and shared during the discussion or presentation
 - compare and contrast information listened to
 - draw generalizations and conclusions from the materials viewed
 - use antonyms to arrive at the meaning of words
 - draw similarities and differences of the featured selections in relation to the theme
 - use quotation marks effectively
 - write a script for a poetry reading
 - use the appropriate and effective speech conventions in poetry reading
- ❖ It is expected that in this lesson, you are to demonstrate how your language communication and literary skills can be continuously developed as you explore the chosen poem highlighting the importance of living with a purpose.
- ❖ Be reminded that your expected output will be a **poetry reading**, and the criteria for assessment will be: Delivery, Voice, Gestures, Facial Expression and Eye Contact

YOUR INITIAL TASKS

Task 1 SQUEEZED

Are you fond of listening to music? Listening to music is the same as looking closely at an illustration just as it is like reading a poem to unfold its meaning.

What problem do you have in unfolding the meaning of a poem?
What will you do to improve in this area?

Remember these questions as you work on the phases of this lesson.

Task 2 HOW DO YOU LOOK AT LIFE?

- Read the following quotations.

“To be what we are, and to become what we are capable of becoming is the only end of life.” --- Robert Louise Stevenson

“Life is a big sea full of many fish. I let down my nets and pull.”
Langston Hughes

- Compare them and look for what do they have in common?
- Do you agree with what each suggests? Why?

Task 3 Why Not?

- Listen to the song, “Where are You Going To”.
- Reflect and share answers to these questions:
 - ✓ What emotion does this song evoke? Explain.
 - ✓ How does the song’s message relate to your life?
 - ✓ What is the best way to live life according to the song?
 - ✓ Do you believe in the importance of personal achievement on earth and look to one another as well as God for inspiration?
 - ✓ What do I already know about living with a purpose?
 - ✓ What do I want to know more about living with a purpose?

Task 4 Core Question

- Pair up and take turns in asking questions you have about how to live with a purpose.
- Write at least three (3) questions (in line with living with a purpose) you hope to answer later.

Questions I have about living with a purpose

- Share your ideas with others.
- Come up a focus question and check it against this one:
✚ **How can I have a purpose driven life?**

Task 5 Remember the **FOCUS QUESTION:**

- ❖ List logical temporary answers to the focus question.

Task 6 What do I expect or need or hope to learn?

- ❖ Write your targets on what you expect or need or hope to learn in this lesson.

What I expect or need or hope to learn

You are now ready for the next phase of the lesson.

YOUR TEXT

Task 7 My Resolve

- Pair up and look closely on the following picture.

*(A father with his daughter and a puppy
strolling leisurely along the seashore.)*

- Take turns in answering these questions.
 - ✓ Who do you remember and what situation in life do you remember as you look at the drawing?
 - ✓ What general observation in life is suggested in the drawing?

- ✓ How closely do you think the drawing matches your mental image of living a life with purpose? Prove your point.
- ✓ What is your over- all impression of this drawing?
- ✓ How does the picture make you feel?
- ✓ What other visuals can you think of to illustrate living with a purpose? Prove your point.
- Share your findings with the rest of the class.

At this point, you should try

Task 8 FUSIONS OF SOUNDS AND SENSE

What really contribute to the poem's meaning? Doubtlessly, you know that the orchestration of sounds, story, sense and form brings about "life" in a poem you read. That absolutely drives you to "feel" life in it. Through the words used by the poet, as expressed by the "persona" / speaker, the vivid images, clear sounds, exact feelings are clearly conveyed .

*Now, do you really care to find out how you can live a **purpose driven life**? To find out*

- Listen to your teacher read the poem as you read it silently.

Focus on the context of the poem. Try this.

- Make a list of words, phrases, lines that convey sound, feeling, and meaning.

A Psalm of Life

by:Henry Wadsworth Longfellow

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Finds us farther than to-day.

Art is long, and Time is fleeting,

And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,— act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

Task 9 Small Group Differentiated Work

- Work in six (6) small groups.
- With your group mates, read the poem aloud, and perform your assigned task.

Group 1 The Opposites

Look for words in the poem which are opposite in meaning to each of the following.

1. Open = -----

2. Harmony = -----

3. Ridiculous = -----

4. Uncertain = -----

5. Cheerful = -----

6. Built = -----

7. Cheerful = -----

8. Moves = -----

9. Insincere = -----

10. Loud = -----

11. Permanent = -----

Group 2

- Discuss your answers to the following questions.
 - ✓ What according to the poem is our “destined end” or purpose?
 - ✓ Is the poem morally uplifting and sentimental? Prove your point.
 - ✓ How can one be a man according to Longfellow?
 - ✓ What conditions are suggested by the persona/ speaker in order for anyone to become a man? Recite lines that illustrate each condition.

Group 3

- Think about
 - ✓ what the speaker says life is not
 - ✓ the command “Act, act in the living present”
 - ✓ the last four lines of the poem
 - ✓ the quotation you choose as closest to your philosophy in life.
 - ✓ why the poem is an inspirational one
 - ✓ how the poem celebrates the gift of life

Group 4

- Which of the lines suggests:
 - ✓ *People should continue to appreciate life on earth as very important and real*
 - ✓ *A time to act is NOW, to make spiritual, moral and intellectual marks in this world*
 - ✓ *Urges people not to waste the short time that they have*
 - ✓ *Act as heroes amidst the earth’s strife*
 - ✓ *Work toward personal achievement*
- Report back to class.

Group 5 I Believe

- Share your answers to the following questions:
 - ✓ Do you believe that Longfellow has a strong view of life?
 - ✓ How does Longfellow’s view of life compare with your own view?
 - ✓ Point out the lines in the poem that
 - show Longfellow has a strong and optimistic view of life
 - you think young people might or might not agree with.

PHILOSOPHY in LIFE		
<i>Longfellow’s view</i>	<i>My view</i>	Results

Group 6

- ✓ What are the values expressed in the poem? Do the people of today still share the values expressed in the "Psalm of Life"? Prove it.



Task 10 Like It

- Find 3 or 4 classmates of yours, and talk about what you like about the following:
 - a. the poem
 - b. its subject
 - c. the poem's mysteriousness
 - d. the way the words appear on the page
 - e. the mood the poem puts you in
 - f. what it makes you remember
 - g. what it makes you think about

WHAT I LIKE about	
<i>Title of the poem</i>	
<i>Its subject</i>	
<i>The poem's mysteriousness</i>	
<i>The way the words appear on the page</i>	
<i>The mood the poem puts you in</i>	
<i>What it makes you remember</i>	
<i>What it makes you think about (theme or general truth in life)</i>	

- Share your findings with the class.

Task 11 Comparing and Contrasting

Finding similarities and recognizing differences can help you understand your reaction to different persons and information you listened to.

- Work in small groups of 4.
- Recall another poem you explored in class and you found interesting.
- Compare it with **A Psalm of Life** by: *Henry Wadsworth Longfellow*.
- Choose the basic categories such as: subject, the mood/tone, and viewpoint on general truth in life.
- Compare the specific points that are similar enough to enable you to draw effective comparison.
- Plot your answers in the chart as shown.

	Poem # 1	Poem # 2
<i>Title of the poem</i>		
<i>Subject</i>		
<i>The mood / tone</i>		
<i>Theme or general truth observed in life</i>		

Task 12 On Using QUOTATION MARKS

A.

Remember that even in poems, especially in dramatic or narrative poems, quotation marks (“ ”) are used to enclose the exact words of the speaker/ persona, character. Consider these lines from the poems

1.

They say, “ Time assuages.”

from :” Verse 13” by Emily Dickinson.

2.

*He met a pilgrim shadow-
“ Shadow,” said he,
“where it can be-
This land of Eldorado?”*

from: “ EL DORADO” by Edgar Allan Poe

- With three or four of your classmates, discuss your answer to the following questions.
 - ✓ How are the quotation marks used in verse No. 1? In verse no. 2?

- ✓ Where are they (open and close quotation marks) positioned in the sentences?
- ✓ What are enclosed in quotation marks?
- ✓ How do the uses of the quotation marks in verse no.1 differ from verse no.2?
- ✓ When do we use a set of single quotation marks (‘ ’)?
- ✓ What are the other uses of quotation marks?
- Report back to class, and share your findings.

B. QUOTE ME

- Recall your most liked or interesting lines (at least three) from the poems explored in class.
- Imagine the persona/ poet is personally talking to you.
- Report directly what the persona/ poet is saying by writing these lines using quotation marks.

C. You Said It

- With a partner, create a brief conversation you would have about how to have a purpose driven life.
- Create a discussion between the poet/ persona and you about it.
- Act out a conversation and present a written copy of the conversation or dialogue.
- Use quotation marks in your dialogue.

YOUR DISCOVERY TASKS

To expand your experiences on the message of the poem, you need to

Task 1 STRIVE

- Pair up, and share ideas, thoughts on how can a poem help young people who are having trouble.
- Report back to class.

Task 2 Sharing with the Persona

- Work in groups of five, imagine you meet the persona.
- Share which of the persona's
 - ✓ insights you would like to discuss with him
 - ✓ experiences that made him change his mind strengthen his resolve about something or see something about himself and others in a new light.
- Report back to class.

Task 3 Your Turn

- Imagine you are a poet receiving the Medal of Honor Award for the inspirational poem you shared.

- Write a speech about how grateful you are for the award.
- Explain why you came up with the masterpiece.
- Deliver the speech.
- Use correct phrasing, pausing, voice projection, facial expression, eye contact and gestures
- Talk about
 - ✓ how you may apply the advice given by Longfellow in the poem
 - ✓ What might your life be like if you were prevented from pursuing your dreams or goals
 - ✓ Which personal qualities are needed to hold on to dreams in adversity.
 - ✓ Report back to class.

Do you want to add more proof of your understanding on how to live a purpose driven life?

YOUR FINAL TASK

One good way to show your appreciation of the poem you read and explored is through giving justice when reading it orally. You surely can prove your understanding of the poem's message through oral reading. This is when you communicate the private, personal, unique experience of the poet/ persona to your audience.

It is clear that your final output is a poetry reading. When you get ready for it keep in mind the following points.

- Your first job is to find a poem you feel a connection to and you want to enjoy reading in public.
- Think about your purpose; that is, you want to share the "feeling" and the "experience" of the poem.
- Second, review the text to check the difficult and unfamiliar words.
- Third, make a working script where you need to have the copy of the poem.
 - ✓ Identify the speaker and what he/she is trying to say
 - ✓ Point out the tone of voice to be used
 - ✓ Note where his/her tone might change to slowly, fast, soft, or loud
- When you read, do not come to a full pause but read on to the next line to complete the thought.
- Plan and rehearse.
 - ✓ Memorize and understand the text
 - ✓ Plan your movements
- Consider these criteria as you read the poem aloud.
 - ✓ Voice (quality, projection, volume, pitch)
 - ✓ Delivery (phrasing, pausing, intonation, stress)
 - ✓ Facial expression, gestures, eye contact
- Practice reading aloud.

- Read according to punctuation. Break down the parts into subject and its meaning
- Read groups of words for meaning rather than reading single words
- Change the tone of your voice to add meaning to the work
- Be guided by the criteria : Delivery, Voice, Gestures, and Facial Expressions
- Read the poem to the class

CONGRATULATIONS! How do you feel about it? Amazing, is it not?

YOUR TREASURE

In this lesson, you obviously enjoyed learning. Think back on the activities, tasks you've just finished, concepts you've learned. Reflect on and answer these questions.

1. What is it you found most enjoyable? Most difficult in this lesson?
 2. What would you do to do away with these difficulties?
 3. Write at least 3 possible ways you can adopt solve these difficulties.
 4. What do you hope to strengthen in the next lesson/s?
- Complete the chart as shown with entries called for.

Name: _____ **Grade/ Section** _____

Quarter ____ **Lesson** _____

Part of the lesson that I

Most enjoyable	Most difficult	Ways to get away with the most difficult	Hope/ expect to improve/ strengthen in the next lesson

Module 1 Enhancing the Self

Lesson 6

CELEBRATING SELF-WORTH

YOUR JOURNEY

This lesson marks the first major stop of your itineraries in Grade 9 English. Here, you'll demonstrate your understanding of all the important self-concepts along side with the essential literary concepts and language communication skills needed for you to **celebrate your self-worth** as you **positively raise your self-esteem**. This is made possible through a **speech choir presentation** as evidence of your understanding.

True to expectations, this lesson is drawn from the baseline **celebrating self-worth** where it clinches your exploration of some important concepts leading to **self enhancement**. Hopefully, through your understanding of the overriding and underlying concepts plus the activities you'll engage in this lesson you'll surely be able to answer the BIG Questions: ***How can I attain self-worth? What does it take to get the most out of life?***

In totality, you'll prove that reading poems can really help uplift your sense of self-worth. Parallel to this, taking active control of all the language communication skills you've learned in this quarter marks your understanding of the lessons. Hopefully, this can be demonstrated through a very impressive **speech choir presentation**.

YOUR OBJECTIVES

These are your objectives for this lesson. You are expected to

- draw generalizations and conclusions from the material viewed
- summarize information from the text listened to
- prove that title serves as a big clue to project on the meaning of the poem
- use definition to arrive at meaning of words
- explain how a poem is influenced by culture and other factors
- use literary devices and techniques to craft poetic forms
- use the appropriate and effective speech conventions expected of speech choir presentations

- ❖ Be reminded that your expected output is a very impressive **speech choir presentation, and** the criteria for assessment will be: Delivery, Voice, Audience Impact, Gestures Facial Expressions and Choreography.

YOUR INITIAL TASKS

Task 1 Something Special Game

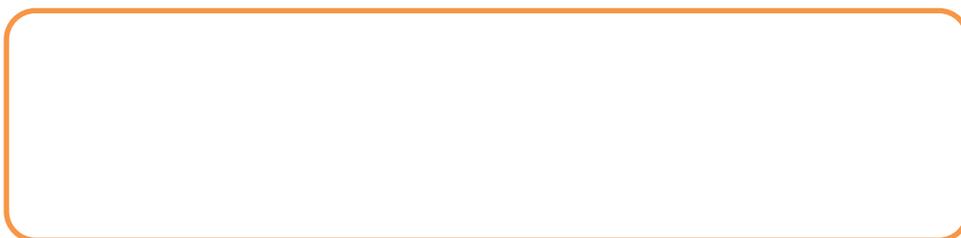
- Form two big groups.
- With your groupmates
 - ✓ recall the poems you've explored in class
 - ✓ select lines that you found special something new or that affect your attitude in life for you to become a better person.
 - ✓ write these chosen lines from the poems on slips of papers and drop them in the designated special box
- Draw lots on which group will be the first to read the chosen lines and share your ideas about them.
- Recall and use everything you learned about enhancing yourself from the lessons from week 1 to 8.
- Take turns in sharing insights.
- For three (3) minutes, share your insights.
- Allot 5 points for each sharing.
- The first group to come up with the most number of points wins.

Task 2 Here and Now

- Reflect on the recent issues that we need to attend to.
- Decide which of them can be solved through your understanding of the concepts revealed in the previous lessons. Which of these concepts do you need more to help solve these problems?

Task 3 Dignity Delight

- What do you do to celebrate self-worth? You buy what you want, take a trip to the mall, stroll in the park or seashore, or hang out with your friends doing things you like to do.
- Draw a picture of the ways you celebrate your self-worth.
- Use creative ways to show them in your drawing.



- Work with a group of your classmates and compare your ideas about the way you celebrate your self-worth. How closely do you think these drawings match your mental image of celebrating self-worth? Prove your point.
- Share your group's ideas with the whole class.

Task 4 Getting the Most... Out of Life

- Form a threesome and take a good look at this picture.

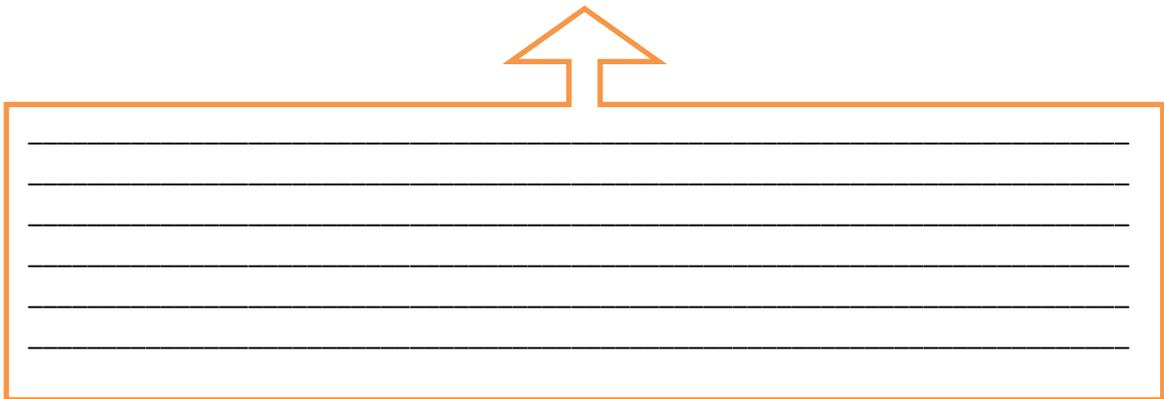
(A triumphant looking young man wearing a toga is riding a futuristic bicycle that flies high above the city while men look up with amazement at him.)

- Talk about what it communicates to you.
- Use the following guide questions.
 - ✓ Does the drawing answer the question: *What does it take to get the most out of life?*
 - ✓ What general truth in life comes to your mind as you see this picture?
 - ✓ How closely do you think the drawings match your mental image of celebrating self-worth? Prove your point.
 - ✓ What details of the picture suggest the importance of attaining self-worth?
 - ✓ How well, do you think the drawings fit the value of celebrating self-worth?
 - ✓ What is your over- all impression of this drawing?
 - ✓ How does the picture make you feel about self-worth?
 - ✓ What other visuals can you think of to illustrate your sense of self-worth? Prove your point.
- After ten minutes, convene and keep a record of these findings (in line with celebrating self-worth).
- Share your findings with the class.
- Find common ground about your ideas.

Task 5 FOCUS QUESTION:

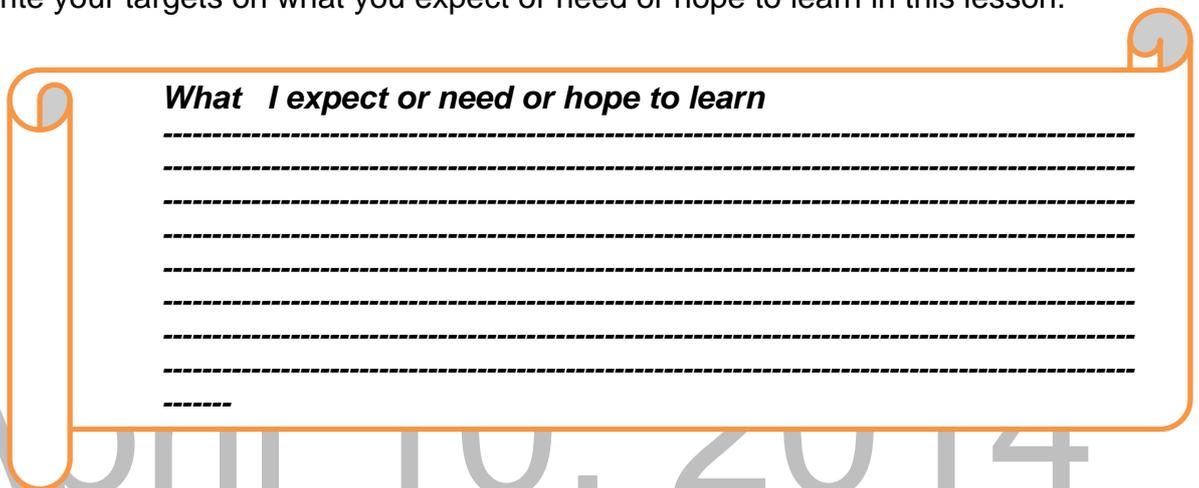
- Remember the focus question: *How can I attain self-worth?*

- ❖ List logical temporary answers to the focus question.



Task 6 Setting Expectations

- Answer this question: **What do I expect or need or hope to learn?**
- ❖ Write your targets on what you expect or need or hope to learn in this lesson.



What I expect or need or hope to learn

You are now ready for the next phase of the lesson.

YOUR TEXT

Whatever direction you take in life, you need to follow certain guide posts to reach your destination.

Task 7 Life's Stairway

- Draw and label a stairway or road or path that reflects your life or your family's struggles.
- Use the following questions to guide you.
 - ✓ Are there twists and turns in your life? How will you present them?
 - ✓ What are they?
 - ✓ Are all the steps the same height? Why or why not?
 - ✓ Is part of this stairway or road or path in the past, present or future?
 - ✓ How are the parts different?

- ✓ Which part in the past, present or future represents your or your family's self-worth and which are the parts you celebrated or would like to celebrate?
- Write a short description of what you drew.
- Share your work with the class.

Task 8 A Time to Project

- Read and focus your attention on the title of the poem: "**IF**" by *Rudyard Kipling*.
- To illustrate the importance of celebrating self-worth, the poem "IF" by *Rudyard Kipling* provides cherished pieces of information which are clearly conveyed.
- Express your thoughts, views on what the subject of the poem would be.

I think the poem "IF" by Rudyard Kipling would be about

April 10, 2014

Task 9 A Golden Door

- Form a threesome, and take turns in sharing your thoughts, feelings and experiences that relate to the following quotation.

"React positively to life by looking for ways to make your life better if not the best."

- Share your findings with the rest of the class.

Task 10 WHAT'S IT ...?

- Find out how the poem “**IF**” written *by Rudyard Kipling* will help you achieve more insights on how” to make life better if not the best. “
- As you listen to your teacher reads the poem “**IF**“, read it silently and watch out for words which are difficult for you to understand.

If—

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream--and not make dreams your master;
If you can think--and not make thoughts your aim;
If you can meet with triumph and disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to broken,
And stoop and build 'em up with wornout tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on";

If you can talk with crowds and keep your virtue,
Or walk with kings--nor lose the common touch;
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run--
Yours is the Earth and everything that's in it,
And--which is more--you'll be a Man, my son!

By now, you have developed a variety of strategies to help you figure out the meaning of unfamiliar words.

When you find hints to the meaning of a word in the words or sentences that surround it, you know you have **context clues**. These context clues can help you expand your vocabulary all the more.

One simple strategy is through **DEFINITION** or **RESTATEMENT** clues. Here, you must watch out for words like: “**or**”, “**that is**”, “**in other words**”, “**also called as**” that often signal definition or restatement.

For example:

Now, try this.

Task 11 VOCABULARY Game

- Form two big groups.
- Go over your list and find out which of them are clearly described by the following definitions.
 1. It means “**misfortune**” or “**bad luck**”
 2. In other words, they are your “**enemies**” or “**opponents**”
 3. It means “**stack**” or “**bundle**”
 4. They are called “**pretenders**” or “**fakes**”
 5. They are also called the “**playing cards**”
 6. It means “**strength**”
 7. This means “**to bow**” or “**to bend**”
 8. It is a “**trick**” or “**set up**” or “**deception**”
 9. This calls for “**good quality**” or “**morally good**”
 10. In other words, these are your “**achievements**” “**accomplishments**” or “**success**”
- Take turns in identifying each of these words in a minute.
- Each correct answer will be given a corresponding point.
- The group to come up with the most number of points wins.

Task 12 SGDW (Small Group Differentiated Works)

Group 1 - GEARING UP!

- Read the poem once more to find its meaning.
- Remember that the poem is divided into 4 parts. Find out how each part suggests something or someone in real life.
- Pick out lines that clearly suggest such.
- Complete the following table with entries called for.

<i>Part of the poem</i>	<i>What it suggests</i>	<i>Words or Phrases or Lines that clearly suggest</i>

Group 2 Always Do the Positive

The poem sets conditions that serve as positive signs for success or attainment of self-worth. Check out which of these signs are conveyed in the poem.

- 1. Overcome challenges and obstacles in life; don't let them beat you.**
- 2. Follow your dreams and set up your goals.**
- 3. Be realistic.**
- 4. Continue, keep going; don't stop even if there are many challenges in your way.**
- 5. We are all equal and no one is above anyone else.**
- 6. Do not waste time. Use every minute of your time wisely.**
- 7. Be true to oneself.**
- 8. Understand people who think differently from you and provoke you to do evil actions.**
- 9. Always do what is right and just.**
- 10. Know the value of self-worth without being too proud of your own qualities.**
- 11. Overcome obstacles in life.**
- 12. Do what is best.**

- Discuss by specifying which part, stanza or lines clearly point out each positive sign.
- Talk about which of them you agree or disagree with. Explain.
- Share your ideas with the class.

Group 3 Firming up the value of self-worth

- Answer the following guide questions:
 - ✓ Which part makes think of someone or something in real life?
 - ✓ What kind of roadmap in life is conveyed in the poem?
 - ✓ How can one be a man according to R. Kipling?
 - ✓ What conditions are stated in each stanza?
 - ✓ Is the message of the poem worthwhile? Prove your point.
 - ✓ How important is the poem's message in your life?

Group 4 SUMMARIZING

- Think back on what you usually do to **summarize** points in a text you read or ideas you listened to. Giving the summary helps clarify your understanding of the key information in a reading or listening or literary piece. When you summarize, you **condense** the ideas you read or listened to. As you summarize you **restate the main ideas** and **the most important details in a few words and sentences**.
- Use the following questions as your guide:
 - ✓ What have you learned from it?
 - ✓ What approach to life do you think the poet intended to show and share in the poem?
 - ✓ What new and special way does the poem give you of enhancing yourself that can be celebrated?
 - ✓ How will it help you to become a better person?

Task 13 On Using ELLIPSIS

A. *Ellipsis is also a part of everyday conversation. It's normal that one speaker may cut off what he/she is saying, another speaker may trail off, or his/her train of thought may wander. The use of ellipsis makes the conversation natural and realistic even in poems.*

- Look closely at the following Info Ad.

Are you going to join our Speech and Drama Club?

EXPERIENCE CHALLENGES

SHARE YOUR TALENTS ...

Be a part of our group.

Aaaahhhh ... you're interested

Yippee ... We can help. Pls. Contact Anne at 0916...

- What is the ad all about?
- What is common to these expressions?
 1. Share your talents ...
 2. **Aaaahhhh ... you're interested**
 3. *Yippeee ... We can help.*
- What name do we give these punctuation marks?

Remember that ELLIPSIS points (...) are punctuation marks that are used to show that something has not been expressed. It usually indicates any of the following:

- Words that have been left out of a quotation.
- Words that are being thought of instead of spoken.
- A series that continues beyond the items mentioned.
- Time passes or action occurs in a narration.

A. Mark it right!

- Choose the blank that marks the best place to insert ellipsis points.
 1. “ The intellect, seeker of absolute truth _____ or the heart lover of _____ absolute good _____ we awake _____ ” *by Ralph Waldo Emerson*
 2. “ Time is a test of _____ trouble but _____ not a remedy _____ ”
by Emily Dickinson
 3. Time never assuage _____ an actual suffering strengthens _____ as sinews do with age _____ ” *by: Emily Dickinson*
 4. “ Yet if we could scorn, hate and _____ pride and fear: _____ If we were things born not to shed a tear _____ ” *by: Percy Bysshe Shelley*
 5. “ Rise in the spiritual rock _____ flow through our deed and _____ make them pure _____ “ *by: Alfred Lord Tennyson*

B. Insights

- Share your insights on your most liked poem by writing them down. Illustrate at least two (2) of the ellipsis rules in your work.
- Find a partner and exchange papers.
- Comment on each other's work.

C. Best of Roundup

- Talk about your family, your friend, your classmate, and yourself.
- List their and your special abilities and why they and you feel great because of them.
- Present a write up of this sharing.
- Remember to use ellipsis whenever necessary.

D. Ellipsis Patrol

- Find a stack of old newspapers and magazines. Scout for and choose articles of your interest.
- Look for and encircle all the ellipsis used in the articles.
- Discover who in the class can find the most number of articles with ellipsis.

At this stage, you should have several impressive ideas on why you need to celebrate self-worth. Eventually, you are ready to prove your understanding of how this valued concept can be realized through getting involved in real - life tasks like that you'll activate on...

YOUR DISCOVERY TASKS

Task 14 The BIG FOUR

- Form **four (4) big groups**, and choose one from the following tasks to work on.
- With your groupmates, discuss how you'll squarely come up with any of the following.

Group 1 - An Advice Poem

- Write a poem that offers advice to a friend, relative, classmate, schoolmate or someone else.
- Use these words and phrases in any order.
 - ✓ Remember
 - ✓ Forget
 - ✓ Do
 - ✓ Do not
 - ✓ Seek
 - ✓ Watch out for
- Remember to use rhyme, rhythm, repetition, and imagery in your poem
- Present your poem to other groups or to the class.

Group 2 - Advice column

- Read advice columns from newspapers, magazines or comics.
- Look at print, billboards, email ads, posts on FB or twitter, listen to the radio, or watch TV talk shows or TV commercials that persuade people to do or not to do something in order to celebrate self-worth.
- Look for advice for those who have problems with their self-worth.
- Collect them.
- Exchange your collection with your groupmates.

- Note the words you read or hear images that you see and how the ads persuade you.
- Find out if humor is used in the ads.
- Watch out for what these advices have in common.
- Report your findings to other groups.

Group 3 - Look Up the Hero

- Choose your most remembered poet/ persona in your favorite poem and use him/her as your role model in life.
- Write about his/her outstanding trait or attitude that is worthy to follow or praise.
- Remember the lines conveying such trait or attitude and use them as possible words of wisdom.
- Share your thoughts with the class.

Group 4 - Musical Beat

- Choose a song (rap, pop, rock, ethnic, classical, country, religious, etc.).
- Match it to your favourite poem.
- Try writing new words (expressing your ideas on how to celebrate self-worth) to go with the music.
- Use rhymes, repetition, imagery, figures of speech, rhythm.
- Try singing it to class.

You've finished the enabling activities at this point. Think about, look over, and then consolidate what you've learned on the major and sub concepts, literary and language communication skills. How do you like them? Does it feel right to you? What will you do next?

YOUR FINAL TASK

*Finally, you are ready to try your hand at your major task for the first quarter: **a speech choir presentation**. Have you ever wanted to be on stage while you're with a group reciting a poem? Here's your chance.*

*Luckily, you will perform with your classmates, in a **speech choir presentation**. Remember, you have everything you need to come up with a very impressive performance. For you to make it as best as you can, you must undergo a process.*

Here are some grand ideas for the performance of your speech choir presentation. Look them over before you plunge into it. Keep these points in mind as you go through the process.

A. CONNECT

- Form three big groups.
- From the poems you have explored in class, choose one that
 - ✓ interests the majority of the group members
 - ✓ most liked
 - ✓ feel a close connection with
 - ✓ want to read and
 - ✓ enjoy reading in public.
- Decide which poem is the best for speech choir presentation.

B. A Working Script

- Have a copy of the poem and use it as a working script where you'll
 - ✓ underline the parts you find most dramatic like words, phrases, images, sounds and rhythm
 - ✓ Mark the parts where you'll go slowly, speak up or pause
 - ✓ Do not end with a line but with a punctuation mark
 - ✓ Make notes describing the speaker/ persona and characters and consider his/ her
 - age
 - feeling expressed in the poem (Is there a change in his/her feeling as the poem goes on?)
 - ✓ Clarify the tone (thoughtful, tender, serious, sarcastic, sad, happy) you'll convey.
 - ✓ Decide
 - whether the poem should be read by
 - ✚ alternating lines
 - ✚ several voices or single voice
 - how you will use your voice to convey your tone and
 - what single impression do you want your audience to get from your reading.

C. The Fair Plan

- Understand the text thoroughly before you memorize it.
- Plan your movements.
 - ✓ Specify the posture and what movements will be used including the entrance and exit.
 - ✓ Act out some parts especially the key parts of the poem.
- Decide on and be creative in your choice of props, costumes, scenery, sound effects or other forms of musical background.

D. Rehearse, rehearse, rehearse!

- Practice reading aloud.
- Read according to punctuation.
- Break down long sentences into subject and its meaning.
- Read group of words for meaning rather than reading single words.

- Don't come to a full pause but read on to the next line to complete the thought.
- Read with expression. (Change the tone of your voice to add meaning to the word.)
- Use the tone of your voice, eye movement, facial expressions and minimal gestures to emphasize key words and phrases.
- Read aloud into the tape recorder and listen to it to note accuracy and expression.
- Read aloud and share feedback with a partner first then with the rest of the group.
- As you rehearse, you must be open for comments and suggestions for improving your performance.
- Use eye contact with your audience.
- Consider and be guided by the following criteria in your speech choir presentation.
 - ✚ Delivery (phrasing, pausing, intonation, stress)
 - ✚ Voice (quality, projection, volume, pitch and tone)
 - ✚ Facial expression, eye contact, gestures
 - ✚ Choreography (movement)
 - ✚ Costumes, props, background music and sounds
- Check your progress.

YOUR TREASURE

For your first quarter final appraisal, it is safe to integrate and weigh the concepts you've learned and the skills you've developed in the course of the first quarter. Again, it is timely for you to think back, reflect and focus on the following essential points that you

- ✚ *enjoyed*
- ✚ *found helpful*
- ✚ *would like to work on further*

Keep a record of all of these and add your answers to the following questions.

1. What did you find most difficult in this lesson?
2. What would you do to do away with these difficulties?
3. Write at least three possible ways that you can adopt for you to solv them.
4. What do you hope to strengthen in the next lesson/s?

- Complete the chart as shown with entries called for.

Name: _____

Grade/ Section _____

Quarter _____

Lesson _____

Part of the lesson that I					
enjoyed	helpful	Most difficult	Ways to get away with the most difficult	Hope/ expect to improve/ strengthen in the next lesson	would like to work further on

A

2

Module 2 Valuing Others and their Circumstances

Lesson 1

FINDING OTHER'S GREATNESS

YOUR JOURNEY

We forge lasting relationships with others when we recognize their greatness instead of their weaknesses. This is an essential step in becoming connected with them. As the lesson unfolds, think of the question, "What is greatness?"

With the help of the tasks and chosen poems you'll explore in this lesson, you'll surely hone your communication skills and improve your understanding of the target concepts and sub-themes.

YOUR OBJECTIVES

As you continue **on** your journey, you are expected to:

- compare and contrast similar information presented in different texts
- shift from one listening strategy to another based on topic, purpose, and level of difficulty of the persuasive text
- establish connections of events and how these lead to the ending of a material
- give the appropriate communicative style for an intimate situation
- analyze literature as a means of valuing other people and their various circumstances in life
- distinguish the features present in poetry and prose
- employ varied verbal and non-verbal strategies to create impact on the audience while delivering lines in a Reader's Theater or in a Chamber Theatre and
- use adverbs in narration

YOUR INITIAL TASKS

Task 1: Methinks!

Explore Shakespeare's thoughts about greatness. Think about what he means by the quote in the thought bubble. Write your answers in your notebook.

My Initial Thoughts

*Be not afraid of greatness;
some are born great, some
achieve greatness, and
others have...greatness
thrust upon them.*



*Please redraw

Task 2: Connecting Lives

Consider this situation: A student *received academic recognition from the school*. How do you think a supportive parent would speak to the child? Would others, such as a friend or teacher, speak to the child in the same manner? Copy and use the *table* below to create possible dialogues between the following: student-parent, student-friend, *and* student-teacher. Brainstorm on what each one would say to the student.

		
*Redraw image pls.		
Parent	Friend	Teacher
<div style="font-size: 4em; opacity: 0.3; pointer-events: none;">DRAFT</div>		

Questions to answer:

1. What is the degree of formality in each conversation? Place a check mark on the column which corresponds with your answer.

Degree of Formality	LOW	HIGH
Student-Parent		
Student-Friend		
Student-Teacher		

2. How does our relationship with others influence the way we communicate with them?

YOUR TEXTS

Read the two texts and think about ways that they celebrate the greatness of the people around you.

READING TEXT 1

Motive Question: How do we celebrate the “greatness” of the people we know?

Auld Lang Syne Lyrics

English Version

Should old acquaintance be forgot,
and never brought to mind ?
Should old acquaintance be forgot,
and old lang syne ?

*For auld lang syne, my dear,
for auld lang syne,
we'll take a cup of kindness yet,
for auld lang syne.*

And surely you'll buy your pint cup!
and surely I'll buy mine !
And we'll take a cup o' kindness yet,
for auld lang syne.

We two have run about the slopes,
and picked the daisies fine ;
But we've wandered many a weary foot,
since auld lang syne.

We two have paddled in the stream,
from morning sun till dine ;
But seas between us broad have roared
since auld lang syne.

And there's a hand my trusty friend!
And give us a hand o' thine !
And we'll take a right good-will draught,
for auld lang syne.

Questions to answer:

1. When “Auld Lang Syne” is usually sung?
2. Who is being referred to in the song?
3. What makes the persona’s friends unforgettable?
4. What experiences have they gone through?
5. Why do Filipinos love to sing this song during a New Year’s celebration?

READING TEXT 2

Motive Question: Who do we consider truly great?

I Think Continually Of Those Who Were Truly Great
Stephen Spender

I think continually of those who were truly great.
Who, from the womb, remembered the soul's history
Through corridors of light where the hours are suns
Endless and singing. Whose lovely ambition
Was that their lips, still touched with fire,
Should tell of the Spirit clothed from head to foot in song.
And who hoarded from the Spring branches
The desires falling across their bodies like blossoms.

What is precious is never to forget
The essential delight of the blood drawn from ageless springs
Breaking through rocks in worlds before our earth.
Never to deny its pleasure in the morning simple light
Nor its grave evening demand for love.
Never to allow gradually the traffic to smother
With noise and fog the flowering of the spirit.

Near the snow, near the sun, in the highest fields
See how these names are fêted by the waving grass
And by the streamers of white cloud
And whispers of wind in the listening sky.
The names of those who in their lives fought for life
Who wore at their hearts the fire's center.
Born of the sun they traveled a short while towards the sun,
And left the vivid air signed with their honor.

Questions to answer:

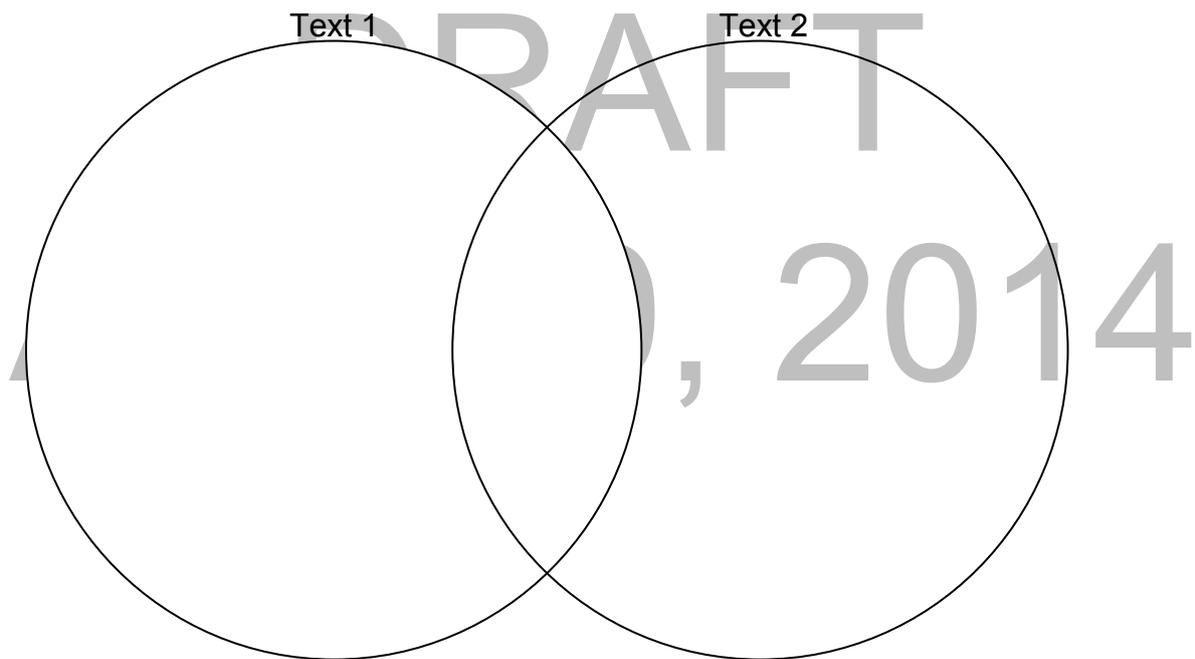
1. What distinct quality of *those who are great* does the persona mention in the first stanza?
2. Based on the 2nd stanza, what should not be forgotten?
3. What is the legacy of those who are great?

Task 3 Finding Similarities and Differences

A. Copy and study the statements below. Check the statement that refers to both poems. If the statement refers to the first poem, write 1. Otherwise, write 2.

- _____ 1. Nature pays tribute to persons of valor.
- _____ 2. The persona recounts old memories of friendship.
- _____ 3. The text is marked with vivid imagery.
- _____ 4. Personification is utilized by the author.
- _____ 5. The text talks about what endures through time.

B. Read the poems again. Note the similarities and differences between the two in terms of the use of figurative language and its content. Copy and use the Venn diagram to note your answer.



C. Think about this question:

Dramatic poetry is marked by the expression of feelings or emotions. Do the two poems fall under this genre? Justify your answer.

TASK 4: Greatness Delivered

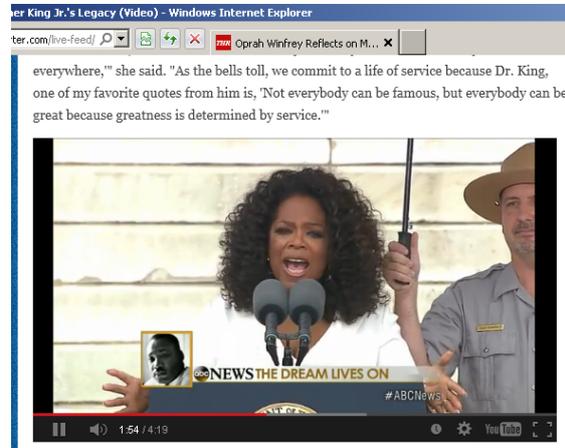
Listen as your teacher reads the poem. Observe how facial expression and gestures are used to deliver the lines with impact. Copy and fill out the table below to record your observation.

Facial Expression	
Gestures	

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Task 5: Greatness Revisited

Learn more about greatness through the life of Martin Luther King Jr. While listening, watch out for signposts that signal the main idea of the speaker in any of the links below. Fill out the table then answer the questions that follow. Do this in your notebook.



Weblinks

- <http://www.karmatube.org/videos.php?id=2959>
- <http://www.hollywoodreporter.com/live-feed/oprah-winfrey-reflects-martin-luther-616824>

SPEAKER	SIGNPOSTS AND KEY WORDS	MAIN IDEA
TOPIC		
PURPOSE		
AUDIENCE		

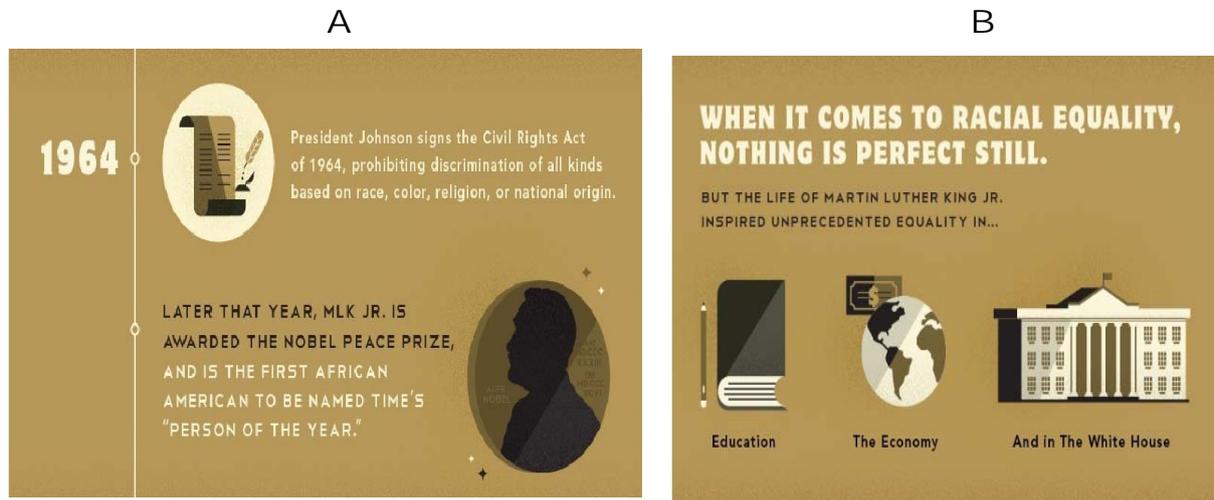
Questions to answer:

1. Who was Martin Luther King Jr.?
2. According to him, who has the potential to be great?
3. How does Oprah Winfrey pay tribute to the greatness of Martin Luther King?
4. How does she persuade her audience to take the path towards greatness?
5. How do the signposts and key words aid you in determining the main idea of the speech?
6. How do these details aid you in comprehending the speech better?

Task 6: Uncovering Greatness

Read this infographic excerpt and pay attention to the highlighted words. Also, take note of the list of adverbs found below.

Photo credit: <http://yoganonymous.com/infographic-a-lifetime-of-change-martin-luther-king-jr-s-lasting-legacy/>



Questions to answer:

1. What elements are used in the infographic?
2. Is knowledge easily understood when represented in an infographic? Why?
3. Take note of the word, **Later**. What does it signify as used in the sentence in Infographic A?
4. Observe how the phrase, *in the White House*, is used in Infographic B. What does the phrase signify?

Language in Focus

Adverbs of time signify when.

Adverbs of place indicate location.

For example:

Later that year, MLK JR. is awarded the Nobel Peace Prize...

For example:

But the life of Martin Luther King Jr. inspired unprecedented equality in education, the economy and **in the White House**.

Later is an adverb of time. It signifies when the event took place.

in the White House signifies where the situation occurred.

after
already

abroad
anywhere

during	downstairs
finally	here
just	home
last	in
later	nowhere
next	out
recently	outside
soon	somewhere
then	there
yesterday	underground

Task 7: Controlled Practice

A. Determine whether or not the sentences below use the adverbs correctly. Place a \checkmark or \times on the space provided before each sentence.

1. Martin Luther King Jr. received in 1948 from Morehouse College his B.A. degree.
2. He enrolled in graduate studies at Boston College.
3. In 1954 at Montgomery, Alabama, he became the pastor of the Dexter Avenue Baptist Church.
4. He was chosen by Time Magazine as the *Man of the Year* in 1963.
5. He was on the evening of April 4, 1968 assassinated in Tennessee.

B. Rewrite each sentence with the adverb/s in its/their correct position.

1. Martin Luther King Jr.'s supporters waited patiently. (for 10 ten minutes)
2. He arrived at the auditorium. (this morning)
3. The crowd dispersed. (at 4 o'clock)
4. They congregated. (yesterday, at the stadium)
5. He talked. (for an hour, at the rally)

Task 8: Greatness Recounted

Read this paragraph and determine its parts.

Good Deed

Source: <http://marsdenarenglish.wordpress.com/academic-paragraphs/model-narrative-paragraphs/>

I learned about the joy of helping others when I was in kindergarten. One of my classmates had forgotten his snack, so he had nothing to eat during recess. Nobody wanted to share with him because we were all very hungry and it was really his own fault that he would have to go without. That day my mother had packed my favorite treat: a chocolate and peanut butter cup. I wanted it all for myself, but my mother had often told me that I should share, so I broke my chocolate and peanut butter cup in half and gave my forgetful classmate half. He nearly fell over in surprise. Then he smiled the biggest smile I had ever seen and I suddenly felt the greatest happiness I had ever felt. After that, I always looked for chances to help people, because it always made them and me feel good.

Questions to answer:

1. What does the writer articulate in the first sentence?
2. How does the writer develop this idea in the sentences that follow?
3. How does the paragraph end? What is signified in the last sentence?
4. What are the parts of the paragraph?
5. How does the character in the paragraph manifest greatness?
6. Compare this paragraph with the two poems in **YOUR TEXTS**. What makes it different from the two? Use the table to note your answer. (No table is provided.)

Task 9: WRITESHOP

Recount your experience. Was there an instance that you or a person you know responded to the call of greatness? Before you do that, read more details about how to write a narrative paragraph.

A narrative paragraph tells a story. It shows readers what happened at a particular place and time.

Use this link, <http://classroom.synonym.com/write-one-welldeveloped-narrative-paragraph-4475.html>, to know more about how to write a narrative paragraph.

Brainstorming

Get started by jotting down ideas following the question prompts below.

Who are involved?

What happened?

When did it happen?

Why did it happen?

How did it happen?

Drafting

Brainstorm. Use your ideas to craft your narrative paragraph.

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Revising Checklist

Revise with your head.

Is the paragraph interesting? What makes it so?	
Is the topic sentence clearly stated at the beginning of the paragraph? If there is no topic sentence, suggest one.	
Do the rest of the sentences support the topic sentence?	
Is there a concluding sentence? If there is none, suggest one.	
Are adverbs used to signify time and place? If there are none, suggest where they could be appropriately incorporated.	

Self- Assessment Checklist

Answer the questions below:

What was easy for me?	
What have I learned?	
How do I improve my work?	
What other adverbs can I use in my narrative paragraph?	

WORK IN PROGRESS!

Get ready to incorporate more adverbs in your narrative paragraph as you go through the language focus activities in Lessons 2 and 3.



ACTIVITY 10: THREE MINUTE PAUSE

Take a breather from the previous activities by doing the **following**:

1. Summarize Key Points So Far

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2. Add Your Own Thoughts

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3. Pose Clarifying Questions

YOUR FINAL TASK

Task 11: The Search for Greatness

Go back to the poem *I Think Continually Of Those Who Were Truly Great*. What are the traits of *those who were truly great* according to the author? Look for a person who exemplifies these qualities. Create a simple infographic such as the samples found in Task 6. Your infographic must be accurate, attractive, and well-written. Read the rubrics below to guide you on how your teacher will grade your work.

	4	3	2	1
Accurate	At least 4 accurate facts are displayed in the infographic.	3 accurate facts are displayed in the infographic.	2 accurate facts are displayed in the infographic.	Less than 2 accurate facts are displayed in the infographic.
Attractive	The infographic is exceptionally attractive in terms of design, layout, and neatness.	The infographic is attractive in terms of design, layout, and neatness.	The infographic is acceptably attractive through it may be a bit messy.	The infographic is distractingly messy or very poorly designed. It is not attractive.
Well-written	There are no grammatical mistakes on the infographic.	There is 1 grammatical mistake on the infographic.	There are 2 grammatical mistakes on the infographic.	There are more than 2 grammatical mistakes on the infographic.
Well-written	Capitalization and punctuation are correct throughout the infographic.	There is 1 error in capitalization or punctuation.	There are 2 errors in capitalization or punctuation.	There are more than 2 errors in capitalization or punctuation.

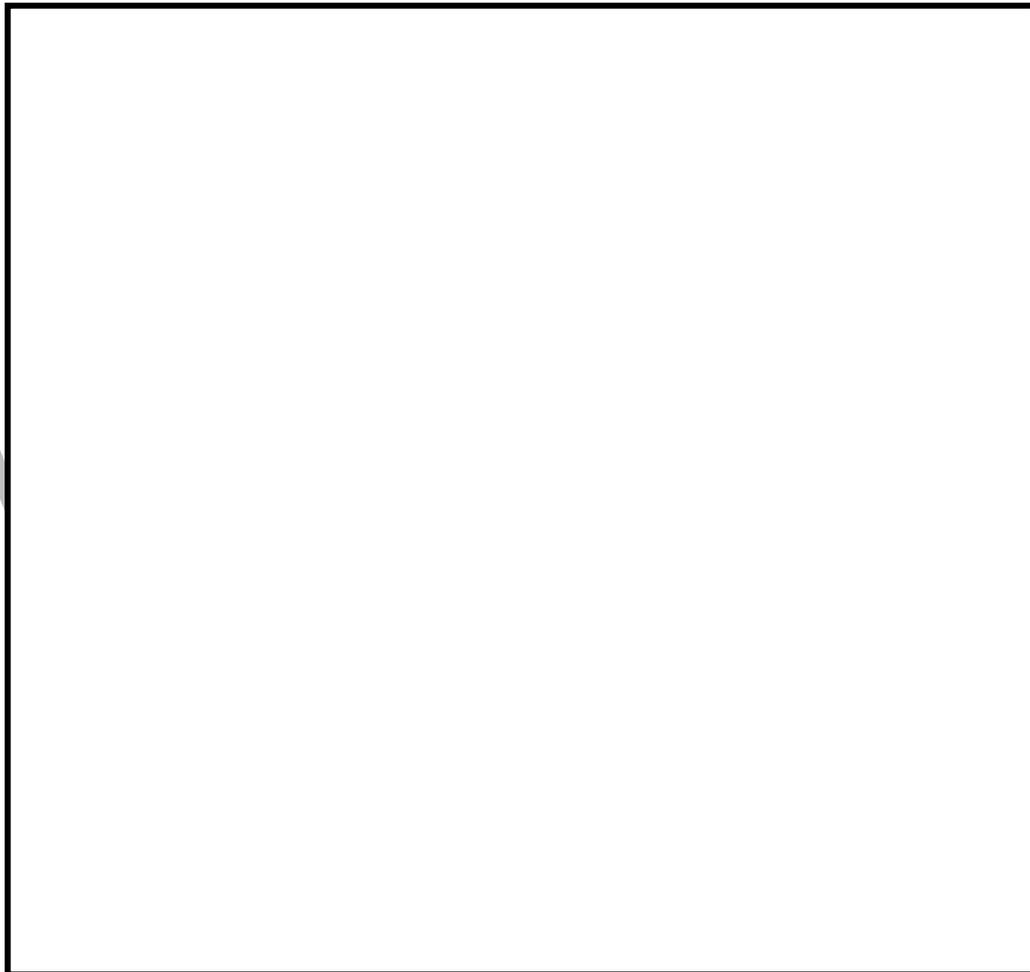
Rubric source: http://www.truwebs.com/csu/ete567/webquest/docs/Infographic_Rubric.pdf

MY TREASURE

Task 12: My Final Thoughts

- Go back to your initial concept of greatness. Finalize your answer to the question, "What is greatness?" Write your response in your notebook.
- Make the presentation of your insights more creative through Wordle.com.
 - Click the link, <http://www.wordle.net/create>.
 - Copy and paste your insights in the box. Click Go and then Submit.
 - Import a print screen of your generated Wordle to the box found below.

A



4

Module 2 Valuing Others and their Circumstances
Lesson 2

Observing Others' Circumstances

YOUR JOURNEY

In the previous lesson, you have explored the concept on greatness. As you engage in the tasks in this lesson, ask yourself, “How do I view other people’s circumstances?”

The chosen poems you’ll explore in this lesson will inspire you all the more for you to further develop your understanding of the target concepts, themes, and enhance your communication skills.

YOUR OBJECTIVES

Going through the process of observing other people’s circumstances in life, you are expected to:

- get information from print media
- make inferences from what was said
- summarize the information contained in the viewed material
- give the appropriate communicative styles for a casual situation
- explain how the elements specific to a selection build the theme
- distinguish the features present in the selected text
- employ varied verbal and non-verbal strategies to create impact on the audience while delivering lines in a Readers Theatre, and
- use adverbs of manner in narration

YOUR INITIAL TASKS

Task 1: Social Lens

Take a look at the pictures and write a 1-minute essay based on your observation. Do this in your notebook.



*Kindly replace pictures.

Task 2: Casual Conversations

As a teenager, how do you converse with your parents? With your peers? Focusing on the theme of this lesson, create a dialogue between:

Teenager and Parents	Teenager and Peers
DRAFT	

Afterwards, use the third row to jot down the differences between the two dialogues. Take note of expressions and type of register (intimate or casual) used.

YOUR TEXT

READING TEXT 1

Motive Question: What circumstance is the persona faced with?

Read the texts and answer the activities that follow.

The Man With the Hoe by Edwin Markham

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair,
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the Dream He dreamed who shaped the suns
And marked their ways upon the ancient deep?
Down all the stretch of Hell to its last gulf
There is no shape more terrible than this—
More tongued with censure of the world's blind greed—
More filled with signs and portents for the soul—
More fraught with danger to the universe.

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him
Are Plato and the swing of Pleiades?
What the long reaches of the peaks of song,
The rift of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
Plundered, profaned and disinherited,
Cries protest to the Judges of the World,
A protest that is also prophecy.

O masters, lords and rulers in all lands,
is this the handiwork you give to God,

This monstrous thing distorted and soul-quenched?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, immedicable woes?

O masters, lords and rulers in all lands,
How will the Future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake the world?
How will it be with kingdoms and with kings—
With those who shaped him to the thing he is—

When this dumb Terror shall reply to God

After the silence of the centuries?

Questions to answer:

1. What is the image of the man with the hoe?
2. How does the poet describe him?
3. What is meant by the line, "What to him are Plato and the swing of Pleiades?"
4. What does the bent body of the man with the hoe signify?
5. According to the poet, who is responsible for the condition or state of the man with the hoe?
6. As a child of the "future", how would you respond to the question, "How will the Future reckon with this Man?" posed by the persona?
7. Who are the modern "man with the hoe"?
8. How does the society treat them?

READING TEXT 2

Motive Question: How does the persona deal with the circumstance he is in?

SONNET 29

GEORGE SANTAYANA (1863-1952)

SOURCE: http://www.rrb3.com/breaker/poetry/poems%20by%20others/sonnet_29.htm

What riches have you that you deem me poor,
Or what large comfort that you call me sad?
Tell me what makes you so exceeding glad:
Is your earth happy or your heaven sure?
I hope for heaven, since the stars endure
And bring such tidings as our fathers had.
I know no deeper doubt to make me mad,
I need no brighter love to keep me pure.

To me the faiths of old are daily bread;
I bless their hope, I bless their will to save,
And my deep heart still meaneth what they said.
It makes me happy that the soul is brave,
And, being so much kinsman to the dead,
I walk contented to the peopled grave.

Questions to answer:

1. What does the opening line of the poem mean?
2. Who is being addressed by the poet?
3. Why does the poet consider the faiths of old his daily bread?
4. What makes the persona happy?
5. How do you view the persona's circumstance?

Task 3: Spot the Difference

Illustrate the man with the hoe based on two perspectives. You may also use magazine cutouts to illustrate the subject. Illustration A should be an interpretation of how the persona of the poem perceives him. Illustration B should show how God intends him to be. Use the 2nd column to cite lines from the text to support your illustration. Write on the 3rd column your interpretation of the cited lines. Do this on a separate sheet of paper.

Illustration	Citation	Explanation
A		
B		

Task 4: Music to my ears

- A. Use the 1st column to write the last word of each line in Sonnet 29. Write on the 2nd column the rhyme scheme used by the poet. The first one is done for you. Lastly, answer the questions on the last column. Do this in your notebook.

Rhyme Scheme		What is the main message of the octet or the 1 st 8 lines?
poor	A	

Rhyme Scheme		What is the main message of the sestet or the last 6 lines?

B. Take note of how your teacher reads the sonnet. Observe how the effective use of voice conveys the meaning of the poem. Write your observation in your notebook.

YOUR DISCOVERY TASKS

Task 5: How did you do it?

Relate the experience of the persona in the poems with that of the modern man's situation. Read the informational text below. Focus your attention on the highlighted words and determine their use in the sentence.



KEY FINDINGS

- *The Philippines faces an enormous challenge of creating more and better jobs in the country.*
- *With strong macroeconomic fundamentals, the country is in a good position to accelerate reforms that will help create good jobs.*
- *Meeting the jobs challenge requires that all sectors work together on a package of reforms.*

SOURCE <http://www.worldbank.org/en/news/feature/2013/09/13/infographic--the-philippine-jobs-challenge-creating-more-and-better-jobs>

*Addressing this jobs challenge requires meeting a dual challenge: expanding formal sector employment even faster while **rapidly** raising the incomes of those **informally** employed.*

Questions to answer:

1. What does the informational material say about the economic situation of the country?
2. How can the generation of more jobs influence the Filipino workers?
3. How should the jobs challenge be addressed?
4. How do the words **rapidly** and **informally** function in the sentence above?
5. What kind of adverbs are these?

Language in Focus

An adverb of manner describes how an action or activity is performed.			
<i>accidentally</i>	hard	politely	seriously
<i>angrily</i>	hastily	poorly	sharply
<i>anxiously</i>	healthily	powerfully	shyly
<i>awkwardly</i>	honestly	promptly	silently
<i>badly</i>	hungrily	punctually	sleepily
<i>beautifully</i>	hurriedly	quickly	slowly
<i>blindly</i>	inadequately	quietly	smoothly
<i>boldly</i>	ingeniously	rapidly	so
<i>bravely</i>	innocently	rarely	softly
<i>brightly</i>	inquisitively	really	solemnly
<i>busily</i>	irritably	recklessly	speedily
<i>calmly</i>	joyously	regularly	stealthily
<i>carefully</i>	justly	reluctantly	sternly
<i>carelessly</i>	kindly	repeatedly	straight
<i>cautiously</i>	lazily	rightfully	stupidly
<i>cheerfully</i>	loosely	roughly	successfully
<i>clearly</i>	loudly	rudely	suddenly
<i>closely</i>	madly	sadly	suspiciously
<i>correctly</i>	mortally	safely	swiftly
<i>courageously</i>	mysteriously	selfishly	tenderly
<i>cruelly</i>	neatly	sensibly	tensely
<i>daringly</i>	nervously	seriously	thoughtfully
<i>deliberately</i>	noisily	sharply	tightly
<i>doubtfully</i>	obediently	shyly	truthfully
<i>eagerly</i>	openly	silently	unexpectedly
<i>easily</i>	painfully	sleepily	victoriously

<i>eventually</i> <i>exactly</i>	patiently perfectly	slowly smoothly	violently vivaciously
SOURCE: http://www.englishclub.com/vocabulary/adverbs-manner.htm			

Task 6: Controlled Practice

Choose the best word to complete each sentence.

1. The worker walked (careful, carefully) on the platform.
2. The man painted the room (skillful, skilfully).
3. Tomas does not really work (hard, hardly).
4. Sometimes, he arrives (late, lately) for work.
5. He is walking too (fast, fastly).
6. Mara works (hardly, the hardest) in the cannery.
7. The farmers have to finish their work (quick, quickly).
8. They have to speak (quiet, quietly) or else the other crew members would be disturbed.
9. It was raining too (hard, hardly) that work was cancelled.
10. It is important to work (seriously, serious) on tasks assigned to you.

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Task 7: Writeshop



- A. Revise your narrative paragraph and incorporate adverbs of manner as you deem necessary.
 - B. Assess your output using the *Output Satisfaction Worksheet* found below.
- *Redraw picture please.

 <i>Output Satisfaction Worksheet</i>	
I am most satisfied with...	<h1>DRAFT</h1>
I am least satisfied with...	
I am having problems with...	
I can do better by...	

YOUR FINAL TASK

Task 8: 6 Words, One Story

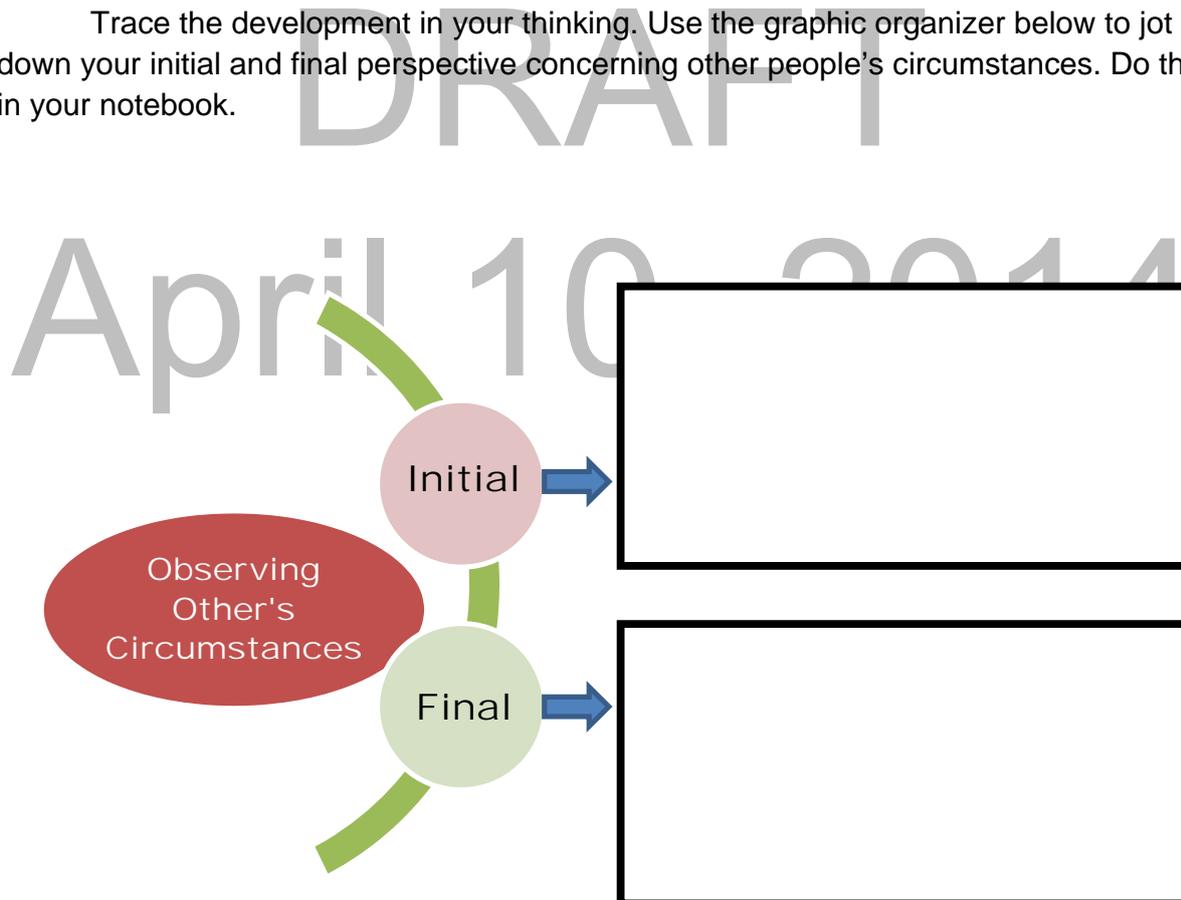
Watch this video and summarize its main idea in six words. Use this URL to access the video on the Internet: <http://www.worldbank.org/en/news/video/2013/09/13/creating-more-and-better-jobs-in-the-philippines-views-from-the-man-on-the-street>. Write your answer in your notebook.



MY TREASURE

Task 9: My Revised Thoughts

Trace the development in your thinking. Use the graphic organizer below to jot down your initial and final perspective concerning other people's circumstances. Do this in your notebook.



Module 2 Valuing Others and their Circumstances

LESSON 3

LEARNING FROM OTHER'S CHALLENGES

YOUR JOURNEY

As we go through life, we witness how other people's lives unfold before our very eyes. It is not always easy to learn especially from other people's experiences. As you go through the segments of this learning module, ask yourself, what can I learn from other people's challenges?

The tasks and the selections in this lesson will help you to accept other people's challenges positively.

YOUR OBJECTIVES

For you to pave your way to be successful in learning from other's challenges, you are expected to:

- get information from a pamphlet
- listen and summarize information from persuasive texts
- summarize the information contained in the material viewed
- give the appropriate communicative style for various (conversational) situations
- explain how the elements specific to a genre contribute to the theme of a particular literary selection
- distinguish the features present in poetry
- use the correct production of sounds in English: vowel sound, consonant sound, diphthongs, etc. and
- use adverbs of frequency

YOUR INITIAL TASKS

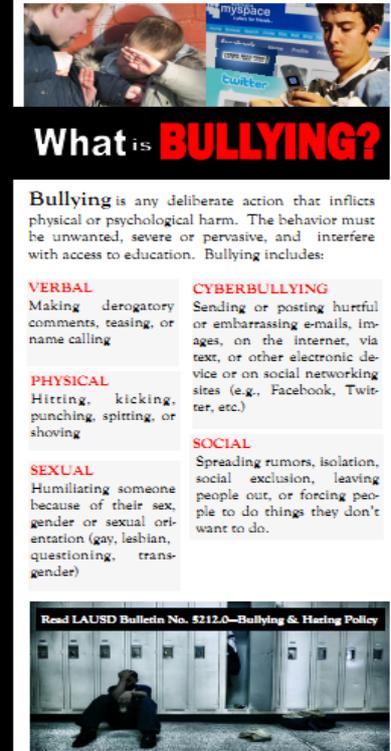
Task 1 Let's talk about bullying!

Listen to this dialogue between two teenagers. Take note of what they talk about and the manner in which they exchange ideas. Use the table below to jot down your observation.

Subject	
Manner	

Task 2: I Witness!

What have you observed about how your peers respond to challenges such as bullying? What do you know about bullying? Learn more about this through this pamphlet.



What is BULLYING?

Bullying is any deliberate action that inflicts physical or psychological harm. The behavior must be unwanted, severe or pervasive, and interfere with access to education. Bullying includes:

<p>VERBAL Making derogatory comments, teasing, or name calling</p> <p>PHYSICAL Hitting, kicking, punching, spitting, or shoving</p> <p>SEXUAL Humiliating someone because of their sex, gender or sexual orientation (gay, lesbian, questioning, trans-gender)</p>	<p>CYBERBULLYING Sending or posting hurtful or embarrassing e-mails, images, on the internet, via text, or other electronic device or on social networking sites (e.g., Facebook, Twitter, etc.)</p> <p>SOCIAL Spreading rumors, isolation, social exclusion, leaving people out, or forcing people to do things they don't want to do.</p>
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Read LAUSD Bulletin No. 4212.0—Bullying & Harassment Policy



Stand up to bullies
~~Don't let them control you.~~
If you are bullied

- Tell the person who is bullying you to STOP!
- Get HELP Immediately. Tell your parents, teacher, counselor, or principal. Reporting is *not* tattling or snitching.
- Do not fight back physically.
- Be proud of who you are.
- Be strong. Do not show anger or fear. Students that bully like to see that they can upset you.
- Keep safe. Avoid situations and people where bullying happens.
 - Avoid areas where there are not many students or teachers around
 - Sit with a group of friends at lunch
 - Take different routes through hallways and walk with friends to your classes.
- Get involved. Join clubs, organizations, student groups that promote safety and respect.
- Start a club or an anti-bullying campaign to promote peace and tolerance.
- Never share your personal information or give your password to friends.



SPEAK UP!

IF YOU WITNESS BULLYING ...

If safe, stand up. It only takes one person to make a difference. You can say, "Stop, don't bother him." or you could redirect the situation by saying, "Let's go, the teacher is coming."

Don't join in. If you see someone being bullied, don't join in. If the bully tries to get you to help, say no, and walk-away.

Stop the rumors. Don't spread rumors. You don't want anyone talking about you, so don't do it to someone else! If someone gossips to you, let it end with you—don't pass it on to others. You can even tell that person you're not interested.

Tell an adult. Don't be a bystander and watch while someone is being hurt. Tell an adult about the situation. It's not tattling or snitching to keep someone safe. You can ask the adult to keep your identity private.

Be a friend. Help the person who was bullied and make sure he or she is okay. Encourage him or her to talk to an adult. You can also invite that person to join you for lunch or other things.

You Make a difference

SOURCE:

<http://www.lasped.com/police/publicFiles/pamphlets/bullying/BullyingBrochureEnglish.pdf>

Questions to answer:

1. What is bullying?
2. What are the signs that a person is being bullied?
3. How can you reach out to these persons?
4. What can you learn from this specific challenging situation? Write a 1-minute essay. Write your answer in your notebook.

YOUR TEXT

Reading Text 1

Motive Question: What does a person go through when faced with challenging situations?

If We Must Die

By Claude McKay 1889–1948

If we must die, let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.
If we must die, O let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
O kinsmen! we must meet the common foe!
Though far outnumbered let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

Questions to answer

1. What do the first four lines establish?
2. What message does the persona forward to his allies?
3. How does the persona describe his enemies?
4. According to the poet, how can one die nobly?

Reading Text 2

Motive Question: What does a person go through when faced with challenging situations?

Invictus

William Ernest Henley

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

Questions to answer

1. What does it mean to be unconquered?
2. What is the setting of the poem?
3. What is the persona's attitude toward the predicament that he is in?
4. What is his resolution?
5. Why **do you think** was this Nelson Mandela's favorite poem while he was in jail for 27 years?
6. How did the movie with the same title show the poem's sentiment?

Task 3: Taking a stand!

Know more about the personas of the two poems by filling out the table below.

Questions to answer	If We Must die	Invictus
How can you describe the persona in each poem?		
What situation is each one in?		
What is each one's attitude toward this situation?		
What is the resolution of each persona?		
What figurative or comparative devices do the authors use to create vivid images in their respective poems?		
How do these figurative devices contribute to the theme of the poems?		

Task 4: Speak Easy!

Listen to your teacher read once again the poem, *Invictus*. Take note of how the words are said. Practice saying these word pairs.

pit-pleat

master-muster

fell-feel

pole-tall

Task 5: Bullying Survey

A. Answer this *School Climate Bullying Survey*. Share **your responses** with a dyad.

School Climate Bullying Survey© (Grades 6-12)				
Do not write your name on this survey, so that your answers remain private and confidential. Your teachers will turn in the surveys without reading them. The results of this survey will be used to improve how students get along with one another at our school. <i>Please answer these questions honestly.</i>				
Definition of Bullying: Bullying is defined as the use of one's strength or popularity to injure, threaten, or embarrass another person on purpose. Bullying can be physical, verbal, or social. It is not bullying when two students who are about the same in strength or power have a fight or argument.	Never	Once or twice	About once per week	Several times per week
1. By this definition, I have <i>been bullied</i> at school in the past month.	A	B	C	D
2. By this definition, I have <i>bullied others</i> at school in the past month.	A	B	C	D
Physical Bullying involves repeatedly hitting, kicking, or shoving someone weaker on purpose. During the past month (30 days) at school:				
3. I have been physically bullied or threatened with physical bullying.	A	B	C	D
4. I have physically bullied or threatened to physically bully another student.	A	B	C	D
Verbal bullying involves repeatedly teasing, putting down, or insulting someone on purpose. During the past month (30 days) at school:				
5. I have been verbally bullied.	A	B	C	D
6. I have verbally bullied another student.	A	B	C	D

SOURCE:

http://curry.virginia.edu/uploads/resourceLibrary/School_Climate_Bullying_Survey_Description_for_Distribution_5-22-12.pdf

B. Encircle your response to this question, “**How often do you witness bullying in the campus?**”



NEVER RARELY OCCASIONALLY ALWAYS

What do these words signify? What are these adverbs called?

*Please redraw pictures.

Adverbs of frequency indicate how often an action is done. Found below is a table of most commonly used adverbs of frequency.

Common Adverbs of Frequency				
sometimes	frequently	generally	infrequently	normally
regularly	usually	often	seldom	hardly ever

Placement of Adverbs of Frequency

These adverbs are located between the subject and the verb. Examples:

- A.** I **often** witness bullying in the campus.
- B.** We **always** report the incident to school authorities.

Task 6: Controlled Practice

- A. Select 5 adverbs above and arrange it in a continuum from the least to most often.
- B. Rewrite the following sentences using the adverbs in the **parentheses**.
 1. I bully others. (never)
 2. They go to the Guidance Office. (often)
 3. Susan is disheartened by what others say behind her back. (often)
 4. Peter reads reports about bullying in school campuses. (sometimes)
 5. She complains about her classmates. (rarely)
 6. They reach out to peers who need their company. (always)
 7. Pete feels terrible. (usually)
 8. They attend counselling sessions. (regularly)
 9. Bullying affects a person's self-esteem. (usually)
 10. We encounter bullying cases in our school. (hardly ever)



Task 7: Writeshop

*Redraw picture pls.

- A. Revise your narrative paragraph and incorporate adverbs of frequency as needed.
- B. Proofread and edit your narrative paragraph. Use the checklist below.
(There is no checklist.)
- C. Finalize your output and be ready to share it with the class.

Task 8: Time out!



Fill out the table below to capture your learning challenges and successes.

Most IMPORTANT thing discussed in this session	EASIEST fact or concept to remember	Most DIFFICULT idea to understand

YOUR FINAL TASK

Task 9: In a nutshell

Click to this link <http://www.youtube.com/watch?v=98OF0LaudXI> and watch this video. Summarize the information in the viewed material. Write your answer in your notebook.



MY TREASURE

Task 10: My Final Reflection

Finalize your answer to the question, "What can I learn from other people's challenges?" After, write your pledge against bullying. Write your answers in your notebook.

April 10, 2014

Module 2 Valuing Others and Their Circumstances

Lesson 3

FEELING FOR OTHERS

YOUR JOURNEY

We gain a lot of insights from the experiences of other people. Our lives become richer and more meaningful because of what we can learn from them. At this point, you will be exposed to opportunities wherein you will try to put yourself in other people's shoes and imagine yourself undergoing their struggles and predicaments. As the lesson develops, think of the question, "Why do you need to understand the relationship of empathy, fairness, and justice in dealing with others?"

The target concepts and themes are clearly presented in the selections to be explored in this lesson. They gravitate around the core and will help develop your language and literary skills further.



YOUR OBJECTIVES

In chart your path to value others and their circumstances, you are to be guided by the following to:

- get information from various print media like periodicals
- anticipate the points that will be made based on the speaker's purpose
- agree or disagree with the ideas presented in the material viewed
- give the appropriate communicative styles for consultative situations
- analyze literature as a means of valuing other people and their various circumstances in life
- express appreciation for sensory images used
- distinguish the features present in poetry and in prose
- use the correct production of sounds in English such as diphthongs and
- use adverbs in narration



YOUR INITIAL TASKS

Task 1. Scrutinize and Speculate

Study the picture featuring the movie "The Hunger Games." Based on the picture, tell briefly what you think the story is all about.



Task 2. Possible Sentences

Write five possible sentences that will capture the essence of this week's lesson. Use two words from the list below in each sentence.

adverbs
communication
prose
sounds
sensory

poetry
periodicals
consultative
consonant
value

DRAFT

Possible Sentences for
Lesson 4 – Feeling for Others
Name of Topic
April 10, 2014

Word Box

1. _____

2. _____

3. _____

4. _____

5. _____

Task 3. Piece by Piece

I. Fill in the boxes with the missing letters to come up with the word being defined.
Write the whole word in your notebook.

Column A

Column B

1.

b	e			e	d
---	---	--	--	---	---

- smiled very happily

2.

c		u		g
---	--	---	--	---

- held tightly

3.

	o		s	t	e	r		u	s
--	---	--	---	---	---	---	--	---	---

- noisy and active

4.

l	a			e
---	---	--	--	---

- end without being renewed

5.

d		i	n	t			y
---	--	---	---	---	--	--	---

- delicately, in a lady-like fashion

DRAFT
April 10, 2014

6. p e [] u l [] n [] l y - with unreasonable irritation

7. [] o t [] e r [] - a contest in which tickets are distributed or sold; the winning ticket or tickets are selected in a chance drawing

8. p a [] a [] h e [] n [] l [] a - equipment

Joos in his book "Five Clocks" states that a consultative style is typically a dialogue, though formal enough that words are chosen with some care. Business transactions, doctor-patient conversations, and the like are usually consultative in nature.

II. Choose the most appropriate word in Column B to be used in a consultative communication style in replacement for each word in Column A.

Column A

Column B

BEAM	grin	laugh	smirk	smile
CLING	hug	embrace	grip	clasp
BOISTEROUS	loud	rollicking	rowdy	uproarious
DAINTILY	lightly	softly	deftly	elegantly
PARAPHERNALIA	gear	machinery	regalia	equipment



YOUR TEXT

Use the URL below to independently access the audio recording of "The Lottery" in the Internet.

<http://www.mrcoia.com/school/sound/lottery.mp3>
(audio of The Lottery)

Task 4. Make a Mind Movie

Read the story, "The Lottery," silently as you listen to its audio recording. Then close your eyes and visualize the story. How does the setting look like?

Draw what you have visualized in a separate sheet of paper. Indicate the paragraph number/s of the lines from the text you are sketching. Follow the format provided below.

Visualization Sketches

Sketch 1 The line from the text that I am sketching is on paragraph _____.

Sketch 2 The line from the text that I am sketching is on paragraph _____.

DRAFT

The Lottery
By Shirley Jackson

(1) The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 20th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

(2) The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix—the villagers pronounced this name "Dellacroy"—eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at the boys, and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

(3) Soon the men began to gather, surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The

women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

(4) The lottery was conducted—as were the square dances, the teen club, the Halloween program—by Mr. Summers, who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. "Little late today, folks." The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool, and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men. Mr. Martin and his oldest son, Baxter, came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

(5) The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything being done. The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

(6) Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office; and sometimes it was set on a shelf in the Martin grocery and left there. There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up—of heads of families, heads of households in each family, members of each household in each family. There was the proper

swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

(7) Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

(8) Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said, in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said, grinning, "Wouldn't have me leave m'dishes in the sink, now, would you, Joe?" and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

(9) "Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

(10) "Dunbar," several people said. "Dunbar. Dunbar."

(11) Mr. Summers consulted his list. "Clyde Dunbar," he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

(12) "Me. I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

(13) "Horace's not but sixteen yet," Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

(14) "Right." Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

(15) A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack." and "Glad to see your mother's got a man to do it."

(16) "Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

(17) "Here," a voice said, and Mr. Summers nodded.

(18) A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names—heads of families first—and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

(19) The people had done it so many times that they only half listened to the directions: most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi. Steve." Mr. Summers said, and Mr. Adams said. "Hi, Joe."

(20) They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

(21) "Allen," Mr. Summers said. "Anderson... Bentham."

(22) "Seems like there's no time at all between lotteries any more." Mrs. Delacroix said to Mrs. Graves in the back row.

(23) "Seems like we got through with the last one only last week."

(24) "Time sure goes fast" Mrs. Graves said.

(25) "Clark... Delacroix."

(26) "There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

(27) "Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."

(28) "We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand, turning them over and over nervously. Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

(29) "Harburt... Hutchinson."

(30) "Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

(31) "Jones."

(32) "They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

(33) Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live that way for a while. Used to be a saying about Lottery in June, corn be heavy soon. 'First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

(34) "Some places have already quit lotteries," Mrs. Adams said.

(35) "Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

(36) "Martin. " And Bobby Martin watched his father go forward. "Overdyke... Percy."

(37) "I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

(38) "They're almost through," her son said.

(39) "You get ready to run tell Dad," Mrs. Dunbar said.

(40) Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner. "

(41) "Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

(42) "Watson. " The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

(43) "Zanini. "

(44) After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows. " For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying. "Who is it?", "Who's got it?", "Is it the Dunbars?", "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

(45) "Go tell your father," Mrs. Dunbar said to her older son.

(46) People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"

(47) "Be a good sport, Tessie," Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance. "

(48) "Shut up, Tessie," Bill Hutchinson said.

(49) "Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be hurrying a little more to get done in time. " He consulted his next list. "Bill," he said, "you draw for the Hutchinson family. You got any other households in the Hutchinsons?"

"There's Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands' families, Tessie," Mr. Summers said gently. "You know that as well as anyone else. "

(50) "It wasn't fair," Tessie said.

(51) "I guess not, Joe," Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids. "

(52) "Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

(53) "Right," Bill Hutchinson said.

(54) "How many kids, Bill?" Mr. Summers asked formally.

(55) "Three," Bill Hutchinson said.

(56) "There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

(57) "All right, then," Mr. Summers said. "Harry, you got their tickets back?"

(58) Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in. "

(59) "I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

(60) Mr. Graves had selected the five slips and put them in the box, and he dropped all the papers but those onto the ground, where the breeze caught them and lifted them off.

(61) "Listen, everybody," Mrs. Hutchinson was saying to the people around her.

(62) "Ready, Bill?" Mr. Summers asked, and Bill Hutchinson, with one quick glance around at his wife and children, nodded.

(63) "Remember," Mr. Summers said, "take the slips and keep them folded until each person has taken one. Harry, you help little Dave. " Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy," Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper. " Mr. Summers said. "Harry, you hold it for him. " Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

(64) "Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr. ," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly, and then set her lips and went up to the box. She snatched a paper out and held it behind her.

(65) "Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

(66) The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

(67) "It's not the way it used to be," Old Man Warner said clearly. "People ain't the way they used to be."

(68) "All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

(69) Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill, Jr. , opened theirs at the same time, and both beamed and laughed, turning around to the crowd and holding their slips of paper above their heads.

(70) "Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

(71) "It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper, Bill. "

(72) Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up, and there was a stir in the crowd.

(73) "All right, folks," Mr. Summers said. "Let's finish quickly. "

(74) Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up. "

(75) Mrs. Dunbar had small stones in both hands, and she said, gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

(76) The children had stones already. And someone gave little Davy Hutchinson a few pebbles.

(77) Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone. " Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

(78) "It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

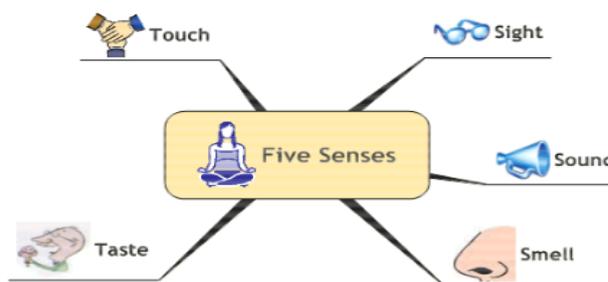
Task 5. Share Your Mind Movies

In small groups, discuss your mental pictures of the story, "The Lottery". Describe the setting, the characters, and the important events in the story.

Task 6. Picking Out Optical Illusions

In small groups, identify the sensory images in the story, "The Lottery". Explain how these images help make the story realistic.

Sensory Images



What images do I see, hear, feel, taste, and smell?



YOUR DISCOVERY TASKS

Task 7. Prose in Process

Listen as your teacher gives you additional input about the elements of prose.

Identify the elements of the short story that you have read by filling in the graphic organizer below. Copy the table in your notebook and write your answers there.

Elements of Prose	
Setting:	
Plot:	
Conflict:	
Characters:	
Point of View:	
Theme:	

Listen as your teacher gives you information about periodicals.

A vast amount of information can be gleaned from online periodicals. Read the news article showing a journalist's feelings regarding his mother's death. Then accomplish the activity that follows.

Goodbyes and Grief in Real Time

By BRIAN STELTER

Published: July 31, 2013

Scott Simon's first Twitter message about his mother, dated July 16, squeezed a universal story involving heartbreak and humor into 21 words. He wrote: "Mother called: 'I can't talk. I'm surrounded by handsome men.' Emergency surgery. If you can hold a thought for her now ... "

The ellipsis hinted that he'd have more to say later, and he did. "We never stop learning from our mothers, do we?" he asked on July 25. By then his mother, Patricia Lyons Simon Newman, 84, had spent several nights in the intensive care unit of a Chicago-area hospital. And Twitter users around the world were getting to know her, thanks to the short bursts of commentary by Mr. Simon, the host of "Weekend Edition Saturday" on NPR.

The tweets captured the attention of a significant portion of the social-media world for days.

Mr. Simon wrote on Monday morning that "her passing might come any moment," and that evening it did, when she died after being treated for cancer. Borrowing from "Romeo and Juliet," he wrote, "She will make the face of heaven shine so fine that all the world will be in love with night," and then stopped tweeting for half a day.

"When I began to tweet, I had almost no thought that this was going to be my mother's deathbed," Mr. Simon said in a telephone interview on Wednesday, after the outpouring of emotion — his Twitter audience's as well as his own — had made national headlines. His mother, he said, had originally gone into the hospital for a blood test.

"As it got more serious, she was just so marvelously entertaining and insightful," he said. "I found it irresistible."

In the past he might have done that through a book or a recorded segment for his radio program. (Mr. Simon commented on the deaths of his father and stepfather in his 2000 memoir, "Home and Away.") But the Internet enabled him to celebrate his mother and mourn her in real time, creating the sense this week that an online community was collectively grieving with him.

The online reactions were overwhelmingly positive; some people thanked Mr. Simon for letting them get to know Ms. Newman and described what she had in common with their own mothers. A smattering of online comments, he said, were critical, suggesting that sharing such intimate moments was inappropriate. "Exploiting his mother's last days for ratings and fame," read one comment accompanying an ABC News article about Mr. Simon's tweets.

"Social media is most poignant when it gives us a window on stories that would otherwise go untold," said Burt Herman, a co-founder of Storify, an Internet company that markets what it calls social storytelling tools. "The stories can be voyeuristic, like a couple fighting at a Burger King. But at their best, these stories give us a deeply personal view into life's inflection points, whether it's a revolution abroad or an intimate moment between a mother and son."

Mr. Simon said he wanted people to know that "I wasn't holding my mother in my arms and tweeting with my free hand."

He added: "As you may know, an incurable illness like this is a lot like war. There are moments of panic and anxiety, separated by hours of tedium."

Sometimes Ms. Newman gave Mr. Simon, and by extension some of his 1.2 million Twitter followers, a reason to smile or chuckle: "Believe me," she told him on Saturday, "those great deathbed speeches are written ahead of time." Sometimes, she seemed to want Mr. Simon to share bits of advice. On Sunday, he encapsulated this thought from his mother: "Listen to people in their 80s. They have looked across the street at death for a decade."

Mr. Simon resumed posting to Twitter on Tuesday; he jocularly recounted how the couple who run a cremation service call themselves "posthealth professionals." During the interview on Wednesday he cried while expressing thanks for the "love and support and prayers" from people. He said he had given precisely no thought to the societal implications of sharing his mother's life and death.

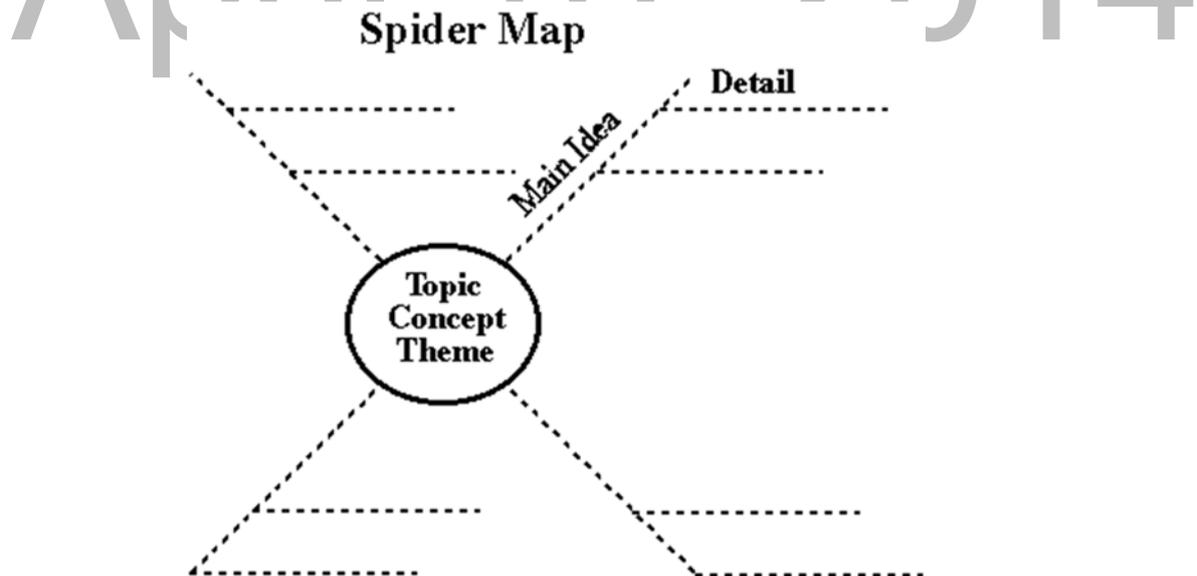
But others have. "We have reached a point in the way we think about our lives where our stories of struggle and loss feel like they no longer belong solely to us," said Joe Lambert, founder of the Center for Digital Storytelling in Berkeley, Calif. Being able to broadcast them, on Twitter or elsewhere online, "feels like a gift to those grieving in our families, our communities and as far as a tweet might reach."

A version of this article appeared in print on August 1, 2013, on page C1 of the New York edition with the headline: Goodbyes And Grief In Real Time.

Source: <http://www.nytimes.com/2013/08/01/business/media/goodbyes-and-grief-in-real-time.html?ref=deathanddying&r=0>

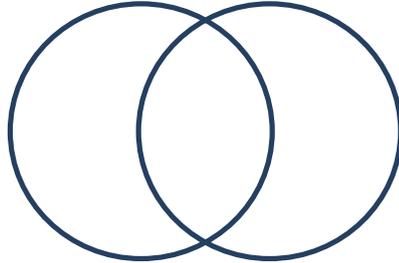
Task 8. Browsing through Journals

Identify the main idea of the article and its supporting details by filling in the spider map below. Do this in a separate sheet of paper.



Task 9. Tipping the Scale

Copy the Venn Diagram below and use it to compare and contrast the views presented about death in the two selections that you have read earlier.



Task 10. Conversing in Verse

Pay attention to your teacher as he/she shares information about the elements of poetry.

Read the poem below and analyze its poetic elements. Accomplish the activity that follows.

Death, be not proud

By John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die.

Source: <http://www.poetryfoundation.org/poem/173363>

1. Determine the rhyme scheme of the poem. Copy the graphic organizer in your notebook. Write the last word of each line in the table. Then mark a star next to the words that rhyme.

Line 1	
Line 2	
Line 3	
Line 4	

Line 5	
Line 6	
Line 7	
Line 8	
Line 9	
Line 10	
Line 11	
Line 12	
Line 13	
Line 14	

What is the rhyme scheme of the poem?

2. Describe other elements that appear in the poem.
 Images and imagery (colorful language, figures of speech)

Sound (rhythm, repetition, etc.)

Meaning (symbols, etc.)

What is the message of the poem?

Source: http://3.bp.blogspot.com/-QWvjGhr_YhU/TVtpAyt46wI/AAAAAAAAABg/A1QkqjezmT8/s1600/EDRG++604+Analyze+Poetry+.jpg.png

Task 11. Comparing and Contrasting Poetry and Prose

Compare and contrast the elements of poetry and prose. Copy the graphic organizer in your notebook and write your answers in the table.

Poetry	Prose	Poetry and Prose

Source: www.d11.org/.../Unit%20of%20Study%206%20Poetry/Unit%20of%20S...

Task 12. Qualifying Matters

Study the sentences taken from the story that you have read. Take note of the underlined words. Then answer the questions that follow.

The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 20th.

School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play, and their talk was still of the classroom and the teacher, of books and reprimands.

Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box.

Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box.

1. What are the underlined words called?
2. What questions do the underlined words answer about the words they describe?
3. How do the underlined words enhance writing?

Task 13. Fill in the Gap

Complete the sentences with the best adverb. Use the adverbs inside the box. Do this in your notebook.

usually	unequally	often	overly
closely	equally	interchangeably	
more than two thousand year ago		widely	

Justice and fairness are (1) _____ related terms that are (2) _____ used today (3) _____.

While justice (4) _____ has been used with reference to a standard of rightness, fairness often has been used with regard to an ability to judge without reference to one's feelings or interests; fairness has also been used to refer to the ability to make judgments that are not (5) _____ general but that are concrete and specific to a particular case.

The most fundamental principle of justice—one that has been (6) _____ accepted since it was first defined by Aristotle (7) _____—is the principle that "equals should be treated (8) _____ and unequals (9) _____."

Adapted from: Justice and Fairness

Developed by Manuel Velasquez, Claire Andre, Thomas Shanks, S.J., and Michael J. Meyer

<http://www.scu.edu/ethics/practicing/decision/justice.html>

Task 14. Producing Gliding Vowels

It is also important that you pay attention to how well you produce sounds in English. Read the text about diphthongs and try to practice the sounds on your own. Ask your teacher's guidance as you practice.

DRAFT

April 10, 2014

DIPHTHONGS

A diphthong is a vowel-sound containing two elements, during the articulation of which the tongue, jaws and lips change their position. In all English diphthongs the first element is considerably stronger than the second.

eɪ	<p>The first element in [eɪ] is produced with the jaws closer together than for the monophthong [e] <i>eight, date, gate, late, main, mate, pain,....</i></p>
aɪ	<p>For the first element the jaws are farther apart than for the vowel [æ]. Be sure that the second element is not [i:] as in "bead"[bi:], but a sound between [i] as in "bid" and [e] as in "bed" [bed]. The second element is extremely short. <i>my, nine, reply, rise, climb, wine, arrive,....</i></p>
ɔɪ	<p>For the first element the jaws are far apart and the lips are openly rounded. For the second element see the description of [au]. <i>noise, annoying, boil, enjoy, appointment, oyster,...</i></p>
əʊ	<p>The first element is the same as in "bird", but shorter. For the second element see the description of [au] <i>no, coast, coat, code, holy, hope, own, road, won't</i></p>
aʊ	<p>For the first element see the preceding description. Be sure that the [a] is not pronounced with a too "dark" a. <i>now, foul, crown, brown, fountain, doubt.....</i></p>
ɪə	<p>The first element is similar to the vowel [i] in "bid", i.e. the jaws should not be too close together, nor the lips too tensely spread. During the articulation the jaws open slightly. <i>beer, cheers, dear, fear, here, peer, tear,..</i></p>
eə	<p>The first element is more open than the vowel [e] in "bed", i.e. the jaws are quite far apart and the lips are laxly spread. During the articulation of the sound the jaws open slightly. For the second element see above. <i>bear, chairs, dare, fare, hair, pair, tear,....</i></p>
ʊə	<p>This diphthong is a combination of the two vowels already described <i>tour, sure, pure, cure, during, newer, curious,....</i></p>

Task 15. Drill It On

Deliver the dialogue below with a partner. Make sure to produce the correct sounds.

[ɔɪ], [ɔɪ], [ɔɪ]
James Doyle and the boilermakers' strike

Old gentleman: I say! What's all that frightful noise?

Boy: It's the boilermakers from Tyneside. They're on strike. I'm on the way to join them.

Old gentleman: You a boilermaker?

Boy: Me? No, I slave for United Alloys. But I'll add my voice to anyone fighting for his rights.

Old gentleman: Wait! Why are they striking this time?

Boy: A rise in wages mainly – and overtime for nights.

Old gentleman: Why don't they use their brains? A rise in pay means rising prices and greater inflation. What's the point? Who gains?

Boy: That's blackmail, mate. There's high unemployment in Tyneside and the employers exploit the situation. They pay a high trained boilermaker starvation wages. It's a disgrace.

Old gentleman: What's your name?

Boy: James Doyle. I come from a line from fighters. My aunt Jane chained herself to the railings in 1809. She was quite famous.

Old gentleman: I shall be highly approved if you tie yourself to mine!

Source: <http://www2.vobs.at/ludescher/pdf%20files/Pronunciation%20exercises.pdf>



YOUR FINAL TASK

Task 16. Creating Catchy Chronicles

In groups, choose a story that you like the most and write a brief summary of it. Make your narrative more exciting by describing the actions accurately. You can do that by using adverbs.

Task 17. Sum It Up!

Share with the rest of the class the narrative you have written in Task 16. Observe the following guidelines in delivering your oral summaries.

Rubrics for the Oral Summary			
	Having Difficulty (1 pt.)	Developing (2 pts.)	Consistently Evident (3 pts.)
Story Elements	The student did not provide enough important information from the story such as characters, setting, main events, problem, and solution.	The student provided some important information from the story such as characters, setting, main events, problem, and solution.	The student provided all the important information from the story such as characters, setting, main events, problem, and solution.
Sequence of Events	The student did not put the events into a logical order. The story did not make sense.	Some of the events are in the correct order. It was a little difficult to understand the story.	The story was retold in a very sequential order. It was easy to understand the story.
Oral Language	The student gave too many details and retold the story as opposed to summarizing it. The student did not speak clearly.	The student gave some details summarizing the story. The student spoke clearly most of the time.	The student gave all details summarizing the story. The student spoke clearly the entire time.

Source: <http://www.rcampus.com/rubricshowc.cfm?code=K523W3&sp=yes&>



YOUR TREASURE

Task 18. Revisiting the Possible Sentences

Take a look once again at the sentences that you have formulated in Task 2. Determine whether the sentences that you have made indeed captured what has been tackled in this week's lesson. Revise the sentences which didn't capture what has been tackled.

Module 2 Valuing Others and Their Circumstances

Lesson 4

Supporting Others' Advocacies

YOUR JOURNEY

Concerned and active citizens of a community usually champion certain policies for the good of society. Their cry for help would be heard more forcibly and acted upon with urgency if they could solicit the support of the greater majority. This is where the support of every individual would count much. As the lesson develops think of the question, "How can you support others' advocacies?"

Your understanding of the target concepts **and** themes can be manifested in your expected output in this lesson which is a short commercial ad asking for support for a certain advocacy. Hence, your communication skills are **also** to be equally honed.



YOUR OBJECTIVES

You are expected to accomplish the following objectives:

- sense the difference between linear and non-linear texts
- draw conclusions based on the text listened to
- share personal opinion about the ideas presented in the material viewed
- determine the vocabulary or jargons expected of a communicative style
- analyze literature as a means of valuing other people and their various circumstances in life
- determine **the** tone, mood, technique, and purpose of the author
- compose forms of literary writing
- identify types and features of short prose
- use the appropriate prosodic features of speech (pausing) when delivering lines of a quotation
- use fallacies in expressing arguments



YOUR INITIAL TASKS

Task 1. Worth Contemplating

1. Watch the video clip about justice.
2. Share with the class your personal opinion about the ideas presented in the video clip.

(Video Clip about justice)

Source: <http://www.youtube.com/watch?v=JDJa8LansM>

Task 2. The First Word

1. Work on the concept of justice to be written down **vertically on** a page.
2. In small groups, generate a short phrase or sentence that begins with each letter of the word and offers important or key characteristics about the topic.
3. Illustrate your "First Words" for posting around the classroom.

Sharing "First Words" will allow students to identify important concepts that may have been left out of their own work.

Sample First Word:

Sun is the star at the center of the solar system
Orbits are the paths that planets take around the Sun
Lunar eclipses occur when the Moon is blocked by the Earth
Asteroids are big rocks that orbit the Sun
Rings-- the planet Saturn has them

Saturn is the sixth planet from the Sun
You can see some planets with your naked eye
Some other planets are: Earth, Venus, Mars, Jupiter, Pluto, and Neptune
The Earth is the only planet with life on it
Every year, the Earth orbits the Sun once
Mercury is the planet closest to the Sun

**J
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E**

Source: Lipton, L., & Wellman, B. (1999). Patterns and practices in the learning-focused classroom. Guilford, Vermont: Pathways Publishing.

Task 3. Jargon Expected of a Communicative Style

Determine the vocabulary or jargons expected of a communicative style.

Intimate
Casual
Conversational
Consultative
Frozen

April 10, 2014

Task 4. Observe Breaks

- I. Read the quotation below and share your thoughts about it.

“Silence speaks louder than words.”

Listen as your teacher gives you valuable input about the importance of pausing or timing in speaking.

- II. Deliver the following quotations about supporting or helping others. Observe proper pausing. Incorporate what you have learned in the previous lessons about stress and intonation as well.

“My friends and family are my support system. They tell me what I need to hear, not what I want to hear and they are there for me in the good and bad times. Without them I have no idea where I would be and I know that their love for me is what’s keeping my head above the water.” – Kelly Clarkson

Source: <http://www.brainyquote.com/quotes/quotes/k/kellyclark436800.html>

“In a relationship each person should support the other; they should lift each other up.” – Taylor Swift

Source: <http://www.brainyquote.com/quotes/quotes/t/taylorswif414927.html>

“Be true to yourself, help others, make each day your masterpiece, make friendship a fine art, drink deeply from good books - especially the Bible, build a shelter against a rainy day, give thanks for your blessings and pray for guidance every day.” – John Wooden

Source: <http://www.brainyquote.com/quotes/quotes/j/johnwooden446989.html>

“We are all here on earth to help others; what on earth the others are here for I don't know.” – W. H. Auden

Source: <http://www.brainyquote.com/quotes/quotes/w/whauden161273.html>

“Help others and give something back. I guarantee you will discover that while public service improves the lives and the world around you, its greatest reward is the enrichment and new meaning it will bring your own life.” – Arnold Schwarzenegger

Source: <http://www.brainyquote.com/quotes/quotes/a/arnoldschw167615.html>



YOUR TEXT

Ida B. Wells-Barnett and Her Passion for Justice Lee D. Baker

Ida B. Wells-Barnett was a fearless anti-lynching crusader, suffragist, women's rights advocate, journalist, and speaker. She stands as one of our nation's most uncompromising leaders and most ardent defenders of democracy. She was born in Holly Springs, Mississippi in 1862 and died in Chicago, Illinois in 1931 at the age of sixty-nine.



Although enslaved prior to the Civil War, her parents were able to support their seven children because her mother was a "famous" cook and her father was a skilled carpenter. When Ida was only fourteen, a tragic epidemic of Yellow Fever swept through Holly Springs and killed her parents and youngest sibling. Emblematic of the righteousness, responsibility, and fortitude that characterized her life, she kept the family together by securing a job teaching. She managed to continue her education by attending nearby Rust College. She eventually moved to Memphis to live with her aunt and help raise her youngest sisters. It was in Memphis where she first began to fight (literally) for racial and gender justice. In 1884 she was asked by the conductor of the Chesapeake & Ohio Railroad Company to give up her seat on the train to a white man and ordered her into the smoking

or "Jim Crow" car, which was already crowded with other passengers. Despite the 1875 Civil Rights Act banning discrimination on the basis of race, creed, or color, in theaters, hotels, transports, and other public accommodations, several railroad companies defied this congressional mandate and racially segregated its passengers. It is important to realize that her defiant act was before *Plessy v. Ferguson* (1896), the U.S. Supreme Court decision that established the fallacious doctrine of "separate but equal," which constitutionalized racial segregation. Wells wrote in her autobiography:

I refused, saying that the forward car [closest to the locomotive] was a smoker, and as I was in the ladies' car, I proposed to stay. . . [The conductor] tried to drag me out of the seat, but the moment he caught hold of my arm I fastened my teeth in the back of his hand. I had braced my feet against the seat in front and was holding to the back, and as he had already been badly bitten he didn't try it again by himself. He went forward and got the baggage man and another man to help him and of course they succeeded in dragging me out.

Wells was forcefully removed from the train and the other passengers--all whites--applauded. When Wells returned to Memphis, she immediately hired an attorney to sue the railroad. She won her case in the local circuit courts, but the railroad company appealed to the Supreme Court of Tennessee, and it reversed

the lower court's ruling. This was the first of many struggles Wells engaged, and from that moment forward, she worked tirelessly and fearlessly to overturn injustices against women and people of color.

Her suit against the railroad company also sparked her career as a journalist. Many papers wanted to hear about the experiences of the 25-year-old school teacher who stood up against white supremacy. Her writing career blossomed in papers geared to African American and Christian audiences.

In 1889 Wells became a partner in the *Free Speech and Headlight*. The paper was also owned by Rev. R. Nightingale-- the pastor of Beale Street Baptist Church. He "counseled" his large congregation to subscribe to the paper and it flourished, allowing her to leave her position as an educator.

In 1892 three of her friends were lynched –Thomas Moss, Calvin McDowell, and Henry Stewart. These three men were owners of People's Grocery Company, and their small grocery had taken away customers from competing white businesses. A group of angry white men thought they would "eliminate" the competition so they attacked People's grocery, but the owners fought back, shooting one of the attackers. The owners of People's Grocery were arrested, but a lynch-mob broke into the jail, dragged them away from town, and brutally murdered all three. Again, this atrocity galvanized her mettle. She wrote in *The Free Speech*.

The city of Memphis has demonstrated that neither character nor standing avails the Negro if he dares to protect himself against the white man or become his rival. There is nothing we can do about the lynching now, as we are outnumbered and without arms. The white mob could help itself to ammunition without pay, but the order is rigidly enforced against the selling of guns to Negroes. There is therefore only one thing left to do; save our money and leave a town which will neither protect our lives and property, nor give us a fair trial in the courts, but takes us out and murders us in cold blood when accused by white persons.

Many people took the advice Wells penned in her paper and left town; other members of the Black community organized a boycott of white owned business to try to stem the terror of lynchings. Her newspaper office was destroyed as a result of the muckraking and investigative journalism she pursued after the killing of her three friends. She could not return to Memphis, so she moved to Chicago. She however continued her blistering journalistic attacks on Southern injustices, being especially active in investigating and exposing the fraudulent "reasons" given to lynch Black men, which by now had become a common occurrence. In Chicago, she helped develop numerous African American women and reform organizations, but she remained diligent in her anti-lynching crusade, writing *Southern Horrors: Lynch Law in All Its Phases*. She also became a tireless worker for women's suffrage, and happened to march in the famous 1913 march for universal suffrage in Washington, D.C. Not able to tolerate injustice of any kind, Ida B. Wells-Barnett, along with Jane Addams, successfully blocked the establishment of segregated schools in Chicago.

In 1895 Wells married the editor of one of Chicago's early Black newspapers. She wrote: "I was married in the city of Chicago to Attorney F. L. Barnett, and

retired to what I thought was the privacy of a home." She did not stay retired long and continued writing and organizing. In 1906, she joined with William E.B. DuBois and others to further the Niagara Movement, and she was one of two African American women to sign "the call" to form the NAACP in 1909. Although Ida B. Wells was one of the founding members of the National Association for the Advancement of Colored People (NAACP), she was also among the few Black leaders to explicitly oppose Booker T. Washington and his strategies. As a result, she was viewed as one the most radical of the so-called "radicals" who organized the NAACP and marginalized from positions within its leadership. As late as 1930, she became disgusted by the nominees of the major parties to the state legislature, so Wells-Barnett decided to run for the Illinois State legislature, which made her one of the first Black women to run for public office in the United States. A year later, she passed away after a lifetime crusading for justice. Lee D. Baker, April 1996. (ldbaker at acpub.duke.edu) Source: Franklin, Vincent P. 1995 Living Our Stories, Telling Our Truths: Autobiography and the Making of African American Intellectual Tradition. 1995: Oxford University Press.

Source: <http://people.duke.edu/~ldbaker/classes/AAIH/caaih/ibwells/ibwbkgrd.html>

Task 5. Crafting a Timeline

1. Construct a timeline of significant events in the life of Ida B. Wells.
2. Identify various civil rights issues that concerned Miss Wells.
3. Examine and evaluate Miss Wells' responses to discrimination.
4. Analyze the impact a single person can have on history.

(Source: <http://mshistorynow.mdah.state.ms.us/articles/49/index.php?s=lesson-plans&id=50>)



YOUR DISCOVERY TASKS

In the previous lessons, you have learned about the features of short prose. This time, listen as your teacher gives you information about the different types of short prose.

Task 6. Single It Out

Look at the selection, "Ida B. Wells-Barnett and Her Passion for Justice" once again. Analyze what kind of short prose it is. Explain your answer.

April 10, 2014

Task 7. Texts or Figures?

Study how information about natural disasters in the Philippines is presented in the texts below. Accomplish the activity that follows.

Number of Natural Disasters in the Philippines 2000-2012									
Year	Drought	Earthquake (seismic activity)	Epidemic	Flood	Mass movement dry	Mass movement wet	Storm	Volcano	Total
2000	0	0	1	3	1	1	6	1	13
2001	0	0	0	3	0	0	6	2	11
2002	1	1	0	4	0	0	6	0	12
2003	0	0	1	1	0	1	8	0	11
2004	0	0	1	3	0	1	8	0	13
2005	0	0	0	2	0	0	2	0	4
2006	0	0	0	6	0	3	10	1	20
2007	1	0	0	5	0	0	9	1	16
2008	0	0	0	8	0	0	11	0	19
2009	0	1	0	8	0	0	14	1	24
2010	0	0	1	9	0	0	3	1	14
2011	0	1	3	15	0	0	12	2	33
2012	0	3	1	5	0	1	7	0	17
Total	2	6	8	72	1	7	102	9	207

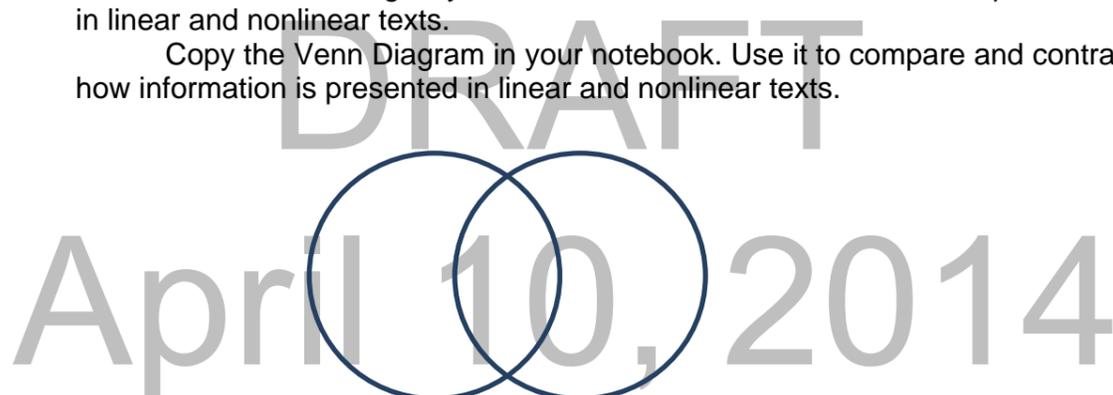
Source: Emergency Events Database (EM-DAT): The Office of U.S. Foreign Disaster Assistance (OFDA)/CRED International Disaster Database.

The Center for Research on the Epidemiology of Disasters (CRED) recorded 207 significant damaging natural disasters in the Philippines from 2000-2012. Tropical storms and floods were the principal disasters with 102 and 72 occurrences, respectively. The most disastrous year was observed in 2011 with 33 disaster events mostly attributed to tropical storms and floods.

Source: http://www.senate.gov.ph/publications/AAG%202013-04%20-%20Natural%20Disasters_final.pdf

The teacher will give you information about how information is presented in linear and nonlinear texts.

Copy the Venn Diagram in your notebook. Use it to compare and contrast how information is presented in linear and nonlinear texts.



Task 8.

Grammar – Use conditionals in expressing arguments and fallacies.

Task 9. Lend a Hand

Read the essay about helping others. Then do the activity that follows.

The Time to Help Is Now

Maria Zapetis - Miami, Florida

As heard on *The Bob Edwards Show*, August 10, 2012

Last year my beliefs changed.

Until last summer I had a very comfortable life: winter vacations skiing and summer cruises. My parents spent a lot of money on a private prep school, so they could get me into a competitive middle school, followed by the uber-expensive high school. Everything was about tomorrow, next year, my graduation. We never had to worry about today.

Before last summer I never thought much about the people in the world who live day to day, every day, whose lives are controlled by poverty and hunger. Then I enrolled in a two-week intensive program sponsored by Heifer International. We lived in a "Tribal Village," in a hot, dry open grassland in Arkansas. I know it was only a simulation, that I could go back to my regular life, but the experience gave birth to a belief in helping others. Today.

I am a tribal member in Mozambique. Every meal, I make the fire for my family, and feel the flames lick up my nostrils as I blow to keep the fuel alive. I cook mush with vegetables. This is all my family is ever given.

I feed the hen and three rabbits their dinner. I grow attached to the rabbits, even though I know I shouldn't. I name them.

We are living in a house that feels like an oven with no air conditioning like I am used to, and even though water is available, everyone is too hot and tired to move. I go to the kitchen — an area of dirt floor — to make the fire for breakfast. Again I stir and eat the same unfulfilling mush. It's a bad dream, over and over and over again. My lungs fill up with smoke, ash blocks my vision, and I can almost see through the eyes of people who really live like this every single day with no hope for change.

I'm not getting enough to eat; it's time to decide whether or not to kill the rabbits. I feel pain but it's a privileged child's pain because I know I will soon be eating again. That's not true for a lot of other children around the world.

Growing up comfortably in the U.S., I've never had to worry about my dinner, and even though this whole process was only a simulation, it changed my life. Now I believe in doing whatever I can to help find practical ways to defeat hunger. Today.

So I've become president of Roots and Shoots, a group working to improve local environments for people and animals. I'm also working to create a program at my high school called the "Safe Passage" trip, to help young people in the Guatemala City dump. And I've got plans to do more.

If I ever feel lethargic, I remember laboring in the hot sun and think of the millions who still do. Now, I try to live for today and stop worrying so much about the future. When I eat or feel full, I am grateful for this fortunate life and want to extend the same feeling to others.

I believe in offering help to those who need it. Right now.

Maria Zapetis attended Miami Country Day School in Miami, Fla. In addition to her school activities and theatrical productions, Maria works to fight poverty and hunger in her community and around the world.

Independently produced by Jay Allison and Dan Gediman with John Gregory and Viki Merrick.

Source: <http://thisibelieve.org/essay/43395/>

Answer the following:

What is the essay all about? How did the writer develop her main point?
--

Task 10.

(Grammar – Use conditionals in expressing arguments and fallacies)

Hasty generalization

Definition: Making assumptions about a whole group or range of cases based on a sample that is inadequate (usually because it is atypical or too small). Stereotypes about people ("librarians are shy and smart," "wealthy people are snobs," etc.) are a common example of the principle underlying hasty generalization.

Example: "My roommate said her philosophy class was hard, and the one I'm in is hard, too. All philosophy classes must be hard!" Two people's experiences are, in this case, not enough on which to base a conclusion.

Missing the point

Definition: The premises of an argument do support a particular conclusion—but not the conclusion that the arguer actually draws.

Example: “The seriousness of a punishment should match the seriousness of the crime. Right now, the punishment for drunk driving may simply be a fine. But drunk driving is a very serious crime that can kill innocent people. So the death penalty should be the punishment for drunk driving.” The argument actually supports several conclusions—“The punishment for drunk driving should be very serious,” in particular—but it doesn’t support the claim that the death penalty, specifically, is warranted.

Post hoc (also called false cause)

This fallacy gets its name from the Latin phrase “*post hoc, ergo propter hoc*,” which translates as “after this, therefore because of this.”

Definition: Assuming that because B comes after A, A caused B. Of course, sometimes one event really does cause another one that comes later—for example, if I register for a class, and my name later appears on the roll, it’s true that the first event caused the one that came later. But sometimes two events that seem related in time aren’t really related as cause and event. That is, correlation isn’t the same thing as causation.

Examples: “President Jones raised taxes, and then the rate of violent crime went up. Jones is responsible for the rise in crime.” The increase in taxes might or might not be one factor in the rising crime rates, but the argument hasn’t shown us that one caused the other.

Slippery slope

Definition: The arguer claims that a sort of chain reaction, usually ending in some dire consequence, will take place, but there’s really not enough evidence for that assumption. The arguer asserts that if we take even one step onto the “slippery slope,” we will end up sliding all the way to the bottom; he or she assumes we can’t stop partway down the hill.

Example: “Animal experimentation reduces our respect for life. If we don’t respect life, we are likely to be more and more tolerant of violent acts like war and murder. Soon our society will become a battlefield in which everyone constantly fears for their lives. It will be the end of civilization. To prevent this terrible consequence, we should make animal experimentation illegal right now.” Since animal experimentation has been legal for some time and civilization has not yet ended, it seems particularly clear that this chain of events won’t

necessarily take place. Even if we believe that experimenting on animals reduces respect for life, and loss of respect for life makes us more tolerant of violence, that may be the spot on the hillside at which things stop—we may not slide all the way down to the end of civilization. And so we have not yet been given sufficient reason to accept the arguer's conclusion that we must make animal experimentation illegal right now.

Like post hoc, slippery slope can be a tricky fallacy to identify, since sometimes a chain of events really can be predicted to follow from a certain action. Here's an example that doesn't seem fallacious: "If I fail English 101, I won't be able to graduate. If I don't graduate, I probably won't be able to get a good job, and I may very well end up doing temp work or flipping burgers for the next year."

Weak analogy

Definition: Many arguments rely on an analogy between two or more objects, ideas, or situations. If the two things that are being compared aren't really alike in the relevant respects, the analogy is a weak one, and the argument that relies on it commits the fallacy of weak analogy.

Example: "Guns are like hammers—they're both tools with metal parts that could be used to kill someone. And yet it would be ridiculous to restrict the purchase of hammers—so restrictions on purchasing guns are equally ridiculous." While guns and hammers do share certain features, these features (having metal parts, being tools, and being potentially useful for violence) are not the ones at stake in deciding whether to restrict guns. Rather, we restrict guns because they can easily be used to kill large numbers of people at a distance. This is a feature hammers do not share—it would be hard to kill a crowd with a hammer. Thus, the analogy is weak, and so is the argument based on it.

If you think about it, you can make an analogy of some kind between almost any two things in the world: "My paper is like a mud puddle because they both get bigger when it rains (I work more when I'm stuck inside) and they're both kind of murky." So the mere fact that you can draw an analogy between two things doesn't prove much, by itself.

Arguments by analogy are often used in discussing abortion—arguers frequently compare fetuses with adult human beings, and then argue that treatment that would violate the rights of an adult human being also violates the rights of fetuses. Whether these arguments are good or not depends on the strength of the analogy: do adult humans and fetuses share the properties that give adult humans rights? If the property that matters is having a human genetic code or the potential for a life full of human experiences, adult humans and fetuses do share that property, so the argument and the analogy are strong; if the property

is being self-aware, rational, or able to survive on one's own, adult humans and fetuses don't share it, and the analogy is weak.

Appeal to authority

Definition: Often we add strength to our arguments by referring to respected sources or authorities and explaining their positions on the issues we're discussing. If, however, we try to get readers to agree with us simply by impressing them with a famous name or by appealing to a supposed authority who really isn't much of an expert, we commit the fallacy of appeal to authority.

Example: "We should abolish the death penalty. Many respected people, such as actor Guy Handsome, have publicly stated their opposition to it." While Guy Handsome may be an authority on matters having to do with acting, there's no particular reason why anyone should be moved by his political opinions—he is probably no more of an authority on the death penalty than the person writing the paper.

Source: <http://writingcenter.unc.edu/handouts/fallacies/>



YOUR FINAL TASK

Task 11. Express It in Prose

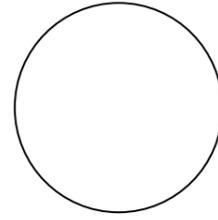
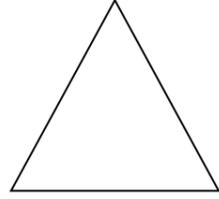
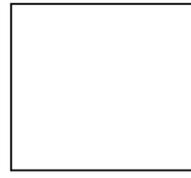
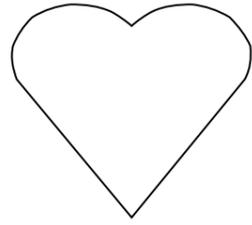
Create a short commercial/advertisement asking support for a certain advocacy.



MY TREASURE

Task 12. *Shaping Up Review*

- a. Accomplish the Shaping Up Review worksheet by pairs.
- b. In the upper left-hand corner, "The Heart," write one thing that you loved learning in the lesson.
- c. In the upper right-hand corner, "The Square," write four things that you feel are important concepts from the lesson. One concept should be placed in each corner.
- d. In the lower left-hand corner, "The Triangle," write the three most important facts that you learned from the lesson. One fact should go in each corner.
- e. In the lower right-hand corner, "The Circle," write one, all-encompassing (global – like the circle) statement that summarizes all of the important concepts and facts learned in the lesson.



[Shaping Up Review Activity Sheet](#)
from **Instructional Strategies for Engaging Learners**
Guilford County Schools TF, 2002

DRAFT
April 10, 2014

Module 2 Valuing Others and Their Circumstances

Lesson 5

SEEKING JUSTICE FOR OTHERS

YOUR JOURNEY

How do we seek justice for others? Who will seek justice for them? When is the right time to liberate our brothers from injustices and discrimination?

“Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to open the doors of opportunity to all of God's children. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood.”

— Martin Luther King Jr., *I Have a Dream*

YOUR OBJECTIVES

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

- react and share your personal opinion about a viewed video and ideas listened to
- determine word and word meanings through pictures
- distinguish prose from poetry
- identify the mood, tone, technique, and purpose of the author in writing a speech
- single out types and features of short prose
- use conditionals in expressing arguments about social and environmental issues
- interpret diagrams and charts about social conditions/issues and
- use appropriate and effective nonverbal communication to convey meaning in a readers' theatre

YOUR INITIAL TASKS

Task 1: BLACK OUT!

Two friends were trapped in the school library for twelve hours without light. Think of five things the two friends might be deprived of. Write your answers on the space provided below.

Task 2. IMAGINE

View and listen to the song “Imagine”¹ by John Lennon. List five (5) lines from the song and five (5) photos from the video that strike you the most. Cite your opinion about these lines.

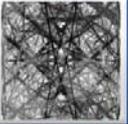


Imagine - John Lennon (Lyrics)

YOUR TEXT

Task 2: Four Pictures, One Idea

Identify the words being described by the photos below. All of these words have to do with social injustice.

							
							
T E I O A C ?	S V C W Y O ?	K C C W Y O ?	S R C I A T O	P A M N I N	D I D E I U	D R D E O U	D I M N I I N



How do you contribute to an equitable, respectful and just society for everyone?

¹ http://www.youtube.com/watch?v=t_YXSHkAahE

I HAVE A DREAM

Martin Luther King Jr

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.



Do you have any idea how it feels to be an exile in your own land?

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the **unalienable rights of life, liberty and the pursuit of happiness**. It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of **now**. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood.

Now is the time to make justice a reality for all of God's children. It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality – 1963 is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright days of justice emerge. And that is something that I must say to my people who stand on the worn threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protests to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force.



Can you imagine what could possibly happen if their efforts for change would generate physical violence in the process?

The marvelous new militancy which has engulfed the Negro community must not lead us to distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny.

They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their adulthood and robbed of their dignity by signs stating "For Whites Only."

We cannot be satisfied as long as the Negro in Mississippi cannot vote and the Negro in New York believes he has nothing for which to vote.

No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.



How can you make justice roll down like waters and righteousness like a mighty stream?

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering.

Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our Northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, **though**, even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. **I have a dream...**



Have you been mistakenly judged before because of your physical appearance?

I have a dream that one day in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today... I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low. The rough places will be made plain, and the crooked places will be made straight. **And** the glory of the Lord shall be revealed, and all flesh shall see it together. This is our hope. **This** is the faith that I go

back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning. "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring." And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California.

But not only that. Let freedom ring from Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee. Let freedom ring from every hill and molehill of Mississippi, from every mountainside. Let freedom ring...

When we allow freedom ring – when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last, Free at last, Great God a-mighty, We are free at last."



How does it feel to be free? Can you say you are free?

Task 4: Dream Catcher

Catch Martin Luther King's Dream in a graphic organizer. Highlight his most important dreams about change, liberation, and social justice. Listen to your teacher's further instructions.

Task 5: Device Delivered

Task 5.1 A. Scan the text “I Have a Dream” once again. Locate the following literary devices used in the text. Write your answer on the space provided.

Literary Devices	Examples stated in the text
Repetition	
Parallelism	
Metaphor	
Analogy	

Task 5.1 B. Geogra-ture (Geography and Literature)

Notice how King Jr. used geographical orientations as vehicles of idea. Match Column A with Column B to complete King’s characterization of social injustice in his time.

Column A

1. island
2. ocean
3. valley
4. sunlit path
5. quick sands
6. rock
7. waters
8. a mighty stream
9. an oasis
10. mountain

Column B

- A. (of poverty)
- B. (of racial justice);
- C. (despair);
- D. (of prosperity);
- E. (of racial injustice);
- F. (justice);
- G. (of brotherhood);
- H. (of freedom and justice);
- I. (righteousness);
- J. (of segregation and later, of despair);

Task 6: IN HIS SHOES

Read the speech once again. Determine tone, mood, technique, and purpose of the author.

Tone of my speech...

Mood of my speech...

Technique of my speech...

My purpose in writing is...

April 4, 2014

Task 7: CONDITIONING CONDITIONALS

Task 7.1

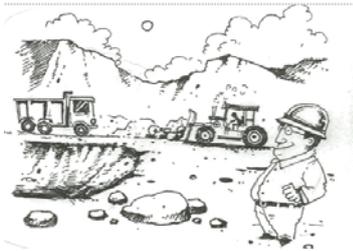
Below are three important social and environmental issues today. We all know for a fact that in one way or another, these issues do not only benefit people, **but** also bring harm to others. What is your stand in each of the illustrated issues below? Use REAL PRESENT CONDITIONALS in presenting your arguments.



Mining



Oil exploration



Quarrying

Task 7.2

Below are optimistic expressions of the status of social justice today. Do you agree or disagree with the expressions below? Present your arguments using PRESENT UNREAL CONDITIONALS.

1. We live in a fair and just society. I agree/disagree because

2. It is important to treat others with justice and fairness. I agree/disagree because

3. Revenge can sometimes be justified. I agree/disagree because

4. There is justice and fairness in my school. I agree/disagree because

YOUR DISCOVERY TASKS



Commentary is a kind of prose. It is an exercise in the close reading of a text, involving detailed analysis and appreciation of its significance and form, and a linguistic and stylistic exploration of HOW it achieves its effects on a reader or listener. A good commentary will always explain, rather than merely summarise, paraphrase, or list effects.

Task 8: PARTS AND PARCEL

Read Krystie Lee Yandoli's commentary entitled "13 Lessons About Social Justice From Harry Potter". Identify the features of this short prose.

Features	Description
Type of passage (Narrative, Descriptive, Dramatic, etc.)	
Main Idea	
Structure (Delineated, Subordinated, etc.)	
Stylistic Features (enumeration, interrogation, apostrophe, exclamation, or other)	
Tone (playful, melancholic, languid, ironic, tragic, or other)	
Devices (simile, metaphor, periphrasis, understatement, hyperbole, and symbolism, etc.)	

Task 9: MERCIFUL PORTIA

You will be given by your teacher copies of the poem “Mercy” Portia’s soliloquy in *The Merchant of Venice* by William Shakespeare. Identify the act of mercy Portia did in the poem. Cite lines from the poem to justify your answer.

Task 10: A POET’S POEM, A FAN’S PROSE

Go back to Yandoli’s commentary on *Social Justice from Harry Potter Series* and Shakespeare’s “Mercy” from *The Merchant of Venice*. Examine how prose and poetry differ from one another. Accomplish the chart below:

Criteria	Poetry	Prose
Structure		
Measurement		
Language Use		
Rhyme		

Task 11: LIGHTS ON

Remember the two friends caught in a black out. The lights are now on and their identities are revealed. They are Portia from “The Merchant of Venice” and Hermione Granger from “Harry Potter Series”. Play on these characters and write a short paragraph about how Portia could seek justice on discriminations against Hermione.



Hermione Granger
"Harry Potter Series"



Portia
"The Merchant of Venice"

<illustrator please draw something like this >

Task 12: NUMB ON NUMBERS

Below are statistics on the state of social injustice and discrimination against women, children, the poor and the marginalized in the Philippines. Interpret the tables and write their implications to our democracy.

< please insert statistics on domestic violence in the Philippines>

< please insert statistics on child labor in the Philippines>

< please insert statistics on farmers who do not own the land they till>

< please insert statistics on places in the Philippines without public health clinic >

< please insert statistics on poverty in the Philippines>

< please insert statistics on out-of-school-youths in the Philippines>

Processing:

We go back to our motive question before reading Martin Luther King's Speech. Now is the time to answer the question: *How do you contribute to the equitable, respectful, and just society for everyone?*

YOUR FINAL TASK

Remember that you are to perform a Readers' Theatre at the end of the quarter. The following tasks will help you (1) meet people in history who can teach you how to be firm about a side you chose to be in, (2) learn how to collaborate with a group, and (3) make use of appropriate nonverbal communication to help you convey what you truly mean.

Task 13: A GLIMPSE FROM THE PAST

Research an example from history about a person or a group of people who worked toward achieving social justice. Prepare a presentation for the class on the person or group. Be sure to include responses to the following questions:

- What was this person or group fighting for?
- What were some of the efforts they used for achieving social justice?
- Were these efforts successful? Why or why not?
- How was this success measured?
- Are they still pursuing these ideals? If not, has someone else or another organization continued to pursue their work?

Task 14. SIGNS AND SYMBOLS

Consider Martin Luther King's "I Have A Dream" as a sample piece for a Reader's Theatre. Draw two (2) columns in your notebook. Pick ten (10) lines or sentences which you would like to deliver. Write these lines on the left column of your notebook and indicate on the right column nonverbal communication tools such as facial expressions, gestures, and poses appropriate to these lines.

MY TREASURE



"We are our brothers' keepers. Understanding other's life challenges, building relationship with them, and collaborating with them to affect change to the life of another is the secret of building a community with equality and social justice."

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

Module 2 Valuing Others and Their Circumstances

Lesson 6

Overcoming Indifference

YOUR JOURNEY

Sometimes that which hinders harmonious relationship among people is not just the lack of trust, communication, or time. It's simple indifference. The human relationship that has real difficulty surviving is when people have gone into the "me, myself and I" mode and become indifferent toward each other. Indifference is not caring about what the other person does - a challenge we all have to overcome.

In this lesson, you will learn how your indifference can adversely affect the life of another and how caring for someone can be a means to peace.

YOUR OBJECTIVES

To pave the road on your journey, you have to be guided by the following objectives:

- match diagrams with their corresponding write-ups
- analyze a persuasive text and the feeling it conveys
- make a judgment on circumstances that may be encountered in school, home or community
- use context clues to find the meaning of a word
- draw similarities and differences of a vignette and other kinds of prose
- make use of literary devices and techniques in writing a vignette
- incorporate speech symbols in a chamber theatre / reader's theater piece
- use past conditionals to express arguments

YOUR INITIAL TASKS

Task 1: UNLIKELY RAFFLE

Imagine that life is no longer possible on Earth. A rocket ship has been built to carry six people to another planet and start a new life. A raffle was done to select the final ten people whom you can choose the final six from. Which six would you take and which four would you leave behind and why?

1. A classmate who bullies you since grade school
2. Your teacher whom you find terrible
3. Your snobbish crush
4. A corrupt politician

5. Your family doctor with a fake professional license
6. Your nagging neighbour
7. A famous terrorist
8. A former convict
9. Your stubborn sister or brother
10. Your lazy best friend

Task 2: TIME POD

<Insert a photo/drawing of a time pod or time machine>

Our indifference today can create an unknown impact in the future. This task will give you a taste of that future.

Work in groups as instructed by your teacher. The group will decide on what they would like to upload in their TIME POD that, when opened in 3,000 years, would let the future know what our present society was like.

Task 3: HANDS DO THE TALKING



< or draw similar to this>

Say something about the picture. Have you ever encountered the same experience in school, at home, or in your community? Find a partner and share your stories.

Listen as your teacher processes this activity.

YOUR TEXT

Task 4: Vocabulary Development

Context Clues: Pick out the word which does not belong to the group.

1. The man was shouting **blasphemous** ideas about different religions.
A. authentic B. nonsense C. distracting D. humiliating
2. The audience ignored the man's **clamor** for change on social injustice
A. Yell B. Cry C. scream D. silence
3. They were spoken by a man who had false ideas as to what is convincing in **elocution**.
A. delivery B. inarticulate C. expression D. utterance
4. The lawyers could not easily **counterfeit** his arguments.
A. simulate B. reverse C. imitate D. fabricate
5. The lady was wearing a **bourgeois** dress just like any other woman in their locale.
A. traditional B. common C. original D. conservative
6. He can never forget the **entreaties** made which was agreed upon for quite some time.
A. answer B. petition C. request D. appeal

Task 5: DRAIN IN A TRAIN

Read the text below entitled *By the Railway Side* by Alice Meynell and reflect on the questions enclosed in boxes.



How can your character affect others?

By the Railway Side
by Alice Meynell

My train drew near to the Via Reggio platform on a day between two of the harvests of a hot September; the sea was burning blue, and there were a sombreness and a gravity in the very excesses of the sun as his fires brooded deeply over the serried, hardy, shabby, seaside ilex-woods. I had come out of Tuscany and was on my way to the Genovesato: the steep country with its profiles, bay by bay, of successive mountains grey with olive-trees, between the flashes of the Mediterranean and the sky; the country through the which there sounds the twanging Genoese language, a thin Italian mingled with a little Arabic, more Portuguese, and much French.

I was regretful at leaving the elastic Tuscan speech, canorous in its vowels set in emphatic *L*'s and *m*'s and the vigorous soft spring of the double consonants. But as the train arrived its noises were drowned by a voice declaiming in the tongue I was not to hear again for months--good Italian.

The voice was so loud that one looked for the audience: Whose ears was it seeking to reach by the violence done to every syllable, and whose feelings would it touch by its insincerity? The tones were insincere, but there was passion behind them; and most often passion acts its own true character poorly, and consciously enough to make good judges think it a mere counterfeit.



What would you do if you were in that train?

Hamlet, being a little mad, feigned madness. It is when I am angry that I pretend to be angry, so as to present the truth in an obvious and intelligible form. Thus even before the words were distinguishable it was manifest that they were spoken by a man in serious trouble who had false ideas as to what is convincing in elocution.

When the voice became audibly articulate, it proved to be shouting blasphemies from the broad chest of a middle-aged man--an Italian of the type that grows stout and wears whiskers. The man was in bourgeois dress, and he stood with his hat off in front of the small station building, shaking his thick fist at the sky. No one was on the platform with him except the railway officials, who seemed in doubt as to their duties in the matter, and two women.

Of one of these there was nothing to remark except her distress. She wept as she stood at the door of the waiting-room. Like the second woman, she wore the dress of the shopkeeping class throughout Europe, with the local black lace veil in place of a bonnet over her hair. It is of the second woman--O unfortunate creature!--that this record is made--a record without sequel, without consequence; but there is nothing to

be done in her regard except so to remember her. And thus much I think I owe after having looked, from the midst of the negative happiness that is given to so many for a space of years, at some minutes of her despair. She was hanging on the man's arm in her entreaties that he would stop the drama he was enacting. She had wept so hard that her face was disfigured. Across her nose was the dark purple that comes with overpowering fear. Haydon saw it on the face of a woman whose child had just been run over in a London street.

I remembered the note in his journal as the woman at Via Reggio, in her intolerable hour, turned her head my way, her sobs lifting it. She was afraid that the man would throw himself under the train. She was afraid that he would be damned for his blasphemies; and as to this her fear was mortal fear. It was horrible, too, that she was humpbacked and a dwarf.



What would you feel if you were in that woman's shoes?

Not until the train drew away from the station did we lose the clamour. No one had tried to silence the man or to soothe the woman's horror. But has any one who saw it forgotten her face? To me for the rest of the day it was a sensible rather than a merely mental image.

Constantly a red blur rose before my eyes for a background, and against it appeared the dwarf's head, lifted with sobs, under the provincial black lace veil. And at night what emphasis it gained on the boundaries of sleep! Close to my hotel there was a roofless theatre crammed with people, where they were giving Offenbach. The operas of Offenbach still exist in Italy, and the little town was placarded with announcements of *La Bella Elena*.

The peculiar vulgar rhythm of the music jiggled audibly through half the hot night, and the clapping of the town's-folk filled all its pauses. But the persistent noise did but accompany, for me, the persistent vision of those three figures at the Via Reggio station in the profound sunshine of the day.

Task 6: IN LINE WITH THE TEXT

Answer the following questions:

1. What is implied by these lines found in the first paragraph - "the sea was burning blue and there were sombreness and a gravity in the very excesses of the sun."
2. How is the setting described?

3. Why was the man speaking at the top of his voice in the station? What was his purpose?
4. How do you think people reacted to him? What do they feel and why?
5. Who do you think was the woman trying to stop the man from talking nonsense?
6. Based on the dialogue, actions and attitude of the man, what can you say about his character?
7. If that man was a known person, for example, he is a politician, a priest, a teacher, do you think people would listen to him? Why?
8. What would make a person be more credible to be given such attention?
9. How does the author describe her journey in the essay? What emotions are evident?
10. If you were one of the passengers on that train who saw the incident, how would you react? Explain your answer.
11. What specific literary devices were used by the author to make the story more interesting?

Task 7: WHAT A FEELING

Scan the text once again and list at least three (3) people in the train. Analyze how the author described how they felt as they witnessed what happened. Write your answers in the chart provided below:

Character	Description of how they felt	Analysis in terms of implications to real life

Task 8: WHAT IF?

Complete the sentences with the correct form of past conditional verbs in parentheses:

1. If Rodrigo (exert) more effort, he (pass) the test.
2. If Daisy (go) on ahead, you (be) able to reserve seats for all of us.
3. If they only (ask) Jane, she (give) the tickets to the ballgame.

4. If money not (blind) Jean, she (marry) her childhood sweetheart.
5. If Shakespeare (write) nothing but this sonnets, he still (become) one of England's greatest poets.
6. If Girlie (follow) the doctor's advice, she still (be) alive today.
7. If Cris (walk) more slowly, he not (stumble)
8. If Nelson (campaign) more vigorously, he (win).
9. If freedom of speech not (be) curtailed, incidence of graft (report) by the press.
10. If Francis not (offend) Ms. San Diego, his teacher, he (go) home sooner.

Task 9: IF ONLY

Complete the phrases below:

1. If Luisa had eaten less,...
2. If Joanne had watered the plants,...
3. If Shiela had gone home early,...
4. If cooler heads had not intervened,...
5. If conditions had not been different,...

Complete these phrases to form sentences:

6. The swimming would have been more enjoyable if...
7. We would not have been late if...
8. The business would have prospered if...
9. We would have won our freedom sooner if...
10. The house would have been completely demolished...

Task 10: "IF" SALAD

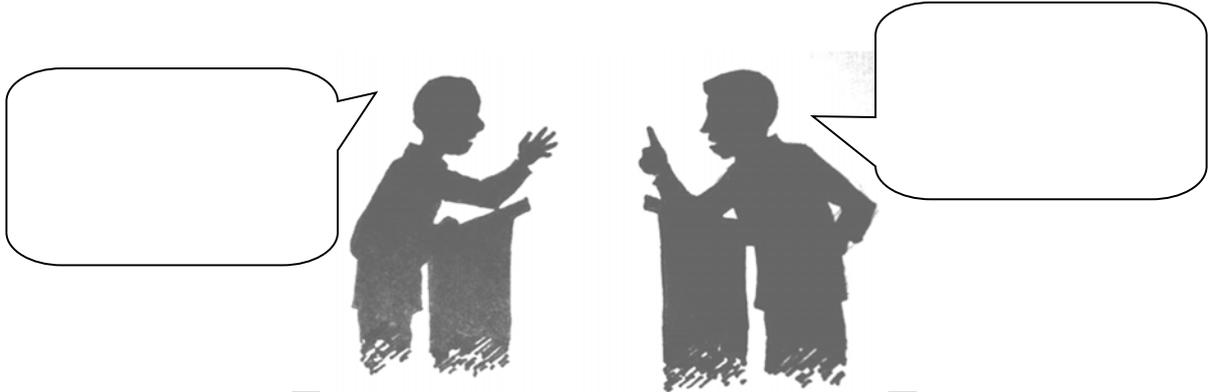
This is a mastery test on the conditional sentence- the future, present, and past conditional. Complete the sentence with the correct form of the verb in parentheses.

1. If I like the book, you (buy) it for me?
2. How would you feel if someone (treat) you like a trash?
3. If Nelson had asserted himself, he not (feel) so bad.
4. If you exercise and not overeat, you (live) longer.
5. If he had borrowed the magazine, you (lend) it to him?
6. You (allow) me to attend the school dance if I (promise) to come home early?
7. It would have been better if she not (give) up.
8. If you treated unfairly, how you (respond)?
9. If the worst possible thing had happened to you, how you (feel)?
10. If you knew that smoking causes lung cancer, heart disease, and emphysema, you still (go) ahead and smoke?

YOUR DISCOVERY TASKS

Task 11: MUCH ADO ABOUT WHAT TO DO

Task 11.1 Read the situations presented below. Create bubble strips or comic strips to explain what you would say if given the chance to confront the person who committed the wrong deed. Use past conditionals in expressing your answers.



1. A classmate who was suspended for etching his name on a wooden arm chair
2. A student who was sent to the guidance office for asking for excessive change in the school canteen
3. A friend who was caught by the librarian trying to steal a journal from the library
4. Your sibling who was scolded by your parents for cutting **classes** and playing online games **instead**.
5. A classmate who was reprimanded for creating hearsays about a teacher

Task 11.2. Explain why you should not get involved in any of the following situations:

1. Two students beating up a classmate
2. Cheating in the periodical examinations that you have witnessed
3. A classmate you saw stealing another's purse
4. A gang smoking inside the school premises
5. A student vandalizing school property

Task 12: VOGUE VIGNETTE

By the Railway Side by Alice Meynell is a kind of prose called "vignette." Scan the text once again and compare it to any one from the following texts you have previously discussed. Draw a venn diagram to illustrate your comparison of the two text types in terms of length, topic, writing style, and tone.

1. The Man with the Hoe by Edwin Markham
2. The Lottery by Shirley Jackson
3. Chief Seattle's Message
4. **Ida B. Wells-Barnett and Her Passion for Justice by Lee D. Baker**

How does a vignette differ from other prose? Do you find it interesting or not? Explain your answer.

Task 13: NOSY NEWS

Read the news article below and answer the questions that follow:

HIS NAME IS REYNALDO CARCILLAR

The pedicab driver whose death has sparked debate and introspection

By: **Bernard Testa, InterAksyon.com**

In a few hours, while transporting a passenger on his pedicab - which he christened "John and Denver" - Carcillar would suffer either a heart attack or a stroke.

In 2009, Carmencita said Reynaldo had his first heart attack. He almost died in his sleep. That night four years ago, he was pale and cold and apparently clinically dead for half an hour, she told InterAksyon.com. Without proper training in CPR, however, she instinctively and desperately pumped her husband's chest until he regained consciousness.

Carcillar was not to be so lucky the second time around.

"Wala po siyang sinasabi na may sakit siya sa puso. Nag meryenda po siya ng 5 o'clock kasama ng asawa niya at mga anak. Nagbibiruan pa muna kami dito bago siya umalis," Jennifer Liro, wife of Carcillar's nephew, Melchor, recounted, after the pedicab driver left that afternoon. "May sinakay siyang pasahero papuntang San Andres o Estrada. OK pa daw siya noon. Nang sa may tapat ng La Salle, may isang estudyante na nakapansin, akala lang lasing lang po. Tapos may guard na nakakakita na nahihirapan na siya, so tinulungan siya."

(He didn't mention anything about his heart condition. He had merienda with his family. We were even joking around before he left. He took a passenger who was going to either San Andres or Estrada. He seemed alright at that time. But when he arrived in front of La Salle, a student noticed that he was slumped on his pedicab and thought that he was just drunk. Then a security guard saw him and helped him.)

Carcillar lay on a sidewalk right across the south gate of the De La Salle University (DLSU) in Manila for some time before help arrived.

"May tumawag sa akin dito, hindi namin kilala," Melchor Liro, the husband of Jennifer and Carcillar's nephew, told InterAksyon.com. *"Si Tito Naldo daw inatake. Punta kami dun sa Estrada. Nakahiga si Tito Naldo sa may gutter ng island."*

(A stranger went to our place and told us that Uncle Naldo suffered from a heart attack. So we went to Estrada [a street right by DLSU]. He was lying right by a gutter.)

Liro continued: *"Pumapara ako ng taxi, walang pumapara, may hawak nga akong kadena para pumara lang, yung ibang tricycle ayaw ding magsakay, buti nalang si Agot nakuha ko."*

(I was trying to hail a taxicab but none stopped. I even had a chain which I used to get a cab. Some of the tricycles also refused us. Good thing we were helped by Agot Perez, a tanod at Barangay 729.)

It was around seven o' clock in the evening, Liro said, adding he was in a hurry to get a cab because he could still feel his uncle's pulse.

"Isang guardiya lang ang umaasikaso sa kanya ng abutan ko," Liro said.

(One security guard was taking care of him when I arrived.)

For his part, Barangay Tanod Perez said: *"Nung tinawag niya po ako, nakita ko na nakabulagta si Naldo, walang magsakay na taxi, kaya ako na po ang nagtakbo sa Ospital ng Maynila. May dumaang pulis Pasay na mobile pero hindi sinakay."*

(When Melchor called me, I saw Carcillar already lying on the sidewalk. Taxicabs refused to take him. That's why I took it upon myself to bring him to the Ospital ng Maynila. A Pasay City police car passed by but didn't offer us a ride.)

Perez said he was surprised when Carcillar's wife arrived at the hospital.

"Iniwanan ko na po sila doon, may mga sumigaw na ibang pedicab driver na pangalawang stroke na niya yan," Perez said. *"Sa pakiwari ko dahil mainit noong umaga at tanghali tapos umulan ng hapon at gabi kaya na stroke siya."*

(I left both of them there. I also heard some pedicab drivers shout that it was already his second stroke. I guess the heat in the morning and afternoon, then the rains in the evening, must have triggered it.)

When he was brought to the Ospital ng Maynila, "*wala na daw pong pulso, patay na daw po,*" Carmencita told InterAksyon.com.

(They told us he no longer had any pulse. He was dead.)

InterAksyon.com looked for - but failed - to reach the DLSU security guard who helped Carcillar. However, another security guard witnessed the incident.

"I was inside the Henry Sy building of the De La Salle University along Taft Avenue, when I heard the radio alert about the motionless man on the pavement in front of the north gate of the university," said the guard, who requested anonymity. He and "several of my colleagues tried to help and give CPR because we have Red Cross training," the guard added in Filipino. But it was too late.

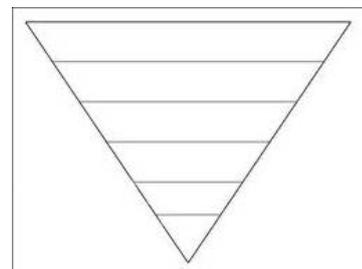
GUIDE QUESTIONS:

1. How was indifference shown in the news article?
2. What would you have done if you were in the situation?
3. How can your group help change indifference of the people involved in the accident?

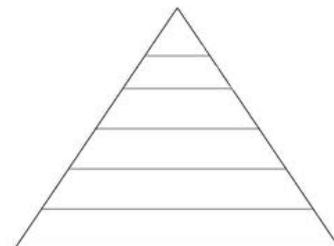
Task 14: MIX and MATCH

Task 14.1 Go back to the selection *By the Railway Side* by Alice Meynell and *His Name is Reynaldo Carcillar* by Bernard Testa. Based on the nature of the text, match the correct diagram with the title of the texts and explain your answer.

1. *By the Railway Side*



2. *His Name is Reynaldo Carcillar*



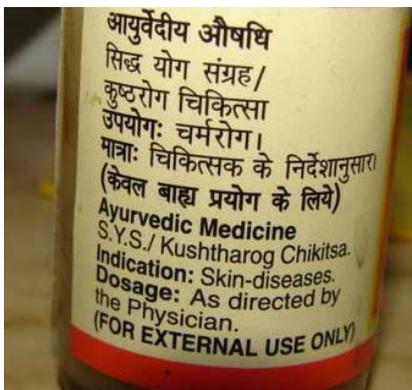
Task 14.2 Pick a text from task 14.2 and its corresponding diagram. Supply the diagram with the details from the text.

Task 15: CASE CLOSED

You will work in groups. Your teacher will assign a task for each group to work on.

Nutrition Facts	
Serving Size ½ cup (55g)	
Servings Per Container 5	
Amount Per Serving	
Calories 250	Calories from Fat 50
% Daily Value*	
Total Fat 6g	9%
Saturated Fat 0.5g	3%
Cholesterol <5mg	<2%
Sodium 200mg	8%
Total Carbohydrate 40g	13%
Dietary Fiber 4g	16%
Sugars 18g	
Protein 9g	18%
<small>Vitamin A 25% • Vitamin C 60% • Calcium 20% • Iron 20%</small>	
<small>*Percent Daily Values are based on a diet of other people's secrets.</small>	

Case 1: Analyze the nutritional facts of the food on the left. It is to be served by a mother to her six-month old baby. Would you recommend this food to her? Why or why not? Justify your answer.



Case 2: A neighbor has recommended this bottle of medicine to your brother. Scan the information and decide if there is a need to warn your brother about the medicine or none.



Case 3: You and your friends have been waiting for the sequel of your most favorite movie-series. However, you found out that the movie is now restricted to an audience 18 years and above. Your friends who are all under 18 presented fake IDs just to see the movie. Would you go with them?



Case 4: You have volunteered in the relief operations of your school organization. Since the goods are limited. You have to give one pack of goods per family. You have noticed that a mother has asked her eight children to fall in line so that each one of them would get one pack of goods each. What would you do?

Task 16: A PRESIDENT IN A DAY

Form a small group of five to six members. Think of a Philippine president who has left an indelible mark on the history of our nation. Share your ideas with the group. As a group, decide on one person and discuss what you would have done had you been that person. Choose a rapporteur to report the group's ideas to the whole class.

Task 17: VIGNETTE VIGILANCE

Remember what a vignette is and its elements. Write your own vignette about any incident you have seen or experienced which you could have changed or improved if you only had the courage to do so. Incorporate literary devices as parallelism, tone, mood, and imagery.

Task 18: ENDURING UNDERSTANDING

Go back to our motive question **posted** before reading *By the Railway Side* by Alice Meynell. After accomplishing several activities in this lesson, it's now time to answer this question: *How can your character affect others?*

YOUR FINAL TASK

You have one more lesson before finally performing your Reader's Theatre or Chamber Theatre. Work with your group in choosing the piece you would like to perform. Discuss how the piece could be delivered. Use symbols of prosodic features of speech such as tone, stress, and intonation illustrated below to edit your piece.

SUPRASEGMENTALS

' Primary stress	" Extra stress
, Secondary stress	[,fəʊnə'tɪʃən]
eː Long	e˞ Half-long
e Short	ě Extra-short
. Syllable break	⌢ Linking (no break)

INTONATION

Minor (foot) break	
Major (intonation) break	
↗ Global rise	↘ Global fall

TONE

Level tones	Contour-tone examples:
ě ǀ Top	ě ǀ Rising
é ǀ High	ê ǁ Falling
ē ǀ Mid	ě ǀ High rising
è ǀ Low	ě ǀ Low rising
ě ǂ Bottom	ē ǁ High falling
Tone terracing	è ǁ Low falling
↑ Upstep	ě ǀ Peaking
↓ Downstep	ě ǁ Dipping

Your work will be evaluated using the following rubrics:

Features of Speech	3	2	1
Tone	Used three (3) correct symbols for tone	Used at least two (2) correct symbols for tone	Used only one (1) correct symbol for tone
Stress	Used three (3) correct symbols for tone	Used at least two (2) correct symbols for stress	Used only one (1) correct symbol for stress
Intonation	Used three (3) correct symbols for tone	Used at least two (2) correct symbols for intonation	Used only one (1) correct symbol for intonation

Have fun!

MY TREASURE



“Building relationship helps us not only to show how we care for someone, but more importantly to see how we grow as persons. It teaches us lessons about life that otherwise would be difficult to learn, lessons about communication, listening, compromise, and giving selflessly of ourselves and expecting nothing in return - the fruit of overcoming indifference.”

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

DRAFT

April 10, 2014

Module 2 Valuing Others and Their Circumstances

Lesson 8

“WORKING WITH OTHERS”

YOUR JOURNEY

What makes a community strong and stable is its people. It is the willingness to work with others that has helped the human race survive the ever changing world. It is the willingness to create a positive impact on somebody else’s life that makes us humans, unique of all creations.

This lesson will introduce you to real life experiences and make you realize how working with others helps you accomplish your tasks a lot easier.

YOUR OBJECTIVES

In your journey to work well with others, you need to be guided by the following objectives:

- analyze an editorial cartoon
- judge the relevance and worth of ideas presented in the video
- write a cycle map out of the material viewed
- identify the meaning of the words taken from a literary text
- discuss a short story and identify its features as a form of prose
- understand how literary texts are influenced by one’s culture, status and environment.
- craft a synopsis using appropriate literary techniques and devices
- use conditionals to complete the meaning of a sentence
- use appropriate prosodic features of speech in delivering a reader’s theatre.

YOUR INITIAL TASKS

Task 1: BUNDLE OF JOY

What can a bundle do? Write your thoughts about the photos below and explain why it is better if they come in a bundle or group.



< please insert photo of a society of ants >

< please insert photo of battalion of soldier >

< please insert photo of pages of a book >

< please insert a school of fish >

Task 2. A MATTER OF PERSPECTIVE

Look at the editorial cartoon below. What can you say about the cartoon? What general idea does it convey?

< insert an editorial cartoon about helping each other >

Guide Questions

1. What issue is this political cartoon about?
2. What do you think is the cartoonist's opinion on this issue?
3. What other opinion can you imagine another person having on this issue?
4. Did you find this cartoon persuasive? Why or why not?
5. What other techniques could the cartoonist have used to make this cartoon more persuasive?

Task 3: KINDNESS BEGETS KINDNESS

View the video entitled *Life Vest Inside - Kindness Boomerang* through this link <http://www.youtube.com/watch?v=nwAYpLVyeFU>.



Life Vest Inside - Kindness Boomerang - "One Day"

Processing Questions:

GUIDE QUESTIONS:

1. What is the video all about?
 2. In what way does "working with others" shown in the video?
 3. Why is it entitled Kindness Boomerang?
 4. Do you believe that people nowadays can actually help and work with each other with kindness?
- ✓ Based on the video, draw a cycle map about how kindness begets kindness.

YOUR TEXT

Task 4 : WORD CLIMB

Each of the numbered vocabulary words appears in Hughes's story. Look at the four suggested definitions for each word and circle the correct one.

- | | | | | |
|--------------|-----------------|---------------|--------------|--------------|
| 1. tug | a. force | b. pull | c. steal | d. shoot |
| 2. permit | a. allow | b. keep | c. push | d. worry |
| 3. stoop | a. forget | b. run away | c. bend over | d. fool |
| 4. frail | a. strong | b. tall | c. athletic | d. delicate |
| 5. bothering | a. whispering | b. annoying | c. stealing | d. meeting |
| 6. sweat | a. perspiration | b. cake | c. dessert | d. blasphemy |
| 7. snatch | a. trick | b. watch | c. grab | d. follow |
| 8. frowned | a. grimaced | b. discovered | c. smiled | d. laughed |



Who should be responsible for the moral education of a child? Parents? Society? Schools? Or Everyone?

“THANK YOU, MA’AM”

Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, “Pick up my pocketbook, boy, and give it here.” She still held him. But she bent down enough to permit him to stoop and pick up her purse.

Then she said, “Now ain't you ashamed of yourself?”

Firmly gripped by his shirt front, the boy said, “Yes'm.”

The woman said, “What did you want to do it for?”

The boy said, “I didn't aim to.”

She said, “You a lie!”

By that time two or three people passed, stopped, turned to look, and some stood watching.

“If I turn you loose, will you run?” asked the woman.

“Yes'm,” said the boy.

“Then I won't turn you loose,” said the woman. She did not release him.

“I'm very sorry, lady, I'm sorry,” whispered the boy.

“Um-hum! And your face is dirty. I got a great mind to wash your face for you.

Ain't you got nobody home to tell you to wash your face?”

“No'm,” said the boy.

“Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"



If you were Roger, would you trust Mrs. Jones right away?

"No'm," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman, "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M'am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!



If you were Roger, would you run?

The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasn't going to say that." Pause. Silence.

"I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."



What did Roger feel at this moment?

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him.

Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it. “Good-night! Behave yourself, boy!” she said, looking out into the street.



Remember the most recent act of kindness you did for someone. Why did you do it?

The boy wanted to say something else other than “Thank you, m’am” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say “Thank you” before she shut the door. And he never saw her again.

Task 5: ONE WITH THE TEXT

Get a partner and discuss your common response to each question:

1. How did Mrs. Jones react when Roger try to steal her purse?
2. Was her reaction believable? Why or why not?
3. When they arrived at the boarding house, what do you think Roger was planning to do?
4. Did Mrs. Jones like the boy? Why? Why not?
5. Do you think Roger’s encounter with Mrs. Jones altered his life? In what way?
6. Why did Hughes title the story, “Thank You, Ma’am”?
7. In what way did the characters show what they had accomplished at the end of the story?

Task 6: GROUP THOUGHT

Your teacher will group you into four (4). Listen to her/his further instruction.

Group 1: Continue the story, assuming that the characters meet again. Write a dialogue between Roger and Mrs. Jones. Describe their second encounter – a week later, a month later, or a year later.



Group 2: Write a different ending to the story.

Group 3: Have you ever had a purse or wallet stolen from you? Discuss the things one must do after losing his/her wallet.

- Step 1: _____
- Step 2: _____
- Step 3: _____
- Step 4: _____
- Step 5: _____

Group 4: Juvenile crime can be a problem anywhere in the world. Discuss the current problems.

Group 5: The chance encounter between Roger and Mrs Jones is likely to change the course of his life. What would Roger become in the future?

Task 7: OF CHOICES AND BASES

Roger and Mrs Jones have choices as to whether to do what they did in the story or otherwise. While choosing, they have come up with reasons and justifications. What factors could have influenced their decisions? Accomplish the chart below and find out what these factors are.

Characters	Choices made	How does their economic status influence their decision?	How does their culture influence their decision?	How does their environment influence their decision?
Roger	1.			
	2.			
	3.			
Mrs. Jones	1.			
	2.			
	3.			

Task 8: STO-RETELLER

In three to four paragraphs, write your own synopsis of "Thank you, Ma'am" using any of the following literary devices:

- Foreshadowing
- Flashback
- Media Res

YOUR DISCOVERY TASKS

Task 9: CROSS OVER

Task 9.1 Think back of how Rudyard Kipling in his poem "If" inspired us in leading a life with purpose (Quarter 1 Lesson 8). Imagine that Roger in "Thank you, Ma'am" and Rudyard Kipling meet. If the two spoke about how to work well with others, what could be the **topic** of their conversation? Now, create a dialogue between Rudyard Kipling and Roger about helping other people no matter what the consequences are.

< insert photo of Rudyard >

< insert photo of Roger >

Task 10: CONDITIONAL LOGIC

Task 10.1 Complete these lines to create PRESENT conditional sentences.

1. If Mrs Jones (be) more assertive,...
2. If Roger (steal) more often.,,,
3. If they (go) speaking with me,...
4. If he only (know),...
5. If the author (be) alive,...

Task 10.2 Complete these lines to create PAST conditional sentences.

1. If all men had counted on you,
2. If you had forced your heart,
3. If you had made one heap of all your winnings,
4. If you had waited,
5. If you had kept your head,....

Task 10.3 Make five (5) syllogisms using the following concepts/ideas:

1. Rudyard and Roger
2. kindness and cooperation
3. pickpocketing and lying
4. man and son
5. teaching and helping

Task 11: HIPPIITY-HOPPITY-TOE

Read the synopsis of George Miller's "Happy Feet" and accomplish the task that follows.

HAPPY FEET

George Miller

Deep in Antarctica is a community of penguins. They are used to cultures and traditions which they have inherited from their forefathers. They may all be flightless birds, but they are all superb song birds. In that great nation of singing penguins, you're nobody unless you can sing -- which is unfortunate for Mumble, who is the worst singer in the group.

His being different can be traced back during the time of his incubation. Memphis, Mumble's father, accidentally let go of him and exposed him to extreme temperature. When all the eggs of his batch hatched, Mumble is the only penguin born dancing to his own tune - tap dancing.

Though Mumble's mom, Norma Jean, thinks this little habit is cute, his dad, Memphis, says "it just ain't penguin." Besides, they both know that without a Heartsong, Mumble may never find true love.

As fate would have it, his one friend, Gloria happens to be the best singer around. Mumble and Gloria have a connection from the moment they hatch, but she struggles with his strange "hippity-hoppity" ways.

Mumble is just too different -- especially for Noah the Elder, the stern leader of Emperor Land. Just as when the ocean which gave them all the food they need ran out of fish, Noah casts him out of the community thinking that Mumble is cursed and he is the one who brought such plague in the village.

Away from home for the first time, Mumble meets a posse of decidedly un-Emperor-like penguins -- the Adelie Amigos. Led by Ramon, the Adelies instantly embrace Mumble's cool dance moves and invite him to party with them.

In Adelie Land, Mumble seeks the counsel of Lovelace the Guru, a crazy-feathered Rockhopper penguin who will answer any of life's questions for the price of a pebble.

Lovelace, whose neck is trapped in a soda carrier, showed Mumble the place where he got the trap. Upon reaching the place, they were beckoned by huge fishing vessels.

Mumble thought that these vessels are the ones taking their fish. They waited until the ship sets back to US. Mumble only has one thing in his mind, to follow the vessel and bring back what the vessels have taken from them.

Together with Lovelace and the Amigos, Mumble sets out across vast landscapes for some epic encounters to investigate why the ocean is running out of fish and of course, to prove himself that he is worth something.

In his quest to find out what causes the problem, a group of fishermen caught them and placed them in a zoo. Bored with such limited place and things to do in their cage, Mumble finally communicated with a child who was then viewing him from a deck. He tapped his feet to call the attention of the child and eventually called the attention of all the people in the zoo.

Mumble's dancing called the attention of the media and triggered a discussion amongst the leaders of the United Nations. Mumble was finally sent back to Antarctica. The moment he set foot on his village, he immediately encouraged his family and friends to tap dance and sent human beings a statement -- that they inhabit the land and humans should stop taking all their fish.

The United Nation then banned fishing in the area to protect the ecosystem of penguins and other organisms that greatly depend on the resources of the ocean.

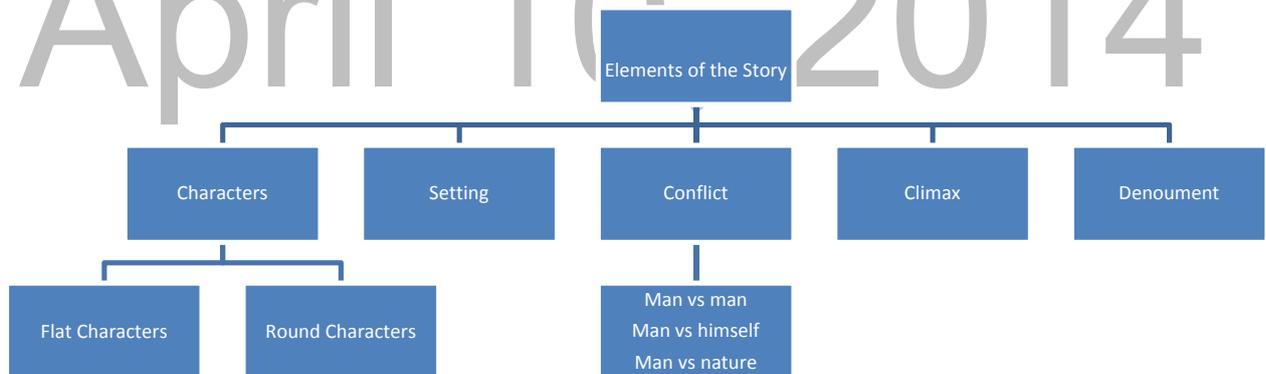
Mumble and his friends proved that by being true to yourself and working with others, you can make all the difference in the world.

GUIDE QUESTIONS

1. Describe what each character looks like and how they are different.
2. Describe the characters':
 - a) Voice
 - b) Actions
 - c) Facial expressions
 - d) Thoughts and feelings
 - e) Personality – angry, happy, accepting etc
3. Where in the text do we see representations of multiculturalism?
4. Is one species of penguin superior to another? Where can we see evidence of this?

Task 12: ELEMENTALS

Complete the chart below using George Miller's "Happy Feet".



Task 13: POST IT!

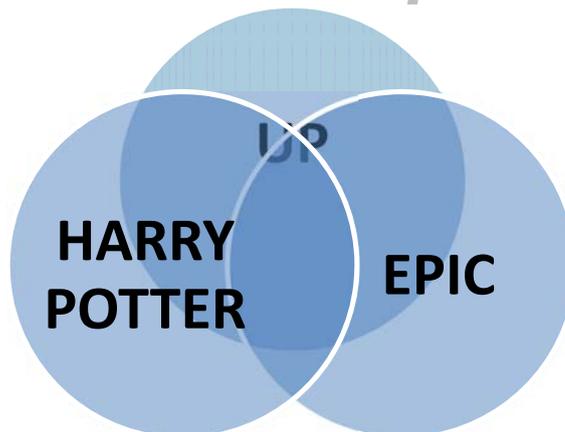
Task 13.1 Scan the posters of well-known movies below. Based on the images and details in each poster, what could the movie be all about?

< insert poster of the movie "Harry Potter ">

<insert poster if the animated movie "Epic">

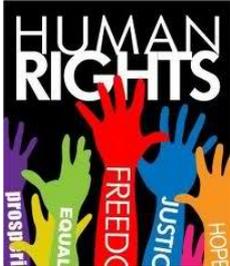
<insert the poster of the animated movie "Up">

Task 13.2 Organize information about the movies listed above using the diagram below



Task 14: WORKING IN CONTEXT

As a teenager, what is your stand in each of the following issues? How can you work with others to help support these concerns?



DRAFT
April 10, 2014

YOUR FINAL TASK

Task 15: A PIECE TO READ

Compose a short prose piece for a Readers Theatre or Chamber Theatre using appropriate and creative use of adverbs and conditionals

Main topic	Main idea sentences are clear, correctly placed, and are restated in the closing sentence.	Main idea sentences are either unclear or incorrectly placed, and are restated in the closing sentence.	Main idea sentence are unclear and incorrectly placed, and restated in the closing sentence.	Main idea sentences are unclear and incorrectly placed, and are not restated in the closing sentence.
Supporting Sentences	Paragraph(s) have three or more supporting sentences that relate back to the main idea.	Paragraph(s) have two supporting sentences that relate back to the main idea.	Paragraph(s) have one supporting sentence that relate back to the main idea.	Paragraph(s) have no supporting sentences that relate back to the main idea.
Elaborating Details	Each supporting sentence has several elaborating detail sentences.	Each supporting sentence has at least two elaborating detail sentences.	Each supporting sentence has one elaborating detail sentence.	Each supporting sentence has no elaborating detail sentence.
Coherence	Ideas are very clear.	Ideas are quite clear.	Ideas are fairly clear.	Ideas are not clear.
Mechanics and Grammar	Paragraph has no errors in the use of adverbs, conditionals, punctuation, capitalization, and spelling.	Paragraph has one or two adverbs, conditionals, punctuation, capitalization, and spelling errors.	Paragraph has three to five adverbs, conditionals, punctuation, capitalization, and spelling errors.	Paragraph has six or more adverbs, conditionals, punctuation, capitalization, and spelling errors.

Task 16: GRAND PERFORMANCE

You will deliver your written piece for a Readers Theatre or Chamber Theatre. Listen to your teacher's further instructions. Let the rubrics below be your guide in performing the culminating activity.

Chamber Theatre Presentation

	4	3	2	1	Mark
	Beginner	Satisfactory	Proficient	Excellent	
Vocal/Verbal Expression	<ul style="list-style-type: none"> ➤ Little verbal or vocal use. ➤ Expression monotone or difficult to hear. 	<ul style="list-style-type: none"> ➤ Occasionally demonstrates variety in one or two of the criteria. ➤ Expression is mostly understandable 	<ul style="list-style-type: none"> ➤ Demonstrates variety in volume, tone, pitch and voice quality. ➤ Expression is interesting and understandable. 	<ul style="list-style-type: none"> ➤ Demonstrates variety in volume, tone, pitch and voice quality appropriate to character. ➤ Expression enhances character/situation. 	
Effect on Audience	<ul style="list-style-type: none"> ➤ Audience is confused. 	<ul style="list-style-type: none"> ➤ Audience follows performance politely. 	<ul style="list-style-type: none"> ➤ Audience clearly enjoys performance. 	<ul style="list-style-type: none"> ➤ Audience is deeply engaged, eager to follow performance and responds enthusiastically 	
Focus	<ul style="list-style-type: none"> ➤ Performance inconsistent. 	<ul style="list-style-type: none"> ➤ Performance mostly consistent and relatively smooth. 	<ul style="list-style-type: none"> ➤ Flashes of spontaneity and style enliven solid performance. 	<ul style="list-style-type: none"> ➤ Performance is alive and explores the bounds of form. 	
Enunciation And Volume	<ul style="list-style-type: none"> ➤ Words are not clearly enunciated. ➤ Presentation is incomprehensible. ➤ Voice is inaudible. 	<ul style="list-style-type: none"> ➤ Some words are clearly enunciated. ➤ Some of the presentation is comprehensible. ➤ Volume is too low. 	<ul style="list-style-type: none"> ➤ Most words are clearly enunciated. ➤ Most of the presentation is comprehensible. ➤ Volume is adequate 	<ul style="list-style-type: none"> ➤ All words are clearly enunciated. ➤ Presentation is easily understood. ➤ Volume projects well. ➤ All audience members can easily hear the presentation. 	
Preparedness And Professionalism	<ul style="list-style-type: none"> ➤ Students have not practiced and/or planned presentation thoroughly. ➤ Attendance for rehearsals and performances 	<ul style="list-style-type: none"> ➤ Students have practiced and a general outline with some details are in place. ➤ Attend every rehearsal and performances late at times. 	<ul style="list-style-type: none"> ➤ Students have practiced and the outline is clear and ordered. ➤ Most details are planned ahead. ➤ Attend nearly every rehearsals and every 	<ul style="list-style-type: none"> ➤ Students are well prepared. ➤ It is obvious from the polish and ease of the performance that much practice and planning has taken place. 	

	consistently late or not at all.		performance.	➤ On time for all rehearsals and performances.	
					Total

COMMENTS:

Each category is worth up to 3 points for a maximum of 15 points total

Beginner: 2.00

Satisfactory 2.25

Proficient: 2.50

Excellent: 3.00

MY TREASURE



Lord Alfred Tennyson once said, "I am a part of all I have met." What you are and what you will become, therefore, is significantly linked with the people you work with.

DRAFT

My journey through this lesson enabled me to learn

April 10, 2014

It made me realize that

I therefore commit to

Module 3 Connecting to the World

Lesson 1

Through Technology

YOUR JOURNEY:

Distance is being defied by information technology. Through this latest technology, you can virtually travel or reach other places and connect to people around the globe. Thus, you can transfer messages very fast through the primary means of communication—the telephone or cell phone.

This lesson allows you to discover the extent to which you can connect to other people with different personalities and needs. Do you care to extend a lifeline to somebody in distress no matter how risky the situation? How else can you be a channel of hope for those in need?



YOUR OBJECTIVES

For you to answer these core questions, and for you to be on the right track of your journey, you have to realize the following:

- analyze a one-act radio play
- employ appropriate listening strategies suited to one-act play
- extract important information from argumentative/persuasive texts
- produce the vowel sounds correctly
- analyze a radio play as a means of connecting to the world
- be familiar with the technical terms and stage layout for drama and theatre
- recognize gerund and its uses
- identify features of a one-act play
- explain how the elements specific to one-act play contribute to the development of its theme
- enhance experience through the library's information sources

YOUR INITIAL TASKS

Task 1. Looking Up

How do you respond to an emergency situation? Whom do you call for help? For each critical situation below, indicate your life-saving solution. Cite your opinion for giving such a solution.

Critical situation	Life-saving solution
1. Your neighbor's house is on fire.	
2. A woman's purse is snatched in front of you inside a jeepney.	
3. Somebody in fear and in panic calls on your cell phone asking for your help.	
4. Your mother complains of dizziness and falls to the ground unconscious.	
5. A hazardous chemical in the Chemistry Lab spills producing smoke and a suffocating scent.	

Task 2. Touching You, Touching Me

View this Power Point presentation and respond to it by interpreting the meaning expressed in the song excerpt "TakeThat-Reach out".

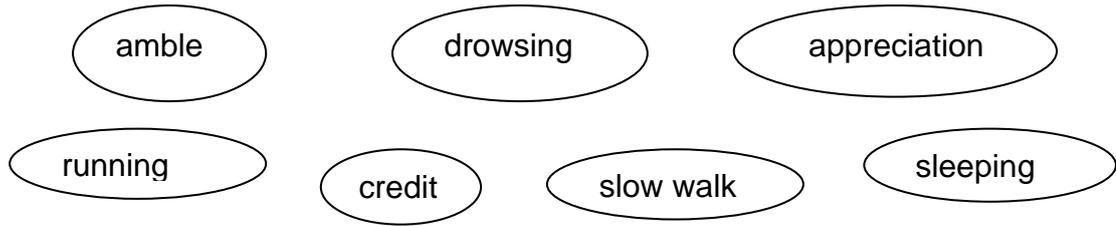
Slide 1 _____

Task 3. Linking together

a. What is your most important use of a cell phone? Have you used it to call for help?



b. The word maze contains three sets of synonymous words. Draw lines to connect the words with almost the same meaning.



Task 4. Breaking Barriers

Reading of the text:

- a. by the teacher
- b. by the students

The Telephone

by Edward Field

My happiness depends on an electric appliance
And I do not mind giving it so much credit
With life in this city being what it is
Each person separated from friends
By a tangle of subways and buses
Yes my telephone is my joy
It tells me that I am in the world and wanted
It rings and I am alerted to love or gossip
I go comb my hair which begins to sparkle
Without it I was like a bear in a cave
Drowsing through a shadowy winter
It rings and spring has come
I stretch and amble out into the sunshine
Hungry again as I pick up the receiver
For the human voice and the good news of friends

"The Telephone" by Edward Field, from *Counting Myself Lucky*. © Black Sparrow Press, 1992.

Task 5. Bonding Together

Students work in groups of 7-10 to discuss the message of the poem.

Group 1. Gratitude

My happiness depends on an electric appliance.
And I do not mind giving it so much credit.

Guide questions:

What is the predominant feeling of the speaker in these lines?
Why does he feel that way?

Group 2. Obstacle

With life in this city being what it is
Each person separated from friends
By a tangle of subways and buses

Guide question:

Why are friends disconnected?

Group 3. Pleasure

Yes my telephone is my joy
It tells me that I am in the world and wanted
It rings and I am alerted to love or gossip
I go comb my hair which begins to sparkle

Guide question:

How does the speaker justify his joy of having a telephone?

Group 4. Spring

Without it I was like a bear in a cave
Drowsing through a shadowy winter
It rings and spring has come

Guide questions:

- a. To what did the speaker compare man's situation before the advent of the telephone?
- b. What value do people give to the telephone when he has the access to it?
- c. What literary device is used here?

Group 5. Connection

I stretch and amble out into the sunshine
Hungry again as I pick up the receiver
For the human voice and the good news of friends

Guide questions:

What does the speaker hunger for? Was he able to connect to the world? Explain.

Task 6. Extracting Information

Through technology, you are able read, watch and listen to a lot of information. These information may influence you to believe certain ideas and push you to take some form of action. Some information may also dissuade you from believing or doing other things.

Many writers use **argumentative texts** to persuade the readers to agree to their points of view. Writers do so, not just by presenting information, but by showing the pros and cons of an issue. In extracting information from an argumentative text, you must be able to note the issue and the supporting (pros) and opposing (cons) opinions about the issue.

TOPIC: _____

Reasons	Details

Processing the information:

1. What are the reasons for not allowing students to bring mobile phones to school?
2. What facts are used to support the argument? Are these convincing?
3. Do you agree with the writer?
4. What kind of writing is this?

YOUR TEXT

Sorry, Wrong Number

(A Radio Play)

By Lucille Fletcher

CAST	Mrs. Stevenson	Sergeant Duffy
	Operator	Third operator
	First Man	Woman at Henchley Hospital
	Second Man (George)	Western Union Clerk
	Chief Operator	Information Operator
	Second Operator	

(Sound: Number being dialed on phone; busy signal.)

Mrs. Stevenson. *(a querulous, self-centered neurotic)* Oh—dear! *(Slams down receiver. Dials Operator.)*

Operator. Your call, please?

Mrs. Stevenson. Operator? I've been dialing Murray Hill 4-0098 now for the last three-quarters of an hour, and the line is always busy. But I don't see how it could be busy that long. Will you try it for me, please?

Operator. Murray Hill 4-0098? One moment, please.

Mrs. Stevenson. I don't see how it could be busy all the time. It's my husband's office. He's

working late tonight, and I'm all alone here in the house. My health is very poor—and I've been feeling so nervous all day—

Operator. Ringing Murray Hill 4-0098.

(Sound: Phone buzz. It rings three times. Receiver is picked up at the other end.)

Man. Hello.

Mrs. Stevenson. Hello? *(a little puzzled)* Hello. *(louder)* Hello.

Man. *(into phone, as though he had not heard)* Hello. *(louder)* Hello.

Second Man. *(slow, heavy quality, faintly foreign accent)* Hello.

First Man. Hello. George?

George. Yes, sir.

Mrs. Stevenson. *(louder and more imperious, to phone)* Hello. Who's this? What number

am I calling, please?

First Man. We have heard from our client. He says the coast is clear for tonight.

George. Yes, sir.

First Man. Where are you now?

George. In a phone booth.

First Man. Okay. You know the address. At eleven o'clock the private patrolman goes around

to the bar on Second Avenue for a beer. Be sure that all the lights downstairs are out.

There should be only one light visible from the street. At eleven fifteen a subway train

crosses the bridge. It makes a noise in case her window is open and she should scream.

Mrs. Stevenson. (*shocked*) Oh—*hello!* What number is this, please?

George. Okay, I understand.

First Man. Make it quick. As little blood as possible. Our client does not wish to make her suffer long.

George. A knife okay, sir?

First Man. Yes, a knife will be okay. And remember—remove the rings and bracelets, and the jewelry in the bureau drawer. Our client wishes it to look like simple robbery.

George. Okay, I get— (*sound: a bland buzzing signal*)

Mrs. Stevenson. (*clicking phone*) Oh! (*Bland buzzing signal continues. She hangs up.*) How awful! How unspeakably— (*sound of dialing; phone buzz*)

Operator. Your call, Please?

Mrs. Stevenson. (*unnerved and breathless, into phone*) Operator, I—I've just been cut off.

Operator. I'm sorry, madam. What number were you calling?

Mrs. Stevenson. Why—It was supposed to be Murray Hill 4-0098, but it wasn't. Some wires

must have crossed—I was cut into a wrong number—and—I've just heard the most dreadful thing—a—a murder—and— (*imperiously*) Operator, you'll simply have to retrace that call at once.

Operator. I beg your pardon, madam—I don't quite—

Mrs. Stevenson. Oh—I know it was a wrong number, and I had no business listening—but

these two men—they were cold-blooded fiends—some poor innocent woman—who was

all alone—in a house near a bridge. And we've got to stop them—we've got to—

Operator. (*patiently*) What number were you calling, madam?

Mrs. Stevenson. That doesn't matter. This was a *wrong* number. And you dialed it. And we've got to find out what it was—immediately!

Operator. But—madam—

Mrs. Stevenson. Oh, why are you so stupid? Look it was obviously a case of some little slip of

the finger. I told you to try Murray Hill 4-0098 for me—you dialed it—but your finger

must have slipped—and I was connected with some other number—and I could hear them, but they couldn't hear me. Now, I simply fail to see why you couldn't make that same mistake again—on purpose—why you couldn't try to dial Murray Hill 4-0098 in the same careless sort of way—

Operator. (*quickly*) Murray Hill 4-0098? I will try to get it for you, madam.

Mrs. Stevenson. (*sarcastically*) Thank you.

(sound of ringing, busy signal)

Operator. I am sorry. Murray Hill 4-0098 is busy.

Mrs. Stevenson. (*frantically clicking receiver*) Operator. Operator.

Operator. . . Yes, madam

Mrs. Stevenson. (*angrily*) You *didn't* try to get that wrong number at all. I asked explicitly. And

all you did was dial correctly.

Operator. I am sorry. What number were you calling?

Mrs. Stevenson. Can't you, for once, forget what number I was calling, and do something specific? Now I want to trace that call. It's my civic duty—it's your civic duty—to trace

that call—and to apprehend those dangerous killers—and if *you* won't—

Operator. . . I will connect you with the Chief Operator.

Mrs. Stevenson. Please!

(*sound of ringing*)

Chief Operator. (*coolly and professionally*) This is the Chief Operator.

Mrs. Stevenson. Chief Operator? I want you to trace a call. A telephone call.

Immediately. I don't know where it came from, or who was making it, but it's absolutely necessary that it be tracked down. Because it was about a murder.

Yes, a terrible cold-blooded murder of a poor innocent woman—tonight—at eleven fifteen.

Chief Operator. I see.

Mrs. Stevenson. (*high-strung, demanding*) Can you trace it for me? Can you track down those men?

Chief Operator. It depends, madam.

Mrs. Stevenson. Depends on what?

Chief Operator. It depends on whether the call is still going on. If it's a live call, we can trace it on the equipment. If it's been disconnected, we can't.

Mrs. Stevenson. Disconnected!

Chief Operator. If the parties stopped talking to each other.

Mrs. Stevenson. Oh—but—but of course they must have stopped talking to each other by *now*. That was at least five minutes ago—and they didn't sound like the type who would make a long call.

Chief Operator. Well, I can try tracing it. Now—what is your name, madam?

Mrs. Stevenson. Mrs. Stevenson. Mrs. Elbert Stevenson. But—listen—

Chief Operator. *(writing it down)* And your telephone number?

Mrs. Stevenson. *(more irritated)* Plaza 4-2295. But if you go on wasting all this time--

Chief Operator. And what is your reason for wanting this call traced?

Mrs. Stevenson. My reason? Well—for heaven's sake—isn't it obvious? I overheard two men—they're killers—they're planning to murder this woman—it's a matter for the police.

Chief Operator. Have you told the police?

Mrs. Stevenson. No. How could I?

Chief Operator. You're making this check into a private call purely as a private individual?

Mrs. Stevenson. Yes. But meanwhile—

Chief Operator. Well, Mrs. Stevenson—I seriously doubt whether we could make this check for you at this time just on your say-so as a private individual. We'd have to have something more official.

Mrs. Stevenson. Oh, for heaven's sake! You mean to tell me I can't report a murder without getting tied up in all this red tape? Why, it's perfectly idiotic. All right, then, I *will* call the

police. *(She slams down receiver)* Ridiculous! *(sound of dialing)*

Second Operator. Your call, please?

Mrs. Stevenson. *(very annoyed)* The Police Department—please.

Second Operator. Ringing the Police Department.

(Rings twice. Phone is picked up.)

Sergeant Duffy. Police Department. Precinct 43. Duffy speaking.

Mrs. Stevenson. Police Department? Oh. This is Mrs. Stevenson—Mrs. Elbert Smythe Stevenson of 53 North Sutton Place. I'm calling to report a murder.

Sergeant Duffy. Eh?

Mrs. Stevenson. I mean— the murder hasn't been committed yet. I just overheard plans for it

over the telephone... over wrong number that the operator gave me. I've been trying to

trace down the call myself, but everybody is so stupid—and I guess in the end you're the

only people who could do anything.

Duffy. (*not too impressed*) Yes, ma'am.

Mrs. Stevenson. (*trying to impress him*) It was a perfectly *definite* murder. I heard their plans

distinctly. Two men were talking and they were going to murder some woman at eleven

fifteen tonight—she lived in a house near a bridge.

Duffy. Yes ma'am.

Mrs. Stevenson. And there was a private patrolman on the street. He was going to go around

for a beer on second Avenue. And there was some third man—a client—who was paying

to have this poor woman murdered—They were going to take her rings and bracelets—

and use a knife— Well, it's unnerved me dreadfully— and I'm not well—

Duffy. I see. When was all this, ma'am?

Mrs. Stevenson. About eight minutes go. Oh...(*relieved*) then you can do something? You do

understand—

Duffy. And what is your name, ma'am?

Mrs. Stevenson. (*impatiently*) Mrs. Stevenson. Mrs. Elbert Stevenson.

Duffy. And your address?

Mrs. Stevenson. 53 North Sutton Place. *That's* near a bridge, the Queensborough Bridge, you

know—and we have a private patrolman on *our* street—and Second Avenue—

Duffy. And what was that number you were calling?

Mrs. Stevenson. Murray Hill 4-0098. But —that wasn't the number I overheard. I mean Murray

Hill 4-0098 is my husband's office. He's working late tonight, and I was trying to reach

him to ask him to come home. I'm an invalid, you know— and it's the maid's night off—

and I *hate* to be alone— even though he says I'm perfectly safe as long as I have the telephone right beside my bed.

Duffy. (*stolidly*) Well, we'll look into it Mrs. Stevenson, and see if we can check it with the telephone company.

Mrs. Stevenson. (*getting impatient*) But the telephone company said they couldn't check the

call if the parties had stopped talking. I've taken care of *that*.

Duffy. Oh, yes?

Mrs. Stevenson. (*highhanded*) Personally I feel you ought to do something far more immediate and drastic than just check the call. What good does checking the call do, if

they've stopped talking? By the time you track it down, they'll already have committed the murder.

Duffy. Well, we'll take care of it, lady. Don't worry.

Mrs. Stevenson. I'd say the whole thing calls for a search—a complete and thorough search of

the whole city. I'm very near a bridge, and I'm not far from Second Avenue. And I know

I'd feel a whole lot better if you sent a radio car to *this* neighborhood at once.

Duffy. And what makes you think the murder's going to be committed in your neighborhood, ma'am?

Mrs. Stevenson. Oh, I don't know. This coincidence is so horrible. Second Avenue—the patrolman—the bridge—

Duffy. Second Avenue is a long street, ma'am. And do you happen to know how many bridges

there are in the city of New York alone? Not to mention Brooklyn, Staten Island, Queens, and the Bronx? And how do you know there isn't some little house out on

Staten Island—on some little Second Avenue you've never heard about? How do you know they were even talking about New York at all?

Mrs. Stevenson. But I heard the call on the New York dialing system.

Duffy. How do you know it wasn't a long-distance call you overheard? Telephones are funny

things. Look, lady, why don't you look at it this way? Supposing you hadn't broken in on

that telephone call? Supposing you'd got your husband the way you always do? Would

this murder have made any difference to you then?

Mrs. Stevenson. I suppose not. But it's so inhuman—so cold-blooded—

Duffy. A lot of murders are committed in this city every day, ma'am. If we could do something

to stop 'em, we would. But a clue of this kind that's so vague isn't much more use to us

than no clue at all.

Mrs. Stevenson. But surely—

Duffy. Unless, of course, you have some reason for thinking this call is phony—and that someone may be planning to murder *you*?

Mrs. Stevenson. *Me?* Oh, no, I hardly think so. I—I mean— why should anybody? I'm alone

all day and night—I see nobody except my maid Eloise—she's a big two-hundred pounder—she's too lazy to bring up my breakfast tray—and the only other person is my

husband Elbert—he's crazy about me—adores me—waits on me hand and foot—he's

scarcely left my side since I took sick twelve years ago—

Duffy. Well, then, there's nothing for you to worry about, is there? And now, if you'll just leave

the rest to us--

Mrs. Stevenson. But what will you *do*? It's so late—it's nearly eleven o'clock.

Duffy. (*firmly*) We'll take care of it, lady.

Mrs. Stevenson. Will you broadcast it all over the city? And send out squads? And

warn your radio cars to watch out—especially in suspicious neighborhoods like mine?

Duffy. (*more firmly*) Lady, I *said* we'd take care of it. Just now I've got a couple of other matters here on my desk that require my immediate—

Mrs. Stevenson. Oh! (*She slams down receiver hard.*) Idiot. (*looking at phone nervously*)

Now, why did I do that? Now he'll think I *am* a fool. Oh, why doesn't Elbert come home?

Why doesn't he?

(*sound of dialing operator*)

Operator. Your call, please?

Mrs. Stevenson. Operator, for heaven's sake, will you ring that Murray Hill 4-0098 again? I can't think what's keeping him so long.

Operator. Ringing Murray Hill 4-0098. (*Rings. Busy signal*) The line is busy. Shall I—

Mrs. Stevenson. (*nastily*) I can't hear it. You don't have to tell me. I know it's busy. (*slams*

down receiver) If I could only get out of this bed for a little while. If I could get a breath

of fresh air—or just lean out the window—and see the street—(*The phone rings. She*

darts for it instantly.) Hello. Elbert? Hello. Hello. Hello. Oh, what's the *matter* with this

phone? *Hello? Hello?* (*slams down receiver*) (*The phone rings again, once. She*

picks it up.) Hello? Hello—Oh, for heaven's sake, who is this? Hello. Hello. *Hello.* (*slams*

down receiver. Dials operator.)

Third Operator. Your call, please?

Mrs. Stevenson. (*very annoyed and imperious*) Hello, operator. I don't know what's the matter with this telephone tonight., but it's positively driving me crazy. I've never seen

and such inefficient, miserable service. Now, look. I'm an invalid, and I'm very nervous,

I'm not supposed to be annoyed. But if this keeps on much longer—

Third Operator. (*a young sweet type*) What seems to be the trouble, madam?

Mrs. Stevenson. Well, everything's wrong. The whole world could be murdered, for all you people care. And now, my phone keeps ringing—

Operator. Yes, madam?

Mrs. Stevenson. Ringing and ringing and ringing every five seconds or so, and when I pick it

up, there's no one there.

Operator. I'm sorry, madam. If you will hang up, I will test it for you.

Mrs. Stevenson. I don't want you to test it for me. I want you to put through that call—
whatever it is—at once.

Operator. (*gently*) I am afraid that is not possible, madam.

Mrs. Stevenson. (*storming*) Not possible? And why, may I ask?

Operator. The system is automatic, madam. If someone is trying to dial your number, there is

no way to check whether the call is coming through the system or not—unless the person who is trying to reach you complains to his particular operator—

Mrs. Stevenson. Well, of all the stupid, complicated--! And meanwhile I've got to sit here in my

bed, *suffering* every time that phone rings, imagining everything—

Operator. I will try to check it for you, madam.

Mrs. Stevenson. Check it! Check it! That's all anybody can do. Of all the stupid, idiotic...!

(*She hangs up*) Oh—what's the use... (*Instantly Mrs. Stevenson's phone rings again.*

She picks up the receiver. Wildly.) Hello, HELLO. Stop ringing, do you hear me? Answer me? What do you want? Do you realize you're driving me crazy? Stark, staring—

Man. (*dull, flat voice*) Hello. Is this Plaza 4-2295?

Mrs. Stevenson. (*Catching her breath*) Yes. Yes. This is Plaza 4-2295.

Man. This is Western Union. I have a telegram here for Mrs. Elbert Stevenson. Is there anyone there to receive the message?

Mrs. Stevenson. (*trying to calm herself*) I am Mrs. Stevenson.

Western Union. (*reading flatly*) The telegram is as follows: "Mrs. Elbert Stevenson. 53 North

Sutton Place, New York, New York. Darling. Terribly sorry. Tried to get you for last hour, but line busy. Leaving for Boston 11 P.M. tonight on urgent business. Back tomorrow afternoon. Keep happy. Love. Signed, Elbert.

Mrs. Stevenson. (*breathing, aghast to herself*) Oh—no—

Western Union. That is all, madam. Do you wish us to deliver a copy of the message?

Mrs. Stevenson. No—no, thank you.

Western Union. Thank you, madam. Good night. *(He hangs up phone.)*

Mrs. Stevenson. *(mechanically, to phone)* Good night. *(She hangs up slowly, suddenly bursting into tears.)* No—no—it isn't true! He couldn't do it. Not when he knows I'll be all alone. It's some trick—some fiendish—*(she dials operator.)*

Operator. *(coolly)* Your call, please?

Mrs. Stevenson. Operator—try that Murray Hill 4-0098 number for me just once more, please.

Operator. Ringing Murray Hill 4-0098 *(Call goes through. We hear ringing at the other end.*

Ring after ring.)

Mrs. Stevenson. He's gone. Oh, Elbert, how could you? How could you—? *(She hangs up phone, sobbing pitiingly to herself, turning restlessly.)* But I can't be alone tonight. I can't. If I'm alone one more second—I don't care what he says—or what the expense is—I'm a sick woman—I'm entitled—*(She dials Information.)*

Information. This is Information.

Mrs. Stevenson. I want the telephone number of Henschley Hospital.

Information. Henschley Hospital? Do you have the address, madam?

Mrs. Stevenson. No. It's somewhere in the seventies, though. It's a very small, private, and

exclusive hospital where I had my appendix out two years ago. Henschley, *H-E-N-C--*

Information. One moment, please.

Mrs. Stevenson. Please—hurry. And please—what is the time?

Information. I do not know, madam. You may find out the time by dialing Meridian 7-1212.

Mrs. Stevenson. *(Irritated)* Oh, for heaven's sake! Couldn't you--?

Information. The number of Henschley Hospital is Butterfield 7-0105, madam.

Mrs. Stevenson. Butterfield 7-0105. *(She hangs up before she finishes speaking, and immediately dials number as she repeats it.) (Phone rings.)*

Woman. *(middle-aged, solid, firm, practical)* Henschley Hospital, good evening.

Mrs. Stevenson. Nurses' Registry.

Woman. Who was it you wished to speak to, please?

Mrs. Stevenson. (*highhanded*) I want the Nurses' Registry at once. I want a trained nurse. I

want to hire her immediately. For the night.

Woman. I see. And what is the nature of the case, madam?

Mrs. Stevenson. Nerves. I'm very nervous. I need soothing—and companionship. My husband is away-- and I'm—

Woman. Have you been recommended to us by any doctor in particular, madam?

Mrs. Stevenson. No. But I really don't seem why all this catechizing is necessary. I want a trained nurse. I was a patient in your hospital two years ago. And after all, I *do* expect to

pay this person—

Woman. We quite understand that, madam. But registered nurses are very scarce just now—

and our superintendent has asked us to send people out only on cases where the physician in charge feels it is absolutely necessary.

Mrs. Stevenson. (*growing hysterical*) Well, it *is* absolutely necessary. I'm a sick woman. I— I'm

very upset. Very. I'm alone in this house—and I'm an invalid and tonight I overheard a telephone conversation that upset me dreadfully. About a murder—a poor woman who

was going to be murdered at eleven fifteen tonight—in fact, if someone doesn't come at

once— I'm afraid I'll go out of my mind (*almost off handle by now*)

Woman. (*calmly*) I see. Well, I'll speak to Miss Phillips as soon as she comes in. And what is

your name, madam?

Mrs. Stevenson. Miss Phillips. And when do you expect her in?

Woman. I really don't know, madam. She went out to supper at eleven o'clock.

Mrs. Stevenson. Eleven o'clock. But it's not eleven yet. (*She cries out.*) Oh, my clock *has* stopped. I thought it was running down. What time is it?

Woman. Just fourteen minutes past eleven.

(Sound of phone receiver being lifted on same line as Mrs. Stevenson's. A click.)

Mrs. Stevenson. *(crying out)* What's that?

Woman. What was what, madam?

Mrs. Stevenson. That—that click just now—in my own telephone? As though someone had

lifted the receiver off the hook of the extension phone downstairs—

Woman. I didn't hear it, madam. Now—about this—

Mrs. Stevenson. *(scared)* But I *did*. There's someone in this house. Someone downstairs in

the kitchen. And they're listening to me now. They're—*Hangs up phone. In a suffocated voice.*) I won't pick it up. I won't let them hear me. I'll be quiet—and they'll

think—*(with growing terror)* But if I don't call someone now—while they're still down there—there'll be no time. *(She picks up receiver. Bland buzzing signal. She dials operator. Ring twice.)*

Operator. *(fat and lethargic)* Your call, please?

Mrs. Stevenson. *(a desperate whisper)* Operator, I—I'm in desperate trouble—I—

Operator. I cannot hear you, madam. Please speak louder.

Mrs. Stevenson. *Still whispering*) I don't dare. I—there's someone listening. Can you hear me now?

Operator. Your call, please? What number are you calling, madam?

Mrs. Stevenson. *(desperately)* You've got to hear me. Oh, please. You've got to help me.

There's someone in this house. Someone who's going to murder me. And you've got

to get in touch with the—*(Click of receiver being put down in Mrs. Stevenson's line.*

Bursting out wildly.) Oh, there it is—he's put it down—he's put down the extension—

he's coming—*(She screams.)* He's coming up the stairs—*(hoarsely)* Give me the

Police Department—*(screaming)* The police!

Operator. Ringing the Police Department.

(Phone is rung. We hear sound of a train beginning to fade in. On second ring, Mrs.

Stevenson screams again, but roaring of train drowns out her voice. For a few seconds

we hear nothing but roaring of train, then dying away, phone at police headquarters ringing.)

Duffy. Police Department. Precinct 43. Duffy speaking. *(pause)* Police Department.
Duffy
speaking.

George. Sorry, wrong number. *(hangs up)*

Task 7. Getting the chill

Directions: Arrange the movies in the Chill Factor Chart according to how they powerfully affect you: suspenseful...frightening ...horrifying ...terrifying!

Chill Factor Chart	
Movie	Effect
The Conjuring	
You're Next	
The Exorcist	
Insidious	
Anaconda	suspenseful

Directions: Describe a time when you've experienced something frightening or suspenseful.

Task 8. Crossing Difficulties

Directions: Give the meaning of the underlined words in these sentences. Choose your answer from the synonyms in the box.

- | | |
|------------------------------|-----------------------|
| a. proud and arrogant | d. dull |
| b. complaining | e. destroyed calmness |
| c. overbearing and demanding | f. worried |

1. Mrs. Stevenson is identified as a querulous and self-centered neurotic.
2. She became imperious when she could not connect to the number she dialed.
3. When she dialed again, she only got a bland buzzing signal and heard the conversation on the cross line.
4. The telephone operator's failed attempts to connect to her husband's office number unnerved her.
5. She gave a highhanded reply when she sensed Sgt. Duffy did not take action on her complaint.

Task 9. Tuning In

- a. Listen to the radio play as you read the text excerpt.

- b. Notice the delivery of the lines, the tone of voice of the characters, and the sound effects used.

Task 10. Delving deeper

Form groups of ten and work on any of the given tasks below.

a. Tracking events

Arrange the events according to their occurrence in the play. Enter your answer in the box, then explain the acceptability of your arrangement.

1.	2.	3.	4.	5.
----	----	----	----	----

a. She accidentally overheard a conversation between two men planning a murder.

b. Desperate to prevent the crime, she began a series of calls--to the operator, to the police, and others.

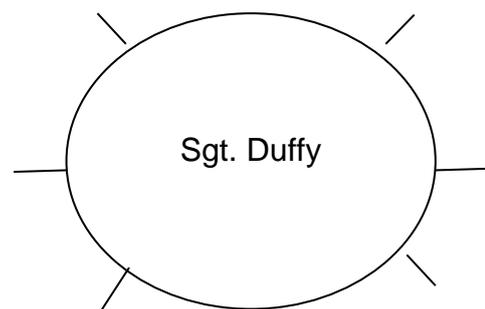
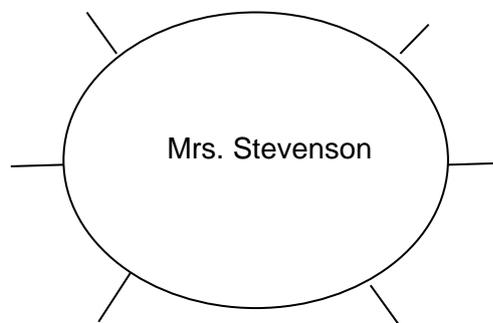
c. Mrs. Stevenson is an invalid confined to her bed and her only lifeline was the telephone.

d. One night, while she was waiting for her husband to return home, she picked up the phone and called his office.

e. Her conversation with Sgt. Duffy made her realize the description of the crime scene and victim.

b. Discovering traits

1. Describe the characters by putting traits on the strands.



- c. Gathering leads to suspense

Based on the script, point out the parts in the play that help build tension, including the pace.

- d. Releasing features

Focus on the features of a one-act radio play--delivery of the lines, the tone of voice of the characters, and the sound effects used. Explain their importance to the play.

Task 11. Firming Up

1. Which parts of the story can you find heightened tension and suspense? What is its effect on you?
2. Was Mrs. Stevenson able to connect to get help? How?
3. Would you be willing enough to face danger just to help somebody in trouble?

Task 12. Sounding Words Correctly

In performing a radio play, the voice carries the tone and emotion of the characters. Hence, it is important that words have to be sounded correctly.

- a. These are some critical vowel sounds. Pronounce the words correctly.

[a]	[æ]	[e]	[ɛ]
art, arc, clam, guardian, sardine, father, hard, olive, lobby, bond, barter, locket	at, ask, accent, attic, badge, gas, patch, hang, bachelor, cabin, lass, baffle, ash	age, acre, alias, fame, jade, matrix, chaos, atrium, maze, pathos	ebb, elbow, says, bread, weather, weapon, peasant, meant, heavy, steady send, check, pepper

- b. Practicing the sounds

Work in four groups. Each group must work on one short vowel sound, then present the output to the class.

Group1 **[e]** The agent was able to close the deal.
A sailboat waits on the bay.
A plate of bacon and eggs is on the table.

Group 2. [ɛ] Eddy and Eli are best friends forever.
Many peasants are ready to fill the land.
It's festive weather for a picnic on the meadow

Group 3. [æ] The captain is a bachelor.
The land map was accurate.
He brought ham and apples,

Group 4. [a] The office staff waited at the lobby.
She won a carpet at the lottery.
The doll had a lovely locket.
He offered us sardines with olives.

Task 13. Enjoying My Passion

People engage in different activities to keep them involved in the community and at the same time help others. Do you do this, too?

- a. Directions: Read the sentences below and answer the questions that follow.
1. Studying and excelling in many extra-curricular programs and my church youth group have given me many opportunities to improve my school as well as help the community.
 2. Some activities that make me happy are doing volunteer work and pursuing my career.
 3. I am confident in saying that I am well-adapted and prepared to succeed and be involved in the community.
 4. I enjoyed volunteering at the Parish Rest House, making beds, cleaning windows, and mopping floors.
 5. My passion, helping people, gives me satisfaction.

Processing:

1. What do you notice about the underlined words?
2. What do you call a word derived from a verb?
3. What name do we give to a verbal ending in *-ing* used as a noun?
4. How is a gerund used in each sentence?

KEY POINTS

A gerund is usually defined as a word ending in *-ing* that is formed from a verb and that functions as a noun specifically used as a subject, a subjective complement, an object of a preposition, a direct object, and an appositive.

Examples:

Subject: Exercising is good for our health.

Subjective complement: Lyka's favorite exercise is jogging.

Object of a preposition: Merla keeps herself in good shape by dancing.

Direct object: Lester does boxing in the gym twice a week.

Appositive: My only exercise, walking, is not taxing.

b. Giving it a try.

Study the paragraph. Identify the use of the underlined gerunds by choosing the letter of your answer from the box.

- | | |
|----------------------------|------------------|
| A. Subject | D. Direct object |
| B. Subjective complement | E. Appositive |
| C. Object of a preposition | |

Helping people is a responsibility of every citizen, I believe. And I used to help everyone I could. I enjoyed the feeling I got when I reversed a stranger's awful day and turned it into something good. I've learned better since then. Don't get me wrong; I still agree with and practice the concept, but I'm much more adept at it now that I have gained experience. Even though I was the rescuer, it seemed like I always had to pay a personal price for being kind to people. After suffering much heartache, embarrassing episodes, and personal loss, I've learned that giving help to my fellow human beings can be a risky endeavour if not approached correctly.

c. Honing skills

Circle the gerunds then explain its use in the sentence.

1. Helping a friend is an automatic yes in your book.
2. Helping others with a favour is dangerous and should be avoided.
3. When it comes to helping, ultimately, it's not even about expecting money or just helping friends out.
4. Take time getting used to refusing people's requests.
5. Although simple, it is similar to the rules that prevent people from bumping into others in the streets.
6. Won't people see you as a jerk in refusing to help them?
7. Individuals may even get mad for saying no to them.
8. You can boil this down as the difference of needing vs. wanting help.
9. One way to deal with this is by giving your closest friends and family a higher priority.
10. You can't stand still watching others in need, but at the same time you can't assist everyone to your own detriment.

d. Mastering it!

Work with a partner. Convert the following verbs to gerund and construct sentences using its varied functions.

- | | |
|---------|----------|
| 1. run | 6. beat |
| 2. buy | 7. sit |
| 3. sell | 8. let |
| 4. ask | 9. see |
| 5. wait | 10. cook |

e. Describing a photo: Pair work

Share a picture with your partner and talk about it using a gerund.

Example: *I remember taking this picture. It was a weekend in July. My family was at the beach. I remember asking my sister to take the picture quickly because the sun was in my eyes. It was a beautiful, sunny day.*

YOUR DISCOVERY TASKS

Task 14. Getting into the World of Laughter and Tears

A. Agreeing-Disagreeing



Put a check mark if you agree with the statement; if you disagree. Explain your answer to a partner.

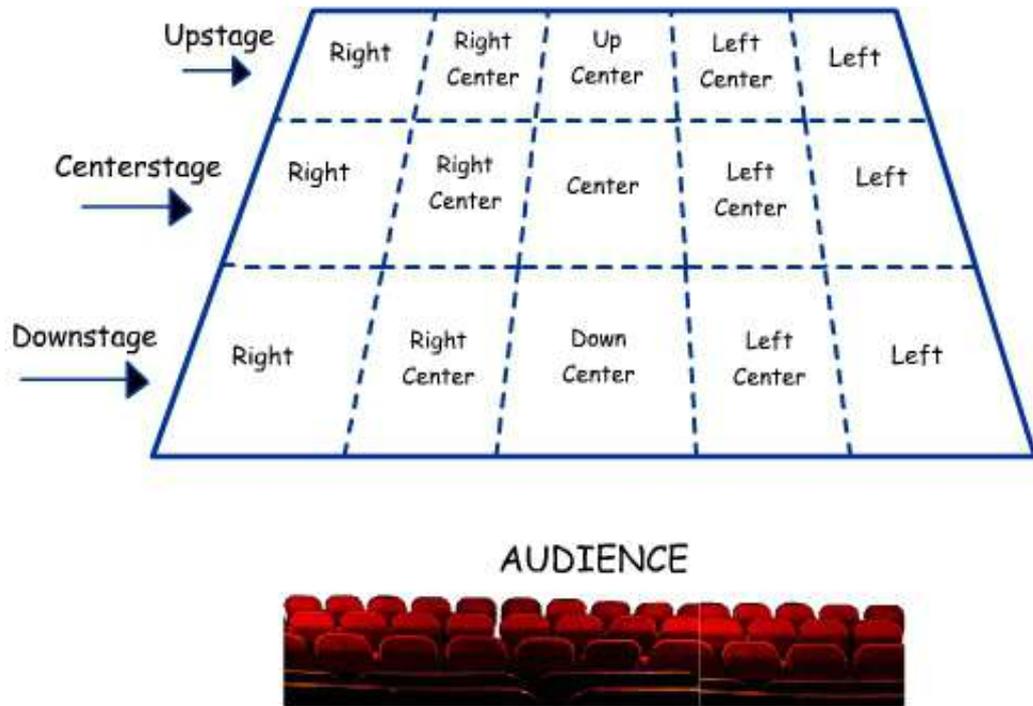
1. Theater is the same as theatre.
2. Drama is different from a play.
3. A script is the written conversation in a play.
4. A change in time is one scene in a play.
5. A one-act play has all the elements of drama.

B. Familiarizing Yourself with the Stage

1. With a partner, study the stage layout. Make directions from the perspective of the actor (facing the audience) and of the audience (facing the stage).

Examples: Downstage Right (DR)

Downstage Left Center (DLC)



Task 3. Revisiting the radio play

Refer to the one-act radio play script to answer these questions:

1. Is *Sorry, Wrong Number* a one-act play?
2. The elements of a one-act play are found in the script. Fill in the grid below with the needed information.

Elements of one-act play	Details
1. Setting	
2. Plot and plot structure	
3. Character and characterization	
4. Conflict	
5. Theme	
6. Suspense and atmosphere	

Task 15. Connecting Lives

When do you dial a friend?

You have a civic obligation to help others. Would you be willing enough to take the risk of helping others in need?

Directions: Using a sheet of paper, write a paragraph on the topic: *helping others at my own risk*. Choose one from the possible situations below.

Possible situations:

1. A friend is habitually absent and asks you to cover up his being hooked to computer games.
2. You witness a hit and run vehicular accident and the victim needs your help.
3. Your classmate's cell phone was confiscated because he was watching pornography, and he wants you to help him get his cell phone.
4. Your neighbor badly needs money, but the only money you have got is your weekly allowance.
5. A close friend runs away from home and asks you to let him stay in your house.

YOUR FINAL TASKS

Task 16. Getting a Clear Picture

Direction: Evaluate the plot summary according to/against the guidelines.

Plot Summary/Synopsis	Guidelines
<p>Mrs. Stevenson is sick and confined to her bed. Her only lifeline is the telephone. One night, while waiting for her husband to return home, she impatiently tries to locate him. She picks up the phone and accidentally overhears a conversation through a cross-line, between two men planning to murder a woman who lives near a bridge on Second Avenue at 11:15 at night on that day. She begins a series of calls--to the operator, to the police, and others, desperate to prevent the crime.</p>	<p>Guidelines to Writing a Good Plot Summary</p> <ol style="list-style-type: none"> 1. The time and place should be indicated at the beginning of the synopsis 2. A brief description of the main characters should be given as they appear in the story 3. The synopsis should begin at the opening of the story and told in the same order as the play, and end at the play's conclusion 4. Dramatic scenes that propel the story forward, including climatic scenes should be described within the synopsis 5. The synopsis must be no longer than 250 words long 6. The story must be told in the present tense and in the third person 7. When telling the story, dialogue should not be included. The story should be related in an informal way.

Processing:

Give your reasons for following the guidelines on writing synopsis.

Module 3 Connecting to the World

Lesson 2

Making a Difference

YOUR JOURNEY

In many ways your life has been made easier and more efficient with technology that enables you to keep in touch. With just a click of a button (or a mouse) you have email, Facebook, Twitter, blogs, online fora, list-servs and threads, virtual reality, webcasts and webinars, instant messaging (IM), text messaging (and many other features of technology) and you are able to connect to the world.



This lesson allows you to further explore the world and see how people make a difference in the lives of other people by making use of their time, talent and heart. Your involvement in making connections is an enriching and empowering experience.

YOUR OBJECTIVES

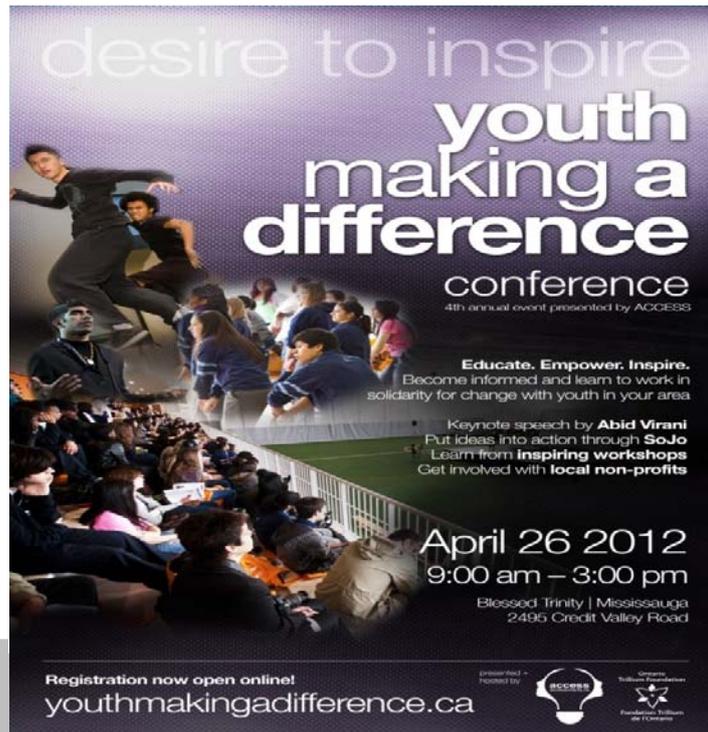
For you to clarify the path of your journey in making valuable contributions to the world, you are expected to:

- interpret ideas presented on a poster
- reflect on the message conveyed in the material viewed
- analyze literature as a means of connecting to the world
- produce the critical consonant sounds correctly
- use gerunds and gerund phrases in expressing ways on how to shape the world
- reflect on how to manage the use of ICT gadgets without deviating from human interaction
- recognize the structures and types of stages for stage plays
- finalize content of plot synopsis
- enhance the experience through the library's information sources

YOUR INITIAL TASKS

Task 1. Promoting advocacy

Study the poster and evaluate its message. What is in the poster that would make you accept the invitation to join the conference?



<http://www.youthmakingadifference.ca/conference/conference2012/poster/>

Task 2. Messaging Electronically

a. Why do you use a computer? Why do you create a Facebook account?



- b. Give other examples of the latest gadgets for messaging.

Task 3. Emulating Accomplished People

Some people do ordinary things that produce amazing results, making them different from the rest. One of them is Bill Gates whose curiosity led to a revolutionized information technology.

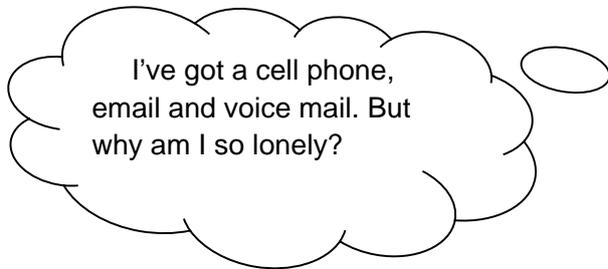
Prepare yourselves for a Power Point presentation. Take note of the information that will complete the grid below.

Personalities	Nationality	Advocacy
Melinda Gates	American	
Ghalib Khalil		
Efren Peñaflorida		Educate street children through a push cart classroom.
Mark Hyman		
Arnel Pineda	Filipino	
Evans Wadongo		
Narayanan Krishnan		
Julia 'Butterfly' Hill		

- a. Be able to explain the significance of the material shown.
- a.1 What qualities make these people extraordinary?
 - a.2 What has prompted them to make a difference in other people's lives?
 - a.3 What impact have they made on the people around them?
 - a.4. Simple people like Arnel Pineda, Efren Peñaflorida, and Ghalib Khalil have become extraordinary. Does it mean you can also be an extraordinary person? Explain.
- b. What have you realized?

You have learned about these extraordinary people's advocacies that made a significant impact on others. This time write your reflections on these on a ½ sheet of paper.

Task 4 . Considering Options



- a. This man has all the modern gadgets, yet he is still lonely. Why do you think this is so?
- b. What general truth in life is being depicted?

Task 5. Figuring It Out

Match the italicized words in Column A with their meanings in Column B. Write the number of your answer in the magic square.

A	B
C	D
E	F

DRAFT
April 10, 2014

A

B

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Evidently, the <i>untethered</i> electronic voice is preferable to human contact. 2. The driver <i>shushed</i> us because he could not hear the person on the other end of his cell phone. 3. Every advance in communications technology is a <i>setback</i> to the intimacy of human interaction. 4. I am no <i>Luddite</i>. I own a cellphone, an ATM card and an email account. 5. The communications revolution makes us stop talking to one another. This makes me <i>cringe</i>. | <ol style="list-style-type: none"> a. hindrance b. one who opposes technological change c. unlimited resources or endurance d. ordered to be silent e. shrink in fear f. limit |
|---|--|

6. I've put myself on technology *restriction*:
no instant messaging to people near me.

g. to wish or long for

Task 6. Stimulating Responsibilities

- a. Work in four groups and read the selection that follows.
- b. Formulate questions and answers out of it.
- c. For each question and answer given, the group gains a smiley that is to be entered in the score board.
- d. The group with the most entries or the highest score is the winner.

Score board for the group activity

Groups\Scores	Questions (Scores)	Answer (Scores)	Total Score
1			
2			
3			
4			

For Conversation, Press # 1

by Michael Alvear

A funny thing happened in the way to communications revolution: we stopped talking to one another.

I was walking in the park with a friend recently, and his cell phone rang, interrupting our conversation. There we were, walking and talking on a beautiful sunny day and—poof! ---I became invisible, absent from the conversation because of a gadget designed to make communication easier.

The park was filled with people talking on their cell phones. They were passing other people without looking at them, saying hello, noticing their babies or stopping to pet their puppies. Evidently, the *untethered* electronic voice is preferable to human contact.

The telephone used to connect you to the absent. Now it makes people sitting next to you feel absent.

Why is it that the more connected we get, the more disconnected I feel? Every advance in communications technology is a *setback* to the intimacy of human interaction. With e-mail and instant messaging over the Internet, we can now

communicate without seeing or talking to one another. In making deposit at the bank, you can just insert your card into the ATM. With voice mail, you can conduct entire conversations without ever reaching anyone. If my mom has a question, I just leave the answer on her machine.

As almost every conceivable contact between human beings gets automated, the alienation index goes up.

I am no Luddite. I own a cell phone, an ATM card, a voice-mail system, and an e-mail account. Giving them up isn't an option---they're great for what they're intended to do. It's their unintended consequences that make me *cringe*.

So I've put myself on technology *restriction*: no instant messaging with people who live near me, no cell-phoning in the presence of friends, no letting the voice mail pick up when I'm home.

Readers Digest, pp. 143-145, July 2000

Task 7. Understanding the Text

Directions: Choose the correct answer to each item.

1. The author's purpose in writing the article is to make us realize that _____.
 - A. communications technology is interfering with human contact
 - B. people are communicating less than they did in the past
 - C. the advances in communications technology are unnecessary
 - D. people are forgetting how to communicate with others
2. The question "*Why is it that the more connected we get, the more disconnected I feel?*" _____.
 - A. reveals the author's confusion about technology
 - B. invites the reader to disagree with the author
 - C. highlights the author's examples and arguments
 - D. challenges the reader to find answers to problems
3. The author's tone throughout the selection is _____.

A. amusement	C. hostility
B. criticism	D. indifference
4. The third and fourth paragraphs give emphasis on how a cell phone _____.

A. provides convenience	C. isolates people
B. threatens safety	D. efficiently works
5. The idea that bothers the author most about the effect of communications technology on his life is _____.
 - A. limited communication with strangers

- B. lack of social formula
- C. extreme preference for cell phones
- D. deviation from meaningful interaction

Task 8. Enriching Your Experience

- a. Go back to the text *For Conversation, Press # 1*. Aside from the communications technology cited by the author. What other technological advances in communication deviate from human interaction? Reflect on the author’s concern and how you use your ICT gadgets without neglecting human interaction. Write your reflections on the sheet below.

My Reflections

- b. Form five groups to work on the activities below.

Group 1. Actors

In a role play, show the proper etiquette when using a cell phone and telephone. (How should we deal with a phone call or text message when we are talking with someone).

Group 2. Dancers

Through a dance, interpret a song that discusses the author’s desire to have human contact rather than the use of technology in communication.

Group 3. Mathematicians

Make a computation of how much your weekly expenses allotted for load and phone bills amount to. Think of how you can still use the technology but lessen the expenses.

Group 4. Researchers

List the advantages and disadvantages of communications technology. Use the chart below.

Communications Technology		
Unit	Advantages	Disadvantages
Telephone		

Cell phone		
Fax machine		
E-mail		
Voice mail		

Group 5. Singers

Compose a jingle about communications technology highlighting its importance but not losing interaction with others, then sing it.

YOUR TEXT

Sorry,

Wrong Number

(a radio play, excerpted)

By Lucille Fletcher

Task 9. Recalling Events : Throwback Mode

1. Volunteer students read parts of the play. Find out the reason for the character's actions – their *motivation*.
2. Listen to the characters read their parts on the radio conversations.
Note: The teacher *stops* the student who is reading, asks some questions, and he will answer *in character*.

Questions for:

- a. Mrs. Stevenson
Why are you so arrogant and irritable?
- b. Sgt. Duffy
Why did you not send some policemen to Mrs. Stevenson's area to verify her statements?
- a. Operator
Why do you seem to be cool and patient with irate callers?
- d. George
Why did you have to kill Mrs. Stevenson?

Task 10. Delving Deeper

Working in six groups, read the remaining parts of one-act radio play and be ready to do your task.

Group 1. Third operator

For whom is Mrs. Stevenson's call?

Group 2. Western Union

Why should Mrs. Stevenson call Western Union?

Group 3. Information

What does Mrs. Stevenson want from the Information?

Group 4. Henschley Hospital

Was she able to get the help from a nurse?

Group 5. Woman

What made Mrs. Stevenson so scared?

Group 6. Sgt. Duffy and George

Why should George tell Sgt. Duffy "Sorry, wrong number"?

Task 11. Firming Up

1. What makes the story suspenseful?
2. Why is Mrs. Stevenson not able to get help?
3. Mrs. Stevenson has already sensed that she is the woman to be murdered. What would you do if you were in her place?
4. What is the most interesting thing you learned about the play?
5. How could you be of help to people in danger like Mrs. Stevenson?

Task 12. Enriching Your Experience

Form five groups to work on the activities below.

a. Tracking Emotions

With a partner, create a line graph illustrating the rise and fall of a reader's emotion from the beginning up to the end of the play.

b. A Scene After

As the play ends, George answers the phone, 'Sorry, wrong number.' Make a different ending by writing a script for this scene and act it out.

c. Dance Mania

Choreograph a dance that interprets the message of the play using a song that fits it.

d. Vote a Quote

List quotations from established literary authors, or proverbs, or well-known sayings which would be engraved on your tombstone (epitaph). It should express a key feature of your own personality.

e. Sketch a scene

Draw a picture of the area where Mrs. Stevenson lives.

Task 13. Sounding Words Correctly

A clear and good voice of the performers in a play is necessary for a good delivery of lines. Thus, words have to be pronounced correctly.

These are some critical consonant sounds. Pronounce them correctly.

[θ]	[ð]	[b]	[v]	[p]	[f]
thin	they	bat	vat	pat	fat
thick	thus	back	vote	pen	fame
thaw	them	bun	value	pint	font
thud	weather	boat	vanity	pear	fur
theory	clothing	big	vital	post	foot
theater	fathom	beam	velvet	play	fabric
ether	breathe	bet	avail	prey	fortune
method	lath	bog	avid	posture	foggy
author	scythe	club	cove	puncture	flour
nothing	tithe	nab	save	clap	safe
athlete	bequeath	sob	love	grip	café

a. Practicing the sounds

Work in five groups. Each group work on one vowel sound, then present output to the class.

Group 1. [θ]	Group 3. [b]	Group 5. [f]
[t] - [θ]	[b]-[v]	[p]-[f]
tin-thin team-theme tie-thigh tiff-thief	ban-van boat-vote best-vest bile-vile buy-vie	pact-fact part-fart pay-fay pace-face pail-fail peal-feel

	curbing-curving habit-have it	pull-full pool-fool pry-fry
--	----------------------------------	-----------------------------------

<p>Group 2. [ð]</p> <p>[d]-[ð]</p> <p>day-they dot-that dose-those wordy-worthy weed-width</p>	<p>Group 4. [v]</p> <p>[v]- [b]</p> <p>vase- base vote-boat vend-bend veil-bail vague-big</p>
---	--

a. Read the sentences below for more practice.

- Both of them went to the theatre.
- There are those who loathe to work.
- The cold weather bothers me a lot.
- They went by boat to vote.
- Let us bind the vines with ropes.
- The vase had a crack at the base.
- She is fond of waiting at the pond.
- The panel is connected at the funnel.

Task 14. Sharing My World

a. Volunteering One's Self

Read and study the sentences.

1. I heard *of Marlon's having* an advocacy to connect deeply to others.
2. I was not surprised to hear *of his travelling* to Kenya as volunteer worker.
3. Because *of my being* busy, I was not able to send him off.
4. What is the impact *of Marlon's going away*?
5. We are very certain *of his being* appreciated by the community.

Processing:

1. What word introduces the phrase in italics? What do you call this phrase?

2. What word comes before the gerund in each sentence? What is the function of the noun or pronoun in relation to the gerund?

b. Living with others

Work with a partner in completing each sentence. Supply the possessive form of the word in parenthesis.

- (Lara) 1. Because of _____ welcoming gesture, her companions felt at ease.
(she) 2. _____ joining the group inspired them.
(she) 3. The group knew of _____ being cheerful.
(I) 4. Please excuse _____ being over-excited.
(we) 5. The old woman did not appreciate _____ being noisy.
(you) 6. _____ taking the blame has made us respect you.
(they) 7. The leader gave suggestions about _____ having a new project .
(members) 8. The _____ being confident in her boosted her morale.
(you) 9. What is the use of _____ having strong supporters?
(he) 10. Lara understood _____ saying no to the proposal.

c. Shaping My World

With a partner, read the paragraph carefully then underline the gerund and gerundial phrases.

A blank piece of paper represents my world. I draw a stick figure to represent myself. Around the paper, I start writing significant things in my life and I draw lines between them; my world is full of connections. The connections I have with people, my community and the earth itself. The connections I built shape my dreams of marketing, law, and fashion, and I color my world with numerous shades. Coloring it gives me excitement.

The connections I evolved with people are like lands in my world; they are different and necessary. Every one of them affected my life in some way, but some of them shaped my dreams and aspirations more than other people. Two such people are my father and my boss at a company I work for. My father explained to me how marketing is the basis of every business. Even when we were just shopping, he would teach me marketing skills, such as branding. He helped me discover marketing as my fascination.

My boss at a company where I am interning recently shaped my dream as well. She is the one who connected me with a new field of business; legal marketing. She taught me how marketing and law are necessities for every

business in this world and it is also a creative side of business. I am not sure how many people I met in 19 years of my life but all of them influenced me and I find the connections I have with people are priceless.

d. Asking the Expert

Directions: Divide the class into five groups. Write a response and give the letter sender advice. You must use 5 gerunds phrases in the phrases in your letter.

Dear Nicole,

I don't know what to do. I want to invite my friend to do things like we used to do. I want some time for just us girls, but she keeps bringing her new boyfriend along. He's not a bad person, but he does talk a lot. It's hard to feel close to my girlfriend when he's always around. Do you think I should ask my friend to stop bringing her boyfriend along when I invite her somewhere? I want her to be happy with this guy, but I want to spend time with her, too. - *Missing my best friend*

Example advice:

Dear *Missing My Best Friend*,

Stop feeling guilty. It isn't a bad thing to want girl time with your best friend. Try telling her exactly what you told me. You want her to be happy, you think her boyfriend is a good guy, but you miss spending time with her.

Nicole

YOUR DISCOVERY TASKS

Task 15. Going into the World of Acting

a. Warming up: Improvisation

Telephone Chain. (pair work)

Student A calls any student (Student B). They will create a quick and telephone conversation. After that, student B will call another student to do the same. The conversation will keep going as needed or as wished for.

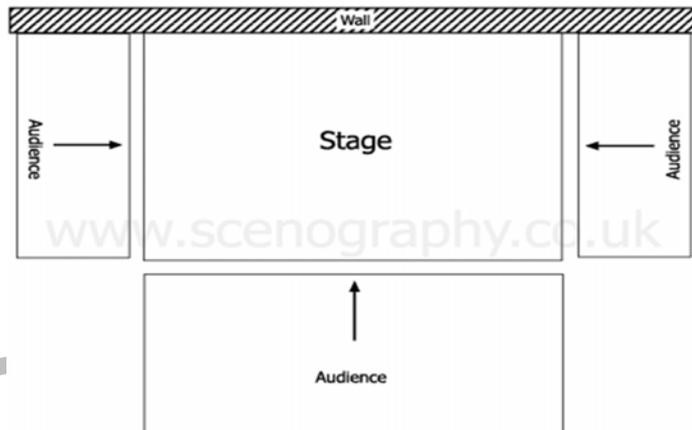
b. **Familiarizing yourself with the types of stage**

When you're devising a drama, you'll need to think about *how to stage your performance*, and what **type** of stage to use. With a partner, study the four types of stage.

- **Thrust Stage**

The Thrust configuration is the oldest known fixed type of staging in the world, and it is thousands of years old.

Illustrator,
Please DRAW
a stage like this



Theatre Design 101 | Copyright 2006 www.scenography.co.uk

- **Proscenium stage**

A stage where the audience sits on one side only is called a proscenium stage. The audience faces one side of the stage directly, and normally sits at a lower height.

Illustrator,
Please DRAW
this stage



- **In-the-round stage**

An in-the-round stage is positioned at the centre of the audience - ie there is audience around the whole stage. This type of stage creates quite an intimate atmosphere, and is good for drama that needs audience involvement.

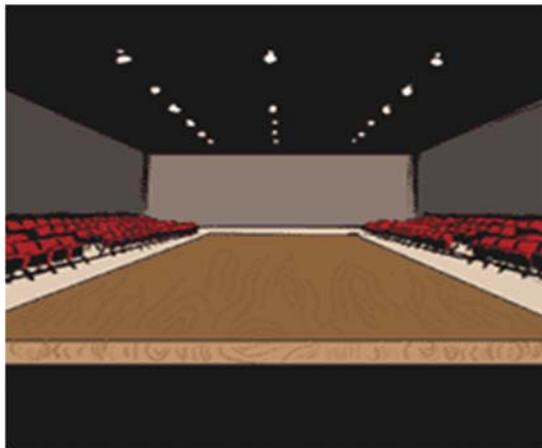
Illustrator,
Please DRAW
this stage



- **Traverse stage**

A stage where the audience sits on two sides is called a traverse stage. Also, this type of stage is good for creating an intimate atmosphere.

Illustrator,
Please DRAW
this stage



c. Thinking it over.

Work in groups of four. Recall a place where you have seen a stage. Draw the picture of the stage and identify its type.

d. Gaining more information about the stage

Get a partner and discuss the different stage area boundaries, the backdrops, and other things relative to the materials on and off the stage.

YOUR FINAL TASKS

Task 16. Getting Immersed

In the previous lesson, you learned the guidelines to writing a good plot Synopsis or summary. Now, you will read some synopses for analysis.

a. Starwars

by Susan Dennard



Long ago, in a galaxy far away, a controlling government called the Empire takes control of planets, systems, and people. Anyone who resists is obliterated.

Luke Skywalker, a naïve farm boy with a knack for robotics, dreams of one day escaping his desert homeland. When he buys two robots, he finds one has a message on it – a message from a princess begging for help. She has plans to defeat the Empire, and she begs someone to deliver these plans to a distant planet. Luke goes to his friend and mentor, the loner Ben Kenobi, for help.

Ben tells Luke about a world where the Empire rules and Rebels fight back, where Jedi Knights wield a magic called the Force, and how Luke must face Darth Vader – the man who killed Luke’s father and now seeks to destroy Luke too. Luke refuses, but when he goes back to his farm, he finds his family has been killed. He has no choice but to join Ben.

To escape the desert planet, Ben and Luke hire a low-life pilot and the pilot’s hairy, alien friend. Luke, Ben, Luke’s robots, the pilot, and the hairy friend leave the planet and fly to the Death Star, Darth Vader’s home and the Empire’s main base. Once on board the Death Star, Luke discovers the princess is being held as a hostage. He and the group set out to find the princess, while Ben sets out to find a way for them to escape the base.

After rescuing the princess, Luke and the group try to escape. Ben sacrifices himself so they can flee, and Darth Vader kills Ben. The group flees the Death Star on their own ship. Luke is devastated over Ben’s death, and he is more determined to fight

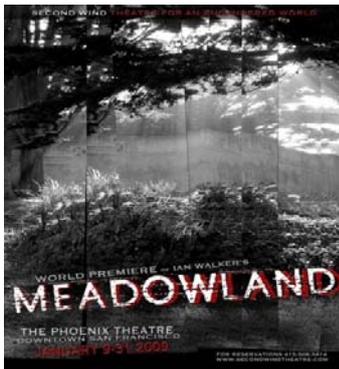
Darth Vader and help the Rebels defeat the Empire. Luke joins the Rebel army, and helps them plan an attack on the Death Star's only weakness.

The Death Star arrives in space near the Rebels, and the attack begins. Luke joins the assault team of fighter ships. The Rebels suffer heavy losses, and soon Luke is one of the few remaining pilots and ships. He takes his chance and initiates the final attack. Guided by Ben's voice and the Force, he manages to fire the single, critical shot to explode the Death Star.

With the Death Star destroyed and the Empire severely damaged, the Rebels hold a grand ceremony to honor Luke and his friends. The princess awards them with medals for heroism. Though Luke is still sad over the loss of Ben and his family, he has found a place among the Rebels, and with them, he will continue to fight the Empire.

b. A Drama with Multi Media

by Ian Walker



Meadowland received its World Premiere with Second Wind Productions, January 9-31st at The Phoenix Theatre in San Francisco. A small town sheriff, the ghost of a brother who died under shadowed circumstances, a forbidden love, and a missing woman weave a tapestry of mystery and deceit. The play follows two brothers: one who chose a more righteous path to become sheriff of their small town, the other, more rebellious sibling who married the sheriff's childhood love and then joined the army to find bigger adventures. The younger brother has already been dead for two years; the exact nature of his death a mystery. Unwilling to move on from this world, he has proven to be something of a pesky spirit until he brings his brother an unsolved murder: a body in the woods, a missing woman, and a secret that may hold the key to his own unsolved death. But as the inquiry deepens, it becomes clear that the Sheriff is actually the un-named Investigator of *Rashomon*, and the message the brother is trying to communicate lies closer to heart.

Meadowland explores the back story of Akutagawa's "In A Grove" in much the same way that Tom Stoppard's masterpiece, *Rosencrantz and Guildenstern are Dead* explores the tale of Hamlet. The play delves into the intrigue and mystery behind the central characters, creating a visually stunning and emotionally haunting portrait of honor, truth, and passion within a small community. The script is a unique blend of theatrical media, incorporating elements of dance, music, and live and pre-recorded video.

Meadowland is a play deeply rooted in cultural sensibility. The actors may be from any single ethnicity: Japanese, Middle Eastern, Native American, African, or any other culture with well-defined social norms. They may also be cast from several

ethnicities as long as the actors represent cultures with robust social values and roles. It utilizes nine actors (7M, 2F), and a single, multi-use set.

Processing:

1. Refer to the guidelines on writing a synopsis as you analyze the texts.
2. How many characters are mentioned in the synopses?
3. Is the ending of the play or movie shared in the synopses? Do you think it is necessary to include it? Why?

Task 17. Getting the Whole Picture

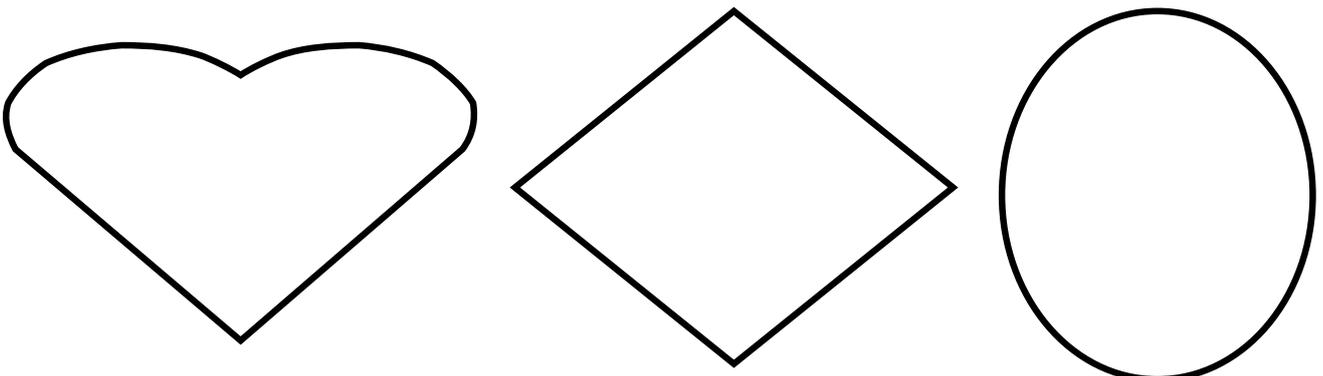
This time, you will revise and improve the summary of the radio play, *Sorry Wrong Number*. Use the guidelines and accomplish this in a whole sheet of paper.

Mrs. Stevenson is sick and confined to her bed. Her only lifeline is the telephone. One night, while waiting for her husband to return home, she impatiently tries to locate him. She picks up the phone and accidentally overhears a conversation through a cross-line, between two men planning to murder a woman who lives near a bridge on Second Avenue at 11:15 at night on that day. She begins a series of calls--to the operator, to the police, and others, desperate to prevent the crime.

MY TREASURE

***"To make a difference in this world, you start it within your heart.
Ask yourself "What can I do
to make this world a better place for me and for you?"***

Your journey through this lesson has been an additional experience. Write what this lesson enables you to learn in the heart shape; what it made you realize in the circle; and what you commit to do in the diamond.



DRAFT

April 10, 2014

Module 3 Connecting to the World

Lesson 3

DESPITE DIFFERENCES IN POINT OF VIEW

YOUR JOURNEY

This lesson allows you to go on a journey that will create better understanding and connection between individuals with a diversity of beliefs or non-beliefs in order to promote openness and transparency as a venue to share and connect to the world. We all strive to maintain a sense of wellbeing. Various things that happen in our lives can have impact on how we feel, both positively and negatively.

“A man does what he must - in spite of personal consequences, in spite of obstacles and dangers and pressures - and that is the basis of all human morality.”

~Winston Churchill~

Read more

at <http://www.brainyquote.com/quotes/quotes/w/winstonchu162486.html#gKzAPYK7FKQbC18H.99>

YOUR OBJECTIVES

For you to attain a more satisfying exploration of this lesson, you have to be guided to:

- recognize faulty logic, unsupported facts, and emotional appeal
- analyze the information contained in the material viewed
- analyze literature as a means of connecting to the world
- express appreciation of sensory images and explain the literary devices used
- use infinitives correctly
- compose forms of literary writing
- use the appropriate prosodic features of speech when delivering lines in a one-act play
- become familiar with the technical vocabulary for drama and theatre (acting vocabulary)

YOUR INITIAL TASKS

Task 1. Logic, Facts or Appeal

Logic is the process of drawing conclusions. Often, writers and speakers, whether intentionally or otherwise, misuse logic to arrive at the conclusion they prefer. Faulty logic occurs when you use words with connotations that make a false connection between a person or idea and the word's connotation, whether it be positive or negative.

Faulty logic occurs when you use words with connotations that make a false connection between a person or idea and the word's connotation, whether it be positive or negative.

Read the sentences and choose from the word pool below the appropriate words that describe someone's clothing in place of the words in bold letters.

medieval	archaic	elegance	delicate	very polite
western wear	a costume	tools		

- Your choice of APPAREL is very interesting.
- Where did you get that GET-UP?
- His GARB is unfamiliar to us.
- I changed into my WORK GEAR.
- He wore real fancy DUDS.
- Her UNDERGARMENTS fit closely.
- Is FORMAL ATTIRE required?
- His RAIMENT bore the mark of a nobleman.

Task 2. Be Wise

In everything you do and say you have to be wise. You should choose whether it is something to believe or not. Let us test your critical thinking skill to determine the worth of ideas.

Listen to the statements that your teacher will read to you. Then, using the checklist below, check the box which states faulty logic, unsupported facts, emotional appeal.

	FAULTY LOGIC	UNSUPPORTED FACTS	EMOTIONAL APPEAL
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Task 3.A Time For Us

People are part of the natural world and everything is connected.

Watch a music video from a popular romantic tragic play. Then do the following activities.

Type A Time For Us

<http://www.youtube.com/watch?v=4FHpmn-KYec>



A. Write one scene that presents the following:

1. faulty logic
2. unsupported facts
3. emotional appeal

B. Directions: Analyze the information contained in the material viewed through the Visualization Plot Worksheet below.

Visualizing Plot

The story begins with...

A problem that character have is...

They try to solve the problem by...

They finally solve the problem when...

A 3D stick figure character holding a magnifying glass, standing next to the plot worksheet.

Task 4. Unscramble the Letters

Who are you?

In this lesson you'll learn vocabulary in acting. You'll learn words about the persons involved in the performance of a play. This will help you understand the terms used in a stage play.

Arrange the letters on the right to define what is being described on the left.

The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

WHO ARE YOU?

GSATE WECR

A male or female person who performs a role in a play, television, or movie.

WHO ARE YOU?

T R S A I T

The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

WHO ARE YOU?

GATSE GMARENA

The person who oversees the entire process of staging a production.

WHO ARE YOU?

C R E O R D T I

A group of theatrical artists working together to create a theatrical production.

WHO ARE YOU?

B N S E L N E M

YOUR TEXT

Task 5: Search and Match

A. Directions: Look for the word in the chart that matches its meaning below.

P	E	R	N	I	C	I	O	U	S
U	W	R	D	S	A	H	T	S	T
N	D	R	Q	L	S	F	G	W	A
I	S	P	I	I	L	X	C	B	B
S	B	E	N	V	G	J	L	M	W
H	F	A	D	E	A	M	O	O	Q
M	B	F	D	G	G	L	E	D	P
E	L	D	N	M	O	S	L	S	E
N	A	L	T	O	M	B	E	R	S
T	L	S	M	O	P	Q	R	S	T

1. send away from a country or place as an official punishment
2. a wound produced by a pointed object or weapon
3. causing great harm or damage often in a way that is not easily seen or noticed
4. a penalty inflicted on an offender through judicial procedure

B. Directions: Group yourselves into two. Get one card and act out the conversation in the given situation. Give your feedback after the presentation.

The Story of ROMEO & JULIET

Based on the play by William Shakespeare, as told by Bart Marks

In the town of Verona lived two families, the Capulets and the Montagues, engaged in a bitter feud. Among the Montagues was Romeo, a hot-blooded lad with an eye for the ladies.

One day, Romeo was recounting for his friends his love for Rosaline, a haughty beauty from a well-to-do family. Romeo's friends chided him for his "love of love" but agreed to a plan to attend the feast of the Capulets', a costume party where Rosaline was expected to make an appearance. The disguises would provide Romeo and his friends a bit of sport and the opportunity to gaze undetected upon the fair Rosaline. Once there, however, Romeo's eyes fell upon Juliet, and he thought of Rosaline no more.

Asking around to learn the identity of Juliet, Romeo's voice is recognized by Tybalt, a member of the Capulet clan. Tybalt calls for his sword, but the elder Capulet intervenes, insisting that no blood be shed in his home. So Romeo is tolerated long enough to find an opportunity to speak to Juliet alone, still unaware of her identity.

A hall in Capulet's house.

Second Capulet

Musicians waiting. Enter Servingmen with napkins

'Tis more, 'tis more, his son is elder, sir;
His son is thirty.

First Servant

CAPULET

Where's Potpan, that he helps not to take away?
He shift a trencher? he scrape a trencher!

Will you tell me that?
His son was but a ward two years ago.

Second Servant

ROMEO

When good manners shall lie all in one or two men's hands and they unwashed too, 'tis a foul thing.

[To a Servingman] What lady is that, which doth enrich the hand Of yonder knight?

First Servant

Servant

Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save

I know not, sir.

me a piece of marchpane; and, as thou lovest me, let the porter let in Susan Grindstone and Nell. Antony, and Potpan!

ROMEO

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows, 2
CAPULET

As yonder lady o'er her fellows shows.

The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.

Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

He shall be endured:
What, Goodman boy! I say, he shall: go to;
Am I the master here, or you? go to.
You'll not endure him! God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!

TYBALT

This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, cover'd with an antic face,
To flear and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead, I hold it not a sin.

CAPULET

Why, how now, kinsman! wherefore storm you so?

TYBALT

Uncle, this is a Montague, our foe,
A villain that is hither come in spite,
To scorn at our solemnity this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz, let him alone;
He bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:
I would not for the wealth of all the town
Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
And ill-beseeming semblance for a feast.

TYBALT

It fits, when such a villain is a guest:
I'll not endure him.

CAPULET

He shall be endured: 3
Ay, pilgrim, lips that they must use in prayer

What, goodman boy! I say, he shall: go to;
Am I the master here, or you? go to.
You'll not endure him! God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!

TYBALT

Why, uncle, 'tis a shame.

TYBALT

Why, uncle, 'tis a shame.

CAPULET

Go to, go to;
You are a saucy boy: is't so, indeed?
This trick may chance to scathe you, I know
what:
You must contrary me! marry, 'tis time.
Well said, my hearts! You are a princox; go:
Be quiet, or--More light, more light! For shame!
I'll make you quiet. What, cheerly, my hearts!

TYBALT

Patience perforce with wilful choler meeting
Makes my flesh tremble in their different
greeting.
I will withdraw: but this intrusion shall
Now seeming sweet convert to bitter gall.

Exit

ROMEO

[To JULIET] If I profane with my unworhiest
hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too
much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do
touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

JULIET

CAPULET

Go to, go to;
You are a saucy boy: is't so, indeed?
This trick may chance to scathe you, I know
what:
You must contrary me! marry, 'tis time.
Well said, my hearts! You are a princox; go:
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For saints have hands that pilgrims' hands do
touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

5

BENVOLIO

Away, begone; the sport is at the best.

ROMEO

Ay, so I fear; the more is my unrest.

CAPULET

Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.
Is it e'en so? why, then, I thank you all
I thank you, honest gentlemen; good night.
More torches here! Come on then, let's to bed.

Grade 9 English Learning Package

Saints do not move, though grant for prayers'
sake.

ROMEO

Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from thy lips? O trespass sweetly urged!
Give me my sin again.

JULIET

You kiss by the book.

Nurse

Madam, your mother craves a word with you.

ROMEO

What is her mother?

Nurse

Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous
I nursed her daughter, that you talk'd withal;
I tell you, he that can lay hold of her
Shall have the chinks.

ROMEO

Is she a Capulet?
O dear account! my life is my foe's debt.

6

JULIET

My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy.

Nurse

What's this? what's this?

JULIET

A rhyme I learn'd even now

8

Ah, sirrah, by my fay, it waxes late:
I'll to my rest.

Exeunt all but JULIET and Nurse

JULIET

Come hither, nurse. What is yond gentleman?

Nurse

The son and heir of old Tiberio.

JULIET

What's he that now is going out of door?

Nurse

Marry, that, I think, be young Petrucio.

JULIET

What's he that follows there, that would not
dance?

Nurse

I know not.

JULIET

Go ask his name: if he be married.
My grave is like to be my wedding bed.

Nurse

His name is Romeo, and a Montague;
The only son of your great enemy.

Of one I danced withal.

One calls within 'Juliet.'

Nurse

Anon, anon!

Come, let's away; the strangers all are gone.

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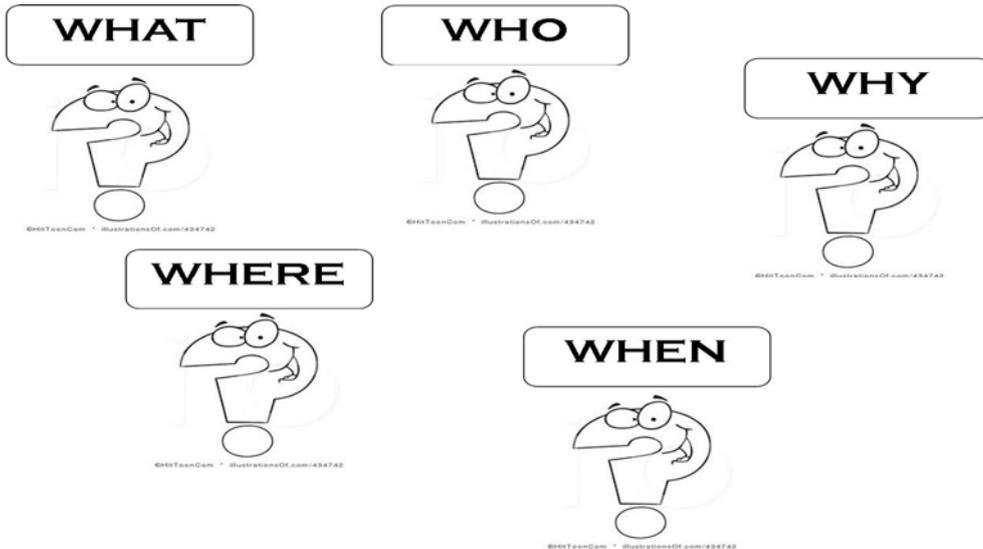
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7 8

TASK 6. Making Connections

A. What the text says

Directions: Group yourselves into 5, then choose one question word below to discuss. Your teacher will give the complete question once you've already chosen your question word.



B. What the Text Mean

Answer the questions below.

- Discuss the relationships between parents and children in *Romeo and Juliet*. How do Romeo and Juliet interact with their parents? Are they rebellious, in the modern sense? Explain your answer. How do their parents feel about them?
- What is Romeo's fear? What does the line "some consequence, yet hanging in the stars" has to do with his feeling of dread? What does it convey?
- The feud between the families seems to be an ever-present concern for the characters. How do the characters manifest this feud?

C. Take to Mean

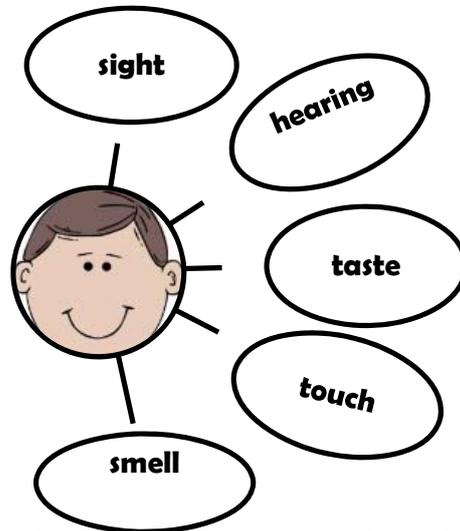
Who said the following lines and why?

- "Is she a Capulet?, O, dear, account, my lie is a foe of debt!"
- "My only love sprung from my only hate. Too early seen unknown and known too late."

Task 7. Connect and Kinect

A. Sensory Images

Directions: From the excerpted play of “Romeo and Juliet” identify the scenes that appeal to the senses. Fill in the space of the map below. Use another sheet of paper for this task.



B. In the Know

The English language encompasses a host of literary devices that make it so rich and expressive. They provide a broad structure under which all the types of literature are classified, studied and understood. The importance of literature in the portrayal of human emotions is best understood by the application of these devices.

Literary devices are common structures used in writing. These devices can be either literary elements or literary techniques.

Here are some literary devices from the story Romeo and Juliet.

- **Similes** are one of the most commonly used literary devices; referring to the practice of drawing parallels or comparisons between two unrelated and dissimilar things, people, beings, places and concepts. Similes are marked by the use of the words ‘as’ or ‘such as’ or ‘like’

Example:

He is like a mouse in front of the teacher.

- **Foreshadowing** refers to the use of indicative words/phrases and hints that set the stage for a story to unfold and give the reader a hint of something that is going to happen without revealing the story or spoiling the suspense. Foreshadowing is used to suggest an upcoming outcome to the story.

Example:

“He had no idea of the disastrous chain of events to follow.”

- **Rhyme** scheme is the practice of rhyming words placed at the end of the lines in prose or poetry. Rhyme scheme refers to the order in which particular words rhyme. If the alternate words rhyme, it is an “a-b-a-b” rhyme scheme, which means “a” is the rhyme for the lines 1 and 3 and “b” is the rhyme affected in the lines 2 and 4.

Example:

Roses are red (a)

Violets are blue (b)

Beautiful they all may be (c)

But I love you (b)

The above is an “a-b-c-b” rhyme scheme.

- **Repetition** is just the simple repetition of a word, within a sentence or a poetical line, with no particular placement of the words. This is such a common literary device that it is almost never even noted as a figure of speech.

Example:

“ Today, as never before, the fates of men are so intimately linked.”

- **Oxymoron** is a significant 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. An oxymoron is an interesting literary device because it helps to perceive a deeper level of truth and explore different layers of semantics while writing.

Example:

Sometimes we cherish things of **little value**.

He possessed a **cold fire** in his eyes.

- **Metaphors** are one of the most extensively used literary devices. A metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits.

Example:

“Henry was a lion on the battlefield.”

Activity:

Directions: Match the literary devices on the left with its appropriate example line on the right.



- SIMILE
- FORESHADOWING
- RHYME
- REPETITION
- OXYMORON
- METAPHOR

- Parting is such a sweet sorrow
Oh loving hate
- Romeo, Romeo
Where art thou Romeo?
- My life is a foe of debt!
- "And to 'thy go like lightning"
- Romeo: By some vile forfeit of the
untimely death.

TASK 8. Language in Use

Infinitives at Work

Infinitives are the "to" form of the verb. The infinitive form of "learn" is "to learn." You can also use an infinitive as the subject, the complement, or the object of a sentence.

A. Directions: Read the following lines from the play *Romeo and Juliet* and underline the infinitives.

To strike him dead, I hold it not a sin.
To scorn at our solemnity this night.
To be a virtuous and well governed youth.
To smooth the rough touch with tender kiss.

B. Directions: Complete the sentences by using infinitives as subjects.

1. _____ is enjoyable.
2. _____ exhilarating.
3. _____ is his principle in life.
4. _____ takes time and effort.
5. _____ even after all that trouble.

C. Directions: Look for a partner and ask each other the following questions using infinitives.

1. What do you hope to accomplish in five years?
2. What are you willing to sacrifice for your family?
3. What are you proud of?/ What do you take pride in doing?
4. As a youth leader, what are you willing to do?

5. Whom would you like to see in the youth congress?

Task 9: Act and Communicate

English speakers tend to store vocabulary items according to their stress patterns. (Brown 1990; Levelt 1989). Therefore a stress error is particularly damaging to communication. Only a little imagination is needed to realize that the failure to hear and produce stress patterns accurately could cause confusion between words such as those in the following pairs:

dessert/desert foreign/for rain his story/history

It might seem that context would clarify any confusion over words like these but in fact stress errors rarely exist in isolation from other pronunciation or grammatical problems. The combination of stress errors with other types of errors seriously disrupt communication.

Group Differentiated Activity

Group 1. **Matching: Opposites.** (Target consonant / e /. Find a word in Column 2 with the opposite meaning in Column 1.)

Column 1 (helper cue)	Column 2 (list of choices)
positive	wet
remember	exit
alive	less
sickness	west
dry	yes
worst	best
answer	dead
east	yesterday
more	sell
entrance	question
buy	negative
no	forget
tomorrow	health

Group 2 Variations:

Directions: Choose word with approximately the same meaning as the cue word.

a. synonyms (/iy/)

inexpensive (cheap)
bad (evil)
to yell (scream)
to stop (cease)

b. categories (learners choose all the words that match a category)
(/ w / - / v /): natural features (river, valley, waterfall)
appliances (dishwasher, stove, vacuum cleaner)
states in U.S. (West Virginia, Nevada, Wisconsin)
occupations (waitress, taxi driver, veterinarian)

c. place and activities (plural noun endings)
post office (mail packages)
bank (cash checks)
supermarket (buy groceries)

Group 3 Sentence Matching:

Target : / ey / and / e /.

Directions: Group yourselves into two. The first group will read the sentences from the first column and the second group will locate the appropriate response from the second column.

1. What are you taking to Ed's party? 2. My favorite bakery is on Second Street. 3. I always get up too late to eat breakfast. 4. Fresh vegetables are on sale today at the corner market. 5. Have you tried the new restaurant on Main Street?	a. You can pick up bagels and coffee at that new deli on Race Street. b. Is that the place where they have really good steaks and a salad bar with lots of veggies? c. I hear they make really good cakes and their whole wheat bread is fantastic. d. A bag of potato chips, a bag of pretzels, and a bottle of Pepsi. e. We could use some lettuce and maybe also a few tomatoes.
---	---

Group 4 Sequencing sentences:

(Target: / s / , / z / and / cz / verb endings.)

Directions: Read the sentences as written and then rearrange them into a logical sequence and read them again.

He puts the letter in an envelope.
He mails the letter.
He puts a stamp on the envelope.
He seals the envelope.
He writes a letter.
He addresses the envelope.

Group 5 Sentence Construction:

Directions: Construct sentences using the words provided below and supply additional words as needed. Present the sentences to the class.

(Target: / b / - / v /)

Example: Bill / Dave / movies

Possible answers: Bill and Dave are at the movies.

Bill and Dave like to watch old movies.

Are Bill and Dave going to the movies?

1. gloves / brown
2. vase / valuable
3. vacation / November 17
4. beets / favorite vegetables
5. movie / begins / 7:05

YOUR DISCOVERY TASKS

Task 10. Life's Linkages

The Capulets wanted Juliet to enter an *arranged marriage* – they wanted her to marry someone they decided would be a good husband for her. Paris was an important man, with plenty of money and powerful friends. He also loved Juliet. Therefore Lord and Lady Capulet thought he would make a good husband for her.

Juliet, however, didn't want to marry someone she didn't know. She wanted to marry someone she knew and loved – a *love marriage*. Both love marriages and arranged marriages are common throughout the world.

A. Think of three advantages and three disadvantages of each type of marriage? In groups, complete this chart.

	advantages	disadvantages
Arranged Marriage	1. 2. 3.	1. 2. 3.
Love Marriage	1. 2. 3.	1. 2. 3.

B. Discuss in groups:

Romeo and Juliet was written 500 years ago in England, when society was a very different place from here and now. Are there any similarities between the following?

The problems Romeo and Juliet faced and problems that people in modern Myanmar

face?

- Do many parents try to arrange marriages for their children?
- Do many young people want to marry when they are thirteen?
- Can young people marry freely or do their parents have to agree?
- When or why would parents not allow their children to marry someone they love?

YOUR FINAL TASK

TASK 10: Write Now

Directions: Group yourselves into three and write a dialogue based on the given scene of “Romeo and Juliet”.

Romeo Montague is in love with Rosaline. He goes to a party and meets Juliet, and immediately falls in love with her instead. (She is supposed to marry Paris). He later finds out that she is a Capulet, the rival family of the Montagues. They agree to get married the next day. Friar Lawrence agrees to marry them in an effort to end the fighting between the families.

Task 11 Lights Camera Action!

Apply what you have learned in Task 9 through the given activity below.

- Group yourselves into three, act out the first part of the play of Romeo and Juliet. You could reduce/ the number of actors Shakespeare company where, if you don't have the right number of people, or find another way.
- For example, one person may take on several small roles or a puppet or other inanimate object may become a character.
- You are given time to work on a rough script (15 minutes) and then to practice (15 minutes.).
- You must write out the dialogue (in modern English). Refer to your text.

MY TREASURE

Seeing things in a different way can be an avenue to success and understanding. Most of us based our personal set of values, experiences, and a wide variety of other factors, and develop a unique view of whatever we come in contact with. We see things a little differently. In those differences lies tremendous value to ourselves and to others. It can be our greatest strength.

My journey through this lesson made me realize that

In a loving world, I want my family to

In order to understand others despite differences in point of view I promise myself that

Role Playing Rubric

Descriptors	4	3	2	1
Content	Dialogue and script showed excellent comprehension of the unit studied	Dialogue and script showed comprehension of the unit covered	Dialogue and script showed some comprehension	Dialogue and script showed no comprehension or was irrelevant to the unit of study
Content	Dialogue and script of content was well thought out, interesting, and held the interest of the audience	Dialogue was interesting and held the interest of the audience	Dialogue was minimal and began to lose the audience	Dialogue was inappropriate
Content	Situations and dialogue were imaginative, relevant and in good taste	Situations and dialogue were relevant and in good taste	Situations and dialogue were of questionable relevance and taste	Situations and dialogue were not relevant and showed poor taste
Presentation	Creative use of costumes and props to	Use of costumes and props to	Little use of costumes and props to	No costumes were used to portray

	portray characters	portray characters	portray characters	characters
Presentation	Student used excellent volume, clarity and enunciation to enhance presentation	Student used adequate volume, clarity, and enunciation	Volume and clarity were difficult to hear and understand	Student could not be heard and presentation was not clear
Assignment Responsibility	Role-play was 3 minutes or longer and presented on time	Role-play was shorter than 3 minutes but presented on time	Role-play was shorter than 2 minutes or presented late	Role-play was not presented
Participation	All members contributed equally	Most members contributed equally	Some members contributed	Not all members participated

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Module 3 Connecting to the World

Lesson 4

WITH FORTITUDE AND DETERMINATION

YOUR JOURNEY

Have you always made the best decisions? What would your life be if you had decided differently? What if you were consistently able to make wise decisions, wouldn't the quality of your life improve? Whether you are now in the process of making an important decision or just want to hone your skills, you will find something valuable here.

In this journey you will be able link yourself from the past to the modern times to be able to evade making decisions at fast pace.

YOUR OBJECTIVES

For you to follow the trial of your journey squarely, you have to:

- provide appropriate and critical feedback to a specific context or specific situation
- analyze the information contained in the material viewed
- analyze literature as a means of connecting to the world
- analyze a one-act play
- express appreciation for sensory images used
- explain literary device used
- use infinitives correctly
- get familiar with the technical vocabulary for drama and theatre vocabulary
- use the appropriate prosodic features of speech when delivering lines in a one-act play
- compose forms of literary writing

YOUR INITIAL TASKS

Task 1. Listen, Think and React

Introduction:

Whether the text is a piece of writing, an advertisement, a painting, a performance, or a film, it can convey information to us, but usually when we read a text we do not respond to the information (or facts). A critical response means interacting with ideas. A critical response to a literary or other artistic work means using the skills of close textual analysis.

Listen to the dialogue taken from Act 1 of the play “Romeo and Juliet,” paying close attention to HOW the text makes meaning. How is ambiguity achieved? Give your critical reaction in few sentences.

BACKLASH!

1.
2.
3.
4.
5.

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Task 2: Audience Point of View

Viewing is not only done through the use videos or slide shares. It could also be achieved through a photo gallery. Photos convey stories, through them we can connect to what they are trying to impart to us. Let us analyze the content of the pictures and make a vivid representation through story telling.

Directions: Group yourselves into 3. There are 5 pictures below. Analyze them carefully and create a story out of them. Arrange the pictures according to its occurrence in order to have a vivid representation of a story. Then share your story in front of the class.

Romeo and Juliet Photo Gallery



April 10, 2014

What's the Word

A. Directions: Fill the gaps in the lines by choosing from the words inside the box.

together die stars true eyes love forever live endless

Her _____ are like _____.

We shall be _____ forever.

I'd rather _____ than to _____ without your love.

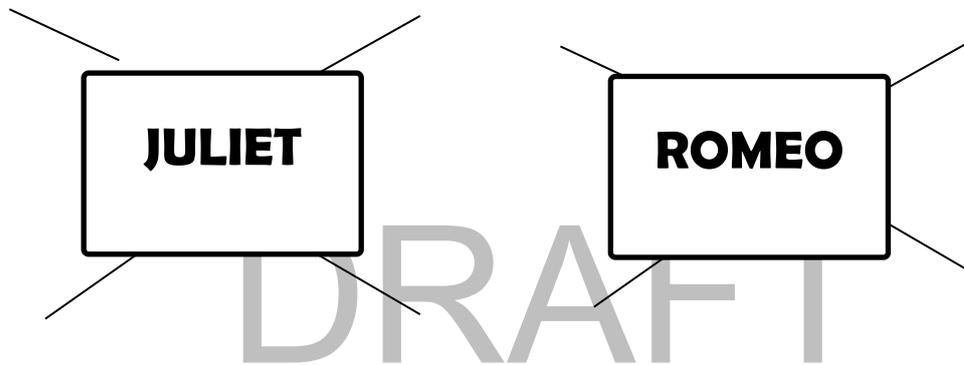
My _____ for you is _____.

This is too good to be _____.

The Past

In Lesson 4 the story of Romeo and Juliet was introduced to you. Salient points like how Romeo met Juliet and how they fell in love with each other were put into light.

How much do you know Romeo and Juliet? Complete the character map below.



Juliet, like other young women from wealthy families, has been carefully prepared for courtship and marriage. She has been trained to hide her real feelings. She also is expected to be shy and modest with men. Only men are allowed to be bold and outgoing during courtship.

However, in Scene 2, Juliet does not behave as she has been taught. Notice how her behavior is different from what is expected of young women of that time.

The next scene you are about to read is called the balcony scene, which is very famous. Romeo secretly enters the Capulet orchard. Juliet comes out on her balcony alone. Romeo and Juliet then speak of their love for each other. Before the lovers part, they will say goodnight “a thousand times.”

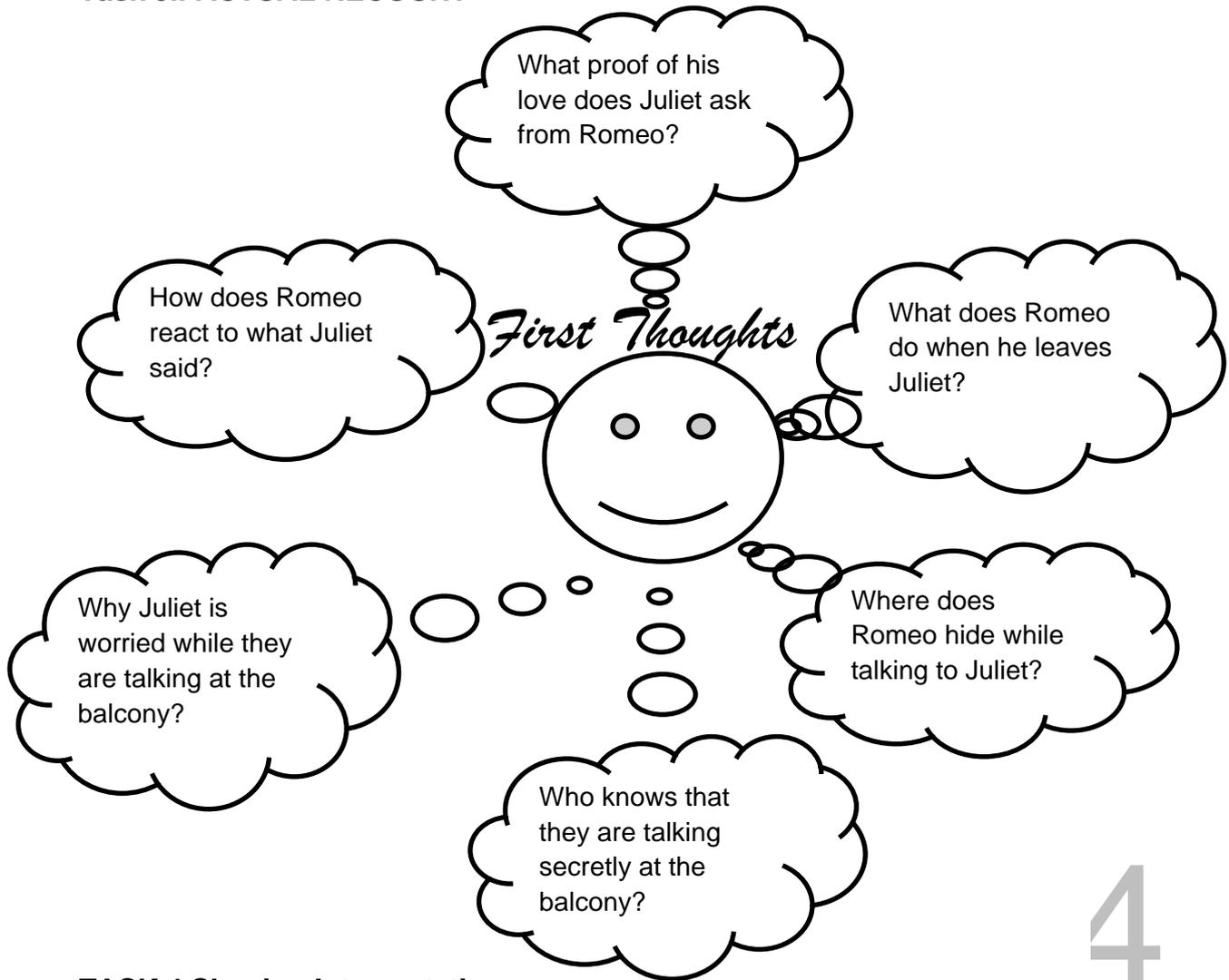
YOUR TEXT

See attached file of the Romeo and Juliet comics

DRAG

A

Task 3.FACTUAL RECOUNT

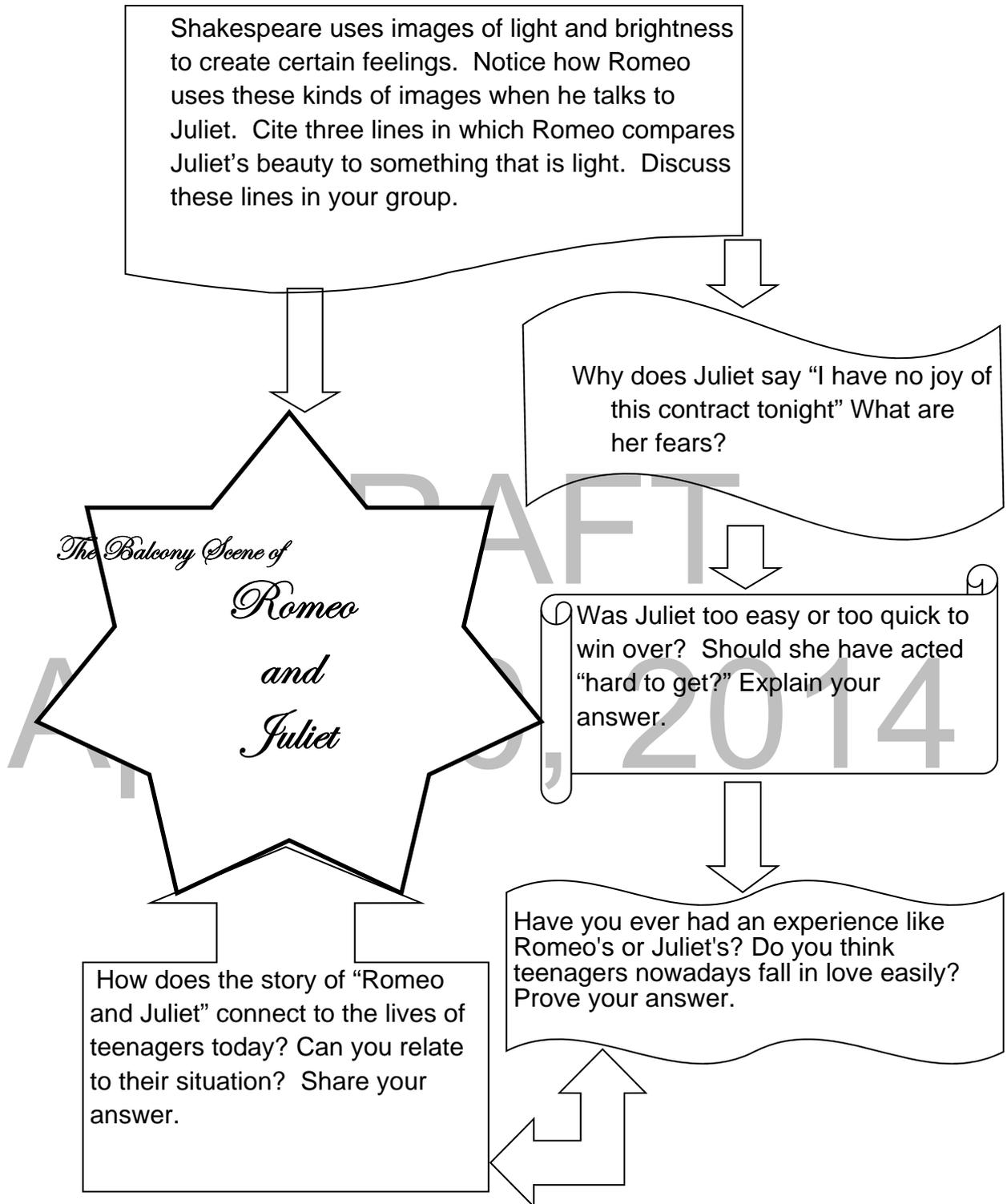


TASK 4. Shaping Interpretations

As we finish reading *Romeo and Juliet*, we need to ponder what it is about this play that has somehow struck a chord in the world concerning amorous love. Importantly, in *Romeo and Juliet*, Shakespeare explores how much of romantic love, as we understand it is theatrical. After the party, Romeo heads home, but cannot tear himself away from the house where Juliet lives. He turns back and climbs over the wall into the Capulets' yard. This time, let us go beyond the meaning of the text at the balcony scene.

A. Smart Shapes of the Smart Minds

Directions: Group yourselves into 5 and discuss the following questions using the map below.



B. Reminisce and Schematize

Directions: Arrange the sequence of the following events by writing your answer in the opposite column. The ending is already given.

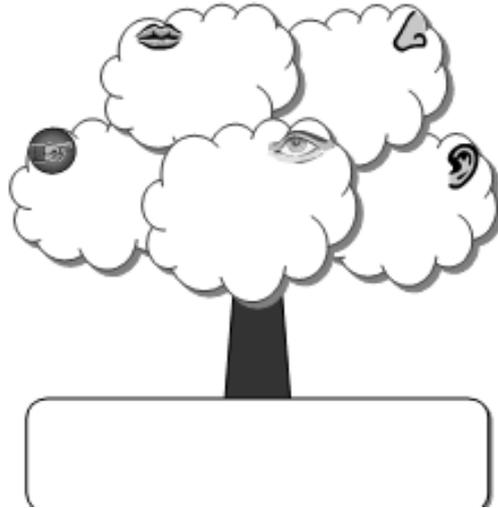
Juliet's nurse calls her.	1.
Romeo tells Juliet to contact him by nine o'clock.	2.
Juliet calls Romeo's name.	3.
Romeo leaves and Juliet goes to bed.	4.
Romeo enters the garden below Juliet's window.	5.
Juliet tells Romeo that she loves him.	6.
Juliet says goodnight and Romeo climbs back down.	7.
Juliet hears Romeo and he climbs up to her balcony.	8. Romeo leaves and Juliet goes to bed.

Task 5. Connecting with the Text

A. Imagery Tree

In almost all literary texts, the author uses imagery which calls for images created in your head from a very detailed description of something. Oftentimes, this requires using more than one of the five senses (sight, smell, taste, touch, and hearing).

Let us identify the imagery used by William Shakespeare in the balcony scene of Romeo and Juliet by completing the imagery tree below.



B. Figurative Languages

Shakespeare's characters often use figurative language to elaborate upon ideas and amplify imagery. In this lesson you will learn some of the figurative language which were used in the story "Romeo and Juliet".

1. **Apostrophe** is an address to someone who is absent and cannot hear the speaker, or to something nonhuman that cannot understand what is said. An apostrophe allows the speaker to think aloud, and reveals those thoughts to the audience.
2. **Metaphor**: a comparison of two things that are basically dissimilar in which one is described in terms of the other.
3. **Personification**: a figure of speech in which an object, abstract idea, or animal is given human characteristics.
4. **Hyperbole**: exaggeration for emphasis; overstatement.
5. **Understatement**: the opposite of hyperbole, to make little of something important.

Let us apply what you have learned.

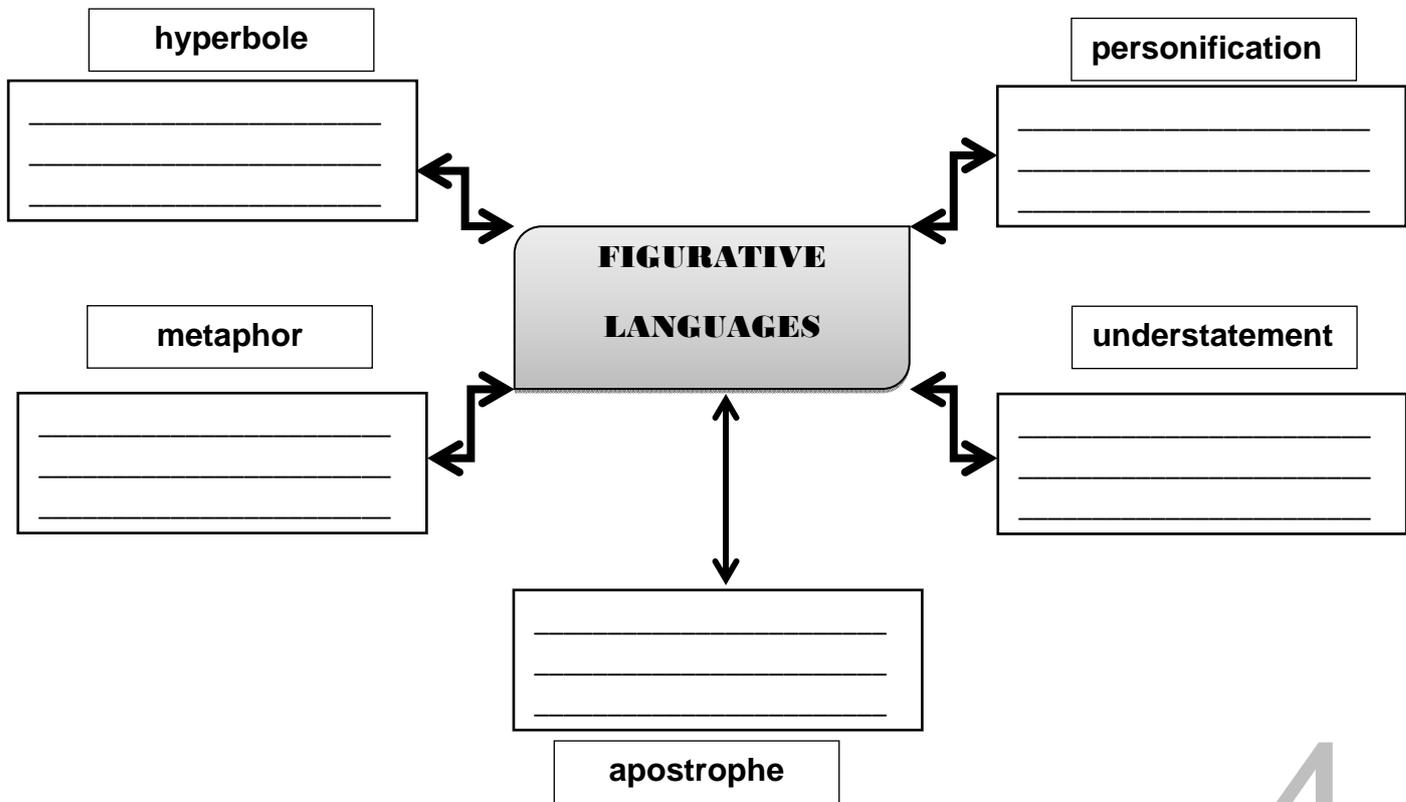
Directions: Write the following example line to its appropriate literary device in the graphic organizer below.

"Come, night; come, Romeo; come, thou day in night"

"I am no pilot; yet, wert thou as far/As that vast shore wash'd with the farthest sea,/I would adventure¹ for such merchandise."

"Every cat and dog/And little mouse, every unworthy thing, Live here in heaven and may look upon/her."

“So tedious is this day/As is the night before some festival/To an impatient child...”
 But, soft! what light through yonder window breaks?It is the east, and Juliet is the sun.
 Mercurio tells Romeo that his wound is “a scratch, a scratch”



4

TASK 6: Language At Work

Making Use of Infinitives

In the previous lesson you learned about infinitives as the subject in the sentence. This time you will learn how infinitives work as the object in the sentence.

A. Directions: READ and TAKE NOTE how the infinitives to + verb work in each sentence.

- I know not how to tell thee who I am:
- I don't want to say my name because you hate me.
- I want to take back the words but I can't.
- I'd like to pull you back like a bird in a string.
- I don't want them to find you here.

B. Directions: Complete the following sentences using the infinitive as the object.

1. Elsa wants _____
2. She loves _____
3. Everybody likes _____
4. The teacher reminds us _____
5. The priest requests the townspeople _____

C. Directions: Get a partner and tell each other about the following using infinitives as a direct object.

1. your family plan for Christmas
2. what you intend to do on Valentine's Day
3. what gift you have decided to give your teacher.
4. what you will not forget to do
5. what you hope to hear from your special someone

Task 7: Speak Up

What would be an utterance without intonation?

Intonation makes it easier for the listener to understand what the speaker is trying to convey. Intonation is used to carry a variety of different kinds of information. It signals grammatical structure, though not in a one-to-one way; whilst the end of a complete intonation pattern will normally coincide with the end of a grammatical structure such as a sentence or clause. Even major grammatical boundaries may lack intonation marking, particularly if the speech is fast.

You will work in groups to perform the intonation activities for oral fluency.

Group 1

Practice the dialogue with appropriate intonation, substituting the words below.

Police! Police!	There's a rhinoceros in my backyard!
Waiter! Waiter!	There's a spider in my spaghetti!
Mommy! Mommy!	There's a kangaroo in the living room!
Daddy! Daddy!	There's a gorilla in the garage!
Teacher! Teacher!	There's a scorpion in my school bag!
Help! Help!	There's a hippopotamus in the bathtub!
Jimmy! Jimmy!	There's a lizard in my slipper!

Mr. Hopkins!	There's a crocodile in the cafeteria!
Waitress! Waitress!	There's a worm in my hamburger!
Ms.Chivous!	There's a fish in the cash register!
Principal!	There's a giraffe in the gymnasium!
Mrs. Harper!	There's a snake in the snack bar!
Grandma! Grandma!	There's a rabbit in the refrigerator!
Teacher! Teacher!	There's a rat in my backpack!
Grandpa! Grandpa!	There's a bird in the attic!
Uncle George!	There's a stork in the auditorium
Aunt Martha!	There's a pig in the parlor!
Mr. Lee! Mr. Lee!	There's a bull in the china shop!
Tammy! Tammy!	There's a bat in the belfry!

http://www.eslgold.com/pronunciation/intonation_practice.html ESLgold.com

Group 2

Read aloud each of the sentences below. Please pay special attention to the intonation patterns.

1. Is that John over there?
2. You know it as well as I do.
3. This room is more expensive than that one.
4. Do you know John, dear?
5. Good morning, Mr. Smith!
6. Young man, we'll see you later.
7. My friend, I want to tell you something.
8. You want a chair, don't you?
9. Shall we meet here, or in your room?
10. I looked down, and there were my keys.

4

Group 3

Read aloud the sentences below as naturally as possible. Please pay special attention to the weak pronunciation of some words and the intonation of each sentence.

1. I ordered an apple not a pear.
2. Pass me the onion near the sugar bowl.

3. Are you coming to our party?
4. Is he the man you talked to me about?
5. I already know him, but I haven't met her yet.
6. Ask them all the questions you want.
7. Where were your glasses?
8. John'll do the work for you?
9. I was cleaning the house when he arrived.
10. There are eighteen students in my class.

Group 4

Read the following passage aloud. Please concentrate on its intonation and weak pronunciation.

There's a little game I want us to play that I used to play at school. It's called Forget-Me-Not. I'm going to call out some words -just anything at all and as I say each word, you're all to put down the first thing that comes to your mind. Is that clear? For instance, if I should say "grass," you might write "it's green," or anything else you think of. Or if I call out "bridge," you might put down "a card game." It's an interesting game because it shows the reactions of people to different things and tells you a lot about the people themselves. You see how simple and easy it is?

Group 5

Read the following sketch. Please pay special attention to its intonation and weak pronunciation.

The Terrible Horrible Giant

A

Act 1

QUEEN: Eat your egg, King Egbert.

KING: I'm too tired, Queen Bess. That terrible horrible giant roared all night. I didn't sleep at all.

GIANT (from far away): Ooooh! Ooooooh!

(King jumps under a chair.)

QUEEN: Just listen to that terrible horrible noise. Where are you, dear?

KING: I'm here under the chair, Bess.

GIANT: Ooooooh! Ooooooh!

QUEEN: That noise has to stop. You are the king, so you must do something about it.

(King gets up. Princess runs in.)

PRINCESS: Oh, Mother! Do you hear those terrible horrible noises?

QUEEN: Don't worry, Daughter. Your father will do something about it.

KING: I will? What?

QUEEN: Something! You must think of something, because you are the king.

KING: That's so. All right, quiet, Bess. I am going to think.

(King stands on his head to think, but keeps falling over.)

KING: I have it, I have it!

QUEEN and PRINCESS: What is it?

KING: I'll ask the Wizard to tell me what to do.

PRINCESS: Oh, please don't do that. He gets things mixed up. Once I asked him to make a flying horse for me. Do you know what he made for me?

A crying horse.

GIANT (very loudly): Ooooooooooh!

KING: That noise must stop! Daughter, go get the Wizard.

(Princess goes out of the room.)

KING: Well, what do you think, Bess?

QUEEN: Oh, yes, dear. It always makes me proud when you do that.

KING: Thank you, Queen Bess.

(The Princess and the Wizard come in. The Wizard carries a book.)

Reference: Universidad de Los Andes
Facultad de Humanidades y Educación
Escuela de Idiomas Modernos
Prof. Argenis A. Zapata
Fonética y Fonología Inglesa I
Semestre B-2009

http://webdelprofesor.ula.ve/humanidades/azapata/materias/phonetics_1/intonation_exercises.pdf

Task 8. Figure It Out

Moving About

Fill up the boxes with the missing letters to form a word related to theatre based on the definition on the right..

b				k			g
---	--	--	--	---	--	--	---

The planning and working out of the movements of actors on stage

	r			s
--	---	--	--	---

A movement from one part of the stage to another.

		s		t			n
--	--	---	--	---	--	--	---

The direction an actor is facing relative to the audience, but from the actor's perspective.

g		s			r	
---	--	---	--	--	---	--

An expressive movement of the body or limbs.

		b		e		u
--	--	---	--	---	--	---

A silent and motionless depiction of a scene created by actors, often from a picture.

YOUR DISCOVERY TASKS

Task 9. Shanty Craft

Group yourselves into five and compose a two stanza song using different figurative language.

- Group 1 Metaphor Song
- Group 2 Apostrophe Song
- Group 3 Hyperbole Song
- Group 4 Personification Song
- Group 5 Simile Song

Task 10. Modern Revision

Group yourselves into three. Re-write the balcony scene in everyday speech or modern dialogue. Be sure to preserve the original intent and meaning of the balcony scene.

Task 11. A Twist

Group yourselves into three (3). Re-enact the balcony scene of Romeo and Juliet using the modern dialogue you have written. Your classmates may best understand the information and action of your scene if you give it a twist.

Group 1 Melodrama / Soap Opera -> perform your scene as over the top as The Young and the Restless

Group 2 Disco -> bell bottoms and a whole lot of grooviness baby

Group 3 Musical-> the singing and dancing version of this classic love story (bonus if you can pull this off!)

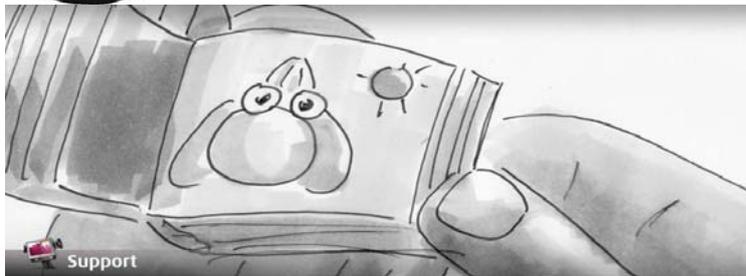
YOUR FINAL TASK

TASK 12: Get It On Paper



Flipbook

A **flip book** or **flick book** is a **book** with a series of pictures that vary gradually from one page to the next, so that when the pages are turned rapidly, the pictures appear to animate by simulating motion or some other change.



Flip books are often illustrated books for

children, but may also be geared towards adults and employ a series of photographs rather than drawings. Flip books are not always separate books, but may appear as an added feature in ordinary books or magazines, often in the page corners. Software packages and websites are also available that convert digital video files into custom-made flip books.

Group yourselves into five and do the following activity

- Create a comic book for the balcony scene in the modern times.
- Your comic book should have pictures and captions for each scene from within play.
- Make sure to pick an important moment of each scene, and include your own dialogue that might be spoken in that scene.
- The comic books should be creatively done and in color.
- Use short bond paper and present it in class.

MY TREASURE

Every day you meet different challenges which you either learn or fail. The hardest journey is often the one that requires looking inside yourself and being honest about what you find. In this lesson you have learned to relate your present situation from what was happened in the past.

Based on the lesson you have learned in this module. Describe an experience, event or change in your practice or practices significant to you.

Based on what you described above, what were your strengths that you need to enhance or weaknesses you need to improve.

Flipbook Rubric

Student Name: _____

CATEGORY	4 - Excellent	3 - Satisfactory	2 - Needs Improvement	1 - Not Yet
Accuracy	All facts in flipbook are accurate.	99-90% of the facts in the flipbook are accurate.	89-80% of the facts in the flipbook are accurate.	Fewer than 80% of the facts in the flipbook are accurate.
Citation	Citation is accurate.	Citation is incomplete.	Citation is inaccurate.	No citation listed.
Spelling & Proofreading	No spelling errors.	Less than 4 spelling errors, but they do not distract the reader.	5-8 spelling errors; some distraction due to errors.	9 or more spelling errors cause major distraction to the reader.
Research	5 fact bullets per page	4 fact bullets per page	3 fact bullets per page	Less than 3 fact bullets per page
Titles and Labels	All titles and labels are present.	All pages have either title or label.	Some pages are missing titles or labels.	No titles or labels are present.

Comments:

Score:

Flip book rubric - Comcast.net

home.comcast.net/~winklerj/Archive/Flip%20book%20rubric.doc

YOUR JOURNEY

In this journey, you will be able to recognize that people's lives are shaped by the circumstances of the time and place in which they live (family and social mores, religion, power relations, etc.). Likewise, this will make you aware of up to what extent you can control the direction and final outcomes of your lives. Circumstances of life change us and mold us.



“In the long run, we shape our lives, and we shape ourselves. The process never ends until we die. And the choices we make are ultimately our own responsibility.”

~Eleanor Roosevelt~

YOUR OBJECTIVES

For you to follow the trail of your valuable journey, you have to be guided to:

- analyze a one-act play
- express appreciation for sensory images used
- explain the literary device used
- provide appropriate and critical feedback/reaction to a specific context or situation
- analyze literature as a means of connecting to the world
- analyze the information contained in the material viewed
- use verbal; infinitives (adjective & adverb)
- get familiar with the technical vocabulary for drama and theatre (voice)
- use effective and appropriate non-verbal communication strategies
- compose forms of literary writing

DRAFT
April 10, 2014

YOUR INITIAL TASKS

Task 1. Read On

A. Sensation and Perception

Directions: Identify as to what sense the following sentences appeal to. Write whether they appeal to the sense of sight, hearing, smell, taste, or touch.

- ___ 1 . . . chain me with roaring bears, or hide me nightly in a charnel house, o'ercovered quite with dead men's rattling bones, with reeky shanks and yellowchappless skulls . . .
- ___ 2. Take thou this vial, being then in bed, and this distilling liquor drink thou off . . .
- ___ 3. . . . the roses in thy lips and cheeks shall fade to wanny ashes . . .
- ___ 4. Romeo, I come! this do I drink to thee.

ACT V

- ___ 5. They call for dates and quinces in the pastry.
- ___ 6. The second cock hath crowed, the curfew bell hath rung, 'tis three o'clock.
- ___ 7. Alack, alack, what blood is this which stains the stony entrance of this sepulcher?
- ___ 8. O the people in the street cry 'Romeo,' some 'Juliet,' and some 'Paris'; and all run, with open outcry, toward our monument.

B. Literary Analysis

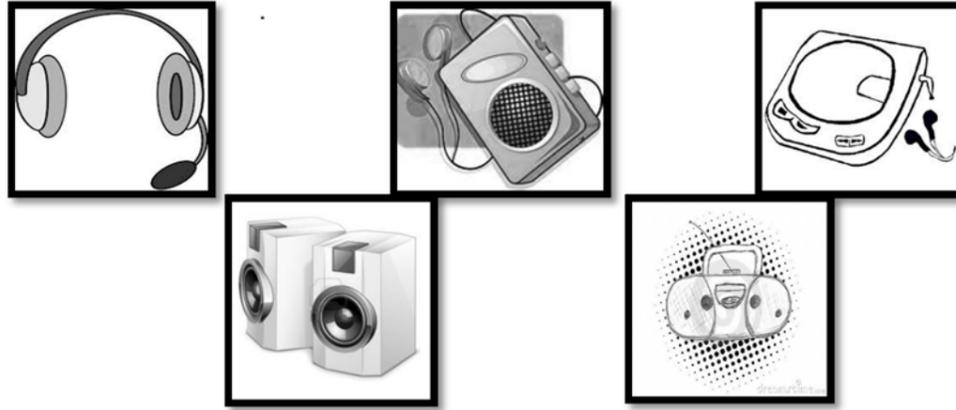
1. Form small groups of five and read the following excerpt from "Romeo and Juliet"
2. Spot for and have a focus discussion about the presence of figures of speech.
3. Copy the chart in your notebook and fill it out with entries called for.

Excerpt from:	Romeo and Juliet (<i>Balcony Scene</i>)
Line No.	Figures of Speech Used
3	
7	
4	
8	
5	

4. Present your findings to the class.
5. Give each correct entry a corresponding point
6. Consider the group with the most number of points as the winner.

Task 2: Tune In

Directions: Group yourselves into five (5) and choose an audio device from the given choices below. Each device corresponds to a quotation taken from the play, "Romeo and Juliet". Listen as your teacher reads the quotation and discuss its meaning with your group members. Provide appropriate feedback as to the context of the quotation. Be ready to present it in class.



Find Your Match

Direction: Match the word in column A to the definition given in column B. Use the sentences below as your clues.

COLUMN A	COLUMN B
 terrible	 closet
 execute	 disagreement
 tomb	 dreadful

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argument



coffin



cupboard



murder



Juliet my dear, something terrible happened.

The Prince is not going to execute you.

I'll be in the tomb, with dead bodies around me

Oh, you Montagues and Capulets, what a stupid argument.

He goes to a cupboard and takes out a bottle.

YOUR TEXT

A wedding was a joyous event that was celebrated by many friends and relatives. After the ceremony, the guests followed the couple through the streets to the home of the bride or groom. Then a wedding feast was held that lasted into the night. Notice how different Juliet's wedding is from a typical ceremony of the day.



Act Two, Scene Four: A Secret Wedding

Father Lawrence's house. Father Lawrence and Romeo are talking.

Romeo: Juliet will be here very soon. I'll be very happy when we're married.

Father Lawrence: Listen, Romeo. You only loved Rosaline for a few weeks. Remember,

if you marry Juliet, you must love her, and stay with her, for the rest of your life.

Romeo: Yes Father, I understand. I'll always love her. *(Juliet enters, and kisses Romeo.)*

Juliet: The Nurse told me to meet you here. She said that Father Lawrence would marry us.

Father Lawrence: And I will. Come with me.

Act Three, Scene One: More Trouble

A busy street in Verona. Some people are walking along the street. Mercutio and Benvolio are talking.

Benvolio: It's hot today, isn't it? I don't like this weather. People feel angry when it's so hot. *(Tybalt and some friends enter.)*

Mercutio: Look! It's the Capulets – over there!

Benvolio: Don't start an argument, we don't want trouble.

Mercutio: I'm not afraid of Tybalt.

Tybalt: Where is Romeo? He's your friend, isn't he?

Mercutio: That's none of your business.

Tybalt: I'm looking for him. And I'm going to find him.

Mercutio: Are you looking for a fight?

Benvolio: Stop it, you two! *(Romeo enters.)*

Tybalt: There he is! Romeo! Come here! *(He pulls out his sword.)* You came to our house last night, didn't you? Well, we don't want the Montagues in our house. I'm going to teach you a lesson. Come on, get out your sword and fight!

Romeo: Tybalt, I'm not your enemy! *(Laughing)* The Montagues and Capulets are going to be good friends. Something wonderful has happened.

Tybalt: What are you talking about?

Mercutio: Why won't you fight with him, Romeo? *(He pulls out his sword.)* Well, I'll fight. Come on! *(Mercutio and Tybalt start fighting.)*

Romeo: Stop fighting! Don't you remember what Prince Escalus said? Benvolio, help me to stop them. *(Benvolio and Romeo try to stop them. Tybalt stabs Mercutio and runs away. Mercutio falls.)*

Mercutio: Why did you stand between us? I – I'm hurt!

Romeo: I'm sorry, Mercutio – I was trying to help.

Mercutio: I need a doctor. Oh, you Montagues and Capulets, what a stupid argument! You're both wrong, to fight, and hate, and fight again like this! Ah – I'm dying! *(Mercutio dies.)*

Romeo: Mercutio! He's dead! Tybalt! Come back! *(He pulls out his sword angrily.)* You've killed my friend. Now I'm going to kill you! *(Tybalt enters again. They fight, and Romeo kills him. Some people who are watching start shouting.)*

Benvolio: This is terrible! Romeo, run away! You'll be in trouble if the Prince finds you here!

Romeo: Oh, no! What have I done? *(He runs away.)*

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(Prince Escalus, Lord and Lady Montague, Lord and Lady Capulet, servants and others enter.)

Prince Escalus: What's happened? How did these men die?

Benvolio: Tybalt killed Mercutio, sir. Mercutio was Romeo's friend. Romeo was very angry, and he killed Tybalt.

Lady Capulet: Romeo must die! He's a murderer! He killed my nephew Tybalt!

Prince Escalus: But Tybalt was a murderer too, Lady Capulet.

Lady Capulet: No, he wasn't! That's what Benvolio says, but he's a Montague. Romeo must die!

Lord Montague: Sir, our son is not a murderer. He killed Tybalt because he was angry.

Prince Escalus: Listen, all of you. I have decided not to execute Romeo. But he must leave Verona, and he can never come back. Tell him that he must leave immediately. If he ever comes back to Verona, he will die. Now go home, and keep the peace.

Act Three, Scene Two: Another Message

Juliet is alone in her room.

Juliet: I'm so excited! Romeo is going to be with me tonight! We're married now, but the only people who know are Father Lawrence and my Nurse. Here she is now. *(The Nurse enters.)*

Nurse: Juliet, my dear, something terrible has happened. *(She starts crying)* He's dead, he's dead.

Juliet: Who's dead? Not Romeo? Not my husband?

Nurse: No, Tybalt is dead.

Juliet: Oh, no! My cousin Tybalt! How did he die?

Nurse: There was a fight, and Romeo killed him.

Juliet: It can't be true! Romeo never fights.

Nurse: But it is true. Tybalt killed Romeo's friend Mercutio, and Romeo was very angry. The two of them started fighting, and Romeo killed Tybalt.

Juliet: Where's Romeo now? And what's going to happen to him?

Nurse: Romeo is hiding in Father Lawrence's house. The Prince has told Lord Montague that Romeo must leave Verona and never come back.

Juliet: So I'll never see him again! *(She starts crying.)*

Nurse: Don't cry, my dear. Listen. I'll go to Father Lawrence's house and tell Romeo to come here secretly tonight, to say goodbye to you.

Juliet: Thank you, Nurse. You're very kind. Wait – take this ring. *(She gives her a ring.)* Give it to Romeo, and tell him that I love him.

Act Three, Scene Three: Bad News for Romeo

Father Lawrence's house. Romeo is hiding. Father Lawrence enters.

Father Lawrence: Romeo – where are you? It's me, Father Lawrence. *(Romeo comes out.)*

Romeo: What did Prince Escalus say? Am I going to die?

Father Lawrence: No. Killing Tybalt was wrong. But the Prince is not going to execute you. He said that you must leave Verona immediately, and never come back.

Romeo: This is terrible! *(He starts crying.)* Leaving Juliet is worse than dying.

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Father Lawrence: Just listen, Romeo! You are lucky. The Prince has been kind to you.

Romeo: But I want to die! I can't live without Juliet! *(There is a knock on the door.)*

Father Lawrence: Hide, Romeo! If anyone finds you here, there will be trouble!

Romeo: It doesn't matter. I want to die. *(The Nurse enters.)*

Father Lawrence: I'm happy to see you, Nurse. Have you been with Juliet?

Nurse: Yes. I saw her a few minutes ago, crying and shaking, just like Romeo here.

Romeo: But I killed her cousin. Does she still love me?

Nurse: Yes, of course she does. *(She gives Romeo Juliet's ring.)* She sends you this ring.

Father Lawrence: Listen, Romeo. You can go to see Juliet tonight. But then you must leave Verona. Later, I will tell everybody that you and Juliet are married, and I will ask the Prince to think again. Perhaps you can come back to Verona soon. But you have to leave Verona tonight and go to Mantua. Do you agree to do that?

Romeo: Yes, Father. How long must I stay in Mantua?

Father Lawrence: I'm not sure. Stay there until I send you a message. Don't come back until you hear from me. Now go and say goodbye to Juliet.

Act Three, Scene Four: Lord Capulet's Plan

The Capulets' house. Lord and Lady Capulet and Paris are talking.

Lord Capulet: Paris, my daughter is very unhappy. Her cousin Tybalt died this morning.



Lord Montague's son killed him.

Paris: I'm sorry to hear that. Can I talk to Juliet?

Lady Capulet: Not at this moment, Paris. She is in her room. It's very late, and she needs to rest.

Lord Capulet: Listen. I've just thought of something. I want Juliet to forget about Tybalt's death. I think that she'll be happy when she marries. I know that you love Juliet, and that you would like to marry her. The two of you must marry as soon as possible. What day is it today?

Paris: It's Monday night, sir.

Lord Capulet: Right. The wedding will be on Thursday.

Paris: That's wonderful.

Lord Capulet: *(To his wife)* Go and tell Juliet what I have decided, my dear. We must hurry! Don't forget, Paris – the wedding will be in three days!

Paris: I won't forget, sir.

Act Three, Scene Five: Trouble for Juliet

Juliet's room. Romeo and Juliet are together.

Romeo: I'm sorry, my love, but I have to go. Look outside – it's nearly morning.

Juliet: Please don't say that. I want you to stay with me. You are my husband now. You needn't go.

Romeo: You know that I have to go. If anyone finds me here, the Prince will execute me. I'm going to stay in Mantua. Father Lawrence is going to talk to our families, and to the Prince. Then I'll be back soon.

Juliet: I hope so. Romeo, my only love! *(There is a knock at the door.)*

Romeo: Kiss me! Goodbye, my love. *(He climbs out of the window.)*

Lady Capulet: *(Entering)* Juliet – you're already out of bed. It's very early.

Juliet: I know. I can't sleep.

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Lady Capulet: You're still very unhappy about your cousin Tybalt. Don't worry, my dear. We'll find Romeo. And when we find him, he'll die. Now listen, I have some exciting news. Your father has said that Paris and you can marry. And the wedding will be on Thursday. *(Juliet screams.)*

Juliet: I won't marry Paris. It's just not possible!

Lady Capulet: What do you mean? *(Lord Capulet and the Nurse enter.)*

Lord Capulet: Have you told her the news?

Lady Capulet: She says that she won't marry Paris.

Lord Capulet: What? Why not? Listen, Juliet. Paris is a good, kind man. He's an important man, too, and a friend of the Prince's. You are a very lucky girl!

Juliet: Father, listen. I know that you're trying to help me, but I will never marry Paris. I don't love him. I don't even know him.

Lord Capulet: That doesn't matter. You will marry him on Thursday. Do you understand? *(Lord and Lady Capulet leave.)*

Juliet: This is terrible. What shall I do? They don't know that I've married Romeo!

Nurse: Listen, my dear. Romeo is in Mantua. Perhaps you'll never see him again. Your mother and father are right, you know. Paris is a kind man, and good-looking too. He'll be a better husband than Romeo. Marry him. Forget about Romeo. That's the best thing to do. *(She leaves.)*

Juliet: I will never listen to my Nurse again. I thought that she would help me, but she won't. I'm going to see Father Lawrence. Perhaps he can help me.

Act Four, Scene One: Father Lawrence's Medicine

Father Lawrence's house. Paris and Father Lawrence are talking.

Father Lawrence: What! On Thursday! That's in two days. This is very sudden!

Paris: I know. I'm very excited. I've loved Juliet for a long time, and soon we'll be

married!

Father Lawrence: But you don't know her very well. You wait, Paris. Thursday is too soon.

Paris: But her father has already decided. I'm very happy!

Juliet: *(Entering)* Good morning, Paris.

Paris: Hello, Juliet, my love. *(Laughing)* You'll soon be my wife.

Juliet: Perhaps. I've come to talk to the priest.

Paris: Are you going to tell him how much you love me?

Juliet: I've come to talk to him alone.

Father Lawrence: Can you leave us, please, Paris?

Paris: Of course, Father. Goodbye, my love. *(He kisses Juliet.)* We'll be married soon! *(He leaves.)*

Juliet: What shall I do? *(She starts crying.)* I want to die.

Father Lawrence: You must marry Paris. What else can you do?

Juliet: Father, I'll never marry Paris. Don't you understand? I love Romeo. He is my husband. Look, I have a knife. *(She pulls out a knife.)* If you tell me to marry Paris, I'll kill myself.

Father Lawrence: Stop! Put down the knife. Listen, Juliet, I've just thought of something.

(He goes to a cupboard and takes out a bottle.)

Juliet: What's that? Is it poison? Will you kill me?

19

Father Lawrence: No, Juliet, it's not poison, but it's a very, very strong medicine. Anyone who drinks this will sleep for two days.

Juliet: What do you want me to do?

Father Lawrence: I want you to drink this medicine the night before your wedding. You'll sleep very, very deeply, and it won't be possible to wake you up. You will be cold and still. Everyone will think that you are dead.

Juliet: What'll happen then?

Father Lawrence: They will put your body in your family's tomb, next to your cousin Tybalt. Later, you'll wake up. *(Juliet screams.)* Don't worry, I'll send a message to Romeo in Mantua and tell him to come back to Verona when it's dark, I'll tell him to go to the tomb and open it at night. Then the two of you can run away together to Mantua. Will you do it? It's very dangerous, but if you don't do this, you have to marry Paris.

Juliet: Yes, Father, I'll do it. I'll do anything to be with Romeo. Thank you, Father. *(Juliet takes the bottle and leaves.)*

Father Lawrence: Father John! Father John! *(Father John enters. Father Lawrence quickly writes a message and gives it to him.)* Take this message to Romeo in Mantua. It's very, very important.

Act Four, Scene Two: Another Wedding

The Capulets' house. Lord and Lady Capulet, the Nurse and servants are all busy.

Lord Capulet: *(To a servant)* Go and ask all our friends to come to the wedding. *(To another servant)* Go and find the best cooks in Verona. This will be a very special wedding. *(To the Nurse)* Where's Juliet?

Nurse: She's with the priest, sir. She'll be back soon. Look, here she is now. She looks very happy.

Juliet: *(Entering)* I'm sorry, father.

Lord Capulet: What?

Juliet: You told me to marry Paris, and you were right. I'm not going to cry any more. He is the right man for me. I'm sorry that I didn't agree at first.

Lord Capulet: This is wonderful news! Oh, I'm so happy! Listen, everybody! The wedding will be tomorrow morning. Go and tell Paris.

Lady Capulet: Tomorrow? But tomorrow is Wednesday. You said that the wedding would be on Thursday. We won't be ready tomorrow!

Lord Capulet: That doesn't matter. Juliet and Paris must marry as soon as possible. Hurry, hurry! Nobody will sleep tonight – we're all going to be too busy. Nurse – go and help Juliet with her wedding-dress! Oh, I'm so happy!

Act Four, Scene Three: Juliet Drinks the Medicine



Juliet's room. Juliet is wearing her wedding-dress. The Nurse and Lady Capulet are with her.

Nurse: You look beautiful, my dear.

Lady Capulet: You must go to bed now, Juliet. It's very late, and you need to rest.

Good night. *(The Nurse and Lady Capulet leave.)*

Juliet: They think that I'm going to marry Paris tomorrow, but they're wrong, *(She takes out Father Lawrence's bottle.)* When I drink this, I'll fall asleep. They'll think I'm

20

dead. Oh, I'm so afraid! I won't wake up for two days. When I wake up, I'll be in the tomb, with dead bodies around me. But I must do it. Romeo will come and find me, and we'll be together again! *(She drinks the medicine and lies down on her bed.)*

Act Four, Scene Four: The Capulets Find Juliet

The Capulets' house. It is early in the morning, and Lord and Lady Capulet, the Nurse, servants and cooks are all moving around busily.

Lady Capulet: We need more food! And more tables and chairs!

Lord Capulet: Bring those flowers over here! Hurry up, there isn't much time left!

Nurse: Why don't you go to bed, sir? It's very late.

Lord Capulet: I can't sleep – I'm too excited! My daughter is going to marry Paris in the morning! After the wedding, we're going to have a party. It'll be the best party I've ever had!

Lady Capulet: Paris will be here soon. Nurse – go and wake Juliet up. *(The Nurse goes out.)*

Lord Capulet: I can hear music. Paris is coming, with his musicians. *(The musicians play outside.)*

Nurse: Help! Help! *(Some servants run to help her.)*

Lady Capulet: What's the matter? *(The Nurse and servants come back, carrying Juliet. They are crying.)*

Nurse: She is dead! *(Everyone stops moving.)*

Lady Capulet: Juliet! My only child! *(Holding Juliet)* Please, wake up! Oh, she's cold! She's dead!

Lord Capulet: She was the sweetest child in the world. She was only thirteen, and now she's dead. *(Father Lawrence, Paris and the musicians enter. The musicians are still playing.)*

Paris: I've come here to take Juliet to church! *(They see Juliet's body. The musicians stop playing.)*

Lady Capulet: She was our only child. Now our lives are empty. We will never be happy again.

Paris: Juliet – dead? This is the worst day of my life.

Father Lawrence: Carry her to the church. We will put her in your family's tomb, next to her cousin. Put flowers on her body. *(They put flowers on her body and carry her*

out.)

Act Five, Scene One: News from Verona

Romeo is walking along a street in Mantua. There are some shops in the street.

Romeo: Oh, I'm so lonely without Juliet I want to go back to Verona, but I can't go back yet. I must wait until Father Lawrence sends a message. I'll hear some news soon, I hope. *(One of Lord Montague's servants enters.)* Did Father Lawrence send you?

Servant: No, but I've got some news. It's bad news, I'm afraid. Juliet is dead. I saw them put her body in the Capulets' tomb yesterday.

Romeo: What! I must go back, I must find out what's happened.

Servant: Wait, my lord. Don't go back yet. Wait until Father Lawrence sends some news.

Romeo: No! I'm going to Verona now. Leave me alone. *(The servant leaves)* If Juliet is dead, I want to die too. I'm going to see Juliet once more, and then I'm going to die.

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I need some poison. Where can I find some poison? I remember seeing a shop near here. Where was it? Here it is. *(He stops outside a shop.)* You! You sell medicines, don't you?

Shopkeeper: Yes, sir.

Romeo: I want some poison. It must be strong. Do you understand?

Shopkeeper: Sir, I sell medicines to help people, not poison to kill them.

Romeo: Here. *(He takes some gold from his pocket.)* I will give you as much gold as you want. You look poor and hungry.

Shopkeeper: Yes, sir, I am. *(He goes to a cupboard and takes out a bottle.)* I have some poison. It is very dangerous. Anyone who drinks this will die immediately. But I can't sell it to you, I'll be in trouble.

Romeo: Don't worry. I won't tell anyone that it came from your shop. *(He takes some more gold from his pocket.)* Here, have all my gold. I don't need it. *(The shopkeeper gives him the bottle, and Romeo leaves.)*

Father John: *(Entering)* Where's Romeo? I've got a message for him. It's from Father Lawrence. He said that the message was very important. *(Running up and down the street)* Romeo! Romeo! Where are you? Romeo! Oh, no! He's not here!

Act Five, Scene Two: Together Again

A garden outside a church. It is late at night. Paris is standing near the Capulets' tomb.

It is a very large tomb with a big, heavy door.

Paris: Oh, Juliet! I loved you more than anyone else in the world. I wanted you to be my wife, but now you're dead. *(Putting flowers on the tomb)* I'm going to come to your tomb every night. What's that noise? Someone's coming! *(He hides. Romeo enters.)*

Romeo: Juliet – I must see your sweet face again! *(Paris comes out. Romeo opens the door of the tomb.)*

Paris: Stop! You're Romeo, aren't you? You're the one of the Montagues. What are you doing to Juliet's tomb?

Romeo: Who are you? Leave me alone! *(The two men fight, and Romeo kills Paris. Romeo goes into the tomb, and takes the bottle of the poison out of his pocket.)*

Juliet, my love, my wife! You are dead, but you are still beautiful. This will be our last kiss. *(He kisses her, then drinks the poison.)* So with a kiss, he dies. *(He dies.)*

Father Lawrence: *(Entering)* Juliet will wake up very soon. Where's Romeo! Father John took a message to him, and the message told him to meet me here. Romeo! *(He goes to the tomb.)* The door's open! What's happened?



14

Juliet: (*Waking up*) Father Lawrence! It's good to see you. Where's Romeo?

Father Lawrence: Juliet – something terrible has happened. Romeo is lying next to you, but he's dead! Quickly – get out of the tomb, and come with me. If anyone finds us here, there will be trouble!

Juliet: No, Father, I want to be with Romeo. (*Father Lawrence runs away.*) Romeo, my love, what's happened? (*She sees the bottle of poison.*) He's killed himself! Well, I'm going to die too. I can't live without him. Romeo, perhaps there's poison on your lips. (*She kisses him.*) I'm still alive, but I want to die. I'm not afraid of death. (*She takes out a knife, stabs herself and dies. Some people enter.*)

People: (*Shouting*) What's happened? Look, here's Paris – he's dead! And Romeo's dead, too! Someone's opened the tomb! Find the Prince! Find the Capulets and the Montagues! (*Prince Escalus, the Capulets, Montagues and servants enter.*)

22

Prince Escalus: Dead! Romeo and Juliet? (*Some more people enter, with Father Lawrence.*) Father Lawrence, do you know anything about this?

Father Lawrence: Just a few days ago, Romeo married Juliet. (*Everyone shouts in surprise, and Lady Capulet starts crying.*) I married them secretly, because the Capulets and Montagues are enemies. Juliet didn't want to marry Paris, so I told her to take some special medicine. She wasn't dead, she was asleep. I wanted to send a message to Romeo in Mantua, but he didn't get the message. And they have both killed themselves.

Prince Escalus: Lord Capulet, Lord Montague – come here. (*They stand in front of the Prince.*) This has happened because you are enemies. Romeo, Juliet, Paris, Mercutio and Tybalt are all dead.

Lord Capulet: Sir, our arguments have finished. We're friends now, and we will never fight again. (*They shake hands unhappily.*)

Lord Montague: We'll build a statue of Romeo and Juliet. It will be made of gold. No one will ever forget them.

Prince Escalus: Perhaps Verona will be peaceful now. (*He looks up at the sky.*) There is no sun this morning. Go home now, all of you, and remember this unhappy story of Juliet and her Romeo.

Factual Recount

Answer the following questions from the context of the story.

1. Who are Romeo and Juliet? What is going on between the families of the two?
2. Where is Romeo exiled? Why does Romeo feel that banishment is worse than death?
3. How does Lord Capulet react to Juliet's refusal? What ultimatum does he give her?
4. Why is there such a rush to see Juliet married?

Task 3. Think Through

A. Act In Response

Discussion: Group yourselves into 5 and discuss the following . The first question will be for group 5, second will be group 4, third will be group 3, fourth will be group 2 and fifth will be group 1.

1. Friar Lawrence gives this advice to Romeo and Juliet: "love moderately; long love doth so." What is he telling the young lovers? Do you agree with him? Should he have given them any other advice?
2. What could have been done to prevent this tragedy from occurring?
3. What would have happened to Romeo and Juliet if they hadn't died? Is their relationship sustainable over time? Do they have anything to offer each other once the initial burst of passion calmed down? Would Romeo move on from Juliet as quickly as he moved on from Rosaline.
4. In what ways do the young adopt the beliefs of the old, and in what ways do they ignore them or fight against them?
5. Should Romeo and Juliet's relationship be viewed as a rebellion of the young against the old? In other words, is this play's motto, "Kids these days," or "Move over, Grandpa?"

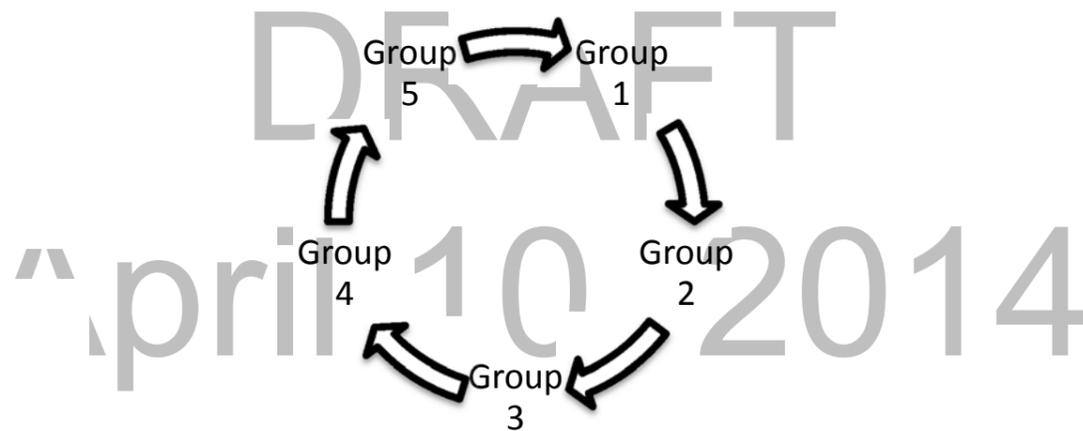
B. Visual interpretation:

Directions: With the same groupings, present a live portrait of a particular scene that depicts a particular character or theme of the play.

Task 4. Talk Back

Clockwise Vibes

Directions: From the visual interpretation made by each group, take turns in giving feedback. Give your reaction based on the choice of color, medium, and texture of the picture or based on the chosen them, character, or event. Follow the cycle below.



Task 5. Panel Forum

Group yourselves into three and present a short Panel Forum on the topic “What drives students to suicide?”

Group 1	Hosts
Group 2	Guests (Psychologist, Teacher, Guidance Counselor, Father, Mother, Priest, etc.)
Group 3	Audience/Students

Task 6. Grammar In Focus

In lesson 4 you have learned that Infinitives are used as nouns in the sentence. Now, let us find out the other functions of infinitives.

A. Try It On

Read the following sentences and identify the use of the infinitive in each sentence.

Uncle, this is a Montague, our foe; a villain, that is hither come in spite **to scorn** at our solemnity this night.

I must another way, **to fetch** a ladder, by the which your love must climb a bird's nest soon when it is dark.

These times of woe afford no times **to woo**.

Come, is the bride ready **to go** to church?

Here is a friar, and slaughtered Romeo's man, with instruments upon them fit **to open** these dead men's tombs.

B. Fit and Right

Underline the infinitive in each sentence, then write ADJ if it is use as an adjective and ADV if it is used as an adverb.

1. The choir was ready to perform.
2. He worked to get ahead in the ladder of education.
3. He gave me a book to read.
4. The passage from the Bible is hard to translate.
5. The boys are coming this weekend to play tennis.

C. Big League

Complete the following sentences with the infinitive used as indicated inside the parentheses.

1. Here is the lesson _____ .(adjective)
2. The team was ready _____ .(adverb)
3. My friends were sorry _____ .(adjective)
4. She promised never _____ it again. (adverb)
5. I don't have time _____ . (adjective)

Task 7. Word- Hoard

Four-Pics One Word

Guess the word hinted/suggested in the pictures. Fill in the blanks with the correct letters based on the description inside the box.





The degree of loudness or intensity of





The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.





The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.





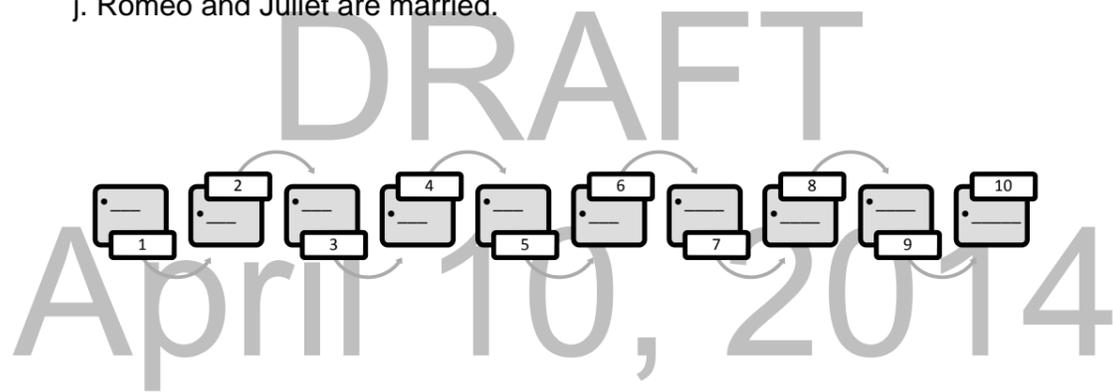
The highness or lowness of voice.



The clear and precise pronunciation of words.

Task 8: Take Down Game

- Work in small groups of five.
 - Read the entries carefully.
 - Determine the correct order of events as presented in the text.
 - Arrange them following their order of presentation.
 - Write the most appropriate letter that represents each event in the designated box.
 - Present your findings to the rest of the group.
 - Allot corresponding points for each correct entry.
 - Consider the group with the most number of points as the winner.
- a. Romeo and Juliet meet.
 - b. Juliet fakes her death.
 - c. Romeo's heart is broken by Rosalind.
 - d. Juliet stabs herself.
 - e. Romeo kills Tybalt.
 - f. Romeo buys a poison.
 - g. Juliet's father threatens to disown Juliet if she does not marry Paris.
 - h. Juliet's family gives a feast.
 - i. Romeo is banished.
 - j. Romeo and Juliet are married.



YOUR DISCOVERY TASKS

Task 8: SGD

Group yourselves into five and do the following activity

A. News Flash: Suppose you were a reporter and your beat is to cover a crime report and you decided to make a news report about the Tragedy in Verona concerning the ill-fated lovers Romeo and Juliet.

B. Dance: Design a costume, select the music and perform an interpretive dance about a secret wedding. Turn in a paragraph explaining what you are trying to convey (how does your costume, music and choreography capture important events and themes of the act?).

C. Song performance: Write and perform an original rap or song, including lyrics and music for the wedding of Romeo and Juliet.

D. Mural Painting: Create a timeline highlighting the feud between the two families resulting in the untimely death of the two young lovers.

E. Push A Pencil: Reorganize the summary of the last scene of the play, "Romeo and Juliet." Write it in a different form like a newspaper article, a novel chapter, a diary entry, a sonnet, or a letter.

YOUR FINAL TASK

Task 9. Director's promptbook

SGD

Group 1 Act Three, Scene One: More Trouble

Group 2 Act Four, Scene One: Father Lawrence's Medicine

Group 3 Act Three, Scene Four: Lord Capulet's Plan

Group 4 Act Five, Scene One: News from Verona

Group 5 Act Four, Scene Three: Juliet Drinks the Medicine

- Photocopy the scene and write specific stage directions onto it. These should include choices for directing actors' sound (emphasis, volume, pacing) and movement (gesture, posture and stance, blocking).
- Write 2-3 paragraphs ("A Note to the Actor Playing Romeo," for example) as if you are a director of a scene to give general guidelines about the performance of these characters.

- Actors need themes, or big ideas, to follow—don't just give them lots of little tasks. Start each paragraph with a topic sentence in which you make a statement about the character's personality.
- Then provide supporting details from the text to show why the actor should perform this way.
- Present it to the class.

MY TREASURE

The real challenge is the tough part of determining values which comes in the choices we have to make in setting our priorities, in deciding which values we will give up or trade off when we face inevitable contradictions. Moreover, it is important to know what personal values you want to achieve in life.

Determining My True Life Values

The most important value/s I will prioritize	Is/are.....	Because..
The least important value/s	Is/are..	Because..

DRAFT

April 10, 2014

Director's Promptbook Rubric

Scene: _____ Date submitted: _____

	Criteria	Points
Cover (3)	<ul style="list-style-type: none">• cover page• table of contents• cast of characters	
Introduction (4)	<ul style="list-style-type: none">• explanation of director's vision of the scene (approach and interpretation)	
Notes (4)	<ul style="list-style-type: none">• justifications for omitted lines• marginal notes on expression and auditory cues	
Effects (3)	<ul style="list-style-type: none">• music• soundscape• special sound effects	
14	Total----->	

Teacher Comments:

DRAFT

April 10, 2014

http://users.bergen.org/kenmay/whirly/tempest/prompt_rubric05.htmdirector's

Module 3 Connecting to the World

Lesson 6

DESPITE DIFFERENCES IN SOCIAL CLASS

YOUR JOURNEY

Traveling to distant lands and meeting people from different places are enriching and enjoyable for the mind. However, going on a world tour is costly. Fortunately, you can travel through reading.

This lesson will take you on a wonderful journey to places you have never been and will deepen your understanding of other people's culture and history. You will discover how your view of life can be enriched through constant interaction with people despite differences in social class.

YOUR OBJECTIVES

Clearing the path of your journey, you are expected to:

- be familiar with the technical vocabulary for drama and theatre
- share a personal opinion about the ideas listened to
- provide critical feedback to the idea presented in the material viewed
- determine tone, mood, technique, and purpose of the author
- analyze literature as a means of connecting to the world
- use literary devices and techniques to craft a play synopsis
- use participles effectively
- use effective and appropriate non-verbal communication strategies
- write a character sketch

YOUR INITIAL TASKS

Task 1: Activate your Mind

There are countless people who have changed the world. These are men and women who have touched and made a difference in the lives of others with their determination, selflessness and commitment to serve.

Can you name some of them?



--	--	--	--	--

Is there any famous or influential person you know and admire?

Task 2. Observe and Imitate

Famous and influential men and women have changed the world with their ideas and actions that shaped the world. Some of them include statesmen, leaders, political thinkers, inventors, scientists, artists, writers, actors, sportspersons and achievers. This activity will help you recognize these important individuals.

Form two (2) groups and do the following tasks..

GROUP 1: Identify the names of the famous and influential people who have made a difference in the world. Share some vital information about them.

GROUP 2: Choose at least two of the famous people from the sets of pictures and present a sample of their famous speeches.





Task 3: Photo React

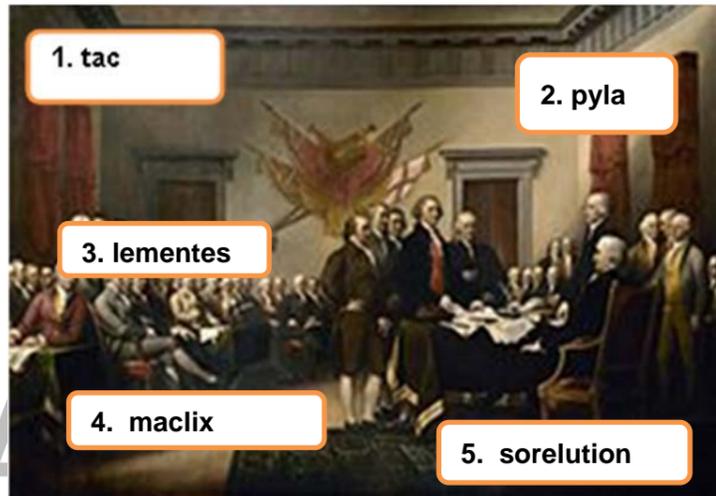
Below are the pictures of the two masks associated with drama representing the traditional generic division between comedy and tragedy. They are symbols of the ancient Greek Muses, Thalia and Melpomene. *Thalia* was the Muse of comedy (the laughing face), while *Melpomene* was the Muse of tragedy (the weeping face).



(Illustrator please draw something like this)

1. What is the difference between comedy and tragedy?
2. What are your thoughts about the photo based on your prior knowledge.

Guess the right words from the jumbled words that will lead you to arrive at the definition of a one-act play.



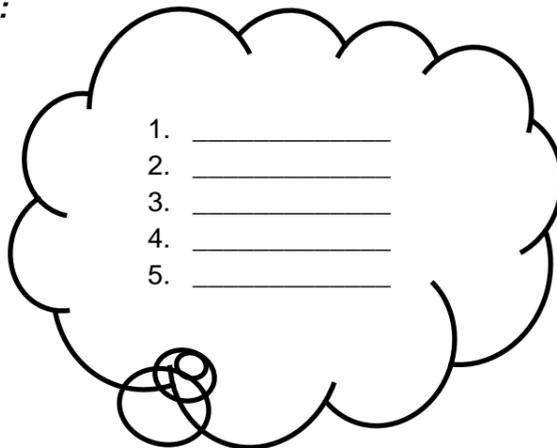
ONE-ACT PLAY is a play with only one _____.

An act is a part of a _____ defined by _____ such as rising action, _____ and _____.

Clues:

1. A division or unit of a drama
2. A dramatic performance
3. The simplest or essential parts
4. The most exciting and important part of a play
5. The part of the story's plot line in which the problem of the story is resolved.

Write your answers here:



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

Task 4. From Mind to Pictures: Share What You Know

Watch the video clip <http://www.youtube.com/watch?v=ZRTusIMz2Rw-> to be presented to you by your teacher, listen carefully then share your personal opinion about the materials viewed.



April 10, 2014

The video gives an over view of how to write a one-act play. It says that writing a one-act play is a good exercise to develop your writing skills.

Enumerate some of the tips mentioned in the video, share your thoughts and react whether you agree or disagree.

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

Pre-reading task

Have you ever been tempted to pretend that you were someone else? Do you think people will respect you more if they think you are rich? Can you judge people by their appearance?

In this short one-act play, adapted from the classic short story by O. Henry, a young man and woman meet in a public park and instantly fall for one another ... but neither of them is what they seem. Read the text below and answer the questions that follow:

YOUR TEXT

WHILE THE AUTO WAITS

by O. Henry

adapted for the stage by Walter Wykes

CHARACTERS

GIRL
YOUNG MAN
WAITRESS
CHAUFFEUR

TIME
1920s

[Twilight. The quiet corner of a city park. A GIRL in gray sits alone on a bench, reading her book. A large-meshed veil hangs over her face, which nevertheless shines through with a calm and unconscious beauty. When she turns a page, the book slips from her hand, and a YOUNG MAN, who has been hovering nearby, pounces upon it. He returns it to her with a gallant and hopeful air.]

GIRL: Oh, thank you.

YOUNG MAN: Nice weather we're having.

GIRL: Yes.

[Pause.]

YOUNG MAN: Well ...

GIRL: You may sit down, if you like.

YOUNG MAN: *[Eagerly.]* Are you sure? I don't want to interrupt your reading.

GIRL: Really, sit. I would like very much to have you do so. The light is too bad for reading. I would prefer to talk.

YOUNG MAN: Well, if you insist. *[He slides hopefully onto the seat next to her.]* You know, you've got to be the stunningest girl I've ever seen. Honest. I had my eye on you since yesterday.

GIRL: Yesterday?

YOUNG MAN: Didn't know somebody was bowled over by those pretty lamps of yours, did you, honeysuckle?

GIRL: Whoever you are, you must remember that I am a lady. I will excuse the remark you have just made because the mistake was, doubtless, not an unnatural one—in your circle. I asked you to sit down; if the invitation must constitute me your honeysuckle, consider it withdrawn.

YOUNG MAN: Sorry. I'm sorry. I didn't mean to offend you. I just thought ... well, I mean, there are girls in parks, you know—that is, of course, you don't know, but—

GIRL: Abandon the subject, if you please. Of course I know.

YOUNG MAN: Right.

GIRL: Now, tell me about these people passing and crowding, each way, along these paths. Where are they going? Why do they hurry so? Are they happy?

YOUNG MAN: It is interesting to watch them—isn't it? The wonderful drama of life. Some are going to supper and some to—er—other places. One can't help but wonder what their histories are.

GIRL: Yes! How fascinating they seem to me—rushing about with their petty little dreams and their common worries! I come here to sit because here, only, can I be near the great, common, throbbing heart of humanity. My part in life is cast where its beating is never felt. Can you surmise why I spoke to you, Mr.—?

YOUNG MAN: Parkenstacker. And your name...?

[He waits, eager and hopeful, but she only holds up a slender finger and smiles slightly.]

GIRL: No, you would recognize it immediately. It is simply impossible to keep one's name out of the papers. Or even one's portrait. This veil and this hat—my maid's, of course—are my only protection. They furnish me with an incog. You should have seen the chauffeur staring when he thought I did not see. Candidly, there are five or six names that belong in the holy of holies, and mine, by the accident of birth, is one of them. I spoke to you Mr. Stackenpot

YOUNG MAN: Parkenstacker.

GIRL: Mr. Parkenstacker, because I wanted to talk, for once, with a natural man—a real man—one unspoiled by the despicable gloss of wealth and supposed social superiority. Oh! You have no idea how weary I am of it—money, money, money! And of the men who surround me, dancing like little marionettes all cut from the same pattern. I am sick of pleasure, of jewels, of travel, of society, of luxuries of all kinds!

YOUNG MAN: I always had the idea that money must be a pretty good thing.

GIRL: A competence is to be desired, certainly. But when you have so many millions that—! *[She concludes the sentence with a gesture of despair.]* It is the monotony of it that palls. Drives, dinners, theatres, balls, suppers, balls, dinners, more balls, followed of course by dinners and suppers, with the gilding of superfluous wealth over it all. Sometimes the very tinkle of the ice in my champagne glass nearly drives me mad.

YOUNG MAN: You know ...I've always liked to read up on the habits and customs of the wealthy class. I consider myself a bit of a connoisseur on the subject. But I like to have my information accurate. Now, I had formed the opinion that champagne is cooled in the bottle and not by placing ice in the glass.

[The GIRL gives a musical laugh of genuine amusement.]

GIRL: You must understand that we of the non-useful class depend for our amusement upon departure from precedent. Just now it is a fad to put ice in champagne. The idea was originated by a visiting Prince of Tartary while dining at the Waldorf. It will soon give way to some other whim. Just as, at a dinner party this week on Madison Avenue, a green kid glove was laid by the plate of each guest to be put on and used while eating olives.

YOUNG MAN: *[Humbly.]* I see.

GIRL: These special diversions of the inner circle do not become familiar to the common public, of course.

YOUNG MAN: Of course. It's all quite fascinating. I've always wanted to participate in, or at least witness first hand, the rituals of the elite.

GIRL: We are drawn to that which we do not understand.

YOUNG MAN: I guess that's true.

GIRL: For my part, I have always thought that if I should ever love a man it would be one of lowly station. One who is a worker and not a drone. But, doubtless, the claims of caste and wealth will prove stronger than my inclination. Just now I am besieged by two suitors. One is Grand Duke of a German principality. I think he has, or has had, a wife, somewhere, driven mad by his intemperance and cruelty. The other is an English Marquis, so cold and mercenary that I prefer even the diabolical nature of the Duke. What is it that impels me to tell you these things, Mr. Pakenwacker?

YOUNG MAN: Parkenstacker.

GIRL: Of course.

YOUNG MAN: I don't know why you should bare your soul to a common man like

me, but you can't know how much I appreciate your confidences.

[The girl contemplates him with the calm, impersonal regard that befits the difference in their stations.]

GIRL: What is your line of business, if you don't mind my asking?

YOUNG MAN: A very humble one. But I hope to rise in the world someday.

GIRL: You have aspirations?

YOUNG MAN: Oh, yes. There's so much I want to do.

GIRL: I admire your enthusiasm. I, myself, can find very little to be enthused about, burdened, as I am, by the constant pleasures and diversions of my class.

YOUNG MAN: Did you really mean it, before, when you said you could love a man of lowly station?

GIRL: Indeed I did. But I said "might."

YOUNG MAN: Why only "might?"

GIRL: Well, there is the Grand Duke and the Marquis to think of, you know.

YOUNG MAN: But you've said yourself— they're so cold.

GIRL: I am sure you understand when I say there are certain expectations of a young lady in my position. It would be such a disappointment to certain members of my family if I were to marry a commoner as we like to call them. You simply cannot imagine the scandal it would cause. All the magazines would remark upon it. I might even be cut off from the family fortune. And yet ... no calling could be too humble were the man I loved all that I wish him to be.

YOUNG MAN: I work in a restaurant. *[The girl shrinks slightly.]*

GIRL: Not as a *waiter*? Labor is noble, but personal attendance, you know— valets and—

YOUNG MAN: Not a waiter. I'm a cashier in ... in that restaurant over there.

GIRL: *[With a strange, suspicious look.]* That ... that one there? *[He nods.]* That one?

YOUNG MAN: Yes.

GIRL: *[Confused.]* Are you sure?

YOUNG MAN: Quite sure.

GIRL: But—

[Suddenly the GIRL consults a tiny watch set in a bracelet of rich design upon her wrist. She rises with a start.]

GIRL: Oh!



YOUNG MAN: What is it? What's wrong?

GIRL: I ... I am late for an important engagement.

YOUNG MAN: An engagement?

GIRL: Yes!

YOUNG MAN: Some sort of ball or—

GIRL: Yes, yes!

YOUNG MAN: Will I see you again?

GIRL: I do not know. Perhaps—but the whim may not seize me again. I must go quickly now. There is a dinner, and a box at the play—and, oh! The same old round! Perhaps you noticed an automobile at the upper corner of the park as you came. One with a white body.

YOUNG MAN: *[Knitting his brow strangely.]* And red running gear?

GIRL: Yes. I always come in that. Pierre waits for me there. He supposes me to be shopping in the department store across the square. Conceive of the bondage of the life wherein we must deceive even our chauffeurs. Good-night.

YOUNG MAN: Wait! It's getting dark, and the park is full of questionable characters. Can't I walk you to your—

GIRL: *[Quickly.]* No! I mean ... no. If you have the slightest regard for my wishes, you will remain on this bench for ten minutes after I have left. I do not mean to question your intentions, but you are probably aware that autos generally bear the monogram of their owner. Again, good-night.

[Suddenly a WAITRESS approaches, wearing a soiled, dirty uniform—evidently just coming off her shift.]

WAITRESS: Mary-Jane! Mary-Jane Parker! What on earth are you doing out here? Don't you know what time it is?!

GIRL: *[A little flustered.]* To whom are you speaking, Madame?

WAITRESS: To whom am I ... to you! Who do you think, you ninny?!

GIRL: Then I'm sure I don't know what you're talking about.

WAITRESS: You're shift started fifteen minutes ago! Mr. Witherspoon's in a rage! This is the third time this month you've been late! You'd better get yourself over there and into uniform before he cuts you loose for good!

GIRL: I—

WAITRESS: Go on, now! I know you can't afford to miss a paycheck!

GIRL: *[Attempting to maintain her dignity.]*

You must have me confused with—with someone else.

WAITRESS: Confused with—why, Mary-Jane Parker, we've known each other for three years! We swap shifts! Have you been drinking?! Why are you wearing that ridiculous hat?!

GIRL: *[To the YOUNG MAN.]* I ... I'm sorry, Mr. Porckenblogger—

YOUNG MAN: Parkenstacker.

GIRL: Parkenstacker.

WAITRESS: *Parkenstacker?*

YOUNG MAN: Yes, Parkenstacker.

WAITRESS: As in The Parkenstackers?! From the society pages?!

GIRL: *The society pages?*

YOUNG MAN: If only I were so fortunate.

GIRL: You ... you must excuse me. My chauffeur is waiting.

WAITRESS: *Chauffeur?!* What kind of crazy airs are you putting on?!
You've never had a chauffeur in your life! You don't even own an automobile!

GIRL: I do so!

WAITRESS: Since when?!

GIRL: Since ... Oh, get away from me! I don't know you!

WAITRESS: Don't know me?! You *have* been drinking! I'm going to tell your mother!

[The GIRL rushes off, followed closely by the WAITRESS. The YOUNG MAN picks up her book where she has dropped it.]

YOUNG MAN: Wait! You forgot your—

[But they are gone. After a few moments, a CHAUFFEUR approaches cautiously.]

CHAUFFEUR: Begging your pardon, sir.

YOUNG MAN: Yes, Henri?

CHAUFFEUR: I don't mean to intrude, but your dinner reservation—shall I cancel or—

YOUNG MAN: No ... I'm coming.

CHAUFFEUR: Very good, sir. The auto is waiting.

[The CHAUFFEUR exits and leaves the YOUNG MAN standing alone for a moment as the lights fade.]

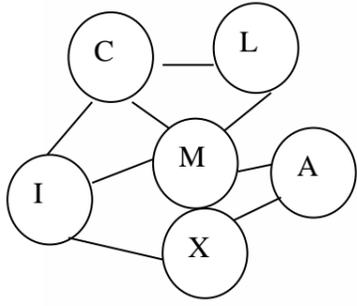
Process Questions:

1. Who met at the park? Describe how the characters reacted on their first meeting.
2. What do you think are the intentions of the characters for not revealing their true status in life?
3. Would you consider the situations of the characters a “white lie?” Why or why not?
4. What does the last sentence of the story tell us about the young man?
5. What do you think is the implication of the story to human lives?
6. If you were the author, how would you end the play?

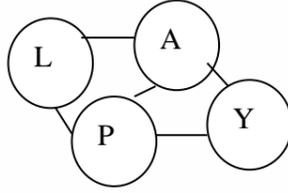
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Task 5. What's the Word

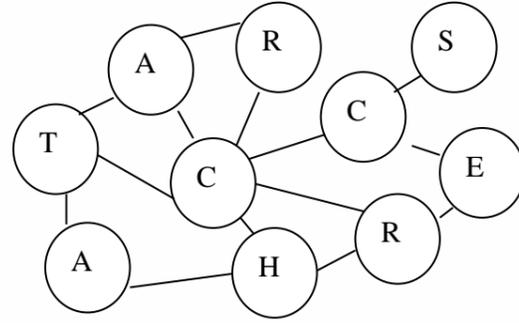
Guess the words hidden in the constellation of letters. Use the description as a clue.



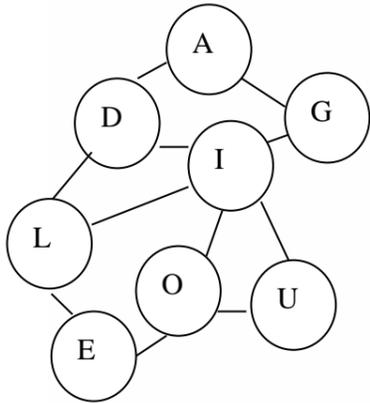
1. _____



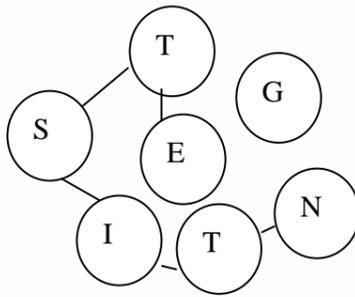
2. _____



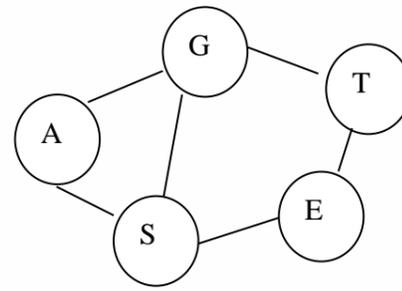
3. _____



4. _____



5. _____



6. _____

Clues:

1. The most exciting and important part of a play
2. A dramatic performance
3. People involved in the story
4. Words the character say to each other
5. Place where the story happened
6. Platform on which the actors perform

**Task 6. Recognizing Literary Device
Characterization.**

In literature, you learn about a person's character traits through different ways including the following:

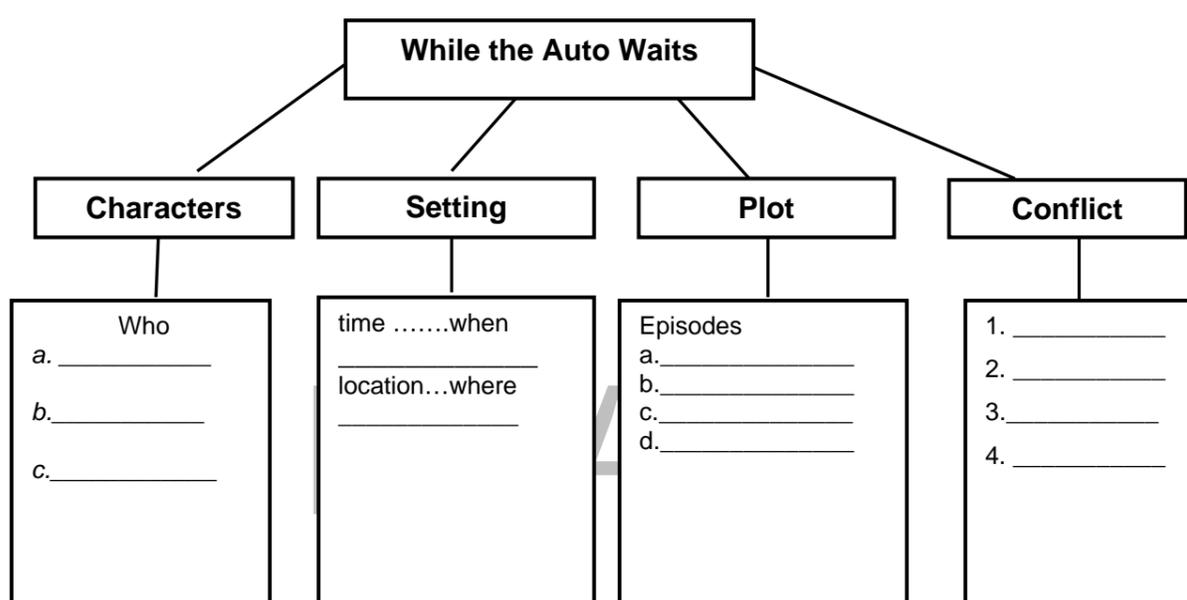
1. the way the character speaks and acts, his and her achievements and failures, manner of dressing, and values upheld;
2. what other characters say about him or her;
3. the way he or she is described by an author; and
4. the way he or she is described by a narrator.

Which of these ways are used in the play, "While the Auto Waits"?

Task 7. Play in Process

A. Story Grammar

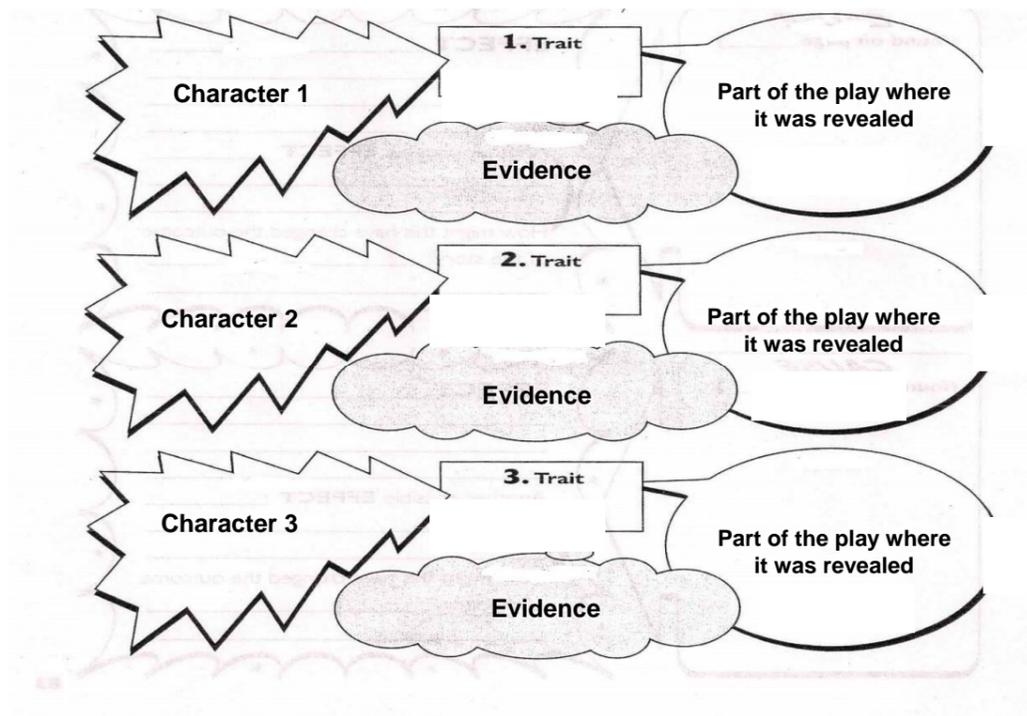
Complete the story grammar below by writing the details about the play, "While the Auto Waits".



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B. Character Analysis

Fill out the character analysis sketch to give characterization to the characters of the play, "While the Auto Waits".



C. Describing a Character

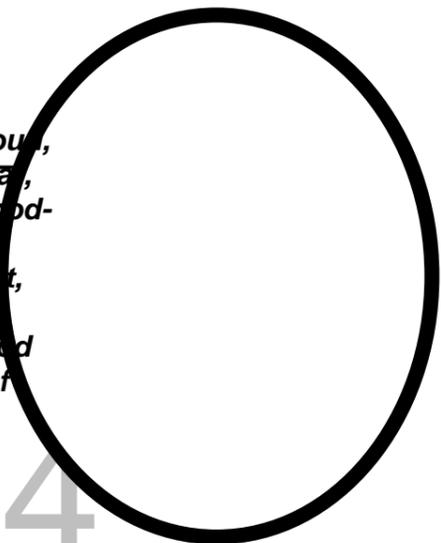
Which words and expressions best describe the girl in gray?



Write 3 words that describe the lady in gray

- 1. _____
- 2. _____
- 3. _____

*simple, proud,
honest, liar,
gloomy, good-
natured,
dishonest,
cheerful,
with a good
sense of
humor*

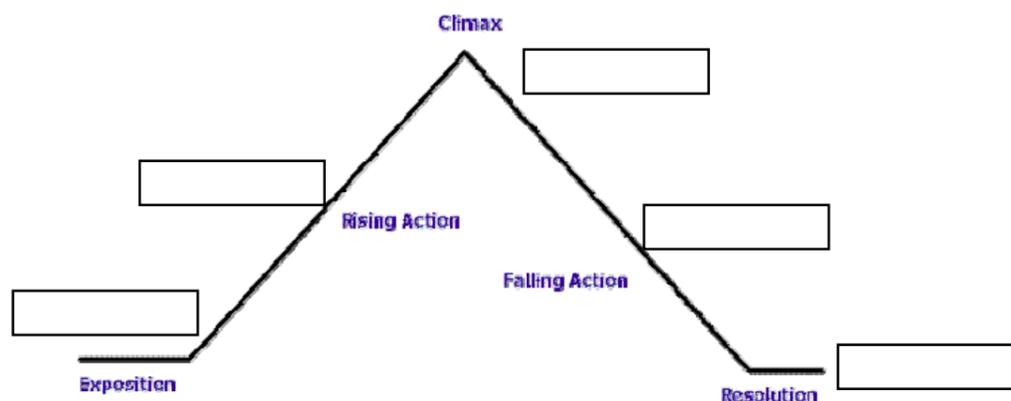


THINK IT OVER

What can you say about the play, *While the Auto Waits*? Did you find information that helped you understand it? The following activities will help you deepen your understanding.

Task 8. Plot Diagram

A. The plot diagram shows how the main events in the play are organized into a plot. Come up with a plot diagram as to the presentation of the character's thoughts, feelings and actions.



- A. Introduction or Exposition: explains the situation with which the story begins.
- B. Rising Action or Involution: complication is presented.
- C. Climax: highest point of interest, usually a question is raised.
- D. Falling Action or Resolution: solutions to the problem is presented.
- E. Conclusion: situation with which the story ends.

Task 9. The O' Henry Twist

O' Henry is famous for surprise endings or "twists" in his stories. In the play, "While the Auto Waits".... how does the play illustrate O. Henry's ability to invent and work out a clever plot? What clues to the ending are given?



(Illustrator pls draw something like this)

Identifying Participles

Study the following sentences based on the play you have read in this lesson. Pay attention to the underlined word in each sentence. Be able to say how it functions in a sentence.

1. A large-meshed veil hangs over her face.
2. Suddenly, a waitress approaches, wearing a soiled, dirty uniform—evidently just coming off her shift.
3. I come here to sit because only here, can I be near the great, common, throbbing heart of humanity.

Note that the underlined words – *meshed*, *soiled* and *throbbing* describe the nouns that came after them. They function as adjectives.

What is the base word of each adjective? Note that *meshed* and *soiled* are the past participle forms of *mesh* and *soil* while *throbbing* is the present participle of *throb*.

These underlined words belong to a special group of words called *verbals*. The verbals in the sample sentences are called *participles*.

What is a participle? What is the position of a one-word participle?

The **participle** is a verbal used as an adjective.
A **participle** may make use of the past participle of the verb or its present participle (-ing form). The one-word participle comes before the noun it modifies

Underline the participle in each of the sentences that follow.

1. The crying baby had a wet diaper.
2. A shouting crowd greeted us.
3. The cracked vase cannot be repaired.
4. The burning log fell off the fire.
5. Smiling, she hugged the panting dog.
6. We remind him of his forgotten promise.
7. The overloaded car gathered speed slowly.
8. The plumber drained the clogged sink in the kitchen.
9. He held out his bitten finger.
10. The captured rebel died after a few days.

Task 10. Pair Work

Work with a partner. Choose five words from those listed below. Change them to become participles and use them in meaningful sentences. An example has been done for you.

Example: The *pouring* rain forced us to stay indoors.

pour	laugh	amuse	invigorate
Interest	care	learn	talk
try	dance	sparkle	play

Task 11. Cartoon Talk

Make a comic strip by filling in the textbox. Make sure to use participles.



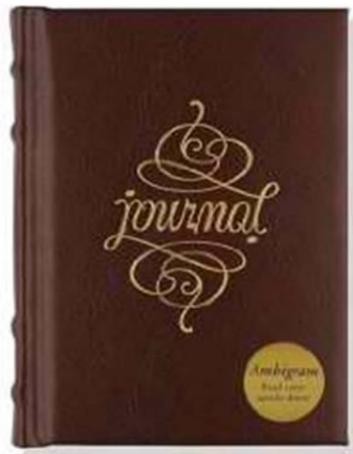
(Illustrator please draw something like this)

Share your output in class.

April 10, 2014

YOUR DISCOVERY TASKS

Task 12. Connection with Oppression



Journal Entry

Write or draw a picture about a situation in which you have felt oppressed and how it made you feel.

[Illustrator, please draw something like this]

Task 13. Social Class Exploration

How well do you know yourself and your social status? This activity will help you become aware of the privileges and /or oppressions you have experienced because of your social background. Answer the questions as honestly as you can. Complete the table below.

HOME

1. What kind of neighborhood do you live in?
2. Do you own your house?
3. How do you express feelings like anger at home?

EDUCATION

1. How much formal education did your parents have?
2. What are your expectations for your education?
3. What do you believe is the most important reason for a secondary education?

HEALTH

1. Did you get regular physical checkups?
2. How was smoking treated in your family?
3. How was alcohol use treated?

CURRENT CLASS STATUS

1. How would you describe your current class status?
2. How do you feel about your class background and status? (angry, ashamed, guilty...)
3. What are some examples of oppressions and/or privileges you experience now?

Home	Education	Health	Current Class Status
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____

Task 14: Silent Movie

(NonVerbal messages)

Form two (2) groups. The first group will be screenwriters and the other group will be actors. Roles will switch for the second half. Follow the instructions below:

<p>Divide students into two. For the first half of class, some students will be screenwriters and other students will be actors. Roles will switch for the second half.</p>	<p>The screenwriter students will write a silent movie scene.</p>	<p>The screenwriter will start the scene with a person doing an obvious task, like cleaning the house or rowing a boat.</p>
<p>This scene is interrupted when a second actor enters the scene. The appearance of the new actor has a big impact.</p>	<p>Remember that the new characters could be animals, burglars, children, salesmen, etc.</p>	<p>A physical commotion takes place. The problem is resolved. The acting groups will perform the script(s). Everyone sits back to enjoy the show! Popcorn is a good addition.</p>

April 10, 2014

TASK 15. Writing Your Own

A **one-act play** usually has a small number of characters who are a part of the story. In this task, you will use what you have learned in the lesson to draw up a cast of characters for a show that you watch regularly. Here are the steps:

Identify the show and write the cast of characters. List the characters in their approximate order of importance. List only the characters who appear regularly.

For each character on the cast list, write no more than two sentences describing him or her. Be sure to mention the character's most striking characteristics – both good and bad.

Exchange your cast list with a classmate who watches the same show. Ask if your classmate agrees with your choice of characters and their descriptions. If not, work together to decide how to improve your list.

YOUR FINAL TASK

Task 16. Writing a CHARACTER SKETCH

Can you draw your friend IN WORDS?

Writers need to describe people believably and realistically. They need to describe characters in such detail readers can actually feel they know them.

A character sketch is a way to put people on paper. It goes beyond just describing a person's physical characteristics. Character sketches are most effective when they reveal "telling" details that capture the essence of someone's personality.

You are going to write a character sketch for someone you know. It could be a friend, family member, or anybody you know well.

Here's a list of things to include in your character sketch:

- opening – introduce the topic (your friend)
- explain how you met.
- give a physical description – appearance, clothes, voice, habits, mannerisms, etc.
- personality trait #1, and supporting evidence
- personality trait #2, and supporting evidence
- personality trait #3, and supporting evidence
- closing comment – try to reconnect to your friend

Sample character sketch – My friend Liz

My friend Liz is the most amazing friend anybody could ask for. We've been through so much together, we're basically like sisters. We met on the first day of school in sixth grade, both of us terrified by the massive size of the middle school.

She had the locker right above mine. I told her I didn't know anybody in our class and she said "You do now." We've been friends ever since.

Most boys think Liz is cute. She has long red hair, cascading over her shoulders. She laughs about everything and when she does, you see about a hundred white teeth – so bright, you almost need sunglasses. When she laughs, her eyes grow wide, glowing emerald green. Liz likes to dress kind of skater-ish, in camouflage pants, sweatshirts, and wristbands. But, she's unpredictable, too.

Sometimes she'll wear overalls or a fancy dress. She must have three closets full of clothes, because she barely ever wears the same outfit twice.

Liz is the most lively, animated character I've ever known. She's always rushing around, trying to get the latest scoop on everybody. It's like she's in the FBI. Right before she shares important news, Liz tosses back her hair, takes a deep breath, and quickly looks side to side, to be sure the coast is clear. She never says anything mean about people, she just wants to know what's going on. She always supports me in everything I want to do. Not many girls in our group of friends play sports, but when I told Liz I wanted to go out for basketball, she said "Go for it." Now, she comes to see almost every game I play and cheer me on.

Not only is Liz a tremendous supporter, she also trusts me to give her my honest opinion and to say what I feel. Last year, she thought Mrs. Jones gave her a lower math grade than she deserved. I told her the truth – that Liz handed everything in late and what did she expect? Next marking period, Liz got her work in on time, and pulled off an A-. Thanks to me, she said. Liz is a wonderful listener.

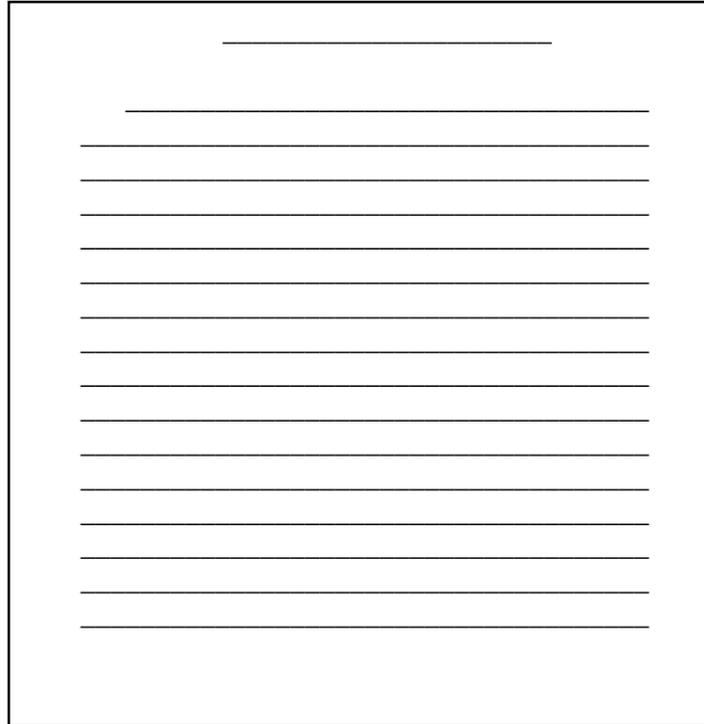
She lets me tell her all my problems and she never diminishes the importance of my worries. I can tell she's really listening, too, because she looks directly in my eyes the whole time, like she's trying to see inside my head and figure me out. We don't always agree on everything, and sometimes we even fight like sisters.

But, in the end, we always stick together.

Source:

<http://new.schoolnotes.com/files/e/erahami1/character%20sketch%20directions%20with%20liz%20example.pdf>

Write your character sketch here.



MY TREASURE

In this lesson, you engaged in various tasks that helped you improve your understanding of the concepts and at the same time enhance your literary, verbal and nonverbal communication skills.

Think back on the tasks you have just finished and answer the following questions:

1. What is it that you found most interesting and enjoyable in this lesson?
2. Which of the activities have helped you make a connection with other people despite differences in social class?
3. How does it influence you?
4. What skills do you expect to improve in the next lesson?

Write your answers here:



DRAFT
April 10, 2014

YOUR JOURNEY

In today's world of high speed Internet, video games, and social media, many new relationships are made every day however, nothing compares to getting out and meeting people face to face.

It is in this personal interaction that one can form and solidify a real, deep and meaningful connection.

Reaching out, and touching somebody's hand can be the secret for getting along well with others. It doesn't mean physically touching the other's person's hand; but it means fostering a close and harmonious relationship between you and others.

In this lesson, you will read about reaching out, gaining friends and bridging the gaps. You will respond to the ideas of others, react critically to points raised in a discussion and give convincing explanations.

YOUR OBJECTIVES

Following the track of your exciting journey, you need to:

- be familiar with the technical vocabulary for drama and theatre
- provide critical feedback to the idea presented in the material viewed
- analyze literature as a means of connecting to the world
- explain how a selection may be influenced by culture, history, environment, or other factors
- use appropriate multi-media resources to accompany the oral delivery of lines
- analyze the content and feeling levels of utterances in persuasive texts
- determine tone, mood, technique, and purpose of the author
- use participles effectively
- use literary devices and techniques to craft a play synopsis
- compose a dialogue

YOUR INITIAL TASKS

Task 1. Meet New Words

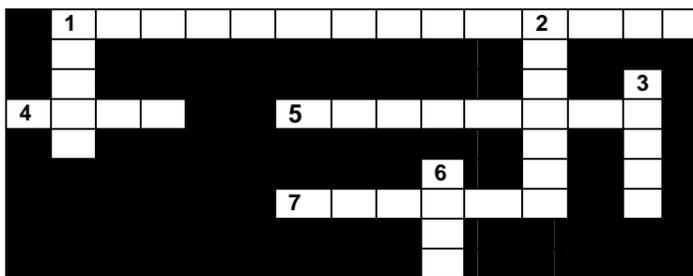
There are eight (8) hidden words in the puzzle below. Use the descriptions as clues to figure out the words which you will find in the play you are about to read. Some letters are given for additional clues.

1. I am another word for "storeroom." P T
2. I am "a hand tool." T R W L
3. I am the opposite of "generous." S I G Y
4. I mean "gravestone." T O B T E
5. I mean "annoy." P S R
6. I am "employed to drive a private car." C H A F F U
7. I am a "car for hire." A X C B
8. I mean "rude and disrespectful." A S Y

Task 2. Checkpoint

How much do you know about drama and theatre lingo?

Complete the puzzle by filling in the boxes with the letters of the words defined below the puzzle.



Across

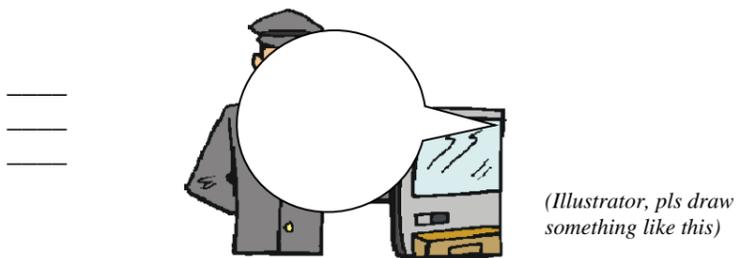
1. The actions of a play printed in the script by the publisher
4. The stage representation of an action or a story
5. The conversation between actors on stage
7. A theatrical work that is intentionally humorous

Down

1. The distinctive and unique manner in which a writer arranges words to achieve particular effects
2. A play that demonstrates a character's fall from grace, power, position, or moral standing through their own actions
3. The main types of literary form
6. Printed words, including dialogue and the stage directions for a script

Task 3. Look Who's Talking?

A. Look at the illustration that follows. If the character in the picture could talk, what would he say? Write your answer in the bubble callout.



What are you reminded of by this illustration? What message does this illustration convey? Do you enjoy reading plays? With a partner, share your thoughts about plays.

B. Dyadic Work

What is your idea of friendship? How do you choose your friends? Work with a partner and discuss the meaning of the following quote.

A friend in need is a friend in deed.

Previewing the Text

Seventy-two-year-old Daisy Werthan, a Jewish widow, can no longer operate a car safely. In her last driving outing, she demolished her new car, a garage, and a shed. Her son Boolie decides that Daisy needs a chauffeur to drive her around her hometown of Atlanta, Georgia. Daisy disagrees violently, saying that she is capable of driving herself. Ignoring his mother's protests, Boolie hires a 60-year-old African-American driver named Hoke Coleburn to be Daisy's chauffeur.

Driving Miss Daisy is the story of how Daisy and Hoke learn to get along and value each other over a 25-year period. Their relationship grows to the point where, near the end of the play, Daisy can say to Hoke, "You're my best friend."

Playwright Alfred Uhry based the main characters, Daisy and Hoke, on his grandmother and her African-American driver, Will Coleman.

Driving Miss Daisy won the Pulitzer Prize in 1988, and in 1989 Uhry wrote the screenplay for the movie version. The film, starring Morgan Freeman as Hoke, Jessica Tandy as Daisy, and Dan Ackroyd as Boolie, won four Academy Awards

YOUR TEXT

DRIVING MISS DAISY

by Alfred Uhry (*Excerpt*)

CAST OF CHARACTERS

Daisy Werthan – a widow
Hoke Coleburn – her chauffeur
Boolie Werthan – her son

SCENE *In the dark we hear a car ignition turn on, and then a horrible crash. Bangs and booms and wood splintering. When the noise is very loud, it stops suddenly and the lights come up on **Daisy Werthan's** living room, or a portion thereof. **Daisy**, age 72, is wearing a summer dress and high heeled shoes. Her hair, her clothes, her walk, everything about her suggests bristle and feist¹ and high energy. She appears to be in excellent health. Her son, **Boolie Werthan**, 40, is a businessman, Junior Chamber of Commerce style. He has a strong, capable air. The Werthans are Jewish, but they have strong Atlanta accents.*

DAISY: No!
BOOLIE: Mama!
DAISY: No!
BOOLIE: Mama!
DAISY: I said no, Boolie, and that's the end of it.
BOOLIE: It's a miracle you're not laying in Enory Hopital – or decked out at the funeral home. Look at you! You didn't even break your glasses.
DAISY: It was the car's fault.
BOOLIE: Mama, the car didn't just back over the driveway and land on the Pollard's garage all by itself. You had it in the wrong gear.

DAISY ¹excitability and spirit
BOOLIE: ... reverse instead of drive. The police report shows that.

DAISY: You should have let me keep my La Salle.
BOOLIE: Your La Salle was eight years old.
DAISY: I don't care. It never would have behaved this way. And you know it.
BOOLIE: Mama, cars, don't behave. They are behaved upon. The fact is you, all by yourself, demolished that Packard.

DAISY: Think what you want. I know the truth.
BOOLIE: The truth is you shouldn't be allowed to drive a car any more.
DAISY: No.
BOOLIE: Mama, we are just going to have to hire somebody to drive you.
DAISY: No, we are not. This is my business.
BOOLIE: Your insurance policy is written so that they are going to have to give you a brand new car.

DAISY: Not another Packard. I hope.
BOOLIE: Lord Almighty! Don't you see what I'm saying?
DAISY: Quit talking so ugly to your mother.
BOOLIE: Mama, you are seventy-two years old and you just cost the insurance company twenty-seven hundred dollars. You are a terrible risk. Nobody is going to issue you a policy after this.
DAISY: You're just saying that to be hateful.
BOOLIE: O.k. Yes. Yes I am. I'm making it all up. Every insurance company in America is lined up in the driveway waving their fountain pens and falling all over themselves to get you to sign on. Everybody wants Daisy Werthan, the only woman in the history of driving to demolish a three week old Packard, a two car garage and a free standing tool shed in one fell swoop!

DAISY: You talk so foolish sometimes, Boolie.
BOOLIE: And even if you could get a policy somewhere, it wouldn't be safe. I'd worry all the time. Look at how many of your friends have men to drive them. Miss Ida Jacobs, Miss Ethel Hess, Aunt Nonie—

DAISY: They're all rich.
BOOLIE: Daddy left you plenty enough for this. I'll do the interviewing at the plant. Oscar in the freight elevator knows every colored man in Atlanta worth talking about. I'm sure in two weeks time I can find you somebody perfectly—

DAISY: No!
BOOLIE: You won't even have to do anything, Mama. I told you. I'll do all the interviewing, all the reference checking, all the—

DAISY: No. Now stop running your mouth! I am seventy-two years old as you gallantly reminded me and I am a widow, but unless they rewrote the Constitution and didn't tell me, I still have rights. And one of my rights is the right to invite who I want—not who you want—into my house. You do accept the fact that this is my house? What I do not want—and absolutely will not have is some— (*She gropes for a bad enough word.*) some chauffeur sitting in my kitchen, gobbling my food, running up my phone bill. Oh, I hate all that in my house!

BOOLIE: You have Idella.
DAISY: Idella is different. She's been coming to me three times a week since you were in the eighth grade and we know how to stay out of each other's way. And even so there are nicks and chips in

most of my wedding china and I've seen her throw silver forks in the garbage more than once.

BOOLIE: Do you think Idella has a vendetta ² against your silverware?

DAISY: Stop being sassy. You know what I mean. I was brought up to do myself. On Forsyth Street we couldn't afford them and we did for ourselves. That's still the best way, if you ask me.

BOOLIE: Them! You sound like Governor Talmadge.

DAISY: Why, Boolie! What a thing to say! I'm not prejudiced! Aren't you ashamed?

BOOLIE: I've got to go home. Florine'll be having a fit.

DAISY: Y'all must have plans tonight.

BOOLIE: Going to the Ansleys for a dinner party.

DAISY: I see.

BOOLIE: You see what?

DAISY: The Ansleys. I'm sure Florine bought another new dress. This is her idea of heaven on earth, isn't it?

BOOLIE: What?

DAISY: Socializing with Episcopalians.

BOOLIE: You're a doodle, Mama. I guess Aunt Nonie can run you anywhere you need to go for the time being.

DAISY: I'll be fine.

BOOLIE: I'll stop by tomorrow evening.

DAISY: How do you know I'll be here? I'm certainly not dependent on you for company.

BOOLIE: Fine. I'll call first. And I still intend to interview colored men.

DAISY: No!

BOOLIE: Mama!

DAISY: *(singing to end discussion)*

After the ball is over
After the break of morn
After the dancers leaving
After the stars are gone
Many a heart is aching
If you could read them all –

*(Lights fade on her as she sings and come up on **Bollie** at his desk at the Werthan Company. He sits at a desk piled with papers, and speaks into an intercom.)*

BOOLIE: Ok, Miss McClatchey. Send him on in. *(He continues working at his desk. **Hoke Coleburn** enters, a black man of about 60, dressed in a somewhat shiny suit and carrying a fedora, a man clearly down on his luck but anxious to keep up appearances.)*
Yes, Hoke, isn't it?

HOKE: Yassuh. Hoke Coleburn.

BOOLIE: Have a seat there. I've got to sign these letters. I don't want Miss McClatchey fussing at me.

HOKI _____ me in the worl'

BOOI ²act of vengeance, often motivated by a long-term feud

HOKE: Since back befo' las November.

BOOLIE: Long time.

HOKÉ: Well, Mist' Werthan, you try bein' me and looking for work. They hirin' young if they hirin' colored, an' they ain' even hirin' much young, seems like. (*Boolie is involved with his paperwork.*) Mist' Werthan? Y'all people Jewish, ain' you?

BOOLIE: Yes we are. Why do you ask?

HOKÉ: I'd druther drive for Jews. People always talkin' bout they stingy and they cheap, but don' say none of that 'roun' me.

BOOLIE: Good to know you feel that way. Now, tell me where you worked before.

HOKÉ: Yassuh. That's what I'm getting at. One time I workin' for this woman over near Little Five Points. What was that woman's name? I forget. Anyway, she president of the Ladies Auxiliary over yonder to the Ponce De Leon Baptist Church and seem like she always bringing up God and Jesus and do unto others. You know what I'm talkin' 'bout?

BOOLIE: I'm not sure. Go on.

HOKÉ: Well, one day, Mist' Werthan, one day that woman say to me, she say "Hoke, come on back in the back wid me. I got something for you." And we go on back yonder and, Lawd have mercy, she have all these old shirts and collars be on the bed, yellow, you know, and nasty like they been stuck off in a chiffarobe and forgot about. Thass' right. And she say "Ain' they nice? They b'long to my daddy befo he pass and we fixin' to sell 'em to you for twenty five cent apiece.

BOOLIE: What was her name?

HOKÉ: Thass' what I'm thinkin'. What WAS that woman's name? Anyway, as I was goin' on to say, any fool see the whole bunch of them collars and shirts together ain' worth a nickel! Them's the people das callin' Jews cheap! So I say "Yassum, I think about it" and I get me another job fas' as I can.

BOOLIE: Where was that?

HOKÉ: Mist' Harold Stone, Jewish gentlemen jes like you. Judge, live over yonder on Lullwater Road.

BOOLIE: I knew Judge Stone.

HOKÉ: You doan' say! He done give me this suit when he finish wid it. An' this necktie too.

BOOLIE: You drove for Judge Stone?

HOKÉ: Seven years to the day nearabout. An' I be there still if he din' die, and Miz Stone decide to close up the house and move to her people in Savannah. And she say "Come on down to Savannah wid' me, Hoke." Cause my wife dead by then and I say "No thank you." I didn't want to leave my grandbabies and I don' get along with that Geechee trash they got down there.

BOOLIE: Judge Stone was a friend of my father's.

HOKÉ: You doan' mean! Oscar say you need a driver for yo' family. What I be doin'? Runnin' yo children to school and yo' wife to the beauty parlor and like dat?

BOOLIE: I don't have any children. But tell me—

HOKÉ: Thass' a shame! My daughter bes ' thing ever happen to me. But you young yet. I wouldn't worry none.

BOOLIE: I won't. Thank you. Did you have a job after Judge Stone?
HOKE: I drove a milk truck for the Avondale Dairy thru the whole war—the one jes' was.
BOOLIE: Hoke, what I am looking for is somebody to drive my mother around.
HOKE: Excuse me for askin', but how come she ain' hire fo' herself?
BOOLIE: Well, it's a delicate situation.
HOKE: Mmmm Hmm. She done gone 'roun' the bend a little? That'll happen when they get on.
BOOLIE: Oh no. Nothing like that. She's all there. Too much there is the problem. It just isn't safe for her to drive any more. She knows it, but she won't admit it. I'll be frank with you. I'm a little desperate.
HOKE: I know what you mean 'bout dat. Once I was outta work my wife said to me "Ooooooh, Hoke, you ain' gon get noun nother job." And I say "What you talkin' bout, woman?" And the very next week I go to work for that woman in Little Five Points. Cahill! Ms. Frances Cahill. And then I go to Judge Stone and they the reason I happy to hear you Jews.
BOOLIE: Hoke, I want you to understand, my mother is a little high-strung. She doesn't want anybody driving her. But the fact is you'd be working for me, She can say anything she likes but she can't fire for you. You understand?
HOKE: Sho'l do. Don't worry none about it. I hold on no matter what way she run me. When I nothin' but a little boy down there on the farm above Macon, I use to wrestle hogs to the ground at killin' time, and ain' no hog get away from me yet.
BOOLIE: How does twenty dollars a week sound?
HOKE: Soun' like you got yo' Mama a chauffeur. (*Lights fade on them and come up on Daisy who enters her living room with the morning paper. She reads with interest. Hoke enters the living room. He carries a chauffeur's cap instead of his hat. Daisy's concentration on the paper becomes fierce when she senses Hoke's presence.*)
Mornin', Miz Daisy.
DAISY: Good morning.
HOKE: Right cool in the night, wadn't it?
DAISY: I wouldn't know. I was asleep.
HOKE: Yassum. What yo plans today?
DAISY: That's my business.
HOKE: You right about dat. Idella say we runnin' outa coffee and Dutch Cleanser.
DAISY: We?
HOKE: She say we low on silver polish too.
DAISY: Thank you. I will go to the Piggly Wiggly on the trolley this afternoon.
HOKE: Now, Miz daisy, how come you doan' let me carry you?
DAISY: No thank you.
HOKE: Aint dat what Mist' Werthan hire me for?
DAISY: That's his problem.
HOKE: All right den. I find something to do. I tend yo zinnias.

DAISY: Leave my flower bed alone.

HOKE: Yassum. You got a nice place back beyond the garage ain' doin' nothin' but sittin' there. I could put you in some butterbeans and some tomatoes and even some Irish potatoes could we get some ones with good eyes.

DAISY: If I want a vegetable garden. I'll plant it for myself.

HOKE: Well, I go out and set in the kitchen, then, like I been doin' all week.

DAISY: Don't talk to Idella. She has work to do.

HOKE: Nome, I jes sit there till five o'clock.

DAISY: That's your affair.

HOKE: Seem a shame, do. That fine Oldsmobile settin out there in the garage. Ain't move a inch from when Mist' Werthan rode it over here from Mitchell Motors. Only got nineteen miles on it. Seem like that insurance company give you a whole new car for nothin'.

DAISY: That's your opinion.

HOKE: Yassum. And my other opinion is a fine rich Jewish lady like you doan b'long draggin' up the steps of no bus, luggin' no grocery store bags. I come along and carry them fo' you.

DAISY: I don't need you. I don't want you. And I don't like you saying I'm rich.

HOKE: I won't say it, then.

DAISY: Is that what you and Idella talk about in the kitchen? Oh, I hate this! I hate being discussed behind my back in my own house! I was born on Forsyth Street and, believe me, I knew the value of penny. My brother Manny brought home a white cat one day and Papa said we couldn't keep it because we couldn't afford to feed it. My sisters saved up money so I could go to school and be a teacher. We didn't have anything!

HOKE: Yassum, but look like you doin' all right now.

DAISY: And I've ridden the trolley with groceries plenty of times!

HOKE: Yassum, but I feel bad takin' Mist' Werthan's money for doin' nothin'. You understand? *(She cut him off in the speech.)*

DAISY: How much does he pay you?

HOKE: That between me and him, Miz Daisy.

DAISY: Anything over seven dollars a week is robbery. Highway robbery!

HOKE: Specially when I doan do nothin' but sit on a stool in the kitchen all day long. Tell you what, while you goin on the trolley to the Piggly Wiggly, I hose down yo' front steps. *(Daisy is putting on her hat.)*

DAISY: All right.

HOKE: All right I hose yo steps?

DAISY: All right the Piggly Wiggly. And then home. Nowhere else.

HOKE: Yassum.

DAISY: Wait. You don't know how to run the Oldsmobile!

HOKE: Miz Daisy, a gear shift like a third arm to me. Anyway, thissun automatic. Any fool can run it.

DAISY: Any fool but me, apparently.

HOKE: Ain' no need to be so hard on yoseff now. You cain' drive but you probably do alota things I cain' do. It all work out.

DAISY: *(calling offstage)* I'm gone to the market, Idella.

HOKE: *(also calling)* And I right behind her! *(Hoke puts on his cap and helps Daisy into the car. He sits at the wheel and backs the car down the driveway. Daisy, in the rear, is in full bristle.)* I love a

new car smell. Doan' you? (**Daisy slides over to the other side of the seat.**)

DAISY: I'm nobody's fool, Hoke.

HOKE: Nome.

DAISY: I can see the speedometer as well as you can.

HOKE: I see dat.

DAISY: My husband taught me how to run a car.

HOKE: Yassum.

DAISY: I still remember everything he said. So don't you even think for a second that you can—Wait! You're speeding! I see it!

HOKE: We ain goin' but nineteen miles an hour.

DAISY: I like to go under the speed limit.

HOKE: Speed limit thirty five here.

DAISY: The slower you go, the more you save on gas. My husband told me that.

HOKE: We barely movin'. Might as well walk to the Piggly Wiggly.

DAISY: Is this your car?

HOKE: Nome.

DAISY: Do you pay for the gas?

HOKE: Nome.

DAISY: All right then. My fine son my think I'm losing my abilities, but I am still in control of what goes on in my car. Where are you going?

HOKE: To the grocery store.

DAISY: Then why didn't you turn on Highland Avenue?

HOKE: Piggly Wiggly ain' on Highland Avenue. It on Euclid down there near—

DAISY: I know where it is and I want to go to it the way I always go. On Highland Avenue.

HOKE: That three blocks out of the way, Miz Daisy.

DAISY: Go back! Go back this minute!

HOKE: We in the wrong lane! I cain' jes—

DAISY: Go back I said! If you don't, I'll get out of this car and walk!

HOKE: We movin'! You cain' open the do'!

DAISY: This is wrong! Where are you taking me?

HOKE: The sto'.

DAISY: This is wrong. You have to go back to Highland Avenue!

HOKE: Mmmm Hmmm.

DAISY: I've been driving to the Piggly Wiggly since the day they put it up and opened it for business. This isn't the way! Go back! Go back this minute!

HOKE: Yonder the Piggly Wiggly.

DAISY: Get ready to turn now.

HOKE: Yassum

DAISY: Look out! There's a little boy behind that shopping cart!

HOKE: I see dat.

DAISY: Pull in next to the blue car.

HOKE: We closer to the do' right here.

DAISY: Next to the blue car! I don't park in the sun! It fades the upholstery.

HOKE: Yassum. (*He pulls in, and gets out as Daisy springs out of the back seat.*)

DAISY: Wait a minute. Give me the car keys.

HOKE: Yassum.

DAISY: Stay right here by the car. And you don't have to tell everybody my business.

HOKE: Nome. Don' forget the Dutch Cleanser now. (*She fixes him with a look meant to kill and exits. Hoke waits by the car for a minute, then hurries to the phone booth at the corner.*) Hello? Miz McClatchey? Hoke Coleburn here. Can I speak to him? (*pause*) Mornin sir, Mist' Werthan. Guess where I'm at? I'm at dishere phone booth on Euclid Avenue right next to the Piggly Wiggly. I jes drove yo' Mama to the market. (*pause*) She flap a little on the way. But she all right. She in the store. Uh oh, Miz Daisy look out the store window and doan' see me, she liable to throw a fit right there by the checkout. (*pause*) Yassuh, only took six days. Same time it take the Lawd to make the worl'. (*Lights out on him. We hear a choir singing.*)

CHOIR.

May the words of my mouth
And the meditations of my heart
Be acceptable in Thy sight, O Lord
My strength and my redeemer, Amen.

(*Light up on Hoke waiting by the car, looking at a newspaper. Daisy enters in a different hat and a fur piece.*)

HOKE: How yo' Temple this mornin', Miz Daisy?

DAISY: Why are you here?

HOKE: I bring you to de Temple like you tell me. (*He is helping her into the car.*)

DAISY: I can get myself in. Just go. (*She makes a tight little social smile and a wave out the window.*) Hurry up out of here! (**Hoke starts up the car.**)

HOKE: Yassum.

DAISY: I didn't say speed. I said get me away from here.

HOKE: Somethin' wrong back yonder?

DAISY: No.

HOKE: Somethin' I done?

DAISY: No. (*a beat*) Yes.

HOKE: I ain' done nothin'!

DAISY: You had the car right in front of the front door of the Temple! Like I was Queen of Romania! Everybody saw you! Didn't I tell you to wait for me in the back?

HOKE: I jes trying' to be nice. They two other chauffeurs right behind me.

DAISY: You made me look like a fool. A g.d. fool!

HOKE: Lawd knows you ain' no fool, Miz Daisy.

DAISY: Slow down. Miriam and Beulah and them, I could see what they were thinking when we came out of services.

HOKE: What that?

DAISY: That I'm trying to pretend I'm rich.

HOKE: You is rich, Miz Daisy!

DAISY: No I'm not! And nobody can ever say I put on airs. On Forsyth

Street we only had meat once a week. We made a meal off of grits and gravy, I taught the fifth grade at the Crew Street School! I did without plenty of times. I can tell you.

HOKES: And now you doin' with. What so terrible in that?

DAISY: You! Why do I talk to you? You don't understand me.

HOKES: Nome, I don't. I truly don't. Cause if I ever was to get ahold of what you got I be shakin it around for everybody in the world to see.

DAISY: That's vulgar³. Don't talk to me! (**Hoke** mutters something under his breath,) What? What did you say? I heard that!

HOKES: Miz Daisy, you need a chauffeur and Lawd know, I need a job. Let's jes leave it at dat. (*Light out on them and up on Boolie, in his shirtsleeves. He has a phone to his ear.*)

BOOLIE: Good morning, Mama. What's the matter? (*pause*) What? Mama, you're talking so fast I... What? All right. All right. I'll come by on my way to work. I'll be there as soon as I can. (*Light out on him and up on Daisy, pacing around her house in a winter bathrobe. Boolie enters in a topcoat and scarf.*) I didn't expect to find you in one piece.

DAISY: I wanted you to be here when he comes. I wanted you to hear it for yourself.

BOOLIE: Hear what? What's going on?

DAISY: He's stealing from me!

BOOLIE: Hoke? Are you sure?

DAISY: I don't make empty accusations. I have proof!

BOOLIE: What proof?

DAISY: This! (*She triumphantly pulls an empty can of salmon out of her robe pocket.*) I caught him red handed! I found this hidden in the garbage pail under some coffee grounds.

BOOLIE: You mean he stole a can of salmon?

DAISY: Here it is! Oh I knew. I knew something was funny. They all take things, you know. So I counted.

BOOLIE: You counted?

DAISY: The silverware first and the linen dinner napkins and then I went into the pantry. I turned on the light and the first thing that caught my eye was a hole behind the corned beef. And I knew right away. There were only eight cans of salmon. I had nine. Three for a dollar on sale.

BOOLIE: Very clever, Mama. You made me miss my breakfast and be late for a meeting at the bank for a thirty-three cent can of salmon. (*He jams his hand in his pocket and pulls out some bills.*) Here! You want thirty-three cents? Here's a dollar! Here's ten dollars! Buy a pantry full of salmon!

DAISY: Why, Boolie! The idea! Waving money at me like I don't know what! I don't want the money. I want my things!

BOOLIE: One can of salmon?

DAISY

³crude or coarse

I bought it and I put it there and he went into my pantry and never said a word. I leave him plenty of food everyday and I

always tell him exactly what it is. They are like having little children in the house. They want something so they just take it. Not a smidgin of manners. No conscience. He'll never admit this. "Nome," he'll say, "I doan know nothin' bout that." And I don't like it! I don't like living this way! I have no privacy.

BOOLIE:

Mama!

DAISY:

Go ahead. Defend him. You always do.

BOOLIE:

All right. I give up. You want to drive yourself again, you just go ahead and arrange it with the insurance company. Take your blessed trolley. Buy yourself a taxicab. Anything you want. Just leave me out of it.

DAISY:

Boolie... (**Hoke enters in an overcoat**)

HOKE:

Mornin, Miz daisy. I b'leve it fixin' to clear up. S'cuse me, I didn't know you was here Mist' Werthan.

BOOLIE:

Hoke, I think we have to have a talk.

HOKE:

Jes' a minute. Lemme put my coat away. I be right back. (*He pulls a brown paper bag out of his overcoat.*) Oh., Miz Daisy. Yestiddy when you out with yo sister I ate a can o'your salmon. I know you say eat the leff over pork chops, but they stiff. Here, I done buy you another can. You want me to put it in the pantry fo' you?

DAISY:

Yes. Thank you, Hoke.

HOKE:

I'll be right wit you Mist' Wertham. (**Hoke exits. Daisy looks at the empty can in her hand.**)

DAISY:

(*trying for dignity*) I've got to get dressed now. Goodbye, son. (*She pecks his cheek and exits. Lights out on him. We hear sounds of birds twittering. Lights come up brightly—hot sun. Daisy, in light dress, is kneeling, a trowel in her hand, working by a gravestone. Hoke, jacket in hand, sleeves rolled up, stands nearby.*)

HOKE:

I jess thinkin', Miz Daisy. We bin out heah to the cemetery three times dis mont already and ain' even the twentieth yet.

DAISY:

It's good to come in nice weather.

HOKE:

Yassum. Mist' Sig's grave mighty well tended. I b'leve you the best widow in the state of Georgia.

DAISY:

Boolie's always pestering me to let the staff out here tend to this plot. Perpetual care they call it.

HOKE:

Doan' you do it. It right to have somebody from the family lookin' after you.

DAISY:

I'll certainly never have that. Boolie will have me in perpetual care before I'm cold.

HOKE:

Come on now, Miz Daisy.

DAISY:

Hoke, run back to the car and get that pot of azaleas for me and set it on Leo Bauer's grave.

HOKE:

Miz Rose Bauer's husband?

DAISY:

That's right. She asked me to bring it out here for her. She's not very good about coming. And I believe today would've been Leo's birthday.

HOKE:

Yassum. Where the grave at?

DAISY:

I'm not exactly sure. But I know it's over that way on the other side of the weeping cherry. You'll see the headstone. Bauer.

HOKE:

Yassum.

DAISY:

What's the matter?

HOKE: Nothin' the matter. *(He exits. She works with her trowel. In a moment Hoke returns with flowers.)* Miz Daisy...

DAISY: I told you it's over on the other side of the weeping cherry. It says Bauer on the headstone.

HOKE: How'd that look?

DAISY: What are you talking about?

HOKE: *(deeply embarrassed)* I'm talkin' bout I cain' read.

DAISY: What?

HOKE: I cain' read.

DAISY: That's ridiculous. Anybody can read.

HOKE: Nome. Not me.

DAISY: Then how come I see you looking at the paper all the time?

HOKE: That's it. Jes lookin'. I dope out what's happening from the pictures.

DAISY: You know your letters, don't you?

HOKE: My ABC's? Yassum, pretty good. I jes' cain' read.

DAISY: Stop saying that. It's making me mad. If you know your letters then you can read. You just don't know you can read. I taught some of the stupidest children God ever put on the face of this earth and all of them could read enough to find a name on a tombstone. The name is Bauer, Buh buh buh buh Bauer. What does that buh letter sound like?

HOKE: Sound like a B.

DAISY: Of course. Buh Bauer. Er er er er er. BauER. That's the last part. What letter sounds like er?

HOKE: R?

DAISY: So the first letter is a—

HOKE: B.

DAISY: And the last letter is an—

HOKE: R.

DAISY: B-R.B-R.B-R.Brr. Brr. Brr. It even sounds like Bauer, doesn't it?

HOKE: Sho'do Miz Daisy. Thass it?

DAISY: That's it. Now go over there like I told you in the first place and look for a headstone with a B at the beginning and an R the end and that will be Bauer.

HOKE: We ain' gon' worry 'bout what come n' the middle?

DAISY: Not right now. This will be enough for you to find it. Go on now.

HOKE: Yassum.

DAISY: And don't come back here telling me you can't do it. You can.

HOKE: Miz Daisy...

DAISY: What now?

HOKE: I 'preciate this, Miz Daisy.

DAISY: Don't be ridiculous! I didn't do anything. Now would you please hurry up? I'm burning up out here.

*Source: Best Plays Middle Level by Thomas, Brandon, Susan Glaspell
Contemporary Publishing Group Incorporated, 1998*

Discussion Guides:

1. Who is Daisy? How old is she?
2. What event led her to have a personal driver?
3. Who is Hoke? What did you observe about his personality and the manner of his speaking?
4. At the end of the play, what did Miss Daisy discover about Hoke? How did she react to that?
5. What kind of relationship would they have if Miss Daisy continued to be impolite to Hoke?
6. Explain how important education is to man. As a student, what can you do in order to help or assist people like Hoke?

Task 4. Sequencing Events

Arrange the following events according to sequence. Write 1 for the first event, 2 for the second, 3 for the third, and so on.

1. _____ Miss Daisy accused Hoke of stealing one can of salmon from her pantry.
2. _____ Miss Daisy taught Hoke how to read.
3. _____ Miss Daisy resented Hoke' s presence as she believed that he would do nothing but sit around.
4. _____ Daisy refused to let Hoke drive her anywhere.
5. _____ Hoke spent his time sitting in the kitchen.
6. _____ Miss Daisy crashed her brand-new car while backing it out of the garage.
7. _____ Miss Daisy found out that Hoke was illiterate.
8. _____ Boolie hired Hoke Coleburn to drive her around her hometown.

Task 5. Character Traits

Motivation is the reason a character acts in a certain way. A character's motivation may be stated directly or indirectly.

Fill in the chart with the necessary information. Also, write the trait of each character.

Characters	Decisions	Motivations	Traits	Evidence
Ms. Daisy				
Hoke Coleburn				
Bollie Werthan				

Task 6. Bridging the gap

Think about what action or trait of the playwright can best help bridge the gap among different cultures, religion, race, or language. Explain your answer.

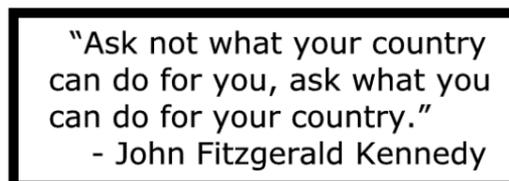
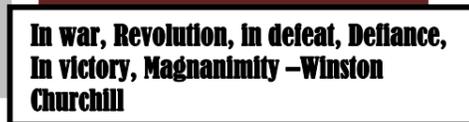
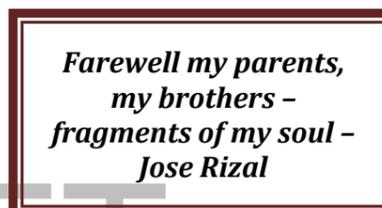
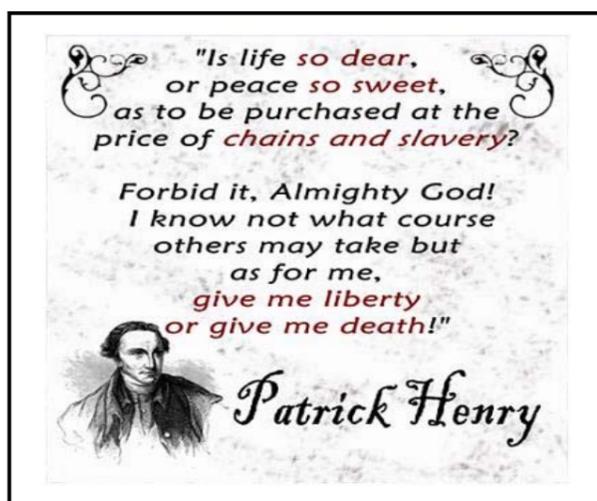


Task 7. – # hashtags - Level of Utterance

Have you ever wondered how powerful words are? Only the unwise disregard what words can do. Words changed the lives of men, the social order and the course of histories of nations.

Words found in the newspapers and magazines, on billboards and even in the Internet may influence or persuade you to take some kind of action.

Read the quotes of well-known people and discover the power of words. Analyze each and give your reactions whether you agree or disagree.



Task 8. Writer's Block



Form groups of four (4). Choose dialogues or lines from the play that show the following:

<u>Group 1</u> mood of the writer	<u>Group 2</u> tone of the writer
<u>Group 3</u> techniques of the writer	<u>Group 4</u> purpose of the writer

Task 9. Learn Grammar

Forming and Using Participial Phrase.

In the previous lesson, you learned that a participle makes use of the past participle of the verb or its present participle (-ing form). Both present and past participles of a verb are used as adjectives.

A participial phrase consists of a participle plus its modifiers and its complements. The whole phrase functions as an adjective.

Examples: **Present Participle** (*verb + -ing*)

Jumping happily, the orphans received their toys.

Past Participle (*verb + -d or -ed in regular verb or other forms, in irregular verbs*)

The girl saw the memo *attached to the box*.

In the above examples, the participial phrase, *jumping happily*, modifies the orphans; and the participial phrase *attached to the box* modifies the memo.

<i>Word Modifier</i> a. <i>sleeping</i> baby b. the <i>crucified</i> God	<i>Phrase Modifier</i> a. the baby <i>sleeping in Miriam's arms</i> b. God <i>crucified by his people</i>
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A. Below are participles used before the noun. Convert each participle into a phrase. Then use the word group in a sentence.

Example: *broken heart*

A heart broken by a loved one's infidelity is eventually healed by time.

1. spoken language
2. fascinating voice
3. cheering crowd

4. frightened dogs
5. tired farmer
6. crowded field
7. written promise
8. broken glass
9. haunted house
10. sparkling jewels

B. Work with a partner. Combine the pair of sentences into one so that the second becomes a participle / participial phrase modifying the underlined word.

*Example: The employee is Miss Santos. She is crossing the street.
The employee crossing the street is Miss Santos.*

1. The essay did not win any prize in the contest. It was hurriedly written.

2. We saw an Indie movie. It was filmed in Palawan.

3. Alice watched her favorite TV program. She forgot her appointment.

4. The teacher waved to the students. They were dancing.

5. I saw the vase. It was broken.

6. Joey dashed out of the door. He grabbed his jacket.

7. Johnny appeared on the stage. He was dressed like a king.

8. The little girl bowed gracefully. She was smiling at the audience.

9. The clerk did overtime work. He hoped to get promoted.

10. Miss Santos exempted us from the test. She was pleased with our performance.

YOUR DISCOVERY TASKS

Think It Over

What can you say about the play, *Driving Miss Daisy*? Did you find information that helped you understand it. The following activities will help you deepen your understanding.

Task 10. Getting Deeper

A. Read the following passage and answer the questions that follow.

DAISY: I don't need you. I don't want you. And I don't like you saying I'm rich.
HOKE: I won't say it, then.
DAISY: Is that what you and Idella talk about in the kitchen? Oh, I hate this! I hate being discussed behind my back in my own house! I was born on Forsyth Street and, believe me, I knew the value of penny. My brother Manny brought home a white cat one day and Papa said we couldn't keep it because we couldn't afford to feed it. My sisters saved up money so I could go to school and be a teacher. We didn't have anything!
HOKE: Yassum, but look like you doin' all right now.
DAISY: And I've ridden the trolley with groceries plenty of times!

1. How did Daisy describe the economic conditions in which she grew up?

2. Did Daisy's upbringing help explain her attitude toward Hoke and the idea of having a chauffeur?

B. Read the following passage in which Daisy and Hoke discuss Daisy's wealth. Answer the questions that follow.

HOKE: You is rich, Miz Daisy!
DAISY: No I'm not! And nobody can ever say I put on airs. On Forsyth Street we only had meat once a week. We made a meal off grits and gravy, I taught the fifth grade at the Crew Street School! I did without plenty of times. I can tell you.
HOKE: And now you doin' with. What so terrible in that?
DAISY: You! Why do I talk to you? You don't understand me.
HOKE: Nome, I don't. I truly don't. Cause if I ever was to get ahold of what you got I be shakin' it around for everybody in the world to see.
DAISY: That's vulgar. Don't talk to me! (*Hoke mutters something under his breath.*)
What? What did you say? I heard that!
HOKE: Miz Daisy, you need a chauffeur and Lawd know, I need a job. Let's jes leave it at dat.

1. Why is it important to Daisy that she not been seen as "putting on airs?"

2. Hoke has usually given in to Daisy's fits of temper and her rudeness. How does he show that she has finally pushed him too far?

C. Read the following passage in which Daisy has called up Boolie to demand that he should fire Hoke for stealing a can of salmon from her pantry. Answer the questions that follow.

DAISY: It was mine. I bought it and I put it there and he went into my pantry and took it and he never said a word. I leave him plenty of food everyday and I always tell him exactly what it is. They are like having little children in the house. They want something so they just take it. Not a smidgin of manners. No conscience. He'll never admit this. *(Hoke enters in an overcoat)*

HOKE: Mornin, Miz daisy. I b'leve it fixin' to clear up. S'cuse me, I didn't know you was here Mist' Werthan.

BOOLIE:Hoke, I think we have to have a talk.

HOKE: Jes' a minute. Lemme put my coat away. I be right back. *(He pulls a brown paper bag out of his overcoat.)* Oh., Miz Daisy. Yestiddy when you out with yo sister I ate a can o'your salmon. I know you say eat the leff over pork chops, but they stiff. Here, I done buy you another can. You want me to put it in the pantry fo' you?

DAISY: Yes. Thank you, Hoke.

HOKE: I'll be right wit you Mist' Wertham. *(Hoke exits. Daisy looks at the empty can in her hand.)*

DAISY: *(trying for dignity)* I've got to get dressed now. Goodbye, son. *(She pecks his cheek and exits.*

1. How did Daisy describe Hoke's honesty?

2. Describe Daisy by the time Hoke exits. What does she feel about herself after realizing her wrong judgement of others?

Task 11. Memory Lane

Write about how your relationship with your elderly friend or relative changed over time.

Follow these steps:

1. Fold a clean sheet of paper into two columns. At the top of the first column, write "When I was Younger..." and on the top of the second column, write "When I Get Older..."
2. Think about what you thought, felt, or did with your elderly friend or relative when you were younger and now that you are older. Write these in both columns and compare how they have changed.

Ex.

When I Was Younger...	When I Get Older...
I cried and ran to my grandfather when I fell down.	I go to my grandfather for advice when I need help.

Task 12. Group Differentiated Tasks

Divide the class into four and assign each to perform the following tasks by using different multi-media resources.

Group 1:
Choose a scene or excerpt from and perform it in a radio play.

Group 2:
Write an open letter to Hoke persuading him to study even if he is already old.

Group 3:
Draw a picture showing the most interesting scene of the play.

Group 4:
Compose a song depicting the theme of the play.

Task 13. Recognizing Literary Device

Recall the play again. Note that the entire story is told through **dialogue** or conversations among the characters. The reader or audience learns what happens from what the characters say to each other. In the written script for a play, the words said by a character are printed after the character's name. No quotation marks are used.

Read the excerpt again, then do the following:

1. How do the characters' words and actions help them reveal their own personalities, as well as the personalities of the other characters?
2. How does the playwright show the change that takes place in the characters and in their relationships to each other?

YOUR FINAL TASK

One of the most enjoyable elements in *Driving Miss Daisy* is the naturalness of the dialogue. The playwright uses familiar patterns of speech (*Anything over seven dollars is robbery. Highway robbery*) and references to real-life places (*the grocery store*). Reading or hearing this dialogue makes the situation authentic and believable.

Dialogue is a conversational passage in a play used to advance the plot or develop the characters. For the fiction writer, the challenge is to create dialogue that advances the plot and sounds realistic. Awkward or forced dialogue will pull the reader away from the story.

Writing good dialogue takes practice and patience. Here are some tips to improve how you write your dialogue.

1. Dialogue should sound real. You don't need all the Hellos, Goodbyes and boring small talk of daily life.
2. Good dialogue should move the story forward. The best place to see great dialogue is by attending (or reading) plays, watching movies or even just switching on the TV.
3. Learn how to write the correct punctuation for speech. It will be a useful tool for you as a writer, making it easier for you to write the dialogue you want.
4. Have people argue with people, or have people saying surprising, contrary things.
5. Think about how each of your characters sounds. Make each voice distinct – this can be subtle or dramatic.
6. People don't have to answer each other directly.

Task 14: Writing on Your Own

With a partner, develop a two- or-three minute conversation that you might hear in the cafeteria or on a bus.

Make the conversation real and believable. Then present the dialogue to the class.

RUBRIC: ORAL COMMUNICATION DIALOGUE

This rubric reflects performing the dialogue

Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/Understanding (Grammar)	Grammar and vocab show limited accuracy and effectiveness	Grammar and vocab show some accuracy and effectiveness	Grammar and vocab show considerable accuracy and effectiveness	Grammar and Vocab show a high degree of accuracy and effectiveness
Communication (accuracy of oral language; pronunciation, intonation) (fluency and expression)	Speaks the language with many errors in pronunciation and intonation Limited fluency and expression	Speaks the language with frequent errors in pronunciation and intonation Some fluency and expression	Speaks the language with occasional errors in pronunciation and intonation Considerable fluency and expression	Speaks the language with few or no errors in pronunciation and intonation A high degree of fluency and expression
Application (conveyance of meaning with non-verbal cues; voice, gestures)	Conveys meaning using non-verbal cues with limited effectiveness	Conveys meaning using non-verbal cues with moderate effectiveness	Conveys meaning using non-verbal cues with considerable effectiveness	Conveys meaning using non-verbal cues with a high degree of effectiveness
Thinking and Inquiry (Creativity)	Shows little creativity	Shows some creativity	Shows significant creativity	Shows incredible creativity

Source: Doctoc, Oral Communication Dialogue Rubric, <http://www.docstoc.com/docs/26236458/>, Public Domain

April 10, 2014

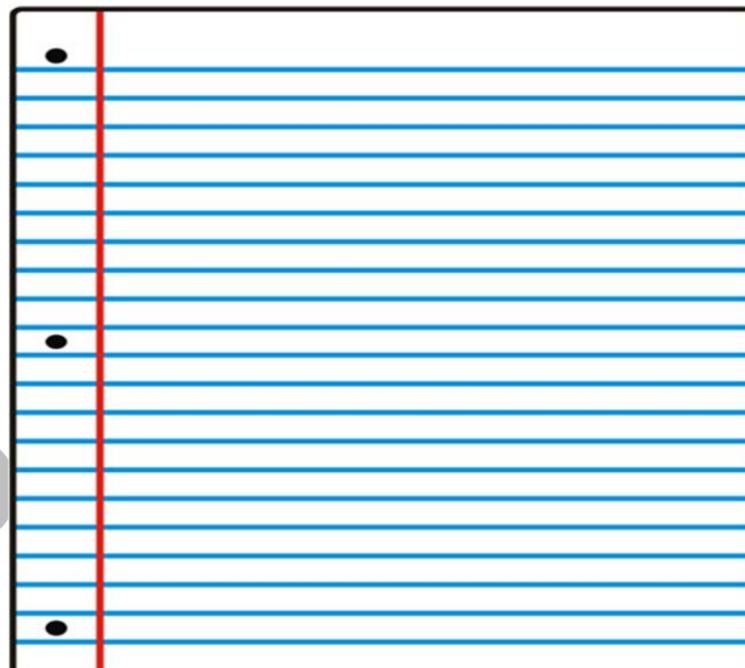
MY TREASURE

In this lesson, you engaged in various tasks that helped you strengthen your understanding of the concepts and at the same time improve your literary skills.

Think back on the tasks you have just finished and state what you learned and how you learned it.

What I learned...	How I learned it...

Write your reflection here:



TRANSCENDING DIFFERENCES

YOUR JOURNEY

People broaden their horizon by understanding other people - their history, culture and environment. As they explore and widen their experience, their knowledge of the world expands, and their outlook in life progresses. Then they start to see things in their wider perspectives, and they learn to understand life's intricacies.

In this lesson, you will learn more about dramatic works that have the power to change the way people see and feel about things. This will help you grow in awareness and in understanding the power of literary works.

YOUR OBJECTIVES

Paving the road of your journey, you have to:

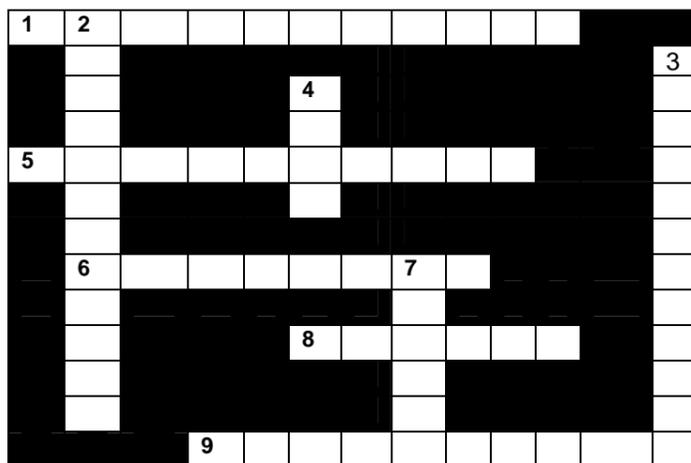
- be familiar with the technical vocabulary for drama and theatre
- judge the relevance and worth of information and / ideas
- form decisions based on the ideas mentioned
- provide critical feedback on the idea presented in the material viewed
- analyze literature as a means of connecting to the world
- use appropriate multi-media resources to accompany the oral delivery of lines
- determine tone, mood, technique, and purpose of the author
- use participial phrases correctly
- use literary devices and techniques to craft a play synopsis
- perform a one-act play

YOUR INITIAL TASKS

Task 1. Theatre Vocabulary

April 10, 2014

Solve the puzzle below. Guess the words defined by the given clue.



Across

1. The central or main figure of a story
5. A person or a situation that opposes the protagonist's goals or desires
6. Opposition of persons or forces giving rise to dramatic action
8. The point of greatest dramatic tension in a theatrical work
9. Detailed information revealing the facts of a plot

Down

2. The part of a plot consisting of complications and discoveries that create conflict.
3. The clear and precise pronunciation of words.
4. The ordered structure of a play as the action progresses through the story.
7. A decisive point in the plot of a play on which the outcome of the remaining action depends.

Task 2. Verbalize Your Thoughts

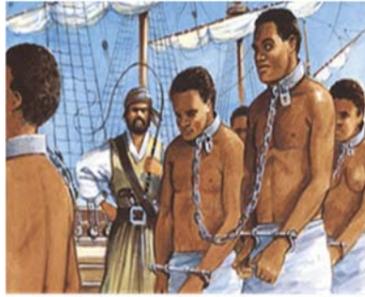
Listen carefully as your teacher reads a text about Nelson Mandela.

(Nelson Mandela was the President of South Africa. He was jailed for 27 years for opposing Africa's policy of racial separation known as apartheid. He was freed in 1990 and won the Nobel Peace Prize in 1993. He remains an absolute icon of the African renaissance and an icon transcending differences). *Transcript of the Listening Activity can be found in the Teacher's Guide.*

Small Group Dynamics (SGD)

Form four (4) groups and perform the following tasks.

Group 1



Give your insights regarding the sufferings of people who attempted to live as human beings.

(Pls draw something like this.)

Group 2

“Education is the most powerful weapon which you can use to change the world . “
– Nelson Mandela

Cite situations that prove the relevance and worth of this quote.



Analyze the editorial cartoon

(Pls draw something like this.)

An end to pain
NO BULLYING
Anything in life that we don't accept will simply make trouble for us until we make peace with it.
Task 3. Level up

Have you ever experienced being bullied in school, at home or in your community? Share your stories.

With a partner, read and give your reaction on this quotation.

Prejudice is a burden that confuses the past, threatens the future and renders the present inaccessible.

-Maya Angelou

1. What idea flashes at the back of your mind as you read the quotation?
2. Who do you think of as you read this quotation? Why?

Look closely at the picture below.



(Pls draw something like this)

What are you reminded of by this illustration?

What message does this illustration convey?

What could be the social problem depicted in the picture?

What is your idea of racism?

Where do racism and discrimination take place the most?

YOUR TEXT

DRIVING MISS DAISY

by Alfred Uhry (*Part II*)

CAST OF CHARACTERS

Daisy Werthan – a widow
Hoke Coleburn – her chauffeur
Boolie Werthan – her son

Plot Synopsis

The play spans a period of twenty-five years in an unbroken series of segments. At the beginning of the play, Daisy Werthan, a seventy-two-year old, southern Jewish widow, has just crashed her brand new car while backing it out of the garage.

After the accident, her son Boolie insists that she is not capable of driving. Over her protests, he hires a driver — Hoke Coleburn, an uneducated African American who is sixty.

At first, Daisy wants nothing to do with Hoke. She is afraid of giving herself the airs of a rich person, even though Boolie is paying Hoke's salary. She strongly values her independence, so she also resents having someone around her house.

For the first week or so of Hoke's employment, Daisy refuses to let him drive her anywhere. He spends his time sitting in the kitchen. One day, however, he points out that a lady such as herself should not be taking the bus. He also points out that he is taking her son's money for doing nothing. Daisy responds by reminding Hoke that she does not come from a wealthy background, but she relents and allows him to drive her to the grocery store. She insists on maintaining control, however, telling him where to turn and how fast to drive. On another outing, she gets upset when he parks in front of the temple to pick her up, afraid that people will think she is giving herself airs.

One morning Boolie comes over after Daisy calls him up, extremely upset. She has discovered that Hoke is stealing from her – a can of salmon. She wants Boolie to fire Hoke right away. Her words also show her prejudice against African Americans. Boolie, at last gives up. When Hoke arrives, Boolie calls him aside for a talk. First, however, Hoke wants to give something to Daisy – a can of salmon to replace the one he ate the day before. Daisy, trying to regain her dignity, says goodbye to Boolie. Hoke continues to drive for Daisy. She also teaches him to read and write. When she gets a new car, he buys her old one from the dealer.

When Daisy is in her eighties, she makes a trip by car to Alabama for a family birthday party. She is upset that Boolie will not accompany her, but he and his wife are going to New York and already have theater tickets. On the trip, Daisy learns that this is Hoke's first time leaving Georgia. Suddenly, Daisy realizes that Hoke has taken a wrong turn. She gets frantic and wishes aloud that she had taken the train instead. The day is very long. It is after nightfall that they near Mobile. Hoke wants to stop to urinate, but Daisy forbids him from doing so as they are already late. At first Hoke obeys her, but then he pulls over to the side of the road. Daisy exclaims at his impertinence, but Hoke does not back down.

Hoke is exceedingly loyal to Daisy, but not so loyal that he does not use another job offer as leverage to get a pay raise. He tells Boolie how much he enjoys being fought over. One winter morning, there is an ice storm. The power has gone out and the roads are frozen over. On the telephone, Boolie tells Daisy he will be over as soon as the roads are clear. Right away, however, Hoke comes in. He has experience driving on icy roads from his days as a deliveryman. When Boolie calls back, Daisy tells him not to worry about coming over because Hoke is with her.

In the next segment, Daisy is on her way to temple, but there is a bad traffic jam. Hoke tells her that the temple has been bombed. Daisy is shocked and distressed. She says the temple is Reformed and can't understand why it was bombed. Hoke tells his own story of seeing his friend's father hanging from a tree, when he was just a boy. Daisy doesn't see why Hoke tells the story—it has nothing to do with the temple—and she doesn't even believe that Hoke got the truth. She refuses to see Hoke's linkage of prejudice against Jews and African Americans. Though she is quite upset by what has happened, she tries to deny it.

Another ten years or so has passed. Daisy and Boolie get into an argument about a Jewish organization's banquet for Martin Luther King, Jr. Daisy assumes Boolie will go with her, but he doesn't want to. He says it will hurt his business. Daisy plans on going, nonetheless. Hoke drives her to the dinner.

At the last minute, she offhandedly invites Hoke to the dinner, but he refuses because she didn't ask him beforehand, like she would anyone else.

As Daisy gets older, she begins to lose her reason. One day Hoke must call Boolie because Daisy is having a delusion. She thinks she is a schoolteacher and she is upset because she can't find her students' papers. Before Boolie's arrival, she has a moment of clarity, and she tells Hoke that he is her best friend.

In the play's final segment, Daisy is ninety-seven and Hoke is eighty-five. Hoke no longer drives; instead, he relies on his granddaughter to get around. Boolie is about to sell Daisy's house—she has been living in a nursing home for two years. Hoke and Boolie go to visit her on Thanksgiving. She doesn't say much to either of them, but when Boolie starts talking she asks him to leave, reminding him that Hoke came to see her. She tries to pick up her fork and eat her pie. Hoke takes the plate and the fork from her and feeds her a small bite of pie.

Task 4. Sequencing Events

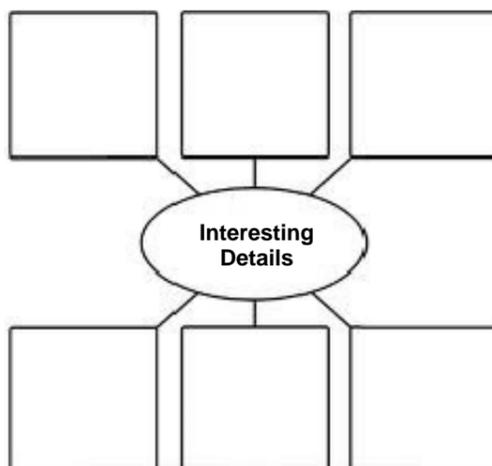
Arrange the following events according to sequence. Write 1 for the first event, 2 for the second, 3 for the third, and so on.

- _____ 1. When Daisy found out that Hoke was illiterate, she taught him how to read.
- _____ 2. Daisy told Hoke that he was her best friend.
- _____ 3. Boolie hired a driver — Hoke Coleburn, an uneducated African- American.
- _____ 4. Daisy was on her way to temple, but there was a bad traffic jam.
- _____ 5. Daisy refused to let Hoke drive her anywhere.
- _____ 6. As Miss Daisy and Hoke spent time together, she gained an appreciation for his many skills and the two became friends.
- _____ 7. Hoke told Daisy that the temple had been bombed.
- _____ 8. As Daisy got older, she began to lose her reason.
- _____ 9. Daisy accused Hoke of stealing a can of salmon from her pantry.
- _____ 10. Daisy showed signs of dementia.
- _____ 11. Boolie arranged for Miss Daisy to enter a nursing home.
- _____ 12. Hoke and Boolie visited her on Thanksgiving.

Task 5. Establishing Links

Answer the following questions:

1. What is the play about?
2. How did the writer present a moving description of the characters?
Cite parts of the play that could prove this.
3. What interesting details did the writer share in the play?



Task 6. Revisit and Connect

After reading the play, you probably thought about your family, friends and people in your community and around the world.

What connections can you make between the selection and what is happening to the world?

Task 7. Learn Grammar Five Forms of the Participle

Present Participle, active ends in **-ing**. It is often used when we want to express an active action.

Example: Her *smiling* face made everyone happy.

Present Participle, passive uses **being** with the past participle. It is often used when we want to express a passive action.

Example: *Being frightened*, the child cried loudly.

(Being frightened is the present participle passive modifying child.)

Past Participle is the third principal part of a verb used with a helping verb to make the perfect tenses in the active voice and all the tenses in the passive voice

Example: The girl saw the *broken* glass.
(*Broken* is the past participle modifying *glass*)

Perfect Participle, active uses *having* with the **past participle**.
Having may be called the sign of the perfect active participle

Example: *Having read the book*, the boy came out of the room.
(*Having read the book* is the participial phrase modifying *boy* with *having read* as the perfect active form)

Perfect Participle, passive uses *having been* with the **past participle**.

Having been may be called the sign of the perfect passive participle

Example: *Having been fed*, the dog settled down to sleep.
(*Having been fed* is the perfect passive participle modifying *dog*.)

Correct Use of Participial Phrases

Since the participial phrase is used as an adjective, it should be placed near the noun or pronoun it modifies.

Example: *Having worked for the whole day*, Gina felt very tired.
(*Having worked for the whole day* modifies *Gina*.)
The boy *being taken to the hospital* is our neighbor.
(*Being taken to the hospital* modifies the *boy*.)

Avoiding Dangling Participial Phrases

A participial phrase is said to dangle when it is not connected to the word it should modify. It modifies a word not clearly stated in the sentence.

The following sentences have dangling participles.

Hurrying down the aisle, the books were dropped by the boy.
(Who was hurrying down the aisle?)

Looking outside the house, a loud noise was heard.
(Who was looking outside the house?)

Two ways of correcting dangling participles:

1. In order to correct dangling participles, supply the doer or receiver of the action implied and place the participle / participial phrase before or next to it.

Hurrying down the aisle, the books were dropped by the boy.
Hurrying down the aisle, the boy dropped the books.

Looking outside the house, a loud noise was heard.

Looking outside the house, I heard a loud noise.

A. Skill Building

*Construct sentences using three different forms of the same verb.
Use the underlined word in parentheses as subjects.*

His song is boring to hear.
His song bores me.
I am bored to hear his song.

1. frightening, frighten, frightened (thunder)
2. interesting, interest, interested (movie)
3. depressing, depress, depressed (result of the test)
4. irritating, irritate, irritated (manners)
5. amazing, amaze, amazed (attitude)

B. Test Your Knowledge!

Determine whether the following sentences are dangling or not.

1. Leaking blue ink everywhere, the teacher threw away the broken pen.
2. Filled with desperate hunger, the homeless children stole some food.
3. Taking three licks to get to the center, the owl took a chunk out of the lollipop.
4. Scared of venomous squirrels, the car was Billy's only escape.
5. Having hidden really well, the Sorianos gave up on looking for Bob.
6. Tired of teaching about plagiarism, Ernest set the papers on fire.
7. Wishing doom on her co-worker, secret thoughts travelled through Sophia's mind.
8. Procrastinating from doing actual work, Harry Potter is discussed among the staff.
9. Flying low to the ground, Jim saw the crop-duster zip across the field.
10. Rising on the horizon, the blazing sun signaled a brand new sky.

C. Don't Dangle Your Participles!

Work with a partner and rewrite the following sentences to correct the dangling or misplaced participial phrase.

1. Having finished the assignment, the TV was turned on.

2. Placed in a tiny bundle, we left the newspapers at the door.

3. Grazing on the grass, the women observed the cows.

4. Wishing I could sing, the high notes seemed to taunt me.

5. Hiking the trail, the birds chirped loudly.

6. Trying to avert an accident, the car was driven into the ditch.

7. Offered a ride to the beach, the offer was refused by the picnickers.

8. Returning to our camp after a day of salmon fishing, a bear had eaten our food.

9. Reading the newspaper by the window, my cat jumped into my lap.

10. Growling, I fed my hungry dog.

YOUR DISCOVERY TASKS

Task 8. News in the Inbox

Read this news about Alfred Uhry's winning a Pulitzer Prize for his play, *Driving Miss Daisy*. Find a partner and discuss the playwright's style and technique.

	THE DAILY NEWS	
<small>Vol. 2 No. 115</small>	<small>THE WORLD'S FAVORITE NEWSPAPER</small>	<small>SINCE 1930</small>
<p>After winning a Pulitzer for <i>Driving Miss Daisy</i>, Alfred Uhry emerges as theater's new king</p> <p style="text-align: center;">By John Stark</p> <p>Alfred Fox Uhry, an American playwright, screenwriter, and member of the Fellowship of Southern Writers, is one of very few writers to receive an Academy Award, Tony Award (2) and the Pulitzer Prize for dramatic writing, <i>Driving Miss Daisy</i>.</p> <p>In an interview with Uhry, he said that this is his first play and he was overwhelmed by the praises he received from his colleagues. The play's success hasn't gone to Uhry's head. "I don't plan to wave my Pulitzer around," he says. He feels the prize comes with a responsibility.</p> <p>"With Miss Daisy I wrote a play that says warmth and dignity can be yours until the very end," he says. "I think I owe the Pulitzer committee at least one more.</p> <p>When I'm writing a play I'm in the play. I have to see it to write it: the characters move around, walk, talk, and I'm the audience. I'm watching the play in my head when I write.</p>		

Source: *People Magazine* originally published 5/23/1988

Write your thoughts here:



Task 9. LET'S TALK

Work in pairs. Read the model dialogues. Remember to use appropriate intonation and pronunciation when you act out the dialogues.

Use appropriate multi-media resources to accompany the oral delivery of lines.

A.

HOKE: You is rich, Miz Daisy!

DAISY: No I'm not! And nobody can ever say I put on airs. On Forsyth Street we only had meat once a week. We made a meal off grits and gravy, I taught the fifth grade at the Crew Street School! I did without plenty of times. I can tell you.

HOKE: And now you doin' with. What so terrible in that?

DAISY: You! Why do I talk to you? You don't understand me.

HOKE: Nome, I don't. I truly don't. Cause if I ever was to get ahold of what you got I be shakin' it around for everybody in the world to see.

DAISY: That's vulgar. Don't talk to me! (Hoke mutters something under his breath,)

What? What did you say? I heard that!

HOKE: Miz Daisy, you need a chauffeur and Lawd know, I need a job. Let's jes leave it at dat. jes leave it at dat.

B.

DAISY: I don't need you. I don't want you. And I don't like you saying I'm rich.
HOKE: I won't say it, then.
DAISY: Is that what you and Idella talk about in the kitchen? Oh, I hate this! I hate being discussed behind my back in my own house! I was born on Forsyth Street and, believe you me, I knew the value of penny. My brother Manny brought home a white cat one day and Papa said we couldn't keep it because we couldn't afford to feed it. My sisters saved up money so I could go to school and be a teacher. We didn't have anything!
HOKE: Yassum, but look like you doin' all right now.
DAISY: And I've ridden the trolley with groceries plenty of times!

Task 10: Film Review

1. Work in group with five members. Recall and choose a movie that you have seen in a theatre or on television and take turns in narrating the stories.
2. Make an outline of the movie by completing the form given below.

Title of the Movie

Characters: (Who)
Setting: Place (Where)
Time (When)

Problem: (What? Why?)

Resolution: How is the problem solved?

3. Select a memorable episode in the film and write about your feelings when you were watching it. Share it with your members and consolidate all your outputs.

Task 11. Recognizing Literary Device

DRAMATIC CONVENTIONS



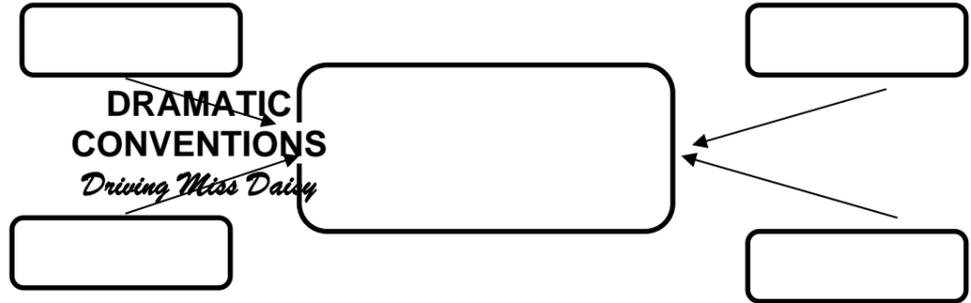
Conventions are the established ways of working in drama and are used to represent and organize dramatic ideas. They strengthen and enhance the performance piece. They assist in the telling of a story and offer insight into the character's past, present, and even future.

A. Match the dramatic convention with its meaning on the right column. Write the letters only.

- | | |
|-----------------------|---|
| 1. soliloquy | a. a technique whereby one or more performers speak directly to the audience to tell a story. |
| 2. improvisation | b. spontaneous invention and development of drama from within a role. |
| 3. conscience alley | c. The telling of a story without |
| 4. archetype. | d. technique for exploring any kind of dilemma faced by a character |
| 5. stock character | e. This is where the actor speaks to another person |
| 6. fourth wall | f. relies heavily on cultural types or stereotypes for its personality and manner of speech |
| 7. interior monologue | g. This is where the actor speaks as if to himself or herself. |
| 8. exterior monologue | h. an act of speaking one's thoughts aloud when alone or regardless of any hearers |
| 9. narration | i. the imaginary invisible wall at the front of the stage through which the audience sees the action |
| 10. pantomime | j. idealized model of a person or concept from which similar instances are copied or emulated expressions |

B. Dramatic Conventions

Group yourselves into five (5) and work together to accomplish the graphic organizer presented below. Do this in 15 minutes and be ready to present your output in class.



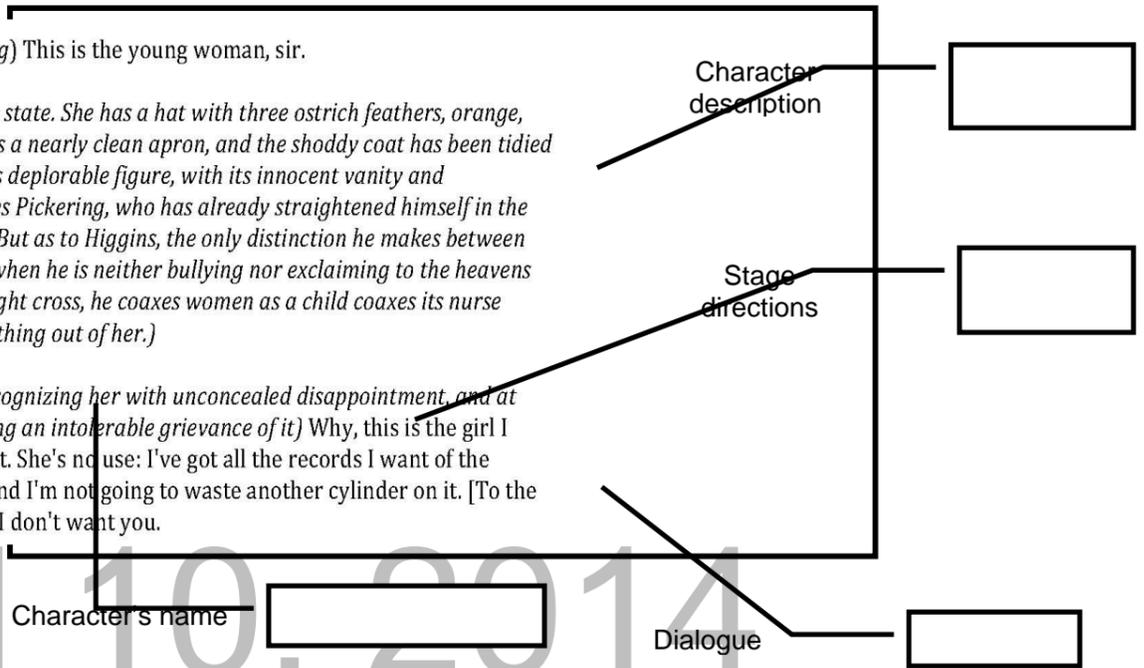
Task 12. Examples of play script

Study and analyze the parts of play script. Share your thoughts with your classmates.

MRS. PEARCE: *(returning)* This is the young woman, sir.

(The flower girl enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches Pickering, who has already straightened himself in the presence of Mrs. Pearce. But as to Higgins, the only distinction he makes between men and women is that when he is neither bullying nor exclaiming to the heavens against some featherweight cross, he coaxes women as a child coaxes its nurse when it wants to get anything out of her.)

HIGGINS: *(brusquely, recognizing her with unconcealed disappointment, and at once, baby-like, making an intolerable grievance of it)* Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [To the girl] Be off with you: I don't want you.



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Task 13. Driving Ms. Daisy, The Movie

Watch the film, Driving Ms. Daisy on youtube, <http://www.youtube.com/watch?v=RqUC-KP2YYs>, directed by Bruce Beresford. With Morgan Freeman, Jessica Tandy, Dan Aykroyd, and Patti LuPone.



Share your observation about the characters' conversation in the video.

YOUR FINAL TASK

Task 14. Composing a Plot Synopsis

In this task, you will use what you have learned in the lesson to compose a plot synopsis.

Composing a plot synopsis is essential as it will demonstrate your understanding of the play.

Here are the **steps** that will help you craft a good synopsis.

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1. Start with a hook.

2. Introduce the characters.

Introduce the main characters. Cite their motivation, conflict, and goals. Stay away from detailed physical descriptions.

3. Construct the body of your synopsis.

Write the high points of your story in chronological order. Keep these paragraphs tight, don't give every little detail. Each scene should include action, reaction, and a decision.

4. Use three or four paragraphs to write the crisis and resolution.

Keep this simple, but make sure you show your main characters' reactions. Your synopsis must include the resolution to your story.

5. Rewrite

Rewrite until each sentence is polished to the point of perfection. Use strong adjectives and verbs, and always write in the present tense.

Guidelines in Writing a Plot Synopsis

1. The time and place should be indicated at the beginning of synopsis.
2. A brief description of the main characters should be given as they appear in the story.
3. The synopsis should begin at the opening of the story and told in the same order as the play, and end at the play's conclusion.
4. Dramatic scenes that propel the story forward, including climactic scenes should be described within the synopsis.
5. The synopsis must be no longer than 250 words long.
6. The story must be told in the present tense and in the third person.

Task 15. The Write and Act Stuff

GRASPS in a Flash

This task will make use of what you have learned in the lesson to write a plot synopsis and perform a one-act play.

- G** ----- your **goal** is to incorporate the elements, features and style and the most appropriate language forms in composing an impressive play synopsis and performing a one-act play using appropriate dramatic conventions, multi-media resources, verbal and nonverbal strategies.
- R** ----- the **role** that you will assume is that of a creative scriptwriter of urban theatre.
- A** ----- the target **audience** are the urban theatre avid viewers.
- S** ----- the **situation** that provides the context is a one-act play writing conference.
- P** ----- the **product** is a play synopsis and presentation of one-act play.
- S** ----- the **standard** from which the product will be judged include organization, creativity, structure, and dramatic convention.

MY TREASURE

“ I believe that two people are connected at the heart, and it doesn't matter what you do, or who you are or where you live; there are no boundaries or barriers if two people are destined to be together.”

-Julia Roberts

1. What is the implication of the lesson in your life?
2. How will it make you a better person?
3. Write your reflection in your notebook.

Plot Synopsis Rubric

CATEGORY	4	3	2	1
Circle Plot Organization	The story is a very well organized circular story. One idea or scene follows another in a logical sequence with clear transitions, returning to the beginning point.	The story is circular story. One idea or scene may seem out of place, but the story does return to the beginning point. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear; however, the story does begin and end in the same place.	Ideas and scenes seem to be randomly arranged. The story is not a circular story. It does not return to its beginning point.
Creativity	The story's plot focuses on a creative series of events that contributes to the reader's enjoyment. The author has really used his or her imagination.	The story's plot contains a few creative events that contribute to the reader's enjoyment. The author has used his or her imagination.	The story's plot contains a few creative events, but they distract from the story. The author has tried to use his or her imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Sentence Structure	The sentence structure uses matching or similar words, that establish a clear, consistent pattern that is maintained throughout the entire story.	The sentence structure uses matching or similar words, that establish a clear pattern that is maintained throughout the entire story.	Some sentences use matching or similar words, but the pattern is not maintained throughout the entire story.	Sentences do not use matching or similar words. The sentence structure distracts from the story's circular plot.
Spelling, Punctuation, and Grammar	There are no spelling, punctuation, or grammar errors in the final draft.	There is one spelling, punctuation, or grammar error in the final draft.	There are 2-3 spelling, punctuation, or grammar errors in the final draft.	The final draft has more than 3 spelling, punctuation, or grammar error.

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One-Act Play Rubric

	unacceptable 0 pts	does not yet meet expectations 1 pts	minimally meets expectations 2 pts	meets expectations 3 pts	exceeds expectations 4 pts
Non-verbal Expression 8 pts	No movement of body	Actor's head, eye, and hand movements do not match the script or engage the audience.	Actor's movements are minimal and under rehearsed. Some evidence of either eye contact with others or gestures.	Actor performs with confidence; head, eye, and hand movements engages audience and enhances characterization	Actor's performance reflects well rehearsed, expressive movements, enthusiastic rendering of character. Head, eye, and hand movements engages audience throughout performance and shows exceptional characterization
Voice Expression & Volume 8 pts	Monotone voice; audience could not understand most of actor's dialogue.	Voice pace, expression, and volume gives "flat" delivery with little regard to emotion. Voice is barely audible.	Voice pace, expression, and volume communicates one emotion. Voice is either too soft or too loud, but is audible throughout performance.	Actor's voice shows understanding of character. Pace, expression, and volume vary to accurately demonstrate character's emotions. Voice is clearly audible throughout performance.	Actor's voice thoroughly masters the characterization. Pace, expression, and volume vary dramatically and skillfully demonstrate character's emotions. Voice is clearly audible throughout performance
Dialogue Fluency 8 pts	Read directly from script throughout performance.	Required frequent line prompts or read much of the lines from the script during the performance.	Lines were memorized, but required 3 - 5 line prompts.	Lines were well memorized, but required 1-2 line prompts.	Perfect memorization and delivery of lines
Costume 8 pts	No costume.	Costume does not fit the personality of the character or match the script.	Actor dressed like self, but has added 1 piece for costume; costume piece fits the character's personality and matches the script.	Actor dressed like self, but has added at least 2 pieces for costume; costume pieces fit the character's personality and matches the script.	Actor completely dressed in costume and makeup to look like character. Costume matches the script well. Costume makes character more believable.
Props 4 pts	No props used in the play.	Play uses at least 1 prop, but is not a high quality, hand made item.	Play uses at least 2 props that help audience understand the plot of the play, but may not be high quality, hand made items.	Play uses at least 3 props that help audience understand the plot of the play. At least one of the props is a high quality, hand made item.	Plays uses 6 or more different props that enhance audience understanding of plot. At least half of the props are high quality, hand made items.
Backdrop Flat 4 pts	No backdrop flat used in play.	Play uses one 4X8 backdrop does not match the script.	Play uses one 4X8 backdrop flat that suggests setting. Scenery is painted somewhat neatly on the flat.	Play uses one 4X8 backdrop flat that helps audience understand setting of play. Flat has neatly painted scenery.	Play uses one 4X8 backdrop flat that makes the play setting instantly recognizable. Flat has neatly and creatively painted scenery.

One-Act Play Rubric

Source: <http://www.rcampus.com/rubricshowc.cfm?code=T538WW&sp=yes&>

Module 4 Unchanging Values in a Changing World

Lesson 1

HOLDING ON TO A DREAM IN A CHANGING

WORLD

YOUR JOURNEY

Life gets even harder for people who do not dream of making it a little better. Keep reaching for your dreams; keep reaching for your goals which you have created with your heart and soul. And every time you fail, hold on to it tight; never let it go. It may get harder everyday but every step you put forward is a great leap towards triumph. After all, chances are, the life you try to redefine is just right there at the corner.

This unit focuses on Drama as a unique form of literature and as a means for you to understand unchanging values in a changing world.

YOUR OBJECTIVES

This lesson is designed to help you achieve the following objectives:

- determine the relevance and the truthfulness of the ideas presented in the picture
- relate text content to particular social issues, concerns, or dispositions in real life
- analyze literature as a means of understanding unchanging values in a changing world
- analyze dialogue as one of the elements in building the theme of a play
- locate dialogues in the text according to its function
- be familiar with the technical terms related to drama and theater
- prepare one's self to compose a play review
- use the active and passive voice of the verb correctly
- deliver lines effectively in a full length play

YOUR INITIAL TASKS

Task 1. The River of Dreams

Listen attentively to the lyrics of the song, "The River of Dreams." Be ready to answer the following questions.

1. What issues about life are confronting the speaker in the song?
2. Among these issues, what do you think he values the most? Why do you say so?

3. If you were him, how would you resolve the issue?

***Discuss your answers with a partner then share them with the class.

Task 2. Peek at the Note

As the song goes, *“Ebony and Ivory, live together in perfect harmony
Side by side on my piano, keyboard, Oh Lord
Why don’t we?”*

Can you determine the underlying meaning of the lyrics of the song?

Analyze the pictures below.



RAI
10,



<http://www.crystalgraphics.com/powerpictures/images.photos.asp?ss=prejudice>

1. What idea is presented by the pictures?
2. How would you relate the pictures to issues in regards to the social context?

Accomplish the chart below with forms of social injustice as depicted by the pictures. Be able to give resolutions for each situation.

Forms of Discrimination/Prejudice	Resolutions

Your Text

Task 3. Perm Term

To gain better understanding and appreciation of Drama it helps to be familiar with the terminologies related to it. Accomplish the puzzle below on a separate sheet of paper. Choose your answers from the word pool.

Word pool

prompt book
green room
woofer
boom stand
crossfader
call board
front of house
personal props

valence
shotgun mic
false proscenium
douser
jackknife platform
house right
floorplan
subwoofer

hazer
set dressing
backlight
casters
wing space
stock scenery
audience blinders
masking

Across _____

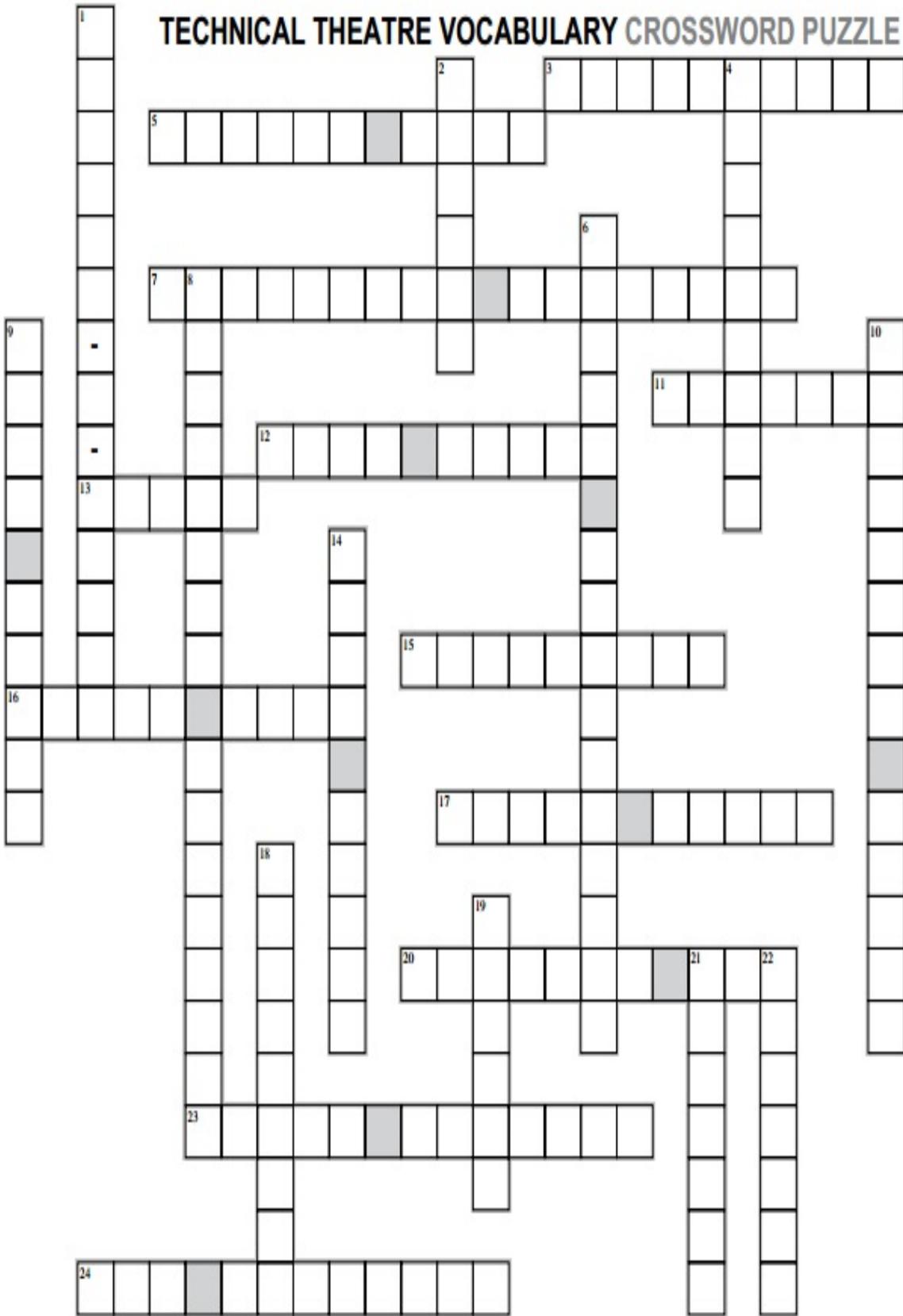
3. The lever on a lighting control console that simultaneously dims all the channels from one cut to the next
5. The book compiled by the stage manager, containing all the pertinent information about the show
7. A platform that pivots on one corner
11. A small drapery that runs across the top of the grand drape and hides the hardware that suspends it

12. The space on the stage that is not visible to the audience
13. A device that creates a thin mist of fog throughout the stage
15. The backstage bulletin board where announcement, schedules, and other information is posted
16. A common area where performers wait until it is time to go on stage
17. The right side of the auditorium from the audience's point of view
20. A microphone designed to pick up sound only directly in front of it
23. Flats and platforms that are stored and used for many different productions
24. Decorations that have no function on a set, but are merely placed there to look good

Down_____

1. Anything in the house, rather than onstage
2. A speaker element that reproduces the low-end frequencies
4. The diagram showing the placement of the scenery as viewed from above
6. A portal that gives the set its own "picture frame"
8. A bank of small PAR cans all mounted in the same fixture. Used to create a bright wash of light on the audience
9. Light coming from upstage of an actor
10. Items that are carried onstage by the actor during the performance
14. A microphone with a horizontal attachment that can reach over a keyboard or other musical instrument
18. A speaker designed to play very low, almost inaudible frequencies
19. The control on a follow spot that fades out the light by slowly closing a set of doors
21. The draperies or flats that hide backstage from the audience
22. The wheels on a platform

TECHNICAL THEATRE VOCABULARY CROSSWORD PUZZLE



Task 4. Try to Connect...

Reflect on this poem written by Langston Hughes. How do you associate it to the story, "The Raisin in the Sun"?

Dreams Deferred

What happens to a dream deferred?

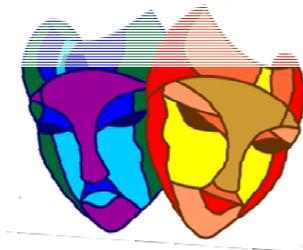
Does it dry up
Like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
Like a syrupy sweet?

Maybe it just sags
Like a heavy load,

Or does it explode?

LANGSTON HUGHES

DRAFT



A Raisin in the Sun
Lorraine Hansberry

Characters

(In Order of Appearance)

RUTH YOUNGER
TRAVIS YOUNGER
WALTER LEE YOUNGER (BROTHER)
BENEATHA YOUNGER
LENA YOUNGER (MAMA)
JOSEPH ASAGAI
GEORGE MURCHISON
KARL LINDNER
BOBO
MOVING MEN

The action of the play is set in Chicago's Southside, sometime between World War II and the present.

Act I

Scene One: Friday Morning

Scene Two: The following morning

(RUTH comes in forlornly and pulls off her coat with dejection. Mama and Beneatha both turn to look at her)

RUTH (*dispiritedly*): Well, I guess from all the happy faces—everybody knows.

BENEATHA: You pregnant?

MAMA: Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister.

(BENEATHA and RUTH give her a hopeless look for this grandmotherly enthusiasm)

"I ain't never stop trusting you. Like I ain't never stop loving you".

BENEATHA: How far along are you?

RUTH: Two months

BENEATHA: Did you mean to? I mean did you plan it or was it an accident?

MAMA: What do you know about planning or not planning?

BENEATHA: Oh, Mama.

RUTH (*wearily*): She's twenty years old, Lena.

BENEATHA: Did you plan it, Ruth?

RUTH: Mind your own business.

BENEATHA: It is my business—where is he going to live, on the roof? *(There is silence following the remark as the three women react to the sense of it)*. Gee—I didn't mean that, Ruth, honest. Gee, I don't feel like that at all. I—I think it is wonderful.

RUTH (*dully*): Wonderful.

BENEATHA: Yes—really.

MAMA (*looking at RUTH, worried*): Doctor say everything is going to be all right?

RUTH (*far away*): Yes—she says everything is going to be fine...

MAMA (*immediately suspicious*): "She"—What doctor you went to?

(RUTH folds over, near hysteria)

MAMA (*worriedly hovering over RUTH*): Ruth honey—what's the matter with you—you sick?

(RUTH has her fist clenched on her thighs and is fighting hard to suppress a scream that seems to be rising in her)

How is Hansberry's play a comment on the Langston Hughes poem that she uses as her epigraph?

BENEATHA: What's the matter with her, Mama?

MAMA (*working her fingers in RUTH's shoulders to relax her*): She be all right. Women gets right depressed sometimes when they get her way. *(Speaking softly, expertly, rapidly)*. Now you just relax. That's right...just lean back, don't think 'bout nothing at all...nothing at all—

RUTH: I'm all right...

(The glassy-eyed look melts and then she collapses into a fit of heavy sobbing. The bell rings).

(The front door opens slowly, interrupting him, and TRAVIS peeks his head in, less than hopefully)

TRAVIS (*to his mother*): Mama, I—

RUTH: “Mama I” nothing! You’re going to get it. boy! Get on in that bedroom and get yourself ready!

TRAVIS: But I—

MAMA: Why don’t you all never let the child explain hisself

RUTH: Keep out of it now, Lena.

(Mama clamps her lips together, and RUTH advances toward her son menacingly)

RUTH: A thousand times I have told you not to go off like that—

MAMA (*holding out her arms to her grandson*): Well—at least let me tell him something. I want him to be the first one to hear... Come here, Travis. (*The boy obeys, gladly*) Travis—(*She takes him by the shoulder and looks into his face*)—you know that money we got in the mail this morning?

TRAVIS: Yes ‘m---

MAMA: Well—What you think your grandmama gone and done with that money?

TRAVIS: I don’t know, Grandmama.

MAMA (*putting her fingers fingers on his nose for emphasis*): She went out and bought you a house! (*The explosion comes from WALTER at the end of the revelation and he jumps up and turns away from all of them in a fury. MAMA continues, to TRAVIS*) You glad about the house? Its going to be yours when you get to be a man.

TRAVIS: Yeah—I always wanted to live in a house.

Once upon a time freedom used to be life—now its money.

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“One for Whom Bread—Food—is Not Enough”.

MAMA (*She takes an envelope out of her handbag and puts it in front of him and he watches her without speaking or moving*). I paid the man thirty-five hundred dollars down on the house. That leaves sixty-five hundred dollars. Monday morning I want you to take this money and take three thousand dollars and put it in a savings account for Beneatha’s medical schooling. The rest you put in a

checking account—with your name on it. And from now on, any penny that come out of it or that go in it is for you to look after. For you to decide. (*She drops her hand a little helplessly*). It aint much, but its all I got in the world and I’m putting it in your hands. I’m telling you to be the head of this family from now on like you supposed to be.

WALTER (*stares at the money*): You trust me like that, Mama?

MAMA: I ain’t never stop trusting you. Like I ain’t never stop loving you.

(She goes out, and WALTER sits looking at the money on the table. Finally, in a decisive gesture, he gets up, and, in mingled joy and desperation, picks up the money).

Summary:

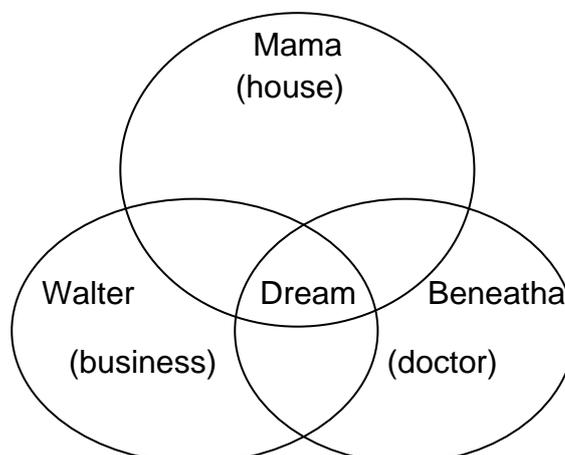
The rising action of the play reveals the pregnancy of Ruth. Mama (Lena) has paid the initial amount for a house in Clybourne Park. Then she hands the remaining money to Walter to put it in a savings account for Beneatha's medical schooling. The rest of the money shall be put in a checking account in Walter's name. However, Walter intends to invest the money in a liquor business which Mama does not approve of.

Task 5. Grasp it!

1. What is Mama's greatest dream for her family? Illustrate it in the box. State her reasons behind it.

Mama's Greatest Dream	Reasons
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2. How does the dream of every member of the Younger family differ and agree with one another? Accomplish the bubble map below then discuss your answer.



3. What does Walter want to do with a the insurance check? Discuss on his motive. Why do you think Mama does not approve of it?
4. Does any of the characters in the play remind you of someone? How does that someone plan his course of action to realize his dream?
5. Would you have dreamt of the same thing for your family? Why?

Task 6. Predict a Dream

From the story, Mama dreams of moving into a house with lawn—where Travis could play -- a part of her great “American Dream” which she nurtures with her husband. Walter dreams of putting up a business and Beneatha dreams of finishing a medical course.

In reality, most people likewise hold on to a dream. Take a good look at the illustrations below. In the given predicament, can you tell what they dream about? Write your answers on the lines provided.

<a picture of a family living in an indecent house>

<a mason working under the heat of the sun>

<an old beggar lying in the pavement>

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<a picture of some youths hooked into drugs>

<a picture of some people in slum areas/squatters>

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<a student working part-time in a food chain>

Task 7. Text Hub



<pls. draw a picture of an African-American guy>

<pls. draw a picture of an African-American mother>

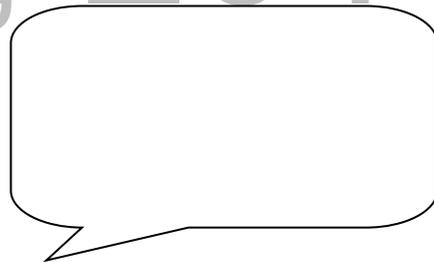
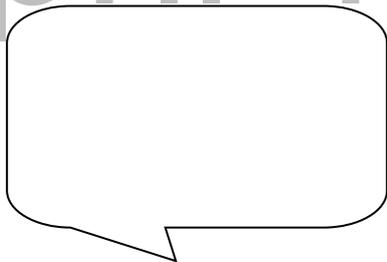
**Walter Lee
(Mama)**

Lena

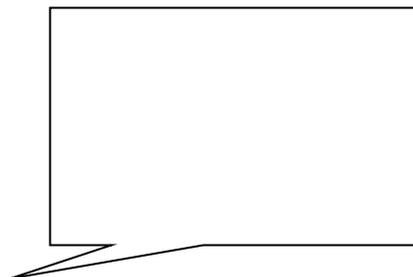
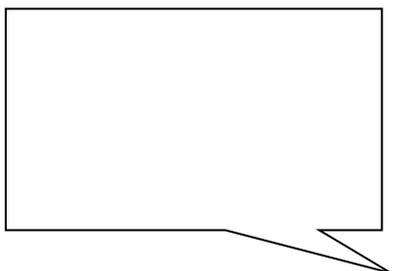
One of the elements of drama is the **dialogue**. It is the conversation that takes place among characters in a drama. Dialogue can reveal events, actions, and settings as well as the character's thoughts and feelings. Dialogue has three major functions: --**to advance the plot**; --**to establish setting**; --**to reveal the character**.

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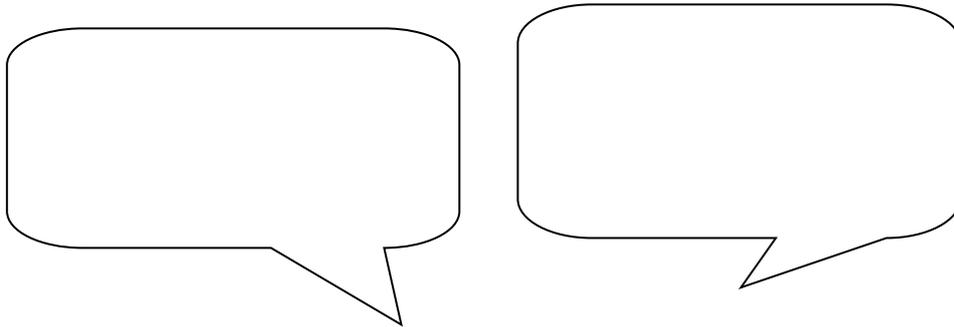
1. Spot and copy two lines from the story which indicate where the characters are.



2. Spot and copy two lines from the story which indicate a character's feelings.



3. Spot and copy two lines in the story which indicate what a character is doing.



Task 8. The Voice

Verbs have two voices. The active voice and the passive voice. Study the given examples in the chart and cite how they differ in form and function?

Active Voice	Passive Voice
* The voice of the verb is active, when the subject performs the action.	* The voice of the verb is passive, when the subject is acted upon by the object of the verb.

Here are examples of Active (A) versus Passive (P) voice in the six main tenses:

Tenses	Active Voice	Passive Voice
Present Tense	The article discusses the effects of unemployment	The effects of unemployment are discussed in the article
Present Perfect Tense	The class has decided that everyone should get an "A".	It has been decided by the class that everyone should get an "A".
Past Tense	The company made a huge profit.	A huge profit was made by the company.

Past Perfect Tense	We had reached an agreement when they presented the plan.	The agreement had been reached (by us) when the plan was presented.
Future Tense	We will mail our proposal next week.	Our proposal will be mailed next week.

Task 9. On Location

Read the summary of “The Raisin in the Sun” again. Locate at least five sentences in the active voice then transpose it to the passive voice or vice-versa. Do it on a half sheet of paper.

Task 10. The Voice in Action!

How do you transpose an active construction to passive construction? Write sentences in the active voice then change them to the passive voice. Note the remarkable changes that take place in the sentences.

Active Voice	Passive Voice	Changes in the Sentence

YOUR DISCOVERY TASKS

Task 11. The Dream Route

Design a board game that represents a real-life journey—about a dream or goal you’ve pursued. You may use the icons to represent the challenges you

encounter along the way in the context of society. Make your icons more prominent to the point where you overcome those challenges. Mark it with a trait or value that you believe you possess and that enables you to leap over it. You may illustrate the game board with pictures appropriate to the journey you have chosen.

Task 12. Play President

Let us suppose that you are the President of the country, how would you have addressed or resolved the following social issues and concerns affecting the values of your countrymen? Discuss your answer on a separate sheet of paper.

Use the active voice whenever possible. Frequent use of the active voice makes your writing stronger, livelier and less wordy.

Prejudice

Unemployment
Underemployment

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Child trafficking and
Prostitution

Graft and Corruption/
Malversation of Public
Funds/Pork Barrel Fund
Scam

YOUR FINAL TASKS

Task 13. Review, Analyze, Reflect!

You will be tasked to compose a play review at the end of the sixth week lesson .But prior to that you must be equipped with the know-how of composing a play review.

To review a play is to study, analyze and render a rational judgment. Your tone is very important in making your review reliable and valid.

Consider the preliminaries of the play, "The Raisin in the Sun."

Title of the Play: _____

Name of the Playwright: _____

Background of the Playwright:_____

(Include pertinent information about the play and the author)

(Include also similar works with the play and other works written by the author)

Background of the Play (if any) : _____

Discuss how a play differs from other literary forms: _____

Task 14. Tippable tips!

This final task helps you achieve what is expected of you at the end of the unit. See to it that you will be producing the English pronunciation effectively. Your performance will be assessed using the rubrics below.

Be guided by the tips to help you dramatize a play.

1. Put yourself in your character's shoes. Is your character angry, proud or confident? Decide why your character would act in a certain way.
2. Use your speaking voice. Change the volume, rate, pitch, and tone of your voice to express your character's feelings.
3. Use facial expressions. For example, closing your eyes while speaking could show deep thought or impatience.
4. Use gestures. A fist, a pointed finger, and an open hand all give different signals.
5. Enunciate. Be sure all of your audience can hear and understand you, even when your character speaks softly.
6. Practice reading your lines. You may want to practice with a partner or in front of a mirror to improve your facial expressions and gestures.

Task 15. Deliver the Goods!

Choose a part of a story or a play. Dramatize it by exchanging dialogues. Follow the tips as you practice your dialogues. Practice! Practice! Be ready to perform for the class.

Then, ponder the situations below:

What was your character's mood?
 In what ways did you change your voice to express the meaning of different words?
 Was the audience engaged? Were they able to understand and hear your words?

Dramatic Performance Assessment				
	Master 100 pts Student possesses exemplary skill and mastery of all techniques needed for a successfully delivered dramatic performance.	Apprentice 85 pts Student possesses sufficient skill and mastery of all techniques needed for a successfully delivered dramatic performance.	Stage Hand 75 pts Student is in need of additional skills and mastery of the techniques needed for a successfully delivered dramatic performance.	My Review:
Preparation	Master *Student's lines are delivered flawlessly.	Apprentice *Student delivers	Stage Hand *Student has trouble	My Review:

	<p>*Student fluidly delivers her/his lines while hitting their marks confidently. *Student obviously spent a significant amount of time on project and came to class ready and prepared.</p> <hr/>	<p>lines and hits marks well and with few errors. *Student spent an appropriate amount of time preparing for project.</p> <hr/>	<p>delivering lines. *Student lacks any fluidity in movement and delivery of lines; did not spend nearly enough time in preparation.</p> <hr/>	
Voice	<p>Master</p> <p>*Student consistently uses his voice expressively and articulately. *Student projects his voice clearly. *Student utilizes his voice to include variations of pitch, rate, volume, and tone consistent to their character.</p> <hr/>	<p>Apprentice</p> <p>*Student enunciates clearly. *Student varies voice pitch and tone, and reflects some level of expressiveness.</p> <hr/>	<p>Stage Hand</p> <p>*Student tries to enunciate and add variations, but overall effect is flimsy - due to too little expression.</p> <hr/>	<p>My Review:</p> <hr/>
Fluency	<p>Master</p> <p>Through all of the story the readers are thorough and correct when reading the dialogue, making less than five mistakes.</p>	<p>Apprentice</p> <p>Through most of the story the readers are thorough and correct when reading the dialogue, making between five and nine mistakes.</p>	<p>Stage Hand</p> <p>Through most of the story the readers have made frequent, more than ten, mistakes when reading the dialogue.</p>	<p>My Review:</p>
Movement	<p>Master</p> <p>*Student employs phenomenal use of physicality to enhance character</p>	<p>Apprentice</p> <p>*Student employs appropriate use of physicality to enhance character</p>	<p>Stage Hand</p> <p>*Student tries to employ appropriate use of physicality, but overall affect is</p>	<p>My Review:</p>

	<p>with body movements and facial expressions. *Student uses a variety of blocking to add interest to the piece. *Student's movements always reflect purpose.</p> <hr/>	<p>with body movement and facial expression. *Student uses an appropriate amount of blocking to add interest to the piece. *Student's movements usually reflect purpose.</p> <hr/>	<p>flimsy. *Student's movements rarely reflect purpose.</p> <hr/>	
Focus	<p>Master</p> <p>*Student stays completely immersed in their character throughout the entire performance. *Student never breaks focus, even during missed lines or cues.</p> <hr/>	<p>Apprentice</p> <p>*Student weaves in and out of character slightly throughout performance. *Student subtly breaks focus when thinking of next line or cue or out of obvious nervousness.</p> <hr/>	<p>Stage Hand</p> <p>*Student never truly immerses enough into his character to produce any kind of believability. *Student lacks focus and seems unprepared.</p> <hr/>	<p>My Review:</p> <hr/>
Teamwork	<p>Master</p> <p>*Student's awareness and empathy towards other cast members is very apparent. *Student's attainment of teamwork and of goal to work effectively with the group is superlative.</p> <hr/>	<p>Apprentice</p> <p>*Student's awareness and empathy towards other cast members is acceptable. *Student's attainment of teamwork and fruition of goal to work effectively by the group is acceptable.</p> <hr/>	<p>Stage Hand</p> <p>*Student's awareness and empathy towards other cast members is weak. *Student seems to have little concept of how to work in team.</p> <hr/>	<p>My Review:</p> <hr/>

MY TREASURE

“Dare to live the life you have dreamed for
yourself. Go forward and make your
dreams come true.”
– Ralph Waldo Emerson

Reflect on the message of the quotation.
How do the characters in the story pursue their dream?
How does a dream motivate them to go forward?

Do you have the same courage to pursue your dream?

Reflect on your strengths. Complete the statement below.

I believe I can realize my dream because _____

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YOUR JOURNEY

“A family in harmony will prosper in everything”
- Chinese Proverb

The lesson prepared for you this week will highlight universal human values that remain the same throughout the years. This will guide you in your journey through life and will help you realize that no matter how **different** you might become in the future, your **value system** should remain **intact**.

Furthermore, this week’s lesson will help you understand that life is made more meaningful through literary pieces, reading selections, viewing materials that are filled with worthwhile values.

YOUR GOALS

For you to continue in your meaningful journey, you are expected to:

- analyze the stand of the speaker based on explicitly stated ideas
- formulate predictions on material viewed
- identify meanings of words based on contextual clues
- get familiar with the technical vocabulary for drama and theater
- analyze literature as a means of understanding unchanging values in changing world
- explain the literary devices used
- relate text content to particular social issues, concerns, or dispositions in real life
- employ effective and appropriate non-verbal communication strategies
- express obligation in statements in oral and in written forms
- compose an introduction for a play review

YOUR INITIAL TASKS

Task 1. What’s Next?

Some movies have universal appeal. They have drawn audiences around the world. The World Wide Web also offers a number of value laden videos which we can appreciate and learn from.

Watch the video about a father and his daughter.

<http://www.youtube.com/watch?v=KGn07xIOrAA>

Your teacher will pause the video for you to be able to guess what's going to happen next.

Write your predictions in the appropriate column in the table.

	Prediction	Reason(s)
1		
2		
3		

Guide Questions:

1. After watching the whole video clip, what do you think will happen to the father and daughter?
2. Do you agree with how the daughter treated her father? Why?
3. If you were to give an ending to the video, how would you do it? **Present it through role play.**

Task 2. Take a Stand

Listen to your classmates as they present their own version of the video's ending through role play. Analyze their statements on the issue and be able to agree or disagree on their stand.

Groups	Agree/Disagree	Statement Made

What helped you in analyzing the stand of each group?

Why is it important to analyze the stand of a speaker or a group of people?

Task 3. Take Two

Advertisements are all around us. We see and read them on television, billboards, magazines and hear them over the radio. We can also download them from the internet. They serve many purposes like campaigning for a candidate.

Here is an example of that campaign ad. As you watch, listen also as to how the speaker gives a stand on an issue.

It's Morning Again in America!

Stand of the Speaker: _____

Facts:

--	--	--

Biases:

--	--	--

Your stand: _____

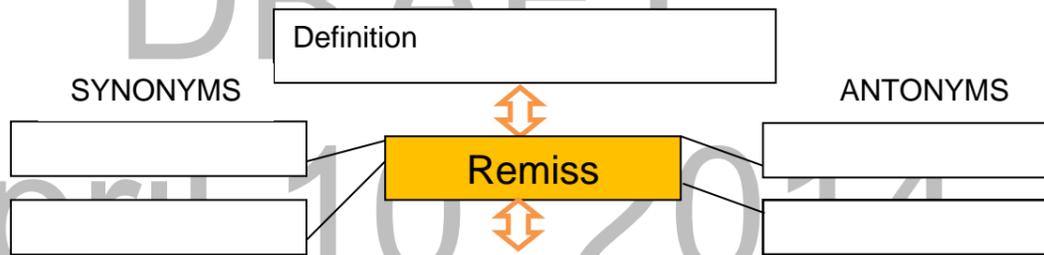
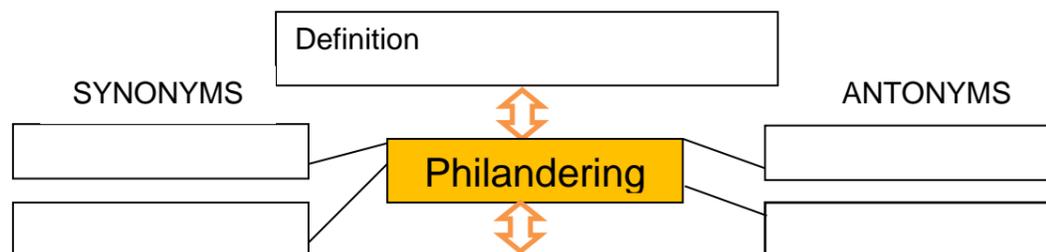
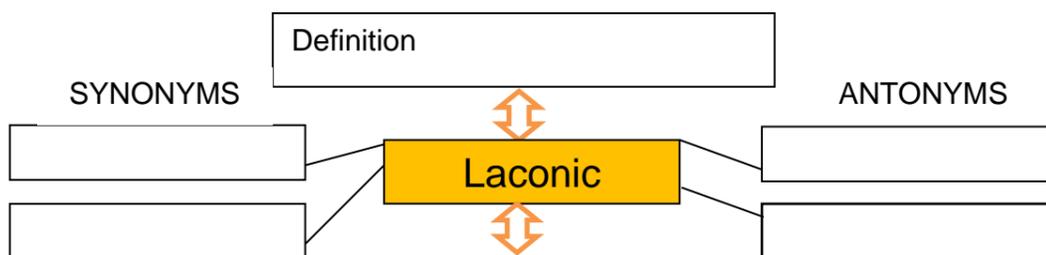
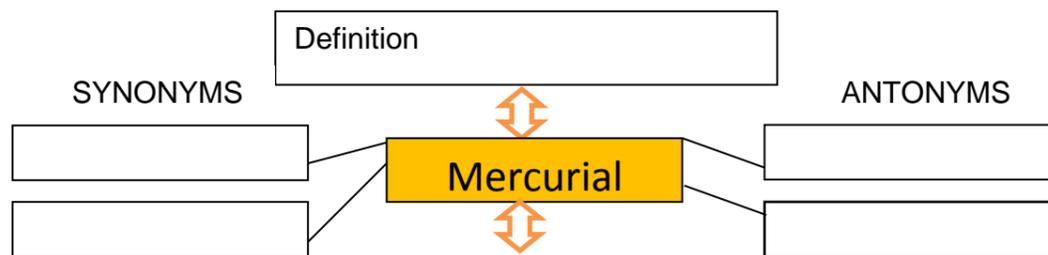
YOUR TEXT

Task 4. World of Words

Before venturing into the world of our featured literary piece, work with your partner and write as many words as you can that are associated with the word in the circle.



B. In the middle of each Word Chart are words found in the selection. With your partner, give the definition of the word in focus. Then, give examples of words with similar meanings (SYNONYMS) and words that have opposite meaning (ANTONYMS). Finally, use the word in a sentence. Write your sentence in the line at the bottom.



C. Here are other words from the play. Match the word in column A with their meaning in column B. Work on it with a partner.

A	B
1. Idealist	a. Held spellbound; captivated
2. Enthralled	b. beginning to exist
3. Incipient	c. likely at risk of experiencing something unpleasant
4. Liable	d. disturbance, annoyance
5. Incarnate	e. one who sees the best in things; a dreamer; unrealistic
6. Trepidation	f. tender, romantic or nostalgic feeling
7. Dispel	g. enthusiastically, with great interest
8. Agitation	h. made less intense, toned down, softer
9. Avidly	i. becomes introduced gradually
10. Subdued	j. personified, given a human form

D. As you read the play:

- * pick out lines where each word is used;
- * write them down in your notebook; and
- * use each word in your own sentence.

Task 5. Lit to Read

Arthur Miller who was born in New York City started writing plays after he graduated from the University of Michigan in 1938. Among his famous works is "Death of A Salesman" who gave him a Pulitzer Prize in 1949 and was made into a film in 1952. "Death of A Salesman" is divided into two Acts and a Requiem.

Read the full version of Act I of "Death of A Salesman".

Death of A Salesman, ACT ONE

By Arthur Miller

A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon. The curtain rises. Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange. As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream dings to the place, a dream rising out of reality. The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator. But no other fixtures are seen. At the back of the kitchen there is a draped entrance, which leads to the living room. To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair.

On a shelf over the bed a silver athletic trophy stands. A window opens onto the apartment house at the side. Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible. Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.) At the left a stairway curves up to it from the kitchen. The entire setting is wholly or, in some places, partially transparent. The roof-line of the house is one-dimensional; under and over it we see the apartment buildings. Before the house lies an apron, curving beyond the forestage into the orchestra. This forward area serves as the back yard as well as the locale of all Willy's imaginings and of his city scenes. Whenever the action is in the present the actors observe the imaginary wall-lines, entering the house only through its door at the left. But in the scenes of the past these boundaries are broken, and characters enter or leave a room by stepping »through« a wall onto the forestage.

From the right, Willy Loman, the Salesman, enters, carrying two large sample cases. The flute plays on. He hears but is not aware of it. He is past sixty years of age, dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is apparent. He unlocks the door, comes into the kitchen, and thankfully lets his burden down, feeling the soreness of his palms. A word-sigh escapes his lips — it might be »Oh, boy, oh, boy.« He closes the door, then carries his cases out into the living room, through the draped kitchen doorway.

Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior — she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.

LINDA (*hearing Willy outside the bedroom, calls with some trepidation*): Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? (*Slight pause.*) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY (*with casual irritation*): I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. (*The flute has faded away. He sits on the bed beside her, a little numb.*) I couldn't make it. I just couldn't make it, Linda.

LINDA (*very carefully, delicately*): Where were you all day? You look terrible.

WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

LINDA: What?

WILLY (*after a pause*): I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know?

LINDA (*helpfully*): Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.

WILLY: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm— I can't seem to — keep my mind to it.

LINDA: Maybe it's your glasses. You never went for your new glasses.

WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.

LINDA (*resigned*): Well, you'll just have to take a rest, Willy, you can't continue this way.

WILLY: I just got back from Florida.

LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.

WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. (*She is taking off his shoes.*) These goddam arch supports are killing me.

LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY (*with wonder*): I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again — and five minutes later I'm dreamin' again, and I nearly... (*He presses two fingers against his eyes.*) I have such thoughts, I have such strange thoughts.

LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.

WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.

LINDA: But you're sixty years old. They can't expect you to keep travelling every week.

WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! (*He starts putting on his jacket.*)

LINDA (*taking the jacket from him*): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: If old man Wagner was alive I'd a been in charge of New York now! That man was a prince, he was a masterful man. But that boy of his, that Howard, he don't appreciate. When I went north the first time, the Wagner Company didn't know where New England was!

LINDA: Why don't you tell those things to Howard, dear?

WILLY (*encouraged*): I will, I definitely will. Is there any cheese?

LINDA: I'll make you a sandwich.

WILLY: No, go to sleep. I'll take some milk. I'll be up right away. The boys in?

LINDA: They're sleeping. Happy took Biff on a date tonight.

WILLY (*interested*): That so?

LINDA: It was so nice to see them shaving together, one behind the other, in the bathroom. And going out together. You notice? The whole house smells of shaving lotion.

WILLY: Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.

LINDA: Well, dear, life is a casting off. It's always that way.

WILLY: No, no, some people— some people accomplish something. Did Biff say anything after I went this morning?

LINDA: You shouldn't have criticized him, Willy, especially after he just got off the train. You mustn't lose your temper with him.

WILLY: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?

LINDA: But, dear, how could he make any money?

WILLY (*worried and angered*): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?

LINDA: He was crestfallen, Willy. You know how he admires you. I think if he finds himself, then you'll both be happier and not fight any more.

WILLY: How can he find himself on a farm? Is that a life? A farmhand? In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, take a lot of different jobs. But it's more than ten years now and he has yet to make thirty-five dollars a week!

LINDA: He's finding himself, Willy.

WILLY: Not finding yourself at the age of thirty-four is a disgrace!

LINDA: Shh!

WILLY: The trouble is he's lazy, goddammit!

LINDA: Willy, please!

WILLY: Biff is a lazy bum!

LINDA: They're sleeping. Get something to eat. Go on down.

WILLY: Why did he come home? I would like to know what brought him home.

LINDA: I don't know. I think he's still lost, Willy. I think he's very lost.

WILLY: Biff Loman is lost. In the greatest country in the world a young man with such — personal attractiveness, gets lost. And such a hard worker. There's one thing about Biff — he's not lazy.

LINDA: Never.

WILLY (*with pity and resolve*): I'll see him in the morning; I'll have a nice talk with him. I'll get him a job selling. He could be big in no time. My God! Remember how they used to follow him around in high school? When he smiled at one of them their faces lit up. When he walked down the street... (*He loses himself in reminiscences.*)

LINDA (*trying to bring him out of it*): Willy, dear, I got a new kind of American-type cheese today. It's whipped.

WILLY: Why do you get American when I like Swiss?

LINDA: I just thought you'd like a change...

WILLY: I don't want a change! I want Swiss cheese. Why am I always being contradicted?

LINDA (*with a covering laugh*): I thought it would be a surprise.

WILLY: Why don't you open a window in here, for God's sake?

LINDA (*with infinite patience*): They're all open, dear.

WILLY: The way they boxed us in here. Bricks and windows, windows and bricks.

LINDA: We should've bought the land next door.

WILLY: The street is lined with cars. There's not a breath of fresh air in the neighborhood. The grass don't grow any more, you can't raise a carrot in the back yard. They should've had a law against apartment houses. Remember those two beautiful elm trees out there? When I and Biff hung the swing between them?

LINDA: Yeah, like being a million miles from the city.

WILLY: They should've arrested the builder for cutting those down. They massacred the neighborhood. (*Lost.*) More and more I think of those days, Linda. This time of year it was lilac and wisteria. And then the peonies would come out, and the daffodils. What fragrance in this room!

LINDA: Well, after all, people had to move somewhere.

WILLY: No, there's more people now.

LINDA: I don't think there's more people. I think

WILLY: There's more people! That's what's ruining this country! Population is getting out of control. The competition is maddening! Smell the stink from that apartment house! And another one on the other side... How can they whip cheese? (*On Willy's last line, Biff and Happy raise themselves up in their beds, listening.*)

LINDA: Go down, try it. And be quiet.

WILLY (*turning to Linda, guiltily*): You're not worried about me, are you, sweetheart?

BIFF: What's the matter?

HAPPY: Listen!

LINDA: You've got too much on the ball to worry about.
WILLY: You're my foundation and my support, Linda.
LINDA: Just try to relax, dear. You make mountains out of molehills.
WILLY: I won't fight with him any more. If he wants to go back to Texas, let him go.
LINDA: He'll find his way.
WILLY: Sure. Certain men just don't get started till later in life. Like Thomas Edison; I think. Or B. F. Goodrich. One of them was deaf. *(He starts for the bedroom doorway.)* I'll put my money on Biff.
LINDA: And Willy — if it's warm Sunday we'll drive in the country. And we'll open the windshield, and take lunch.
WILLY: No, the windshields don't open on the new cars.
LINDA: But you opened it today.
WILLY: Me? I didn't. *(He stops.)* Now isn't that peculiar! Isn't that a remarkable... *(He breaks off in amazement and fright as the flute is heard distantly.)*
LINDA: What, darling?
WILLY: That is the most remarkable thing.
LINDA: What, dear?
WILLY: I was thinking of the Chevy. *(Slight pause.)* Nineteen twenty-eight ... when I had that red Chevy... *(Breaks off.)* That funny? I coulda sworn I was driving that Chevy today.
LINDA: Well, that's nothing. Something must've reminded you.
WILLY: Remarkable. Ts. Remember those days? The way Biff used to simonize that car? The dealer refused to believe there was eighty thousand miles on it. *(He shakes his head.)* Heh! *(To Linda.)* Close your eyes, I'll be right up. *(He walks out of the bedroom.)*
HAPPY *(to Biff)*: Jesus, maybe he smashed up the car again!
LINDA *(calling after Willy)*: Be careful on the stairs, dear! The cheese is on the middle shelf. *(She turns, goes over to the bed, takes his jacket, and goes out of the bedroom.)* *(Light has risen on the boys' room. Unseen, Willy is heard talking to himself, »eighty thousand miles,« and a little laugh. Biff gets out of bed, comes downstage a bit, and stands attentively. Biff is two years older than his brother Happy, well built, but in these days bears a worn air and seems less self-assured. He has succeeded less, and his dreams are stronger and less acceptable than Happy's. Happy is tall, powerfully made. Sexuality is like a visible color on him, or a scent that many women have discovered. He, like his brother, is lost, but in a different way, for he has never allowed himself to turn his face toward defeat and is thus more confused and hard-skinned, although seemingly more content.)*
HAPPY *(getting out of bed)*: He's going to get his license taken away if he keeps that up. I'm getting nervous about him, y'know, Biff?
BIFF: His eyes are going.
HAPPY: I've driven with him. He sees all right. He just doesn't keep his mind on it. I drove into the city with him last week. He stops at a green light and then it turns red and he goes. *(He laughs.)*
BIFF: Maybe he's color-blind.
HAPPY: Pop? Why he's got the finest eye for color in the business. You know that.
BIFF *(sitting down on his bed)*: I'm going to sleep.
HAPPY: You're not still sour on Dad, are you, Biff?
BIFF: He's all right, I guess.
WILLY *(underneath them, in the living room)*: Yes, sir, eighty thousand miles — eighty-two thousand!
BIFF: You smoking?
HAPPY *(holding out a pack of cigarettes)*: Want one?
BIFF *(taking a cigarette)*: I can never sleep when I smell it.
WILLY: What a simonizing job, heh?

HAPPY (*with deep sentiment*): Funny, Biff, y'know? Us sleeping in here again? The old beds. (*He pats his bed affectionately.*) All the talk that went across those two beds, huh? Our whole lives.

BIFF: Yeah. Lotta dreams and plans.

HAPPY (*with a deep and masculine laugh*): About five hundred women would like to know what was said in this room. (*They share a soft laugh.*)

BIFF: Remember that big Betsy something — what the hell was her name — over on Bushwick Avenue?

HAPPY (*combing his hair*): With the collie dog!

BIFF: That's the one. I got you in there, remember?

HAPPY: Yeah, that was my first time — I think. Boy, there was a pig. (*They laugh, almost crudely.*) You taught me everything I know about women. Don't forget that.

BIFF: I bet you forgot how bashful you used to be. Especially with girls.

HAPPY: Oh, I still am, Biff.

BIFF: Oh, go on.

HAPPY: I just control it, that's all. I think I got less bashful and you got more so. What happened, Biff? Where's the old humor, the old confidence? (*He shakes Biff's knee. Biff gets up and moves restlessly about the room.*) What's the matter?

BIFF: Why does Dad mock me all the time?

HAPPY: He's not mocking you, he...

BIFF: Everything I say there's a twist of mockery on his face. I can't get near him.

HAPPY: He just wants you to make good, that's all. I wanted to talk to you about Dad for a long time, Biff. Something's — happening to him. He — talks to himself.

BIFF: I noticed that this morning. But he always mumbled.

HAPPY: But not so noticeable. It got so embarrassing I sent him to Florida. And you know something? Most of the time he's talking to you.

BIFF: What's he say about me?

HAPPY: I can't make it out.

BIFF: What's he say about me?

HAPPY: I think the fact that you're not settled, that you're still kind of up in the air...

BIFF: There's one or two other things depressing him, Happy.

HAPPY: What do you mean?

BIFF: Never mind. Just don't lay it all to me.

HAPPY: But I think if you just got started — I mean — is there any future for you out there?

BIFF: I tell ya, Hap, I don't know what the future is. I don't know — what I'm supposed to want.

HAPPY: What do you mean?

BIFF: Well, I spent six or seven years after high school trying to work myself up. Shipping clerk, salesman, business of one kind or another. And it's a measly manner of existence. To get on that subway on the hot mornings in summer. To devote your whole life to keeping stock, or making phone calls, or selling or buying. To suffer fifty weeks of the year for the sake of a two week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still — that's how you build a future.

HAPPY: Well, you really enjoy it on a farm? Are you content out there?

BIFF (*with rising agitation*): Hap, I've had twenty or thirty different kinds of jobs since I left home before the war, and it always turns out the same. I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and Arizona, and now in Texas. It's why I came home now, I guess, because I realized it. This farm I work on, it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or — beautiful than the sight of a mare and a new colt. And it's cool there now, see? Texas is cool now, and it's spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin' anywhere! What the hell am I doing, playing around with horses, twenty-eight dollars a week!

I'm thirty-four years old, I oughta be makin' my future. That's when I come running home. And now, I get here, and I don't know what to do with myself. (*After a pause.*) I've always made a point of not wasting my life, and everytime I come back here I know that all I've done is to waste my life.

HAPPY: You're a poet, you know that, Biff? You're a — you're an idealist!

BIFF: No, I'm mixed up very bad. Maybe I oughta get married. Maybe I oughta get stuck into something. Maybe that's my trouble. I'm like a boy. I'm not married, I'm not in business, I just — I'm like a boy. Are you content, Hap? You're a success, aren't you? Are you content?

HAPPY: Hell, no!

BIFF: Why? You're making money, aren't you?

HAPPY (*moving about with energy, expressiveness*): All I can do now is wait for the merchandise manager to die. And suppose I get to be merchandise manager? He's a good friend of mine, and he just built a terrific estate on Long Island. And he lived there about two months and sold it, and now he's building another one. He can't enjoy it once it's finished. And I know that's just what I would do. I don't know what the hell I'm workin' for. Sometimes I sit in my apartment — all alone. And I think of the rent I'm paying. And it's crazy. But then, it's what I always wanted. My own apartment, a car, and plenty of women. And still, goddammit, I'm lonely.

BIFF (*with enthusiasm*): Listen, why don't you come out West with me?

HAPPY: You and I, heh?

BIFF: Sure, maybe we could buy a ranch. Raise cattle, use our muscles. Men built like we are should be working out in the open.

HAPPY (*avidly*): The Loman Brothers, heh?

BIFF (*with vast affection*): Sure, we'd be known all over the counties!

HAPPY (*enthralled*): That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches till I can't stand it any more.

BIFF: I'm tellin' you, kid, if you were with me I'd be happy out there.

HAPPY (*enthused*): See, Biff, everybody around me is so false that I'm constantly lowering my ideals...

BIFF: Baby, together we'd stand up for one another, we'd have someone to trust.

HAPPY: If I were around you...

BIFF: Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.

HAPPY: Neither can I!

BIFF: Then let's go!

HAPPY: The only thing is — what can you make out there?

BIFF: But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.

HAPPY: Yeah, but when he walks into the store the waves part in front of him. That's fifty-two thousand dollars a year coming through the revolving door, and I got more in my pinky finger than he's got in his head.

BIFF: Yeah, but you just said...

HAPPY: I gotta show some of those pompous, self-important executives over there that Hap Loman can make the grade. I want to walk into the store the way he walks in. Then I'll go with you, Biff. We'll be together yet, I swear. But take those two we had tonight. Now weren't they gorgeous creatures?

BIFF: Yeah, yeah, most gorgeous I've had in years.

HAPPY: I get that any time I want, Biff. Whenever I feel disgusted. The only trouble is, it gets like bowling or something. I just keep knockin' them over and it doesn't mean anything. You still run around a lot?

BIFF: Naa. I'd like to find a girl — steady, somebody with substance.

HAPPY: That's what I long for.

BIFF: Go on! You'd never come home.

HAPPY: I would! Somebody with character, with resistance! Like Mom, y'know? You're gonna call me a bastard when I tell you this. That girl Charlotte I was with tonight is engaged to be married in five weeks. *(He tries on his new hat.)*

BIFF: No kiddin'!

HAPPY: Sure, the guy's in line for the vice-presidency of the store. I don't know what gets into me, maybe I just have an overdeveloped sense of competition or something, but I went and ruined her, and furthermore I can't get rid of her. And he's the third executive I've done that to. Isn't that a crummy characteristic? And to top it all, I go to their weddings! *(Indignantly, but laughing.)* Like I'm not supposed to take bribes. Manufacturers offer me a hundred-dollar bill now and then to throw an order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and still, I take it and — I love it!

BIFF: Let's go to sleep.

HAPPY: I guess we didn't settle anything, heh?

BIFF: I just got one idea that I think I'm going to try.

HAPPY: What's that?

BIFF: Remember Bill Oliver?

HAPPY: Sure, Oliver is very big now. You want to work for him again?

BIFF: No, but when I quit he said something to me. He put his arm on my shoulder, and he said, »Biff, if you ever need anything, come to me.«

HAPPY: I remember that. That sounds good.

BIFF: I think I'll go to see him. If I could get ten thousand or even seven or eight thousand dollars I could buy a beautiful ranch.

HAPPY: I bet he'd back you. Cause he thought highly of you, Biff. I mean, they all do. You're well liked, Biff. That's why I say to come back here, and we both have the apartment. And I'm tellin' you, Biff, any babe you want...

BIFF: No, with a ranch I could do the work I like and still be something. I just wonder though. I wonder if Oliver still thinks I stole that carton of basketballs.

HAPPY: Oh, he probably forgot that long ago. It's almost ten years. You're too sensitive. Anyway, he didn't really fire you.

BIFF: Well, I think he was going to. I think that's why I quit. I was never sure whether he knew or not. I know he thought the world of me, though. I was the only one he'd let lock up the place.

WILLY *(below)*: You gonna wash the engine, Biff?

HAPPY: Shh! *(Biff looks at Happy, who is gazing down, listening. Willy is mumbling in the parlor.)*

HAPPY: You hear that? *(They listen. Willy laughs warmly.)*

BIFF *(growing angry)*: Doesn't he know Mom can hear that?

WILLY: Don't get your sweater dirty, Biff! *(A look of pain crosses Biff's face.)*

HAPPY: Isn't that terrible? Don't leave again, will you? You'll find a job here. You gotta stick around. I don't know what to do about him, it's getting embarrassing.

WILLY: What a simonizing job!

BIFF: Mom's hearing that!

WILLY: No kiddin', Biff, you got a date? Wonderful!

HAPPY: Go on to sleep. But talk to him in the morning, will you?

BIFF *(reluctantly getting into bed)*: With her in the house. Brother!

HAPPY *(getting into bed)*: I wish you'd have a good talk with him. *(The light of their room begins to fade.)*

BIFF *(to himself in bed)*: That selfish, stupid...

HAPPY: Sh... Sleep, Biff. *(Their light is out. Well before they have finished speaking, Willy's form is dimly seen below in the darkened kitchen. He opens the refrigerator, searches in there, and takes out a bottle of*

milk. The apartment houses are fading out, and the entire house and surroundings become covered with leaves. Music insinuates itself as the leaves appear.)

WILLY: Just wanna be careful with those girls, Biff, that's all. Don't make any promises. No promises of any kind. Because a girl, y'know, they always believe what you tell 'em, and you're very young, Biff, you're too young to be talking seriously to girls.

(Light rises on the kitchen. Willy, talking, shuts the refrigerator door and comes downstage to the kitchen table. He pours milk into a glass. He is totally immersed in himself, smiling faintly.)

WILLY: Too young entirely, Biff. You want to watch your schooling first. Then when you're all set, there'll be plenty of girls for a boy like you. (He smiles broadly at a kitchen chair.) That so? The girls pay for you? (He laughs) Boy, you must really be makin' a hit.

(Willy is gradually addressing — physically — a point offstage, speaking through the wall of the kitchen, and his voice has been rising in volume to that of a normal conversation.)

WILLY: I been wondering why you polish the car so careful. Ha! Don't leave the hubcaps, boys. Get the chamois to the hubcaps. Happy, use newspaper on the windows, it's the easiest thing. Show him how to do it Biff! You see, Happy? Pad it up, use it like a pad. That's it, that's it, good work. You're doin' all right, Hap. (He pauses, then nods in approbation for a few seconds, then looks upward.) Biff, first thing we gotta do when we get time is clip that big branch over the house. Afraid it's gonna fall in a storm and hit the roof. Tell you what. We get a rope and sling her around, and then we climb up there with a couple of saws and take her down. Soon as you finish the car, boys, I wanna see ya. I got a surprise for you, boys.

BIFF (offstage): Whatta ya got, Dad?

WILLY: No, you finish first. Never leave a job till you're finished — remember that. (Looking toward the »big trees«.) Biff, up in Albany I saw a beautiful hammock. I think I'll buy it next trip, and we'll hang it right between those two elms. Wouldn't that be something? Just swingin' there under those branches. Boy, that would be... (Young Biff and Young Happy appear from the direction Willy was addressing. Happy carries rags and a pail of water. Biff, wearing a sweater with a block »S«, carries a football.)

BIFF (pointing in the direction of the car offstage): How's that, Pop, professional?

WILLY: Terrific. Terrific job, boys. Good work, Biff.

HAPPY: Where's the surprise, Pop?

WILLY: In the back seat of the car.

HAPPY: Boy! (He runs off.)

BIFF: What is it, Dad? Tell me, what'd you buy?

WILLY (laughing, cuffs him): Never mind, something I want you to have.

BIFF (turns and starts off): What is it, Hap?

HAPPY (offstage): It's a punching bag!

BIFF: Oh, Pop!

WILLY: It's got Gene Tunney's signature on it! (Happy runs onstage with a punching bag.)

BIFF: Gee, how'd you know we wanted a punching bag?

WILLY: Well, it's the finest thing for the timing.

HAPPY (lies down on his back and pedals with his feet): I'm losing weight, you notice, Pop?

WILLY (to Happy): Jumping rope is good too.

BIFF: Did you see the new football I got?

WILLY (examining the ball): Where'd you get a new ball?

BIFF: The coach told me to practice my passing.

WILLY: That so? And he gave you the ball, heh? BIFF: Well, I borrowed it from the locker room. (He laughs confidentially.)

WILLY (laughing with him at the theft): I want you to return that.

HAPPY: I told you he wouldn't like it!

BIFF (angrily): Well, I'm bringing it back!

WILLY (*stopping the incipient argument, to Happy*): Sure, he's gotta practice with a regulation ball, doesn't he? (*To Biff.*) Coach'll probably congratulate you on your initiative!

BIFF: Oh, he keeps congratulating my initiative all the time, Pop.

WILLY: That's because he likes you. If somebody else took that ball there'd be an uproar. So what's the report, boys, what's the report?

BIFF: Where'd you go this time, Dad? Gee we were lonesome for you.

WILLY (*pleased, puts an arm around each boy and they come down to the apron*): Lonesome, heh?

BIFF: Missed you every minute.

WILLY: Don't say? Tell you a secret, boys. Don't breathe it to a soul. Someday I'll have my own business, and I'll never have to leave home any more.

HAPPY: Like Uncle Charley, heh?

WILLY: Bigger than Uncle Charley! Because Charley is not — liked. He's liked, but he's not — well liked.

BIFF: Where'd you go this time, Dad?

WILLY: Well, I got on the road, and I went north to Providence. Met the Mayor.

BIFF: The Mayor of Providence!

WILLY: He was sitting in the hotel lobby.

BIFF: What'd he say?

WILLY: He said, »Morning!« And I said, »You got a fine city here, Mayor.« And then he had coffee with me. And then I went to Waterbury. Waterbury is a fine city. Big clock city, the famous Waterbury clock. Sold a nice bill there. And then Boston — Boston is the cradle of the Revolution. A fine city. And a couple of other towns in Mass., and on to Portland and Bangor and straight home!

BIFF: Gee, I'd love to go with you sometime, Dad.

WILLY: Soon as summer comes.

HAPPY: Promise?

WILLY: You and Hap and I, and I'll show you all the towns. America is full of beautiful towns and fine, upstanding people. And they know me, boys, they know me up and down New England. The finest people. And when I bring you fellas up, there'll be open sesame for all of us, 'cause one thing, boys: I have friends. I can park my car in any street in New England, and the cops protect it like their own. This summer, heh?

BIFF AND HAPPY (*together*): Yeah! You bet!

WILLY: We'll take our bathing suits.

HAPPY: We'll carry your bags, Pop!

WILLY: Oh, won't that be something! Me comin' into the Boston stores with you boys carryin' my bags. What a sensation! (*Biff is prancing around, practicing passing the ball.*)

WILLY: You nervous, Biff, about the game?

BIFF: Not if you're gonna be there.

WILLY: What do they say about you in school, now that they made you captain?

HAPPY: There's a crowd of girls behind him everytime the classes change.

BIFF (*taking Willy's hand*): This Saturday, Pop, this Saturday — just for you, I'm going to break through for a touchdown.

HAPPY: You're supposed to pass.

BIFF: I'm takin' one play for Pop. You watch me, Pop, and when I take off my helmet, that means I'm breakin' out. Then you watch me crash through that line!

WILLY (*kisses Biff*): Oh, wait'll I tell this in Boston! (*Bernard enters in knickers. He is younger than Biff, earnest and loyal, a worried boy.*)

BERNARD: Biff, where are you? You're supposed to study with me today.

WILLY: Hey, looka Bernard. What're you lookin' so anemic about, Bernard?

BERNARD: He's gotta study, Uncle Willy. He's got Regents next week.
HAPPY (*tauntingly, spinning Bernard around*): Let's box, Bernard!
BERNARD: Biff! (*He gets away from Happy.*) Listen, Biff, I heard Mr. Birnbaum say that if you don't start studyin' math he's gonna flunk you, and you won't graduate. I heard him!
WILLY: You better study with him, Biff. Go ahead now.
BERNARD: I heard him!
BIFF: Oh, Pop, you didn't see my sneakers! (*He holds up a foot for Willy to look at.*)
WILLY: Hey, that's a beautiful job of printing!
BERNARD (*wiping his glasses*): Just because he printed University of Virginia on his sneakers doesn't mean they've got to graduate him. Uncle Willy!
WILLY (*angrily*): What're you talking about? With scholarships to three universities they're gonna flunk him?
BERNARD: But I heard Mr. Birnbaum say...
WILLY: Don't be a pest, Bernard! (*To his boys.*) What an anemic!
BERNARD: Okay, I'm waiting for you in my house, Biff. (*Bernard goes off. The Lomans laugh.*)
WILLY: Bernard is not well liked, is he?
BIFF: He's liked, but he's not well liked.
HAPPY: That's right, Pop.
WILLY: That's just what I mean. Bernard can get the best marks in school, y'understand, but when he gets out in the business world, y'understand, you are going to be five times ahead of him. That's why I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want. You take me, for instance. I never have to wait in line to see a buyer. »Willy Loman is here!« That's all they have to know, and I go right through.
BIFF: Did you knock them dead. Pop?
WILLY: Knocked 'em cold in Providence, slaughtered 'em in Boston.
HAPPY (*on his back, pedaling again*): I'm losing weight, you notice, Pop?
(*Linda enters as of old, a ribbon in her hair, carrying a basket of washing.*)
LINDA (*with youthful energy*): Hello, dear!
WILLY: Sweetheart!
LINDA: How'd the Chevy run?
WILLY: Chevrolet, Linda, is the greatest car ever built. (*To the boys.*) Since when do you let your mother carry wash up the stairs?
BIFF: Grab hold there, boy!
HAPPY: Where to, Mom?
LINDA: Hang them up on the line. And you better go down to your friends, Biff. The cellar is full of boys. They don't know what to do with themselves.
BIFF: Ah, when Pop comes home they can wait!
WILLY (*laughs appreciatively*): You better go down and tell them what to do, Biff.
BIFF: I think I'll have them sweep out the furnace room.
WILLY: Good work, Biff.
BIFF (*goes through wall-line of kitchen to doorway at back and calls down*): Fellas! Everybody sweep out the furnace room! I'll be right down!
VOICES: All right! Okay, Biff.
BIFF: George and Sam and Frank, come out back! We're hangin' up the wash! Come on, Hap, on the double! (*He and Happy carry out the basket.*)
LINDA: The way they obey him!

WILLY: Well, that's training, the training. I'm tellin' you, I was sellin' thousands and thousands, but I had to come home.

LINDA: Oh, the whole block'll be at that game. Did you sell anything?

WILLY: I did five hundred gross in Providence and seven hundred gross in Boston.

LINDA: No! Wait a minute, I've got a pencil. *(She pulls pencil and paper out of her apron pocket.)* That makes your commission...Two hundred... my God! Two hundred and twelve dollars!

WILLY: Well, I didn't figure it yet, but...

LINDA: How much did you do?

WILLY: Well, I — I did — about a hundred and eighty gross in Providence. Well, no — it came to — roughly two hundred gross on the whole trip.

LINDA *(without hesitation)*: Two hundred gross. That's... *(She figures.)*

WILLY: The trouble was that three of the stores were half-closed for inventory in Boston. Otherwise I woulda broke records.

LINDA: Well, it makes seventy dollars and some pennies. That's very good.

WILLY: What do we owe?

LINDA: Well, on the first there's sixteen dollars on the refrigerator

WILLY: Why sixteen?

LINDA: Well, the fan belt broke, so it was a dollar eighty.

WILLY: But it's brand new.

LINDA: Well, the man said that's the way it is. Till they work themselves in, y'know.

(They move through the wall-line into the kitchen.)

WILLY: I hope we didn't get stuck on that machine.

LINDA: They got the biggest ads of any of them!

WILLY: I know, it's a fine machine. What else?

LINDA: Well, there's nine-sixty for the washing machine. And for the vacuum cleaner there's three and a half due on the fifteenth. Then the roof, you got twenty-one dollars remaining.

WILLY: It don't leak, does it?

LINDA: No, they did a wonderful job. Then you owe Frank for the carburetor.

WILLY: I'm not going to pay that man! That goddam Chevrolet, they ought to prohibit the manufacture of that car!

LINDA: Well, you owe him three and a half. And odds and ends, comes to around a hundred and twenty dollars by the fifteenth.

WILLY: A hundred and twenty dollars! My God, if business don't pick up I don't know what I'm gonna do!

LINDA: Well, next week you'll do better.

WILLY: Oh, I'll knock 'em dead next week. I'll go to Hartford. I'm very well liked in Hartford. You know, the trouble is, Linda, people don't seem to take to me. *(They move onto the forestage.)*

LINDA: Oh, don't be foolish.

WILLY: I know it when I walk in. They seem to laugh at me.

LINDA: Why? Why would they laugh at you? Don't talk that way, Willy.

(Willy moves to the edge of the stage. Linda goes into the kitchen and starts to darn stockings.)

WILLY: I don't know the reason for it, but they just pass me by. I'm not noticed.

LINDA: But you're doing wonderful, dear. You're making seventy to a hundred dollars a week.

WILLY: But I gotta be at it ten, twelve hours a day. Other men — I don't know — they do it easier. I don't know why — I can't stop myself — I talk too much. A man oughta come in with a few words. One thing about Charley. He's a man of few words, and they respect him.

LINDA: You don't talk too much, you're just lively.

WILLY (*smiling*): Well, I figure, what the hell, life is short, a couple of jokes. (*To himself.*) I joke too much (*The smile goes.*)

LINDA: Why? You're...

WILLY: I'm fat. I'm very — foolish to look at, Linda. I didn't tell you, but Christmas time I happened to be calling on F. H. Stewarts, and a salesman I know, as I was going in to see the buyer I heard him say something about — walrus. And I — I cracked him right across the face. I won't take that. I simply will not take that. But they do laugh at me. I know that.

LINDA: Darling...

WILLY: I gotta overcome it. I know I gotta overcome it. I'm not dressing to advantage, maybe.

LINDA: Willy, darling, you're the handsomest man in the world...

WILLY: Oh, no, Linda.

LINDA: To me you are. (*Slight pause.*) The handsomest. (*From the darkness is heard the laughter of a woman. Willy doesn't turn to it, but it continues through Linda's lines.*)

LINDA: And the boys, Willy. Few men are idolized by their children the way you are.

(*Music is heard as behind a scrim, to the left of the house; The Woman, dimly seen, is dressing.*)

WILLY (*with great feeling*): You're the best there is, Linda, you're a pal, you know that? On the road — on the road I want to grab you sometimes and just kiss the life outa you.

(*The laughter is loud now, and he moves into a brightening area at the left, where The Woman has come from behind the scrim and is standing, putting on her hat, looking into a »mirror« and laughing.*)

WILLY: Cause I get so lonely — especially when business is bad and there's nobody to talk to. I get the feeling that I'll never sell anything again, that I won't make a living for you, or a business, a business for the boys. (*He talks through The Woman's subsiding laughter; The Woman primps at the »mirror«.*) There's so much I want to make for...

THE WOMAN: Me? You didn't make me, Willy. I picked you.

WILLY (*pleased*): You picked me?

THE WOMAN: (*who is quite proper-looking, Willy's age*): I did. I've been sitting at that desk watching all the salesmen go by, day in, day out. But you've got such a sense of humor, and we do have such a good time together, don't we?

WILLY: Sure, sure. (*He takes her in his arms.*) Why do you have to go now?

THE WOMAN: It's two o'clock...

WILLY: No, come on in! (*He pulls her.*)

THE WOMAN: ... my sisters'll be scandalized. When'll you be back?

WILLY: Oh, two weeks about. Will you come up again?

THE WOMAN: Sure thing. You do make me laugh. It's good for me. (*She squeezes his arm, kisses him.*) And I think you're a wonderful man.

WILLY: You picked me, heh?

THE WOMAN: Sure. Because you're so sweet. And such a kidder.

WILLY: Well, I'll see you next time I'm in Boston.

THE WOMAN: I'll put you right through to the buyers.

WILLY (*slapping her bottom*): Right. Well, bottoms up!

THE WOMAN (*slaps him gently and laughs*): You just kill me,

Willy. (*He suddenly grabs her and kisses her roughly.*) You kill me. And thanks for the stockings. I love a lot of stockings. Well, good night.

WILLY: Good night. And keep your pores open!

THE WOMAN: Oh, Willy! (*The Woman bursts out laughing, and Linda's laughter blends in. The Woman disappears into the dark. Now the area at the kitchen table brightens. Linda is sitting where she was at the kitchen table, but now is mending a pair of her silk stockings.*)

LINDA: You are, Willy. The handsomest man. You've got no reason to feel that...

WILLY (*coming out of The Woman's dimming area and going over to Linda*): I'll make it all up to you, Linda, I'll...

LINDA: There's nothing to make up, dear. You're doing fine, better than...

WILLY (*noticing her mending*): What's that?

LINDA: Just mending my stockings. They're so expensive...

WILLY (*angrily, taking them from her*): I won't have you mending stockings in this house! Now throw them out! (*Linda puts the stockings in her pocket.*)

BERNARD (*entering on the run*): Where is he? If he doesn't study!

WILLY (*moving to the forestage, with great agitation*): You'll give him the answers!

BERNARD: I do, but I can't on a Regents! That's a state exam! They're liable to arrest me!

WILLY: Where is he? I'll whip him, I'll whip him!

LINDA: And he'd better give back that football, Willy, it's not nice.

WILLY: Biff! Where is he? Why is he taking everything?

LINDA: He's too rough with the girls, Willy. All the mothers are afraid of him!

WILLY: I'll whip him!

BERNARD: He's driving the car without a license! (*The Woman's laugh is heard.*)

WILLY: Shut up!

LINDA: All the mothers...

WILLY: Shut up!

BERNARD (*backing quietly away and out*): Mr. Birnbaum says he's stuck up.

WILLY: Get outa here!

BERNARD: If he doesn't buckle down he'll flunk math! (*He goes off.*)

LINDA: He's right, Willy, you've gotta...

WILLY (*exploding at her*): There's nothing the matter with him! You want him to be a worm like Bernard? He's got spirit, personality (*As he speaks, Linda, almost in tears, exits into the living room. Willy is alone in the kitchen, wilting and staring. The leaves are gone. It is night again, and the apartment houses look down from behind.*)

WILLY: Loaded with it. Loaded! What is he stealing? He's giving it back, isn't he? Why is he stealing? What did I tell him? I never in my life told him anything but decent things. (*Happy in pajamas has come down the stairs; Willy suddenly becomes aware of Happy's presence.*)

HAPPY: Let's go now, come on.

WILLY (*sitting down at the kitchen table*): Huh! Why did she have to wax the floors herself? Everytime she waxes the floors she keels over. She knows that!

HAPPY: Shh! Take it easy. What brought you back tonight?

WILLY: I got an awful scare. Nearly hit a kid in Yonkers. God! Why didn't I go to Alaska with my brother Ben that time! Ben! That man was a genius, that man was success incarnate! What a mistake! He begged me to go.

HAPPY: Well, there's no use in...

WILLY: You guys! There was a man started with the clothes on his back and ended up with diamond mines!

HAPPY: Boy, someday I'd like to know how he did it.

WILLY: What's the mystery? The man knew what he wanted and went out and got it! Walked into a jungle, and comes out, the age of twenty-one, and he's rich! The world is an oyster, but you don't crack it open on a mattress!

HAPPY: Pop, I told you I'm gonna retire you for life.

WILLY: You'll retire me for life on seventy goddam dollars a week? And your women and your car and your apartment, and you'll retire me for life! Christ's sake, I couldn't get past Yonkers today! Where are you guys, where are you? The woods are burning! I can't drive a car!

(Charley has appeared in the doorway. He is a large man, slow of speech, laconic, immovable. In all he says, despite what he says, there is pity, and, now, trepidation. He has a robe over pajamas, slippers on his feet. He enters the kitchen.)

CHARLEY: Everything all right?

HAPPY: Yeah, Charley, everything's...

WILLY: What's the matter?

CHARLEY: I heard some noise. I thought something happened. Can't we do something about the walls? You sneeze in here, and in my house hats blow off.

HAPPY: Let's go to bed, Dad. Come on. *(Charley signals to Happy to go.)*

WILLY: You go ahead, I'm not tired at the moment.

HAPPY *(to Willy)*: Take it easy, huh? *(He exits.)*

WILLY: What're you doin' up?

CHARLEY *(sitting down at the kitchen table opposite Willy)*: Couldn't sleep good. I had a heartburn.

WILLY: Well, you don't know how to eat.

CHARLEY: I eat with my mouth.

WILLY: No, you're ignorant. You gotta know about vitamins and things like that.

CHARLEY: Come on, let's shoot. Tire you out a little.

WILLY *(hesitantly)*: All right. You got cards?

CHARLEY *(taking a deck from his pocket)*: Yeah, I got them. Someplace. What is it with those vitamins?

WILLY *(dealing)*: They build up your bones. Chemistry.

CHARLEY: Yeah, but there's no bones in a heartburn.

WILLY: What are you talkin' about? Do you know the first thing about it?

CHARLEY: Don't get insulted.

WILLY: Don't talk about something you don't know anything about. *(They are playing. Pause.)*

CHARLEY: What're you doin' home?

WILLY: A little trouble with the car.

CHARLEY: Oh. *(Pause.)* I'd like to take a trip to California.

WILLY: Don't say.

CHARLEY: You want a job?

WILLY: I got a job, I told you that. *(After a slight pause.)* What the hell are you offering me a job for?

CHARLEY: Don't get insulted.

WILLY: Don't insult me.

CHARLEY: I don't see no sense in it. You don't have to go on this way.

WILLY: I got a good job. *(Slight pause.)* What do you keep comin' in here for?

CHARLEY: You want me to go?

WILLY *(after a pause, withering)*: I can't understand it. He's going back to Texas again. What the hell is that?

CHARLEY: Let him go.

WILLY: I got nothin' to give him, Charley, I'm clean, I'm clean.

CHARLEY: He won't starve. None a them starve. Forget about him.

WILLY: Then what have I got to remember?

CHARLEY: You take it too hard. To hell with it. When a deposit bottle is broken you don't get your nickel back.

WILLY: That's easy enough for you to say.

CHARLEY: That ain't easy for me to say.

WILLY: Did you see the ceiling I put up in the living room?

CHARLEY: Yeah, that's a piece of work. To put up a ceiling is a mystery to me. How do you do it?

WILLY: What's the difference?

CHARLEY: Well, talk about it.

WILLY: You gonna put up a ceiling?

CHARLEY: How could I put up a ceiling?

WILLY: Then what the hell are you bothering me for?

CHARLEY: You're insulted again.

WILLY: A man who can't handle tools is not a man. You're disgusting.

CHARLEY: Don't call me disgusting, Willy. (*Uncle Ben, carrying a valise and an umbrella, enters the forestage from around the right corner of the house. He is a stolid man, in his sixties, with a mustache and an authoritative air. He is utterly certain of his destiny, and there is an aura of far places about him. He enters exactly as Willy speaks.*)

WILLY: I'm getting awfully tired, Ben. (*Ben's music is heard. Ben looks around at everything.*)

CHARLEY: Good, keep playing; you'll sleep better. Did you call me Ben?

(*Ben looks at his watch.*)

WILLY: That's funny. For a second there you reminded me of my brother Ben.

BEN: I only have a few minutes. (*He strolls, inspecting the place. Willy and Charley continue playing.*)

CHARLEY: You never heard from him again, heh? Since that time?

WILLY: Didn't Linda tell you? Couple of weeks ago we got a letter from his wife in Africa. He died.

CHARLEY: That so.

BEN (*chuckling*): So this is Brooklyn, eh?

CHARLEY: Maybe you're in for some of his money.

WILLY: Naa, he had seven sons. There's just one opportunity I had with that man...

BEN: I must make a tram, William. There are several properties I'm looking at in Alaska.

WILLY: Sure, sure! If I'd gone with him to Alaska that time, everything would've been totally different.

CHARLEY: Go on, you'd froze to death up there.

WILLY: What're you talking about?

BEN: Opportunity is tremendous in Alaska, William. Surprised you're not up there.

WILLY: Sure, tremendous.

CHARLEY: Heh?

WILLY: There was the only man I ever met who knew the answers.

CHARLEY: Who?

BEN: How are you all?

WILLY (*taking a pot, smiling*): Fine, fine.

CHARLEY: Pretty sharp tonight.

BEN: Is Mother living with you?

WILLY: No, she died a long time ago.

CHARLEY: Who?

BEN: That's too bad. Fine specimen of a lady, Mother.

WILLY (*to Charley*): Heh?

BEN: I'd hoped to see the old girl.

CHARLEY: Who died?

BEN: Heard anything from Father, have you?

WILLY (*unnerved*): What do you mean, who died?

CHARLEY (*taking a pot*): What're you talkin' about?

BEN (*looking at his watch*): William, it's half past eight!

WILLY (*as though to dispel his confusion he angrily stops Charley's hand*). That's my build!

CHARLEY: I put the ace...

WILLY: If you don't know how to play the game I'm not gonna throw my money away on you!

CHARLEY (*rising*): It was my ace, for God's sake!

WILLY: I'm through, I'm through!

BEN: When did Mother die?

WILLY: Long ago. Since the beginning you never knew how to play cards.

CHARLEY (*picks up the cards and goes to the door*): All right!
Next time I'll bring a deck with five aces.

WILLY: I don't play that kind of game!

CHARLEY (*turning to him*): You ought to be ashamed of yourself!

WILLY: Yeah?

CHARLEY: Yeah! (*he goes out.*)

WILLY (*slamming the door after him*): Ignoramus!

BEN (*as Willy comes toward him through the wall-line of the kitchen*): So you're William.

WILLY (*shaking Ben's hand*): Ben! I've been waiting for you so long! What's the answer? How did you do it?

BEN: Oh, there's a story in that. (*Linda enters the forestage, as of old, carrying the wash basket.*)

LINDA: Is this Ben?

BEN (*gallantly*): How do you do, my dear.

LINDA: Where've you been all these years? Willy's always wondered why you...

WILLY (*pulling Ben away from her impatiently*): Where is Dad? Didn't you follow him? How did you get started?

BEN: Well, I don't know how much you remember.

WILLY: Well, I was just a baby, of course, only three or four years old...

BEN: Three years and eleven months.

WILLY: What a memory, Ben!

BEN: I have many enterprises, William, and I have never kept books.

WILLY: I remember I was sitting under the wagon in — was it Nebraska?

BEN: It was South Dakota, and I gave you a bunch of wild flowers.

WILLY: I remember you walking away down some open road.

BEN (*laughing*): I was going to find Father in Alaska.

WILLY: Where is he?

BEN: At that age I had a very faulty view of geography, William. I discovered after a few days that I was heading due south, so instead of Alaska, I ended up in Africa.

LINDA: Africa!

WILLY: The Gold Coast!

BEN: Principally diamond mines.

LINDA: Diamond mines!

BEN: Yes, my dear. But I've only a few minutes...

WILLY: No! Boys! Boys! (*Young Biff and Happy appear.*) Listen to this. This is your Uncle Ben, a great man! Tell my boys, Ben!

BEN: Why, boys, when I was seventeen I walked into the jungle, and when I was twenty-one I walked out. (*He laughs.*) And by God I was rich.

WILLY (*to the boys*): You see what I been talking about? The greatest things can happen!

BEN (*glancing at his watch*): I have an appointment in Ketchikan Tuesday week.

WILLY: No, Ben! Please tell about Dad. I want my boys to hear. I want them to know the kind of stock they spring from. All I remember is a man with a big beard, and I was in Mamma's lap, sitting around a fire, and some kind of high music.

BEN: His flute. He played the flute.

WILLY: Sure, the flute, that's right! *(New music is heard, a high, rollicking tune.)*

BEN: Father was a very great and a very wild-hearted man. We would start in Boston, and he'd toss the whole family into the wagon, and then he'd drive the team right across the country; through Ohio, and Indiana, Michigan, Illinois, and all the Western states. And we'd stop in the towns and sell the flutes that he'd made on the way. Great inventor, Father. With one gadget he made more in a week than a man like you could make in a lifetime.

WILLY: That's just the way I'm bringing them up, Ben — rugged, well liked, all-around.

BEN: Yeah? *(To Biff.)* Hit that, boy — hard as you can. *(He pounds his stomach.)*

BIFF: Oh, no, sir!

BEN *(taking boxing stance)*: Come on, get to me! *(He laughs)*

WILLY: Go to it, Biff! Go ahead, show him!

BIFF: Okay! *(He cocks his fists and starts in.)*

LINDA *(to Willy)*: Why must he fight, dear?

BEN *(sparring with Biff)*: Good boy! Good boy!

WILLY: How's that, Ben, heh?

HAPPY: Give him the left, Biff!

LINDA: Why are you fighting?

BEN: Good boy! *(Suddenly comes in, trips Biff, and stands over him, the point of his umbrella poised over Biff's eye.)*

LINDA: Look out, Biff!

BIFF: Gee!

BEN *(Patting Biff's knee)*: Never fight fair with a stranger, boy. You'll never get out of the jungle that way. *(Taking Linda's hand and bowing.)* It was an honor and a pleasure to meet you, Linda.

LINDA *(withdrawing her hand coldly, frightened)*: Have a nice trip.

BEN *(to Willy)*: And good luck with your — what do you do?

WILLY: Selling.

BEN: Yes. Well... *(He raises his hand in farewell to all.)*

WILLY: No, Ben, I don't want you to think... *(He takes Ben's arm to show him)* It's Brooklyn, I know, but we hunt too.

BEN: Really, now.

WILLY: Oh, sure, there's snakes and rabbits and — that's why I moved out here. Why Biff can fell any one of these trees in no time! Boys! Go right over to where they're building the apartment house and get some sand. We're gonna rebuild the entire front stoop right now! Watch this, Ben!

BIFF: Yes, sir! On the double, Hap!

HAPPY *(as he and Biff run off)*: I lost weight, Pop, you notice? *(Charley enters in knickers, even before the boys are gone.)*

CHARLEY: Listen, if they steal any more from that building the watchman'll put the cops on them!

LINDA *(to Willy)*: Don't let Biff... *(Ben laughs lustily.)*

WILLY: You shoulda seen the lumber they brought home last week. At least a dozen six-by-tens worth all kinds a money.

CHARLEY: Listen, if that watchman...

WILLY: I gave them hell, understand. But I got a couple of fearless characters there.

CHARLEY: Willy, the jails are full of fearless characters.

BEN (*clapping Willy on the back, with a laugh at Charley*): And the stock exchange, friend!

WILLY (*joining in Ben's laughter*): Where are the rest of your pants?

CHARLEY: My wife bought them.

WILLY: Now all you need is a golf club and you can go upstairs and go to sleep. (*To Ben.*) Great athlete! Between him and his son Bernard they can't hammer a nail!

BERNARD (*rushing in*): The watchman's chasing Biff!

WILLY (*angrily*): Shut up! He's not stealing anything!

LINDA (*alarmed, hurrying off left*): Where is he? Biff, dear! (*She exits.*)

WILLY (*moving toward the left, away from Ben*): There's nothing wrong. What's the matter with you?

BEN: Nervy boy. Good!

WILLY (*laughing*): Oh, nerves of iron, that Biff!

CHARLEY: Don't know what it is. My New England man comes back and he's bleeding, they murdered him up there.

WILLY: It's contacts, Charley, I got important contacts!

CHARLEY (*sarcastically*): Glad to hear it, Willy. Come in later, we'll shoot a little casino. I'll take some of your Portland money. (*He laughs at Willy and exits.*)

WILLY (*turning to Ben*): Business is bad, it's murderous. But not for me, of course.

BEN: I'll stop by on my way back to Africa.

WILLY (*longingly*): Can't you stay a few days? You're just what I need, Ben, because I — I have a fine position here, but I — well, Dad left when I was such a baby and I never had a chance to talk to him and I still feel — kind of temporary about myself.

BEN: I'll be late for my train. (*They are at opposite ends of the stage.*)

WILLY: Ben, my boys — can't we talk? They'd go into the jaws of hell for me see, but I...

BEN: William, you're being first-rate with your boys. Outstanding, manly chaps!

WILLY (*hanging on to his words*): Oh, Ben, that's good to hear! Because sometimes I'm afraid that I'm not teaching them the right kind of — Ben, how should I teach them?

BEN (*giving great weight to each word, and with a certain vicious audacity*): William, when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich! (*He goes off into darkness around the right corner of the house.*)

WILLY: ...was rich! That's just the spirit I want to imbue them with! To walk into a jungle! I was right! I was right! I was right! (*Ben is gone, but Willy is still speaking to him as Linda, in nightgown and robe, enters the kitchen, glances around for Willy, then goes to the door of the house, looks out and sees him. Comes down to his left. He looks at her.*)

LINDA: Willy, dear? Willy?

WILLY: I was right!

LINDA: Did you have some cheese? (*He can't answer.*) It's very late, darling. Come to bed, heh?

WILLY (*looking straight up*): Gotta break your neck to see a star in this yard.

LINDA: You coming in?

WILLY: Whatever happened to that diamond watch fob? Remember? When Ben came from Africa that time? Didn't he give me a watch fob with a diamond in it?

LINDA: You pawned it, dear. Twelve, thirteen years ago. For Biff's radio correspondence course.

WILLY: Gee, that was a beautiful thing. I'll take a walk.

LINDA: But you're in your slippers.

WILLY (*starting to go around the house at the left*): I was right! I was! (*Half to Linda, as he goes, shaking his head.*) What a man! There was a man worth talking to. I was right!

LINDA (*calling after Willy*): But in your slippers, Willy!
 (*Willy is almost gone when Biff, in his pajamas, comes down the stairs and enters the kitchen.*)

BIFF: What is he doing out there?
LINDA: Sh!
BIFF: God Almighty. Mom, how long has he been doing this?
LINDA: Don't, he'll hear you.
BIFF: What the hell is the matter with him?
LINDA: It'll pass by morning.
BIFF: Shouldn't we do anything?
LINDA: Oh, my dear, you should do a lot of things, but there's nothing to do, so go to sleep.
(Happy comes down the stair and sits on the steps.)
HAPPY: I never heard him so loud, Mom.
LINDA: Well, come around more often; you'll hear him. *(She sits down at the table and mends the lining of Willy's jacket.)*
BIFF: Why didn't you ever write me about this, Mom?
LINDA: How would I write to you? For over three months you had no address.
BIFF: I was on the move. But you know I thought of you all the time. You know that, don't you, pal?
LINDA: I know, dear, I know. But he likes to have a letter. Just to know that there's still a possibility for better things.
BIFF: He's not like this all the time, is he?
LINDA: It's when you come home he's always the worst.
BIFF: When I come home?
LINDA: When you write you're coming, he's all smiles, and talks about the future, and — he's just wonderful. And then the closer you seem to come, the more shaky he gets, and then, by the time you get here, he's arguing, and he seems angry at you. I think it's just that maybe he can't bring himself to — to open up to you. Why are you so hateful to each other? Why is that?
BIFF *(evasively)*: I'm not hateful, Mom.
LINDA: But you no sooner come in the door than you're fighting!
BIFF: I don't know why. I mean to change. I'm tryin', Mom, you understand?
LINDA: Are you home to stay now?
BIFF: I don't know. I want to look around, see what's doin'.
LINDA: Biff, you can't look around all your life, can you?
BIFF: I just can't take hold, Mom. I can't take hold of some kind of a life.
LINDA: Biff, a man is not a bird, to come and go with the springtime.
BIFF: Your hair... *(He touches her hair.)* Your hair got so gray.
LINDA: Oh, it's been gray since you were in high school. I just stopped dyeing it, that's all.
BIFF: Dye it again, will ya? I don't want my pal looking old. *(He smiles.)*
LINDA: You're such a boy! You think you can go away for a year and... You've got to get it into your head now that one day you'll knock on this door and there'll be strange people here...
BIFF: What are you talking about? You're not even sixty, Mom.
LINDA: But what about your father?
BIFF *(lamely)*: Well, I meant him too.
HAPPY: He admires Pop.
LINDA: Biff, dear, if you don't have any feeling for him, then you can't have any feeling for me.
BIFF: Sure I can, Mom.
LINDA: No. You can't just come to see me, because I love him. *(With a threat, but only a threat, of tears.)* He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue. You've got to make up your mind now, darling, there's no leeway any more. Either he's your father

and you pay him that respect, or else you're not to come here. I know he's not easy to get along with — nobody knows that better than me — but...

WILLY (*from the left, with a laugh*): Hey, hey, Biff!

BIFF (*starting to go out after Willy*): What the hell is the matter with him? (*Happy stops him.*)

LINDA: Don't — don't go near him!

BIFF: Stop making excuses for him! He always, always wiped the floor with you. Never had an ounce of respect for you.

HAPPY: He's always had respect for...

BIFF: What the hell do you know about it?

HAPPY (*surlily*): Just don't call him crazy!

BIFF: He's got no character — Charley wouldn't do this. Not in his own house — spewing out that vomit from his mind.

HAPPY: Charley never had to cope with what he's got to.

BIFF: People are worse off than Willy Loman. Believe me, I've seen them!

LINDA: Then make Charley your father, Biff. You can't do that, can you? I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person. You called him crazy...

BIFF: I didn't mean...

LINDA: No, a lot of people think he's lost his — balance. But you don't have to be very smart to know what his trouble is. The man is exhausted.

HAPPY: Sure!

LINDA: A small man can be just as exhausted as a great man. He works for a company thirty-six years this March, opens up unheard-of territories to their trademark, and now in his old age they take his salary away.

HAPPY (*indignantly*): I didn't know that, Mom.

LINDA: You never asked, my dear! Now that you get your spending money someplace else you don't trouble your mind with him.

HAPPY: But I gave you money last...

LINDA: Christmas time, fifty dollars! To fix the hot water it cost ninety-seven fifty! For five weeks he's been on straight commission, like a beginner, an unknown!

BIFF: Those ungrateful bastards!

LINDA: Are they any worse than his sons? When he brought them business, when he was young, they were glad to see him. But now his old friends, the old buyers that loved him so and always found some order to hand him in a pinch — they're all dead, retired. He used to be able to make six, seven calls a day in Boston. Now he takes his valises out of the car and puts them back and takes them out again and he's exhausted. Instead of walking he talks now. He drives seven hundred miles, and when he gets there no one knows him any more, no one welcomes him. And what goes through a man's mind, driving seven hundred miles home without having earned a cent? Why shouldn't he talk to himself? Why? When he has to go to Charley and borrow fifty dollars a week and pretend to me that it's his pay? How long can that go on? How long? You see what I'm sitting here and waiting for? And you tell me he has no character? The man who never worked a day but for your benefit? When does he get the medal for that? Is this his reward — to turn around at the age of sixty-three and find his sons, who he loved better than his life, one a philandering bum...

HAPPY: Mom!

LINDA: That's all you are, my baby! (*To Biff.*) And you! What happened to the love you had for him? You were such pals! How you used to talk to him on the phone every night! How lonely he was till he could come home to you!

BIFF: All right, Mom. I'll live here in my room, and I'll get a job. I'll keep away from him, that's all.

LINDA: No, Biff. You can't stay here and fight all the time.

BIFF: He threw me out of this house, remember that.

LINDA: Why did he do that? I never knew why.

BIFF: Because I know he's a fake and he doesn't like anybody around who knows!

LINDA: Why a fake? In what way? What do you mean?

BIFF: Just don't lay it all at my feet. It's between me and him — that's all I have to say. I'll chip in from now on. He'll settle for half my pay check. He'll be all right. I'm going to bed. *(He starts for the stairs.)*

LINDA: He won't be all right.

BIFF *(turning on the stairs, furiously)*: I hate this city and I'll stay here. Now what do you want?

LINDA: He's dying, Biff. *(Happy turns quickly to her, shocked.)*

BIFF *(after a pause)*: Why is he dying?

LINDA: He's been trying to kill himself.

BIFF *(with great horror)*: How?

LINDA: I live from day to day.

BIFF: What're you talking about?

LINDA: Remember I wrote you that he smashed up the car again? In February?

BIFF: Well?

LINDA: The insurance inspector came. He said that they have evidence. That all these accidents in the last year — weren't — weren't — accidents.

HAPPY: How can they tell that? That's a lie.

LINDA: It seems there's a woman... *(She takes a breath as:)*

BIFF *(sharply but contained)*: What woman?

LINDA *(simultaneously)*:... and this woman...

LINDA: What?

BIFF: Nothing. Go ahead.

LINDA: What did you say?

BIFF: Nothing, I just said what woman?

HAPPY: What about her?

LINDA: Well, it seems she was walking down the road and saw his car. She says that he wasn't driving fast at all, and that he didn't skid. She says he came to that little bridge, and then deliberately smashed into the railing, and it was only the shallowness of the water that saved him.

BIFF: Oh, no, he probably just fell asleep again.

LINDA: I don't think he fell asleep.

BIFF: Why not?

LINDA: Last month... *(With great difficulty.)* Oh, boys, it's so hard to say a thing like this! He's just a big stupid man to you, but I tell you there's more good in him than in many other people. *(She chokes, wipes her eyes.)* I was looking for a fuse. The lights blew out, and I went down the cellar. And behind the fuse box — it happened to fall out — was a length of rubber pipe — just short.

HAPPY: No kidding!

LINDA: There's a little attachment on the end of it. I knew right away. And sure enough, on the bottom of the water heater there's a new little nipple on the gas pipe.

HAPPY *(angrily)*: That — jerk.

BIFF: Did you have it taken off?

LINDA: I'm — I'm ashamed to. How can I mention it to him? Every day I go down and take away that little rubber pipe. But, when he comes home, I put it back where it was. How can I insult him that way? I don't know what to do. I live from day to day, boys. I tell you, I know every thought in his mind. It sounds

so old-fashioned and silly, but I tell you he put his whole life into you and you've turned your backs on him. *(She is bent over in the chair, weeping, her face in her hands.)* Biff, I swear to God! Biff, his life is in your hands!

HAPPY *(to Biff)*: How do you like that damned fool!

BIFF *(kissing her)*: All right, pal, all right. It's all settled now. I've been remiss. I know that, Mom. But now I'll stay, and I swear to you, I'll apply myself. *(Kneeling in front of her, in a fever of self-reproach.)* It's just — you see, Mom, I don't fit in business. Not that I won't try. I'll try, and I'll make good.

HAPPY: Sure you will. The trouble with you in business was you never tried to please people.

BIFF: I know, I...

HAPPY: Like when you worked for Harrison's. Bob Harrison said you were tops, and then you go and do some damn fool thing like whistling whole songs in the elevator like a comedian.

BIFF *(against Happy)*: So what? I like to whistle sometimes.

HAPPY: You don't raise a guy to a responsible job who whistles in the elevator!

LINDA: Well, don't argue about it now.

HAPPY: Like when you'd go off and swim in the middle of the day instead of taking the line around.

BIFF *(his resentment rising)*: Well, don't you run off? You take off sometimes, don't you? On a nice summer day?

HAPPY: Yeah, but I cover myself!

LINDA: Boys!

HAPPY: If I'm going to take a fade the boss can call any number where I'm supposed to be and they'll swear to him that I just left. I'll tell you something that I hate so say, Biff, but in the business world some of them think you're crazy.

BIFF *(angered)*: Screw the business world!

HAPPY: All right, screw it! Great, but cover yourself!

LINDA: Hap, Hap.

BIFF: I don't care what they think! They've laughed at Dad for years, and you know why? Because we don't belong in this nuthouse of a city! We should be mixing cement on some open plain or — or carpenters. A carpenter is allowed to whistle! *(Willy walks in from the entrance of the house, at left.)*

WILLY: Even your grandfather was better than a carpenter. *(Pause. They watch him.)* You never grew up. Bernard does not whistle in the elevator, I assure you.

BIFF *(as though to laugh Willy out of it)*: Yeah, but you do, Pop.

WILLY: I never in my life whistled in an elevator! And who in the business world thinks I'm crazy?

BIFF: I didn't mean it like that, Pop. Now don't make a whole thing out of it, will ya?

WILLY: Go back to the West! Be a carpenter, a cowboy, enjoy yourself!

LINDA: Willy, he was just saying...

WILLY: I heard what he said!

HAPPY *(trying to quiet Willy)*: Hey, Pop, come on now...

WILLY *(continuing over Happy's line)*: They laugh at me, heh? Go to Filene's, go to the Hub, go to Slattery's, Boston. Call out the name Willy Loman and see what happens! Big shot!

BIFF: All right, Pop.

WILLY: Big!

BIFF: All right!

WILLY: Why do you always insult me?

BIFF: I didn't say a word. *(To Linda.)* Did I say a word?

LINDA: He didn't say anything, Willy.

WILLY *(going to the doorway of the living room)*: All right, good night, good night.

LINDA: Willy, dear, he just decided...

WILLY (*to Biff*): If you get tired hanging around tomorrow, paint the ceiling I put up in the living room.

BIFF: I'm leaving early tomorrow.

HAPPY: He's going to see Bill Oliver, Pop.

WILLY (*interestedly*): Oliver? For what?

BIFF (*with reserve, but trying, trying*): He always said he'd stake me. I'd like to go into business, so maybe I can take him up on it.

LINDA: Isn't that wonderful?

WILLY: Don't interrupt. What's wonderful about it? There's fifty men in the City of New York who'd stake him. (*To Biff.*) Sporting goods?

BIFF: I guess so. I know something about it and...

WILLY: He knows something about it! You know sporting goods better than Spalding, for God's sake! How much is he giving you?

BIFF: I don't know, I didn't even see him yet, but...

WILLY: Then what're you talkin' about?

BIFF (*getting angry*): Well, all I said was I'm gonna see him, that's all!

WILLY (*turning away*): Ah, you're counting your chickens again.

BIFF (*starting left for the stairs.*): Oh, Jesus, I'm going to sleep!

WILLY (*calling after him*): Don't curse in this house!

BIFF (*turning*): Since when did you get so clean?

HAPPY (*trying to stop them*): Wait a...

WILLY: Don't use that language to me! I won't have it!

HAPPY (*grabbing Biff, shouts*): Wait a minute! I got an idea. I got a feasible idea. Come here, Biff, let's talk this over now, let's talk some sense here. When I was down in Florida last time, I thought of a great idea to sell sporting goods. It just came back to me. You and I, Biff — we have a line, the Loman Line. We train a couple of weeks, and put on a couple of exhibitions, see?

WILLY: That's an idea!

HAPPY: Wait! We form two basketball teams, see? Two waterpolo teams. We play each other. It's a million dollars' worth of publicity. Two brothers, see? The Loman Brothers. Displays in the Royal Palms — all the hotels. And banners over the ring and the basketball court: »Loman Brothers«. Baby, we could sell sporting goods!

WILLY: That is a one-million-dollar idea!

LINDA: Marvelous!

BIFF: I'm in great shape as far as that's concerned.

HAPPY: And the beauty of it is, Biff, it wouldn't be like a business. We'd be out playin' ball again...

BIFF (*enthused*): Yeah, that's...

WILLY: Million-dollar...

HAPPY: And you wouldn't get fed up with it, Biff. It'd be the family again. There'd be the old honor, and comradeship, and if you wanted to go off for a swim or somethin' — well, you'd do it! Without some smart cooky gettin' up ahead of you!

WILLY: Lick the world! You guys together could absolutely lick the civilized world.

BIFF: I'll see Oliver tomorrow. Hap, if we could work that out...

LINDA: Maybe things are beginning to...

WILLY (*wildly enthused, to Linda*): Stop interrupting! (*To Biff.*) But don't wear sport jacket and slacks when you see Oliver.

BIFF: No, I'll...

WILLY: A business suit, and talk as little as possible, and don't crack any jokes.

BIFF: He did like me. Always liked me.

LINDA: He loved you!

WILLY (*to Linda*): Will you stop! (*To Biff.*) Walk in very serious. You are not applying for a boy's job. Money is to pass. Be quiet, fine, and serious. Everybody likes a kidder, but nobody lends him money.

HAPPY: I'll try to get some myself, Biff. I'm sure I can.

WILLY: I see great things for you kids, I think your troubles are over. But remember, start big and you'll end big. Ask for fifteen. How much you gonna ask for?

BIFF: Gee, I don't know...

WILLY: And don't say »Gee«. »Gee« is a boy's word. A man walking in for fifteen thousand dollars does not say »Gee!«

BIFF: Ten, I think, would be top though.

WILLY: Don't be so modest. You always started too low. Walk in with a big laugh. Don't look worried. Start off with a couple of your good stones to lighten things up. It's not what you say, it's how you say it — because personality always wins the day.

LINDA: Oliver always thought the highest of him...

WILLY: Will you let me talk?

BIFF: Don't yell at her, Pop, will ya?

WILLY (*angrily*): I was talking, wasn't I?

BIFF: I don't like you yelling at her all the time, and I'm tellin' you, that's all.

WILLY: What're you, takin' over this house?

LINDA: Willy...

WILLY (*turning to her*): Don't take his side all the time, goddammit!

BIFF (*furiously*): Stop yelling at her!

WILLY (*suddenly pulling on his cheek, beaten down, guilt ridden*): Give my best to Bill Oliver — he may remember me. (*He exits through the living room doorway.*)

LINDA (*her voice subdued*): What'd you have to start that for? (*Biff turns away.*) You see how sweet he was as soon as you talked hopefully? (*She goes over to Biff.*) Come up and say good night to him. Don't let him go to bed that way.

HAPPY: Come on, Biff, let's buck him up.

LINDA: Please, dear. Just say good night. It takes so little to make him happy. Come. (*She goes through the living room doorway, calling upstairs from within the living room.*) Your pajamas are hanging in the bathroom, Willy!

HAPPY (*looking toward where Linda went out*): What a woman! They broke the mold when they made her. You know that, Biff?

BIFF: He's off salary. My God, working on commission!

HAPPY: Well, let's face it: he's no hot-shot selling man. Except that sometimes, you have to admit, he's a sweet personality.

BIFF (*deciding*): Lend me ten bucks, will ya? I want to buy some new ties.

HAPPY: I'll take you to a place I know. Beautiful stuff. Wear one of my striped shirts tomorrow.

BIFF: She got gray. Mom got awful old. Gee, I'm gonna go in to Oliver tomorrow and knock him for a...

HAPPY: Come on up. Tell that to Dad. Let's give him a whirl. Come on.

BIFF (*steamed up*): You know, with ten thousand bucks, boy!

HAPPY (*as they go into the living room*): That's the talk, Biff, that's the first time I've heard the old confidence out of you! (*From within the living room, fading off.*) You're gonna live with me, kid, and any babe you want just say the word... (*The last lines are hardly heard. They are mounting the stairs to their parents' bedroom.*)

LINDA (*entering her bedroom and addressing Willy, who is in the bathroom. She is straightening the bed for him*): Can you do anything about the shower? It drips.

WILLY (*from the bathroom*): All of a sudden everything falls to pieces. Goddam plumbing, oughta be sued, those people. I hardly finished putting it in and the thing... (*His words rumble off.*)

LINDA: I'm just wondering if Oliver will remember him. You think he might?

WILLY (*coming out of the bathroom in his pajamas*): Remember him? What's the matter with you, you crazy? If he'd've stayed with Oliver he'd be on top by now! Wait'll Oliver gets a look at him. You don't know the average caliber any more. The average young man today — (*he is getting into bed*) — is got a caliber of zero. Greatest thing in the world for him was to bum around. (*Biff and Happy enter the bedroom. Slight pause.*)

WILLY (*stops short, looking at Biff*): Glad to hear it, boy.

HAPPY: He wanted to say good night to you, sport.

WILLY (*to Biff*): Yeah. Knock him dead, boy. What'd you want to tell me?

BIFF: Just take it easy, Pop. Good night. (*He turns to go.*)

WILLY (*unable to resist*): And if anything falls off the desk while you're talking to him — like a package or something — don't you pick it up. They have office boys for that.

LINDA: I'll make a big breakfast...

WILLY: Will you let me finish? (*To Biff.*) Tell him you were in the business in the West. Not farm work.

BIFF: All right, Dad.

LINDA: I think everything...

WILLY (*going right through her speech*): And don't undersell yourself. No less than fifteen thousand dollars.

BIFF (*unable to bear him*): Okay. Good night, Mom. (*He starts moving.*)

WILLY: Because you got a greatness in you, Biff, remember that. You got all kinds a greatness... (*He lies back, exhausted. Biff walks out.*)

LINDA (*calling after Biff*): Sleep well, darling!

HAPPY: I'm gonna get married, Mom. I wanted to tell you.

LINDA: Go to sleep, dear.

HAPPY (*going*): I just wanted to tell you.

WILLY: Keep up the good work. (*Happy exits.*) God... remember that Ebbets Field game? The championship of the city?

LINDA: Just rest. Should I sing to you?

WILLY: Yeah. Sing to me. (*Linda hums a soft lullaby.*) When that team came out — he was the tallest, remember?

LINDA: Oh, yes. And in gold. (*Biff enters the darkened kitchen, takes a cigarette, and leaves the house. He comes downstage into a golden pool of light. He smokes, staring at the night.*)

WILLY: Like a young god. Hercules — something like that. And the sun, the sun all around him. Remember how he waved to me? Right up from the field, with the representatives of three colleges standing by? And the buyers I brought, and the cheers when he came out — Loman, Loman, Loman! God Almighty, he'll be great yet. A star like that, magnificent, can never really fade away! (*The light on Willy is fading. The gas heater begins to glow through the kitchen wall, near the stairs, a blue flame beneath red coils.*)

LINDA (*timidly*): Willy dear, what has he got against you?

WILLY: I'm so tired. Don't talk any more. (*Biff slowly returns to the kitchen. He stops, stares toward the heater.*)

LINDA: Will you ask Howard to let you work in New York?

WILLY: First thing in the morning. Everything'll be all right. (*Biff reaches behind the heater and draws out a length of rubber tubing. He is horrified and turns his head toward Willy's room, still dimly lit, from which the strains of Linda's desperate but monotonous humming rise.*)

WILLY (*staring through the window into the moonlight*): Gee, look at the moon moving between the buildings! (*Biff wraps the tubing around his hand and quickly goes up the stairs.*)

Task 6. Name the Character...

Match the names of the characters in column A with their descriptions in column B.

A	B
1. Willy	a. one of the Loman's boys who was largely ignored when the two boys were growing up. He was not very responsible.
2. Linda	b. the eldest of the Loman's boys who had difficulty finding a stable job
3. Biff	c. someone who had an indecent affair with Willy at one time in one of his business trips
4. Happy	d. Willy's patient and loving wife
5. The Woman	e. a salesman who worked for thirty-four years with a company, who was laid off and was going through some personal and financial difficulties
6. Ben	f. Charley's son, friend of the Loman boys
7. Charley	g. Willy's brother who was successful at a young age when he went to Alaska
8. Bernard	h. a long time friend of Willy who became successful in work and in life

Guide Questions:

1. Who is the protagonist in the story, the one who undergoes some sort of change throughout the play?

2. Who is the antagonist? He/she could be one or more of the characters that provide the obstacle(s) for the protagonist?
3. From among the characters, who do you like best? Like least? What values does she/he have that have drawn you to him/her?

Task 7. Guess the Message

A play shares with the readers one or more important messages. Decide whether each of the statements below could be considered a message or a theme conveyed by the play. Write A if you Agree and D if you Disagree. Explain your answer.

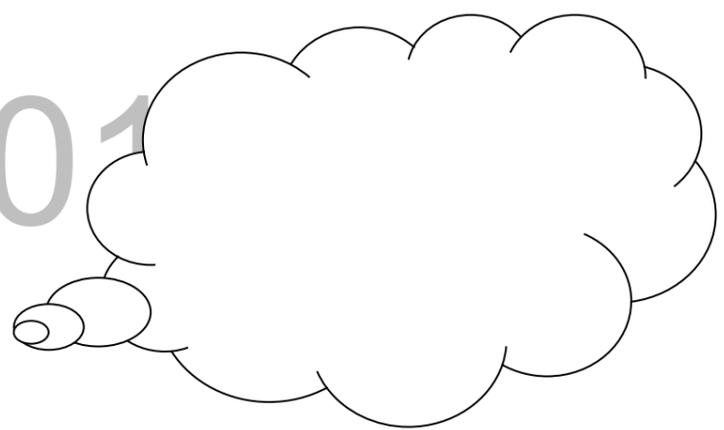
1. To succeed in business or in life, one needs only to have a likable personality. _____
2. Two brothers create sibling rivalry. _____
3. A broken family creates tension and tears the family apart. _____
4. One man losses his identity and is unable to accept change within himself and his society. _____
5. There is danger in working just to earn a living. _____
6. The struggle to provide financial security for the family after years of working as a salesman highlights the falsity of the American dream. _____

Task 8. Talk Me In!

Did you notice how Willy Loman would daydream? The author made use of Interior monologue or conversation with oneself to dramatize inner conflicts. Did it help you:

- appreciate the main character;
- understand the play better;
- draw connections with real life experiences?

Write your answers in the thought bubble. Be sure to give reasons for your answers.



YOUR DISCOVERY TASKS

Task 9. Speak and Act

Here are lines taken from Act 1 of the play "Death of A Salesman". Internalize the lines by feeling for the characters. Practice with your group mates and be ready to share with the class. You and your classmates will have to take turns presenting.

Dialogue 1

Linda (*trying to bring him out of the topic*): Willy, dear, I got a new kind of American-type cheese today. It's whipped.

Willy: Why do you get American when I like Swiss?

Linda: I just thought you'd like a change ----

Willy : I don't want change! I want Swiss cheese. Why am I always being contradicted?

Linda (*covering her mouth to suppress her laugh*): I thought it would be a surprise.

Willy: Why don't you open a window in here, for God's sake?

Linda (*with infinite patience*) : They're all open dear.

Dialogue 2

BERNARD: Biff, where are you? You're supposed to study with me today.

WILLY: Hey, looka Bernard. What're you lookin' so anemic about, Bernard?

BERNARD: He's gotta study Uncle Willy. He's got Regents next week.

HAPPY (*tauntingly spinning Bernard around*): Let's box Bernard!

BERNARD: Biff! (He gets away from Happy.) Listen, Biff, I heard Mr. Birnbaum say that if you don't start studying math he's gonna flunk you, and you won't graduate. I heard him!

Dialogue 3

WILLY: You better study with him, Biff. Go ahead now.

BERNARD: I heard him!

BIFF: Oh, Pop, you didn't see my sneakers! (*he holds up a foot for Willy to look at.*)

WILLY: Hey, there's a beautiful job of printing!

BERNARD (*wiping his glasses*): Just because he printed University of Virginia on his sneakers doesn't mean they've got to graduate him, Uncle Willy!

WILLY: (*angrily*) What're you talking about? With scholarships to three universities they're gonna flunk him?
BERNARD: But I heard Mr. Birnbaum say -----
WILLY: Don't be a pest, Bernard! (To his boys.) What an anemic!
BERNARD: Okay, I'm waiting for you in my house, Biff.

Guide Questions:

1. What do the words enclosed in parentheses in each dialogue express?
2. Did they help give meaning to the dialogues? How?

3. Did these expressions help the author in getting the message across? Give examples.

Remember: Communication includes listening and observing. In terms of observable body language, non-verbal (non-spoken) signals are being exchanged whether these signals are accompanied by spoken words or not.

<http://www.businessballs.com/body-language.htm#eyes-body-language>

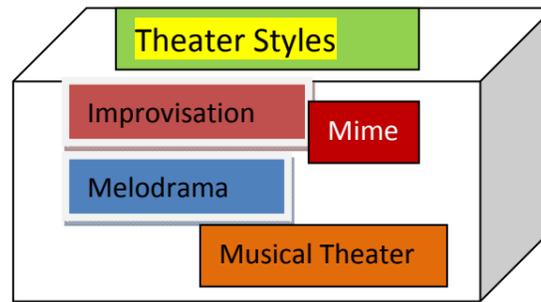
Task 10. Set the Style

There are words used in theatre. You have learned some of them in your previous lessons. Learn more by identifying the theatre style described in each item. Choose from the treasure box the different theatre styles.

1. _____ is a spontaneous style of theatre through which scenes are created without advance rehearsal or a script.
2. _____ is a dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action

(versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

3. _____ is an incident art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions.
4. _____ type of entertainment containing music, songs, and, usually, dance.



Task 11. Get that Issue!

Read the article provided for you here. Find out what the article is all about.

What should make up a strong family that possesses good family values? It is the family that sustains its members, that supports and nourishes each other throughout the span of that family. A strong family unit has to create a safe, positive and supportive place for all members to thrive. They are able to utilize resources and to live together in a fairly healthy manner.

The adults in a strong family set the tone. They are good role models that lead by example. They reach out to friends and community and teach their children the importance of doing the same -- and that becomes part of who the children are. They work together to solve problems, and they pass their skills on to the next generation. Some important elements of a strong family system are family cohesion, family flexibility and family communication.

A

Cohesion- In families, cohesion would be defined as the feeling of being loved, of belonging to the group and being nurtured by it. Although closeness is good in a family unit, there must be a balance between being

together and being separate. A person must be able to develop their individuality, while being supported and confident within the family. A few things that bring a family together are the commitment of other family members, and the spending of time together.

Flexibility- There must be a structure in a family or it will become chaotic and will not be a peaceful setting for a family. Conversely, there must be flexibility or the family becomes rigid and the authority figures are resented. We could compare a successful family to a democracy. There are leaders, but the whole group is involved in the decision making process. Although the leaders are in charge all members develop the ability to cope with stress, and at times lead. While the family works to avoid stressful situations they work together to solve problems, without blaming, criticizing and finding fault with each other. Families that tend to have a strong spiritual base seem to have a sense of well-being that facilitates this working together in times of stress.

Communication- Ever hear the saying, "What we have here is a failure to communicate?" A lack of communication can rip a family apart and destroy them. Things that facilitate communication are the things mentioned so far -- family closeness, flexibility, time spent together, spirituality. All members must feel a freedom within the group to express themselves freely.

Another very important factor is the relationship between the "head" couple. In a family that is parented by a happily married couple, people are able to express themselves more freely. What they might say isn't filtered through the problems of the "guardians." A happy marriage seems to set the tone in the house. It spills over from the family to the community and a healthy family will be reaching out to help others. They do not tend to isolate themselves from the rest of the world.

A very important thing for families to teach their children is how to make good decisions. If they have watched their parents making well thought out decisions over the years, they will tend to be good decision makers themselves.

A healthy, happy family benefits our whole society. Among the children of strong families there is less crime, less divorce and less emotional problems. They tend to go on and have strong, healthy families of their own, having learned from their folk's example.

Source: <http://www.essortment.com/family-values-39982.html>

Find out how you have understood the article. Fill out the 3-2-1+1 chart below.

3 Things You Found Out	
2 Interesting Things You Discovered	
1 Question You Still Want to Ask	
1 Issue You have Discovered from the Text	

Task 12. Model Your Modals

Below are sentences taken from the article you have just read.

1. A strong family unit **has to** create a safe, positive and supportive place for all members to thrive.
2. There **must** be a structure in a family or it will become chaotic and will not be a peaceful setting for a family.
3. All members **must** feel the freedom within the group to express themselves freely.
4. A person **must** be able to develop his individuality by gaining support and trust from the family.

<p>Answer the following Questions:</p> <p>What do the underlined words do in the statements?</p> <p>What do they express?</p> <p>When do we usually use them? What are they called?</p>	
---	--

Remember. There are two types of **modal verbs of obligation** ; those that primarily express a firm obligation or necessity - **must** and **have to** - and those that express a recommendation or moral obligation - **should** and **ought to**.

Source: <http://linguapress.com/grammar/modal-obligation.htm>

Task 13. Hello Obligation!

Use must, have to, should and ought to correctly in the following sentences.

1. Children _____ obey their parents.
2. Parents _____ respect their children too.
3. Challenges _____ not keep us from achieving our dreams.
4. Parents _____ send their children to school.
5. Before, one talks about an issue, he/she _____ read about it first.
6. Family members _____ understand that they have important roles to perform in keeping the family strong.
7. Friends _____ be carefully chosen for the influence they can have.
8. The school, as a second home _____ constantly nurture and protect the rights of children.

YOUR FINAL TASK

Task 13. Review that Play

- A. Based on how your classmates read selected lines using non-verbal techniques from "Death of a Salesman," what do you suggest they improve on? Give your advice using the modals.

B. You have seen the video One Act play version of Romeo and Juliet in your previous lesson. Before watching the video again, fill out the table below with the information about the One Act play version of Romeo and Juliet.

Title of the Play	
Name of the Playwright	
Pertinent Historical Information about the Play or the Playwright (other similar works from this period? by this writer?).	

C. While you watch the play, think about your answers to the play review worksheet provided here.

What is the theme of the play?	
What is your general impression of the play/story? This will serve as the thesis of your review.	
Did Romeo play his part well? How about Juliet? What suggestions can you make in regards to their acting?	

D. This time, write in paragraph form your answer to the two play review sheets. Combine them to make a meaningful paragraph.

(Give your paragraph a title)

Guide Questions:

After writing your paragraph for a play review, answer the following questions:

1. What did you consider in rewriting your play review sheet into paragraph form?
2. What should be included in a play review?
3. What benefits can be derived from writing a play review?

Task 14. Review Take Two

With your group, write a play review of "Friday," a Short Play in One Act by Rebecca Black.

In your review, focus on the following:

- title of the play
- name of the playwright
- general impression of the play
- theme/message of the play and
- the acting of the main characters

Your play review will be presented to your teachers to convince them of your skills in reviewing plays since your school is planning to stage a school play. Here is the standard that they will use to gauge your skills in doing play review.

A |

Criteria	10 pts.	7 pts.	5 pts.	3 pts.
Understanding	There is at least one paragraph that mentions the theme of the play and has identified at least three names of the characters and their description.	There is at least 1 paragraph that mentions the theme of the play and included two names of the characters and their descriptions.	The theme of the play is partly mentioned in the paragraph and included only one character.	There is little evidence to show understanding of what the play was about.
Opinion	At least 3 reasons are given why the group does or does not like the play using appropriate words	At least two reasons are given why the group does or does not like the play.	At least two reasons are given why the group does or does not like the play.	An opinion is given without no real reason.
Conventions	The work is free (almost free) of grammar and spelling errors	The work has few grammar and spelling errors	The work needs editing for many grammar and spelling	The work has many errors in grammar and spelling and it interferes with meaning.

			errors.	
Teamwork	All the members in the team contributed in the work	One or two members did not contribute in the work	Three or more members did not contribute in the work	Only the team leader works in the group

My Treasure

To culminate the week's tasks, do the PMI (Plus, Minus and Interesting) activity. Write under the Plus column the important learning you've had for the week while on the Minus column write down topics that you have difficulty learning. In the interesting column, you may write about the topic that interests you most or you might want to suggest another topic related to the lesson.

<i>Idea:.....</i>		
<i>Plus</i>	<i>Minus</i>	<i>Interesting</i>

DRAFT

April 10, 2014

YOUR JOURNEY

*“ A little more persistence,
a little more effort,
and what seemed hopeless failure
may turn to glorious success.”*

- Elbert Hubbard

Great men and women who have succeeded in life claim that they have experienced a certain degree of suffering, persecution and frustrations at certain points in their lives. But these have not stopped them from achieving their dreams. They persevered and won.

This lesson begins with motivational video clips to guide you in making wise decisions that will eventually lead you to success. Furthermore, an important article on economy, literary devices and symbols are included here to help you discover that values and high ideals are embraced by people around the world.

YOUR GOALS

Keeping track of your valuable journey, you are expected to:

- formulate predictions based on the material viewed
- compare and contrast ideas listened to
- make a decision by comparing and contrasting ideas
- relate text content to particular social issues, concerns, or dispositions in life
- get familiar with the technical vocabulary for drama and theatre (like stage directions)
- analyze literature as a means of understanding unchanging values in a changing world
- explain the literary devices used
- employ effective and appropriate non-verbal communication strategies
- express permission, obligation, and prohibition
- compose a play review

YOUR INITIAL TASKS

Task 1. What's In a Pic?

Here are captured images from three video clips. Can you predict what each video is all about? Write your answer on the prediction box opposite each picture.



The video is about...	because...
-----------------------	------------



The video is about...	because...
-----------------------	------------



The video is about...	because...
-----------------------	------------

Task 2. Watch and Learn!

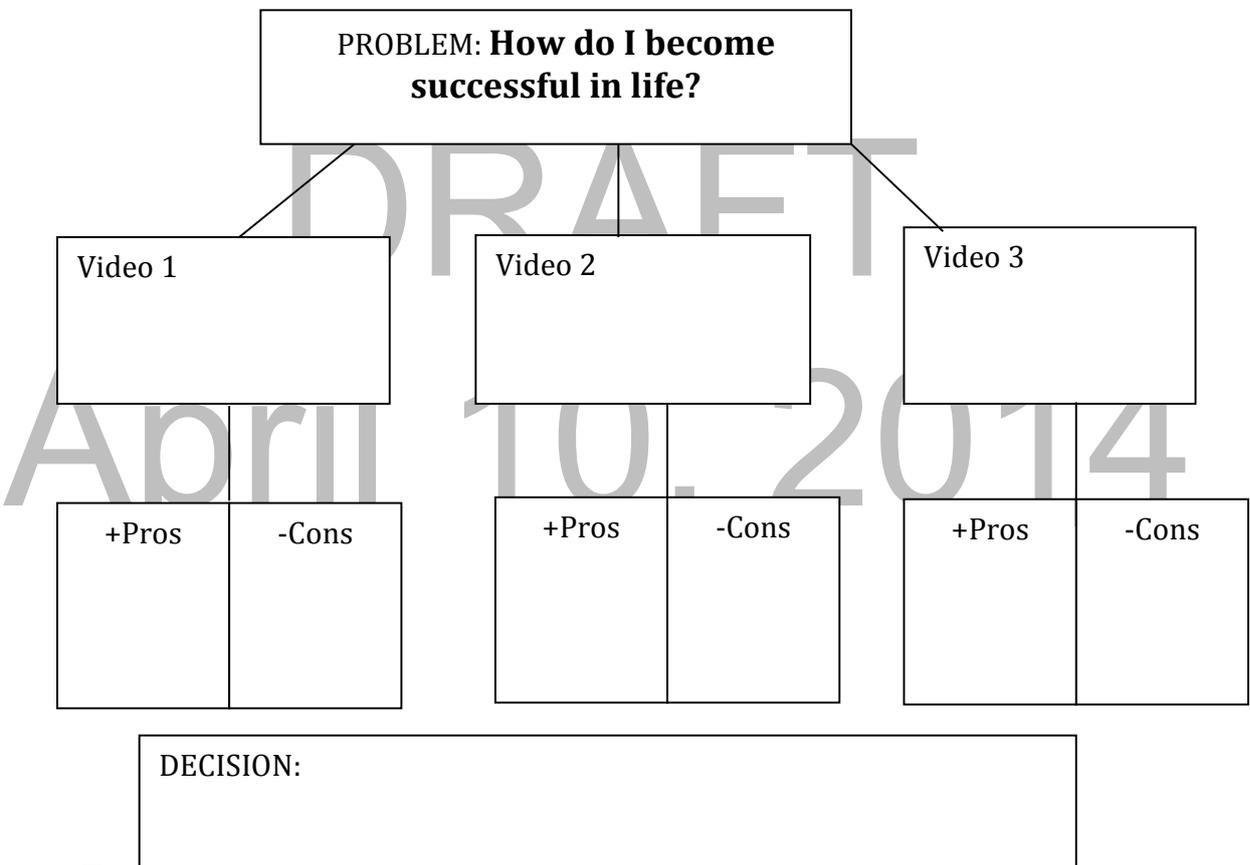
Let's find out if your prediction about each video is the same as the actual content of the videos. Watch as your teacher plays the three video clips. Tick the corresponding like or unlike column for each message. Don't forget to write your reasons for liking or disliking the message of each video.

Message of the Video			WHY?
1			

2			
3			

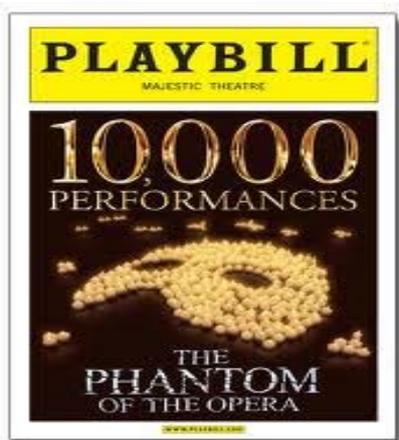
Task 3. Listen to Make a Decision!

Go over the video clips again. Listen for the overall message of each video clip. Write it on the corresponding box. Then, compare and contrast each of the messages. Write down the strong and weak points of each message under the pros and cons box. Write the message that you choose to follow in the decision box.



Task 4. Game and play!

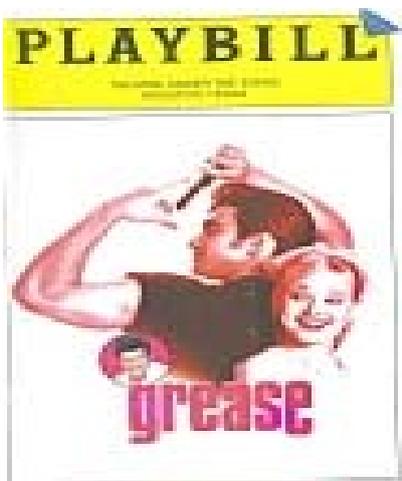
You're given a free ticket to view either Phantom of the Opera or Grease. Which would you watch? Here are the playbills and synopsis of these two well-known musicals to help you decide. Write your reasons on the space provided.



Phantom of the Opera

Based on the novel *Le Fantome de L’Opera* by Gaston Leroux, Andrew Lloyd Webber’s musical depicts a disfigured musical genius who haunts the catacombs beneath the Paris Opera and exerts strange control over a lovely young soprano.

<http://www.playbillvault.com/Show/Detail/7818/The-Phantom-of-the-Opera>



Grease is a 1971 musical by Jim Jacobs and Warren Casey.

The musical is named for the 1950s United States working-class youth subculture known as greasers. The musical, set in 1959 at fictional Rydell High School (loosely based on William Howard Taft School), follows ten working-class teenagers as they navigate the complexities of love. The score attempts to recreate the sounds of early rock and roll.

[http://www.wikipedia.org/wiki/Grease_\(musical\)](http://www.wikipedia.org/wiki/Grease_(musical))

April 10, 2014

REASONS:

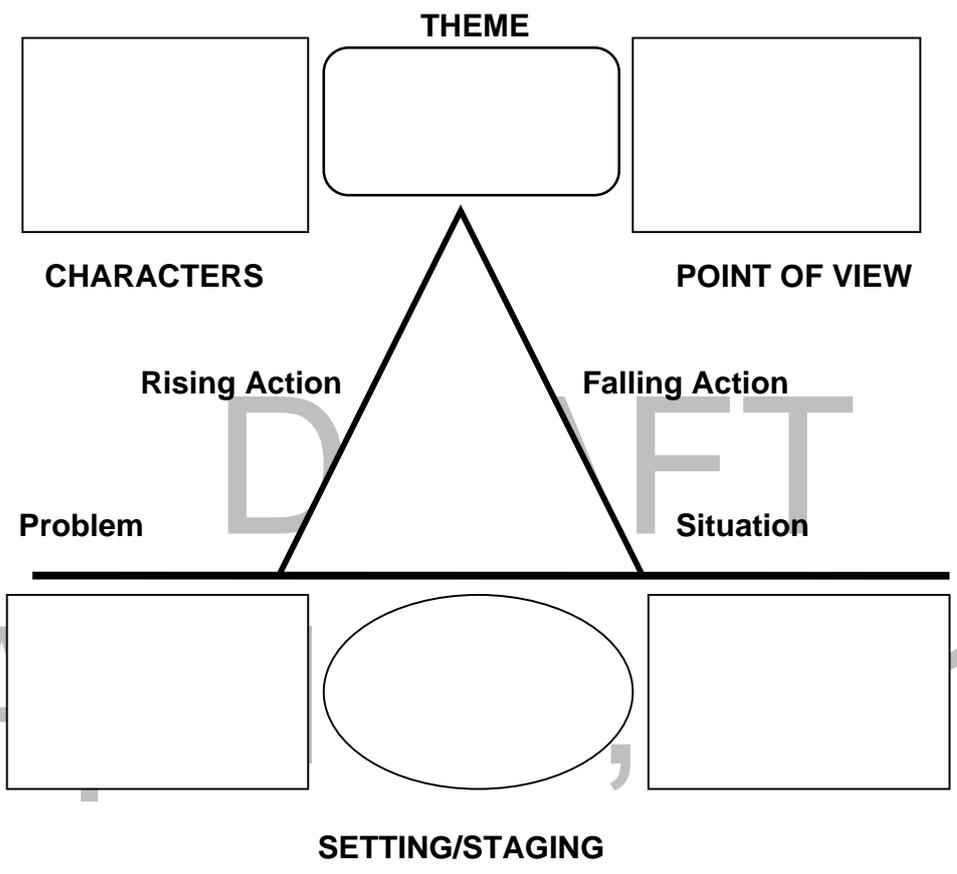
YOUR TEXT (What to Process)

**Death of A Salesman, Act I
Arthur Miller
(continuation)**

Task 5. Elements Galore

Plays like other narratives have elements too. They make for good and true to life situations. Work on the graphic organizer for the elements of play with your group. In the space provided, explain the major elements of a play.

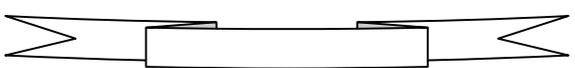
Title of the Play: _____



Task 6. Make a Statement

Whether you agree or disagree with the statements about the setting, characterization and plot of “The Death of A Salesman,” Act 1. Be ready to explain your answer. Then, identify the element of the play reflected in each statement.

1. The play evolved in part through the mind and memory of Willy Loman.

Element of a play: 

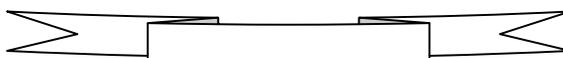
2. The play is made to show the happiness and hopes of the past and how these aspects of the past contribute to the problems of the present.

Element of a play:



3. Major Characters in the play include Ben Loman, Linda Loman, Biff Loman, and Happy Loman.

Element of a Play:



4. The protagonists of the play are Biff Loman and Linda Loman.

Element of a Play:



5. The belief that having a pleasant personality will make someone successful is one of the themes of the play.

Element of a Play:



6. All throughout the play, we could feel a sense of happiness among the members of the family.

Element of a Play:



Task 7. Play vs. Short Story

You have read several short stories. Have you noticed the way short stories are written? This time you are reading full length plays. What do you think are the similarities and differences between short stories and plays? Fill in the space provided for your answers.

Play →

Short Story →

Task 8. Decipher the Symbols

There are symbols and metaphors in the play. Analyze them to find out how they could help in understanding the entirety of the play.



Willy Loman compared his boys to Adonis.
What does he mean by that? How does this affect the lives of his children?

Willy Loman was angered when he saw Linda mending her stockings and immediately went back to daydreaming of that night in Boston with the Woman.
Why is the stocking so important to the play?
What does it symbolize?



Can you pick out other symbols in the play used by the author to drive home a message? List them down in the space provided.

Symbols

Meaning

Symbols	Meaning
_____	_____
_____	_____
_____	_____

Can you name any object, idea, or place that symbolizes an unforgettable event in your life? What does it mean to you?

April 10, 2014

YOUR DISCOVERY TASKS

Task 9. Go “less with words”

One of the elements of a play is performance. Because a play is meant to be staged, characters should make an extra effort their performance. In your group, discuss how you will perform and present lines from the play. Do the following:

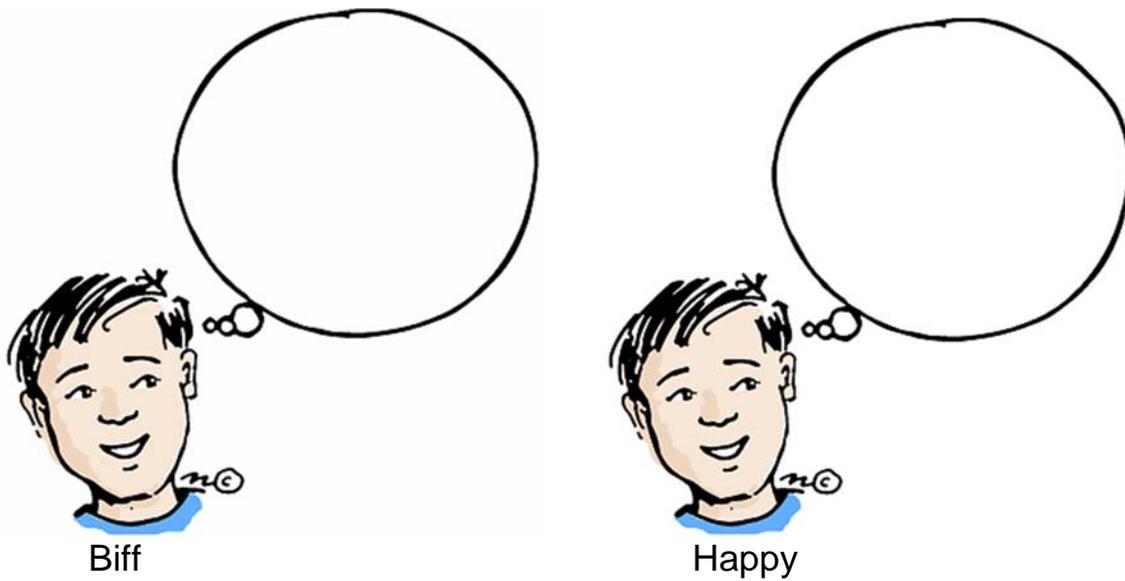
- assign each member a character to play
- select a part where the character muses or thinks about his/her life without dialogue
- provide speaking lines to the character
- speak the lines with appropriate non-verbal strategies: facial expression and gesture
- present the speech bubble to the class and
- let other groups grade your presentation using the rubric provided

THEATER ARTS				
	4 pts Exceeds Expectations	3 pts Meets Expectations	2 pts Minimally Meets Expectations	1 pt Does Not Meet Expectations
Projection Speaks so lines are clearly understood	4 All lines are clear and understandable	3 At least 7 lines are clear and understandable	2 At least 5 lines are clear and understandable	1 Only two lines are clear and understandable
Facial Expression/Gesture Puts expression into their lines - brings life to the character. Does more than just read lines from script. Facial expressions and gestures complement the performance	4 All members of the group put on facial expressions and gestures suitable to their lines while presenting or even when not delivering lines.	3 Only three members put on facial expressions and gestures suitable to their lines while presenting or even when not delivering lines.	2 Only two members put on facial expressions and gestures suitable to their lines while presenting or even when not delivering lines.	1 No one from the group puts on facial expressions and gestures suitable to their lines while presenting or even when not delivering lines.
Total Grade of the Group				



Willy

Linda



Task 10. Mind the Issues

Read an article about the US economic crisis, the Wall Street Crash and the Great Depression. Find out how it connects with the “Death of a Salesman”.

The **W**orst Depression of **M**odern History

<http://en.wikipedia.org/wiki/File:UnemployedMarch.jpg>

Together, the 1929 stock market crash and the Great Depression formed the largest financial crisis of the 20th century. The panic of October 1929 has come to serve as a symbol of the economic contraction that gripped the world during the next decade. The falls in share prices on October 24 and 29, 1929 were practically instantaneous in all financial markets, except Japan.



The Wall Street Crash had a major impact on the U.S. and world economy, and it has been the source of intense academic debate-historical, economic and political – from its aftermath until the present day. Some people believed that abuses by utility holding companies contributed to Wall Street Crash of 1929 and the Depression that followed. Many people blamed the crash on commercial banks that were too eager to put deposits at risk on the stock market.

The 1929 crash brought the Roaring Twenties to a shuddering halt. As tentatively expressed by economic historian Charles Kindleberger, in 1929 there was no lender of last resort effectively present, which, if it had existed and were properly exercised, would have been key in shortening the business slowdown[s] that normally follows financial crises. The crash marked the beginning of widespread and long-lasting consequences for the United States. Historians still debate the question: did the 1929 Crash spark The Depression, or did it merely coincide with the bursting of a loose credit-inspired economic bubble? Only 16% of American households were invested in the stock market within the United States during the period leading up to the depression, suggesting that the crash carried somewhat less of a weight in causing the depression.

However, the psychological effects of the crash reverberated across the nation as business became aware of the difficulties in securing capital markets investments for new projects and expansions. Business uncertainty naturally affects job security for employees, and as the American worker (the consumer) faced uncertainty with regards to income, naturally the propensity to consume declined. The decline in stock prices caused bankruptcies and severe macroeconomic difficulties including contraction of credit, business closures, firing of workers, bank failures, decline of the money supply, and other economic depressing events.

The resultant rise of mass unemployment is seen as a result of the crash, although the crash is by no means the sole event that contributed to the depression. The Wall Street Crash is usually seen as having the greatest impact on the events that followed and therefore is widely regarded as signaling the downward economic slide that initiated the Great Depression. True or not, the consequences were dire for almost everybody. Most academic experts agree on one aspect of the crash: It wiped out billions of dollars of wealth in one day, and this immediately depressed consumer buying.

The failure set off a worldwide run on US gold deposits (*i.e.*, the dollar), and forced the Federal Reserve to raise interest rates into the slump. Some 4,000 banks and other lenders ultimately failed. Also, the uptick rule,^[36] which allowed short selling only when the last tick in a stock's price was positive, was implemented after the 1929 market crash to prevent short sellers from driving the price of a stock down in a bear raid.

Economists and historians disagree as to what role the crash played in subsequent economic, social, and political events. *The Economist* argued in a 1998 article that the Depression did not start with the stock market crash. Nor was it clear at the time of the crash that a depression was starting. They asked, "Can a very serious Stock Exchange collapse produce a serious setback to industry when industrial production is for the most part in a healthy and balanced condition?" They argued that there must be some setback, but there was not yet sufficient evidence to prove that it will be long or that it need go to the length of producing a general industrial depression.

But *The Economist* also cautioned that some bank failures are also to be expected and some banks may not have any reserves left for financing commercial and industrial enterprises. They concluded that the position of the banks is the key to the situation, but what was going to happen could not have been foreseen."

Academics see the Wall Street Crash of 1929 as part of a historical process that was a part of the new theories of boom and bust. According to economists such as Joseph Schumpeter and Nikolai Kondratieff and Charles E. Mitchell the crash was merely a historical event in the continuing process known as economic cycles. The impact of the crash was merely to increase the speed at which the cycle proceeded to its next level.

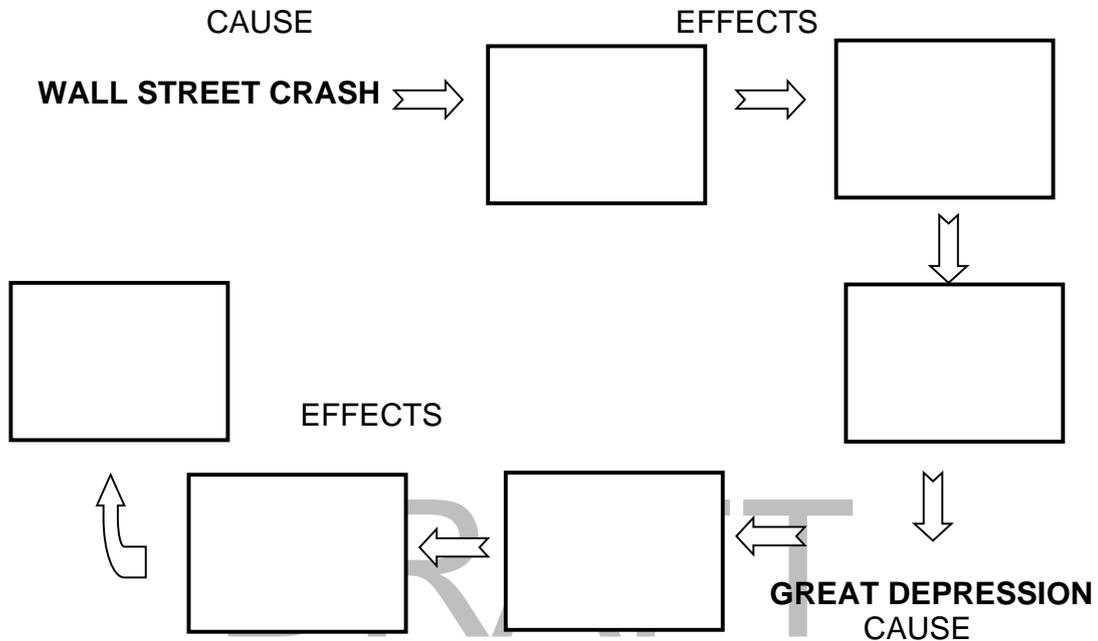
Milton Friedman's *A Monetary History of the United States*, co-written with Anna Schwartz, advances the argument that what made the "great contraction" so severe was not the downturn in the business cycle, protectionism, or the 1929 stock market crash in themselves - but instead, according to Friedman, what plunged the country into a deep depression was the collapse of the banking system during three waves of panics over the 1930-33 period.

Guide Questions:

1. What is the Wall Street Crash? What is another term synonymous with Wall Street?
2. What happened during the Great Depression?
3. What is meant by the line "the Roaring Twenties" was put to a halt because of the Great Depression?
4. Does the article say that the Wall Street Crash caused the Depression? Explain your answer.
5. Is this economic phenomenon still happening today in the US? Give examples?
6. In the history of the Philippines, has there been a similar event like the Wall Street Crash and Great Depression?
7. In the "Death of A Salesman," Willy Loman is a salesman who depended on sales to earn a living. How is his being a salesman affected by the Great Depression?
8. How will this article help explain the financial difficulty experienced by the Lomans?
9. How does the Great Depression connect with the American Dream?

Task 11. Cause + Effect

Fill in the cause-effect chart provided here with the correct answer from the article.



Task 12. Share your Prohibitions

The Wall street Crash and the Great Depression have their causes and effects. What do you think can be done to prevent this from happening again. Complete the sentences below.

To be ready for an economic crisis,	To win over an economic crisis,
I can...	I can't
We can ...	I mustn't...
	We can't
	We mustn't

- A. Study the following sentences. What do the underlined words in each sentence suggest? How do we call these underlined words?
1. Can you speak louder when delivering your lines?
 2. You can take a deep breath before rendering your speech.
 3. Other speakers mustn't make noise while one speaker is on stage.
 4. You can't speak before a big audience if you are nervous.

Remember: Can is a modal often used to ask for and give permission. It means something is allowed and can be done.

Both **can't** and **mustn't** are modals used to show that something is prohibited – it is not allowed.

Can't tells us that something is against the rules. **Mustn't** is usually used when the obligation comes from the person who is speaking.

Source: <http://learnenglish.britishcouncil.org/en/grammar-reference/modals-1>

Task 13. Use your Prohibitions

Read the following sentences. Use the correct modals of prohibitions in each of the sentences.

1. _____ I stay with the group?
2. You _____ park here, ma'am. The parking lot is full.
3. You _____ wear shirts but you _____ wear jeans in the pool.
4. You _____ use Mandela's speech to inspire the youth.
5. You _____ make noise while the session is on going.

B. Write down five things you would prohibit performers from doing during a presentation or a delivery of a speech. You may also include the prohibitions for the audience.

Performers can't...	Audience mustn't...

C. This time, you can now suggest to the production staff the props for the play. List them down in the table below. Give reasons for using them.

Props Needed for the Play	Reasons for Using Them

Task 14. Share your Prohibitions

Do you still remember the presentations done by all the groups? Go over the scores you have given the other groups. What do you think they can do to improve their performance? Write your sentences on the lines provided here. Focus on the use of mustn't and can't.

To: Group _____
From: Group _____
Subject: Points for Improvement

On projection:

On the use of facial expression:

Task 15. Mind your Words...

Here are some terms which you should remember as you prepare for the staging of your play. You must try to find out the meaning of some terms pertaining to theater. Write True if you think the statement is the right definition of the given terms and False if not. Be sure to support your answer.

1. **Dress rehearsal** is a reading of a script done by actors who have not previously reviewed the play. _____
2. **Cold reading means** rehearsals where technical elements such as sound and lighting are added to the show. _____
3. **Pacing** is the final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn. _____
4. **Tech rehearsal** is the tempo of an entire theatrical performance. _____
5. **Informal theatre** focuses on public performance in front of an audience and in which the final production is most important. _____
6. **Formal theatre** focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view. _____

YOUR FINAL TASK

Task 16. Review Rewind

There are some things performers and audiences are prohibited from doing during a performance. Reviewers of the play will always see through what is going on in a play.

Analyze this sample play review. Then, accomplish the checklist for writing a play review

Sample High School Play Review

Come out and support your theatre department performing the high energy classic, *Grease!* It's fun from beginning to end, and you'll see just how talented Cleveland High is.

The show starts out with the school year beginning once again, as Danny (senior John Jones) and new student Sandy (senior Leslie Smith) retell their summer love through song. They soon realize that they're both at the same school and can potentially continue their love affair. Seniors Mark Kim, Rick Lanford, Aaron Burns, and Junior Paul Rodriguez play the "T-Birds," the fun-loving, toe-tapping, greaser gang that Danny belongs to. And seniors Anne Porter, Samantha Lilith, sophomore Rhonda Jen, and freshman Mandy Cane play the sassy "Pink Ladies." Both groups are full of talent, although some voices are much stronger than others.

The costume design, by senior Missy Taylor, assisted by freshmen Lily Rand and Johnny Good, consists of classic '50s poodle skirts and letterman jackets. The set design is courtesy of senior Mark Williams, who was assisted by sophomore Kelly McCoy and junior Ray Chen, and those with a keen eye might recognize some Cleveland High landmarks in the background.

The play is directed by Mrs. Wilson, head of the theater department, and she clearly knows a thing or two about directing a musical! Each actor, from the smallest role to the largest, has their moments and knows exactly what they're supposed to be doing. The choreography, created by junior Marissa Strauss, is simple enough for each actor to perform it well, yet diverse enough to hold the audience's attention.

I've seen *Grease* done many times by teenagers, and this has been one of my favorite productions! I found myself smiling throughout and wanting to sing along to my favorite songs. With only one more weekend left of this short run, I suggest you dance your way to the auditorium so you don't miss it!

<http://www.wikihow.com/Sample/High-School-Play-Review>

Fill out the play review checklist with your partner.

Points to Consider	Your Response (Yes/No)	Your Reason(s)
Is the sample play review interesting to read?		
Does the review include a brief summary of the play?		
Does it give a clear idea of what the play is about?		
Does the play review talk about the acting of the cast?		
Does the play review mention the technical aspects (props, music, production) of the play?		

Based on all your answers, what do you think should be considered when writing a play review?

Task 17. Time to Review

Your teacher will show the class a video clip of a play. Using the tips you've learned in writing a play review, come up with your group's play review to include the following:

- introduction
- summary statement of the play (what is the play all about)
- acting of the cast
- technical aspect of the production (props, improvisation, background music)

This is all part of your request to the PTA whom you've been persuading to invest in your school production. You need to practice writing your play review so you'll be prepared to sell your play to other stakeholders.

MY TREASURE

In this part of the lesson, you are going to write down the insights and learning you've had for the week. Don't forget to include the lesson or topic which you want to continue learning and the persons whom you think can help you learn them.

<i>This week, I learned that...</i>	<i>I will continue learning about...</i>	<i>To learn this, I will seek help from...</i>

DRAFT

April 10, 2014

Module 4 Unchanging Values in a Changing World

Lesson 4

Discerning Future Opportunities

YOUR JOURNEY

*“We are made wise not by the recollection
of our past but by the responsibility of our future.”
George Bernard Shaw*

It is an exciting world out there. A lot of new things are emerging in our ever changing world. It is our responsibility to discern what to follow and what to believe in. While we enjoy the changes the world has to offer we should still be grounded on the values that shape our being. They will guide us in our journey through life and our quest for a better future for ourselves and for others.

This week opens up with sample playbills that are enjoyed by play enthusiasts around the world. A speech excerpt that highlights a social issue makes for an insightful read in the succeeding part of the lesson. Opportunities to hone your skills are provided through the various activities.

YOUR GOALS

To keep track of your valuable journey, you are expected to:

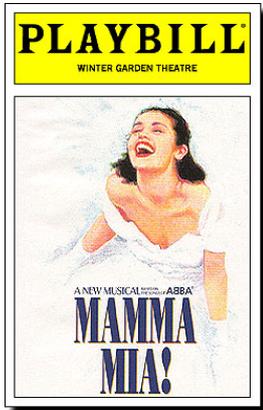
- formulate predictions based on the material viewed
- differentiate biases from prejudices
- use the appropriate suprasegmentals: pitch, stress, intonation, juncture, etc.
- be familiar with the technical vocabulary for drama and theatre (like stage directions)
- analyze literature as a means of understanding unchanging values in a changing world
- determine tone, mood, technique and purpose of the author
- judge the relevance and worth of ideas, soundness of author’s reasoning, and the effectiveness of the presentation
- change direct speech to indirect speech and vice versa
- compose a play review

YOUR INITIAL TASKS

Task 1. Nancy Drew or Tintin?

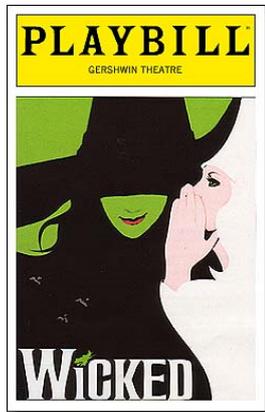
All plays performed on stage have playbills. The playbill contain on the names of characters, the playwright, production staff and the synopsis. Look closely at the sample playbills of different plays provided for you here. Through the playbill’s cover and the

play's title, predict what the play is all about. Write down your reason for your answer. Check if your prediction is right by listening to the synopsis of the play to be read by your teacher. For every correct prediction give yourself 5 points.



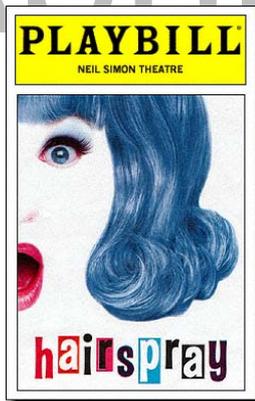
I think "Mama Mia" is about _____.

My Reasons: _____



I think "Wicked" is about _____.

My Reasons: _____



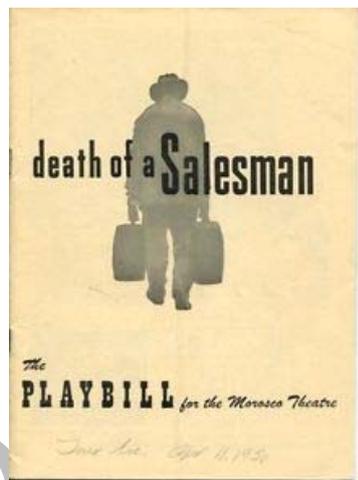
I think "Hairspray" is about _____.

My Reasons: _____

If you scored 15 points, it's confirmed! You have the making of a detective. You could be the next Nancy Drew (the girl detective in a mystery fiction series) or Tintin (the adventurer and hero of the comic series "The Adventures of Tintin). Keep predicting and develop your critical thinking skills.

Task 2. What's in a Play?

You have read the play "Death of A Salesman", Act I. Do you think this 1950 playbill cover of "Death of A Salesman captures the message of the play? Why?



This time, you will not just read or look at the playbill cover of "Death of a Salesman". You will watch the video of "Death of A Salesman", Act I from Longmont High School Drama Club from www.youtube.com/watch?v=xDgpeV3D7XE.

After watching, be ready to accomplish the grid.

Guess the events that would take place in Act II & Requiem	Your reasons ...
1	
2	
3	

Did you enjoy watching the video? Don't forget your answers as you will validate them when you read Act II and Requiem of "Death of A Salesman."

Also, in this activity you made reasonable guesses. You have predicted possible events that could take place in the play. You backed up your predictions with reasons or justifications.

Can you name events or happenings in your life wherein your prediction actually happened? Write your answer in the space provided.

Task 3. Speak with Feelings...

Practice reading the following lines from Act I of “The Death of A Salesman”. Use non-verbal strategies in delivering your lines. Be guided by the following tips:

Project

Speak in a clear and appropriate manner so lines are clearly understood

Express

Put expression into your lines - bring life to the character. Do more than just read lines from the script.

Observe proper juncture.

Pause when necessary. Use the right stress and pitch in your voice to deliver your lines well.

Try this scene.

Linda (*trying to bring him out of the topic*): Willy, dear, I got a new kind of American-type cheese today. It's whipped.

Willy: Why do you get American when I like Swiss?

Linda: I just thought you'd like a change ----

Willy : I don't want change! I want Swiss cheese. Why am I always being contradicted?

Linda (*with a covering laugh*): I thought it would be a surprise.

Willy: Why don't you open a window in here, for God's sake?

Linda (*with infinite patience*) : They're all open dear.

After trying out this scene, be able to do the following:

- form your group
- select your favorite scene from the play
- assign each member a character to play
- practice delivering the lines following the given tips
- present your chosen scene to the class
- get feedback from the class; and as soon as you're done presenting

- be able to give feedback to the other groups

YOUR TEXT

Death of A Salesman, Act One Arthur Miller

Task 4. Plot the Events

Arrange the events according to how they happened in the play. Write first for the first event, second and so on.

Events

Order

Willy yells at Biff. Happy tries to change the topic by suggesting that he and Biff enter the sporting goods business. Willy likes the idea and gives Biff tips on how to be successful at it.

Tired from an unsuccessful sales trip, Willy Loman returned to his home one night.

Willy has the habit of talking to himself in the kitchen. While he has doing this, Biff and his younger brother Happy who happens to be also visiting remember their growing up years together. They talk about their father's babbling too which always lead to Willy's dissatisfaction over what happened to Biff's life career.

Willy talks about a successful sales trip but Linda makes him admit that his trip was not successful. As Linda consoles him, Willy engages in yet another daydream, he hears the laughter of his mistress whom he has given brand new stockings.

He continues with his flashback, this time with Linda in the kitchen mending her stockings. This angers Willy and orders Linda to throw her stockings away.

The daydream ends but Willy continues to whisper to himself. Happy tries to quiet him. But Willy shouts his regrets for not going to Alaska with his brother Ben.

Charley comes in having heard the noise. They play cards together with Charley offering him a job. Willy calls Charley Ben several times which

agitates him. Charley leaves.

In yet another flashback, young Linda enters and meets Ben who talks about his travels and his fortune in Alaska. Willy continues the daydream with Charley and Bernard telling him that Biff and Happy have stolen lumber. Ben leaves but Willy continues to talk to him.

Reality sets in, Linda finds Willy outside. Mother and sons discuss Willy's condition, scolds Biff for arguing with his father. Biff tells her Willy is a fake but does not explain why. Linda tells them that Willy has tried to kill himself. Happy rebukes Biff for not making it big in the business world.

Task 5. Know Your Purpose...

Answer the following questions about our featured play, "The Death of A Salesman".

1. One of the major characters in the play, Willy Loman did some daydreaming and slipped back to the past in the middle of a present conversation with his family. It happened in several scenes in the play. What do you call this type of literary technique?

2. What is the prevailing mood in the play? Describe it.

3. What are the symbols used by the author in Act 1? What do these symbols stand for?

4. What is the theme or message of the play prevalent in Act 1?

5. The author, Arthur Miller wrote the play during the height of American capitalism, what do you think is his purpose for writing Death of a Salesman?

6. "Death of A Salesman" is acclaimed by critics as the great American tragedy. What does this mean?

7. American forefathers defined American Dream with a moral vision of liberty, equality and truth. Compare and contrast the American Dream of America's founders with that of Arthur Miller in "Death of A Salesman"?

YOUR DISCOVERY TASKS

Task 6. Justify Ideas

Read the video transcript of America's President Barack Obama. Find out the issue he has presented in his message to the American people.



Obama: 'There Were No Winners In This' Government Shutdown

President Barack Obama's Address to the Americans
<http://www.huffingtonpost.com>

Hi everybody. This week, because Democrats and responsible Republicans came together, the government was reopened, and the threat of default was removed from our economy.

There's been a lot of discussion lately of the politics of this shutdown. But the truth is, there were no winners in this. At a time when our economy needs more growth and more jobs, the manufactured crises of these last few weeks actually harmed jobs and growth. And it's understandable that your frustration with what goes on in Washington has never been higher.

The way business is done in Washington has to change. Now that these clouds of crisis and uncertainty have lifted, we need to focus on what the majority of Americans sent us here to do – grow the economy, create good jobs, strengthen the middle class,

lay the foundation for broad-based prosperity, and get our fiscal house in order for the long haul.

It won't be easy. But we can make progress. Specifically, there are three places where I believe that Democrats and Republicans can work together right away.

First, we should sit down and pursue a balanced approach to a responsible budget, one that grows our economy faster and shrinks our long-term deficits further. There is no choice between growth and fiscal responsibility – we need both. So we're making a serious mistake if a budget doesn't focus on what you're focused on: creating more good jobs that pay better wages. If we're going to free up resources for the things that help us grow – education, infrastructure, research – we should cut what we don't need, and close corporate tax loopholes that don't help create jobs. This shouldn't be as difficult as it has been in past years. Remember, our deficits are shrinking – not growing.

Second, we should finish the job of fixing our broken immigration system. There's already a broad coalition across America that's behind this effort, from business leaders to faith leaders to law enforcement. It would grow our economy. It would secure our borders. The Senate has already passed a bill with strong bipartisan support. Now the House should, too. The majority of Americans thinks this is the right thing to do. It can and should get done by the end of this year.

Third, we should pass a farm bill – one that America's farmers and ranchers can depend on, one that protects vulnerable children and adults in times of need, and one that gives rural communities opportunities to grow and the longer-term certainty they deserve.

We won't suddenly agree on everything now that the cloud of crisis has passed. But we shouldn't hold back on places where we do agree, just because we don't think it's good politics, or just because the extremes in our parties don't like compromise. I'll look for willing partners from either party to get important work done. There's no good reason why we can't govern responsibly, without lurching from manufactured crisis to manufactured crisis. Because that isn't governing – it's just hurting the people we were sent here to serve.

Those of us who have the privilege to serve this country have an obligation to do our job the best we can. We come from different parties, but we're Americans first. And our obligations to you must compel all of us, Democrats and Republicans, to cooperate, and compromise, and act in the best interests of this country we love.

Thanks everybody, and have a great weekend.

Answer the following questions about President Obama's address.

1. What is the issue presented in the speech?
2. Are the terms used clearly defined and applied throughout the message?
3. Is the thesis (the point to be made) clearly and directly stated? What is the thesis statement?
4. Are facts provided as evidence? If so, identify them.
5. Is the reasoning sound and logical? (Does one point follow from another?)
6. What persuasive devices or propaganda techniques does the author use (examples: appeal to emotions, name-calling, appeal to authority)?
7. Does the author succeed in persuading you to accept his argument?
8. Is there an issue similar to the one presented here in the Philippines? Explain your answer?
9. How is this article related with the Wall Street Crash and Great Depression of the 1930's in America?

Task 7. Validate Info...

Statements below are taken from President Obama's "There Were No Winners..." address. Identify which among the statements contain factual information (statements that can be verified or proven to be true or false) or subjective content (involves judgment, feeling, opinion, intuition, or emotion rather than factual information). Write F for factual and S for subjective.

_____ 1. There were no winners in this government shutdown.

_____ 2. At a time when our economy needs more growth and more jobs, the manufactured crises of these last few weeks actually harmed jobs and growth.

_____ 3. The way business is done in Washington has to change.

_____ 4. First, we should sit down and pursue a balanced approach to a responsible budget, one that grows our economy faster and shrinks our long-term deficits further.

_____ 5. Second, we should finish the job of fixing our broken immigration system. There's already a broad coalition across America that's behind this effort, from business leaders to faith leaders to law enforcement. It would grow our economy. It would secure our borders.

_____ 6. The Senate has already passed a bill with strong bipartisan support.

_____ 7. Those of us who have the privilege to serve this country have an obligation to do our job the best we can.

Task 8. Direct the Indirect way

Aside from knowing how to distinguish factual from opinionated or subjective statements, it is also important to back up factual information with direct quotes or reported statements. These will give more credibility to the facts you will present.

Work on this. Compare and contrast the following sentences.

A

President Obama said "There were no winners in this government shutdown."

"We need to grow the economy, create good jobs, strengthen the middle class, and get our fiscal house ready" he emphasized.

Obama said "It won't be easy."

B

President Obama said there were no winners in this government shutdown.

He emphasized that we needed to grow the economy, create good jobs, strengthen the middle class and get our fiscal house ready.

Obama said it would not be easy.

1. What made sentences A different from sentences B?
2. What is their similarity?
3. When do we use sentences A? sentences B?

Task 9. Practice the direct and indirect ways

- A. Read carefully the examples of direct and indirect sentences. Tell whether the sentences changed from direct to indirect are correctly written. Underline your choice and explain your answer.

1. Mia said "I want to watch the play."

Mia said that she wants to watch the play.

Correct Incorrect _____

2. Lanze said "I am going with you."

Lanze said that he was going with her.

Correct Incorrect _____

3. "I saw the play with Brayden yesterday" said Pauline.

Pauline said she saw the play with Brayden yesterday.

Correct Incorrect _____

4. Niko said "Mommy and I will watch the play in Resorts world."

Niko said he and his Mommy will watch the play in Resorts World

Correct Incorrect _____

5. Grandmother said "What can you learn from that play?"

Grandmother asked what we could learn from the play

Correct Incorrect _____

- B. Change the following direct statements to indirect statements or vice versa.

1. Biff said, "I just can't focus on my job."
2. "I am tired to the death" said Willy.
3. Linda replied, "Your mind is overactive, and the mind is what counts."
4. "I have worked a lifetime to pay off a house but now there's nobody to live in it." Said Willy.
5. Willy told Biff that not finding himself at the age of 34 was a disgrace!
6. Linda said, "People had to move somewhere."
7. Happy said that everybody around him was so false that he was constantly lowering his ideals
8. Willy said, "The world is an oyster, but you don't crack it open on a mattress."
9. "A small man can be just as exhausted as a great man," said Linda.
10. Linda said that there was more good in Willy than in many other people.

Task 10. Time for Theater

Remember the terms pertaining to theater we discussed in the previous lesson? Let's see how well you could define the following terms used in theater.

1. **Dress rehearsal**
2. **Cold reading means** _____

3. **Pacing** _____

4. **Tech rehearsal** _____

5. **Informal theatre** _____

6. **Formal theatre** _____

7. **Mime** _____

8. **Improvisation** _____

9. **Melodrama** _____

10. **Musical Theater** _____

11. **Playbill** _____

YOUR FINAL TASK

Task 10. Play & Review!

You are given another opportunity to watch Act 1 of "Death of A Salesman" on video. This time get yourself ready to write a play review about it. Be guided by the parts of the play review.

- Introduction
- Thesis Statement & Summary
- Body of the Paper: The Review (including the performance of the cast and the technical aspect of production)
- Conclusion (recommendation)

Remember that the play review you will write will serve as basis for the PTA's funding approval. The Organization is willing to fund your production if they will be impressed on your review. You should not make your review very long. You need to practice writing your play review so you'll be prepared to sell your play to other stakeholders. Take note of the standard for scoring your play review.

Criteria	10 pts.	7 pts.	5 pts.	3 pts.
Understanding	There is at least one paragraph that mentions the theme of the play and has identified all the names of the characters and their description.	There is at least 1 paragraph that mentions the theme of the play and included three names of the characters and their descriptions.	The theme of the play is partly mentioned in the paragraph and included only two character.	There is little evidence to show understanding of what the play is about. Only one character is identified and described.
Opinion	At least 5 reasons are given why the group does or does not like the play using appropriate words	At least three reasons are given why the group does or does not like the play.	At least two reasons are given why the group does or does not like the play.	An opinion is given with no real reason.
Conventions	The work is free (almost free) of grammar and spelling errors	The work has few grammar and spelling errors	The work needs editing for many grammar and spelling errors.	The work has many errors in grammar and spelling and it interferes with meaning.

Teamwork	All the members in the team contribute in the work	One or two members do not contribute in the work	Three or more members do not contribute in the work	Only the team leader works in the group
Elements of the Play	All elements are described in detailed and critiqued them (dialogue, acting, staging, costumes, props, musical scoring, etc.)	Certain elements are described and critiqued (dialogue, acting, staging, costumes, props, musical scoring, etc.)	Different elements of a play are mentioned	Elements of a play are not mentioned nor described

DRAFT

MY TREASURE

In this part of the lesson, you are going to write down the insights and learning you've had for the week. Don't forget to include the lesson or topic which you want to continue learning and the persons whom you think can help you learn them.

<i>This week, I learned that...</i>	<i>I will continue learning about...</i>	<i>To learn this, I will ask help from...</i>

YOUR JOURNEY

Committing mistakes is innate to all people and hence inevitable. Errors which are varied in nature sometimes hurt us, our family, and our community which eventually make us feel guilty. Corrective measures can be taken to regain redemption of our dignity in the place we live in.

This week's episode will help you become assertive by taking a stand pertaining to a critical issue that affects your decision as a student and as an individual citizen. Values which we hold dear will be revealed and emphasized to enhance our thinking capacity and emotional stability.

YOUR GOALS

To be able to shape you into a clever discerning individual, your hands-on lessons must aim to:

- take a stand on critical issues brought up in the material viewed
- judge the relevance and truthfulness of the ideas listened to
- judge the relevance and worth of ideas, soundness of author's reasoning, and the effectiveness of the presentation
- use the appropriate pitch, stress, juncture, and intonation
- analyze literature as a means of understanding unchanging values in a changing world
- determine tone, mood, technique, and purpose of the author
- change direct speech to indirect speech and vice – versa
- familiarize technical vocabulary for drama and theater (like stage directions)
- compose a play review (make a play bill)

YOUR INITIAL TASKS

Let's start your episodic engagement with the interesting activities wherein you will be expected to make a stand about a particular issue which you should be aware of. This may not be so easy for you but if you will be patient and concentrate on the details, you will be able to accomplish the tasks.

Task1. Standing Up for Good

Study the ads below, and then decide whether you will be in favor or against a particular issue being raised. Answer the following questions:

A.



NO to MATERIALISM

B.



NO to PORK BARREL

1. What is your stand?
2. What helped you decide?
3. What did you use as a basis in decision- making?
4. If you would be given the opportunity to talk to someone regarding the issues of materialism and pork barrel to who would you talk to? Why?
5. What would you tell him/her? Write your answers below.

A.

B.

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Task 2. Relating the Truth

Listen as your teacher play a recorded news article and then, take note of the important details for you to be able to fill – out the table of the facts mentioned in the text.

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The Issue	The Speaker's Stand	The Problem	The Proposed Solution
A.			
B.			

Task 3. Digging for details (SGD)

a. Form a small group to come up with a panel of discussants to tackle the issues in Task 2 "Relating the Truth." Use the data that you gathered from this activity in digging for the relevance and truthfulness of the ideas presented. Consider the following tips:

Guidelines for Conducting a Panel Discussion

A panel discussion is designed to provide an opportunity for a group to hear several people knowledgeable about a specific issue or topic, present information and discuss personal views. A panel discussion may help the audience further clarify and evaluate their positions regarding specific issues or topics being discussed and increase their understanding of the positions of others.

How to Proceed

Identify, or help participants identify, an issue or topic that involves an important conflict in values and/or interests. The issue or topic may be set forth as a topical question, a hypothetical incident, a student experience, or an actual case.

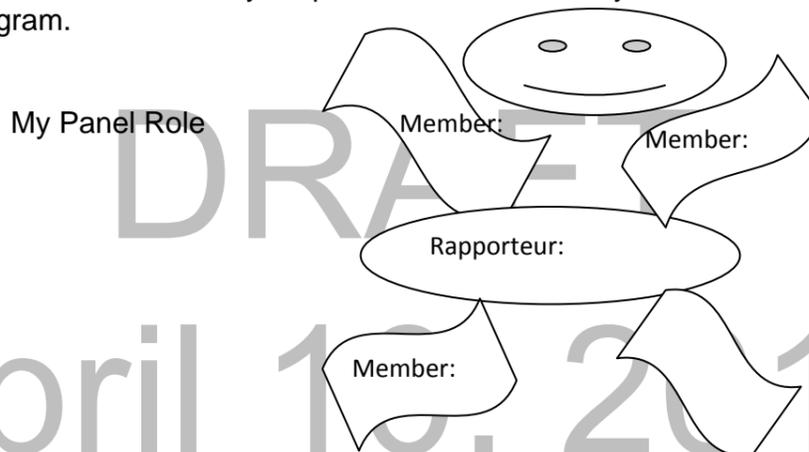
1. Select panelists who are well informed about and have specific points of view regarding the issue or topic. A panel that includes three to five panelists is usually the most workable. Select a leader or moderator.
2. Indicate to the panelists the objectives of the panel discussion which is designed to promote and allow-time for panel members to prepare for the discussion. In some situations ten or fifteen minutes may be sufficient time for preparation while in other situations, panel members may need to prepare several weeks in advance of the scheduled discussion.
3. Decide upon the format the panel discussion will follow. Various formats are appropriate. The following procedures have been used effectively:

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- a. The leader or moderator introduces the topic and the panelists present their views and opinions regarding the issue or topic for a set amount of time.
- b. The panelists discuss the issue or topic with each other by asking questions or reacting to the views and opinions of other panel members. A specific amount of time should be established.
- c. The leader or moderator closes the discussion and provides a summary of panel presentations and discussion.
- d. The leader or moderator calls for a forum period during which the members of the class may participate by addressing questions to various panel members or by voicing their views and opinions. The forum period should be conducted by the panel leader or moderator.

Principal Responsibilities of the Instructor

1. Identify, or help participants identify, issues or topics upon which to base a panel discussion.
 2. Insure that all panelists and the moderator are familiar with the procedures for a panel discussion in advance of the discussion itself so that they will be able to fulfill the responsibilities of their roles.
 3. Assist panelists and participants (when necessary) in preparation for the discussion by directing them to various source materials, authorities in the field, etc.
 4. Help participants understand the need for fair procedures in discussing an issue or topic, e.g., the freedom to discuss an issue, the obligation to listen to other points of view, the need for orderly, courteous discussion, etc. <http://www2.maxwell.syr.edu/plegal/crit3/a7.html>
- a. List down the roles of your panel members. Write your answers in the diagram.



Task 4. Critiquing One's Style (SGD)

As you watch the panel discussion of the other group's output, you may have noticed some strong and weak points of the participants. Be able to identify them and share your observations for improvement. You may use the rubrics in evaluating a panel discussion indicated below. Write your evaluation in the note pad prepared for you.

Our Observation
Name of Group Who Critiqued: _____
Name of Group Being Critiqued: _____
Strong Points: _____ _____ _____
Weak Points: _____ _____ _____
Suggestions for Improvement: _____ _____

Rubrics for Evaluating a Panel Discussion:

<i>Communication</i>	Beginning	Developing	Good Skills	Excellent Skills
Correct sentence construction	Coherence of argument suffers from many grammatical errors.	Still requires a lot of work on the part of the listener to understand.	Errors do not interfere with the meaning – listening stress is less.	Few grammatical errors and no stress on the part of the listener.

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Pronunciation	Errors interfere strongly with meaning. Very difficult to follow.	Errors still require a lot of work on the part of the listener to understand.	Errors do not interfere with the meaning – listening stress is less.	Pronunciation is good with few or no errors. Easy to listen to.
Appropriate vocabulary	Speaker unable to find appropriate words to convey clear meanings.	Speaker still grasping at use of appropriate vocabulary.	Speaker has enough word attack to convey general meaning.	Speaker is able to find appropriate vocabulary with ease.
Well organized oral text with staging	Arguments not staged – no logical development.	Arguments partially staged, but sequencing is still confusing.	Arguments staged well, and most developed logically.	Arguments well staged and developed logically.
Gives information with supporting evidence	Rarely supports argument with evidence.	Sometimes supports argument with evidence.	Usually supports argument with evidence.	Always supports argument with evidence.
Demonstrates understanding of other panelists' views/able to clarify	Never asks other panelists for clarification, or makes a comment on their argument.	Makes short, simple comments on other panelists' arguments.	Attempts more detailed clarification or comments on other panelists' arguments.	Can formulate precise comments and clarification of other panelists' arguments.

Source: <http://www.users.on.net/~katef/detention/panel.htm>

YOUR TEXT

Task 5. Twisting the Meaning (Dyads)

You are about to discover the climax of the play which you have started reading. But before you jump into it, explore the meaning of expressions taken from the text and then give them your own interpretation. Write your answers in the grid below.

Expressions	My Twisted Meaning
Got to pull his own weight	
Screw on your fists	
Sky is the limit	
End up worth more dead than alive	
Drink us under the table	

The questions under “preparing to read” will help you in understanding the “Death of a Salesman” better. Read and brainstorm with your group mates the answer to these questions for you to be able to solicit other ideas.

Task 6. Preparing to read

1. How is the American Dream characteristic of American ideals and philosophy?
2. What is the difference between the materialistic and the idealistic values associated with the American Dream?
2. What was happening economically and socially in the United States in 1949? Was it fairly easy or difficult to get a job? What was America’s standing in the world?
3. What is your definition of salesman? How is a salesman different from someone in another occupation? What attitudes do you think a salesman should have to be successful? What attitudes would hinder him?
4. What effect do the expectations of parents have on the behavior of their children? In what ways might parental expectations be beneficial? In what ways might they be detrimental?

Task 7. Exploring the Text

Read the text silently but as you do it try to find the answers to the following questions. Be able to determine which paragraph gives you the answer.

1. Why is Willy’s mood upbeat at the start of Act Two? What does he expect to happen?
2. Why does Willy tell Howard about Dave Singleman? Describe the dramatic effect when Howard listens to the voices of his family while Willy tries to talk business. Why does Howard tell Willy to drop off his samples and forbid him to go to Boston? Why is this such a blow to Willy?
3. What is Willy’s philosophy? How does Biff as a football hero embody his father’s dreams? Why does Charley say Willy hasn’t grown up?
4. What is Willy’s impression of Bernard when he sees him in his father’s office? Why does Willy exaggerate Biff ’s importance? Why does Bernard ask what

- happened after the game at Ebbets Field?
5. Why won't Willy work for Charley? Why is Willy able to ask Charley for money? How is Charley's view of what a salesman needs different from Willy's view?
 6. In the restaurant, how does Happy reflect Willy's values? Why does the author Miller have the girls come in?
 7. How does Biff's realization that his life is a lie underline the theme of the play? Why does Biff take Bill Oliver's fountain pen? Why can't he tell his father what happened Bill Oliver? Why do Biff and Happy leave Willy at the restaurant?
 8. Why did Biff go to Boston? What does he discover when he sees the Woman? Why is it that Biff never went to summer school? Why can't he believe in his father?
 9. Why does Linda tell the boys, "Get out of here, both of you, and don't come back!"?
 10. Why does Willy keep planting seeds where they've never grown before? Why does Willy think Biff will be impressed with his funeral? Why does Ben say that Biff will call Willy a fool?
 11. Why doesn't Willy want to see Linda? Why does he think Biff is spiting on him? Why does Biff show him the rubber hose? Why does Biff confront Willy and Happy?
 12. What does Biff do that elates Willy? How does Happy try to attract Willy's attention? How does Ben influence Willy at this point?

Death of a Salesman

Arthur Miller

Act II

Music is heard, gay and bright. The curtain rises as the music fades away. Willy, in shirt sleeves, is sitting at the kitchen table, sipping coffee, his hat in his lap. Linda is filling his cup when she can.

Willy: Wonderful coffee. Meal in itself

Linda: Can I make you some eggs?

Willy: No. Take a break.

Linda: You look so rested, dear.

Willy: I slept like a dead one. First time in months. Imagine, sleeping till ten on a Tuesday morning. Boys left nice and early, heh?

Linda: There were out of here by eight o'clock.

Willy: Good work!

Linda: it was so thrilling to see them leaving together. I can't get over the shaving lotion in this house.

Willy (smiling): Mmm-----

Linda: Biff was really changed this morning. His whole attitude seemed to be hopeful. He couldn't wait to get downtown to see Oliver.

Willy: He's heading for a change. There's no question, there simply are certain men that take longer to get----solidified. How did he dress?

Linda: his blue suit. He's so handsome in that suit. He could be a---anything in that suit!

Willy gets up from the table. Linda holds his jacket for him

Willy: There's no question, no question at all. Gee, on the way home tonight I'd like to buy some seeds.

Linda (laughing): That'd be wonderful. But not enough sun gets back there. Nothing'll grow anymore.

Willy: You wait, kid, before it's all over we're gonna get a little place out in the country, and I'll raise some vegetables, a couple of chickens . . .

Linda: You'll do it yet.

Willy walks out his jacket. Linda follows him.

Willy: And they'll get married, and come for a weekend. I'd build a little guest house. 'Cause I got so many fine tools, all I'd need would be a little lumber and some peace of mind.

Linda (joyful): I sewed the lining . . .

Willy: I could build two guest houses, so they'd both come. Did he decide how much he's going to ask Oliver for?

Linda: (getting him into the jacket): He didn't mention it, but I imagine ten or fifteen thousand. You going to talk to Howard today?

Willy: Yeah. I'll put it to him straight and simple. He'll just have to take me off the road.

Linda: And Willy, don't forget to ask for a little advance, because we've got the insurance premium. It's the grace period now.

Willy: That's hundred . . . ?

Linda: A hundred and eight, sixty-eight. Because we're a little short again.

Willy: Why are we short?

Linda: Well, you had the motor job on the car . . .

Willy: That goddam Studebaker!

Linda: And you got one more payment on the refrigerator . . .

Willy: but it just broke again!

Linda: Well, it's old, dear.

Willy: I told you we should've brought a well-advertised machine. Charley bought a General Electric and it's twenty years old and it's still good, that son-of-a-bitch.

Linda: But, Willy-----

Willy: Whoever heard of a Hastings refrigerator? Once in my life I would like to own something outright before its broken! I'm always in a race with the junkyard! I just finished paying for the car and it's on its last legs. The refrigerator consumes belt like a goddam maniac. They time those things. They time them so when you finally paid for them, they're used up.

Linda: (buttoning up his jacket as he unbuttons it): all told, about two hundred dollars would carry us, dear. But that includes the last payment on the mortgage. After this payment, Willy, the house belongs to us.

Willy: It's twenty-five years!

Linda: Biff was nine years old when we bought it.

Willy: Well, that's a great thing. To weather twenty-five year mortgage is-----

Linda: it's an accomplishment.

Willy: All the cement, the lumber, the reconstruction I put it in this house! There ain't crack to be found it any more.

Linda: Well, it served its purpose.

Willy: What purpose? Some starger'll come along, move in, and that's that. If only Biff would take this house, and raise a family . . . (He starts to go.) Good-by, I'm late.

Linda (suddenly remembering): Oh, I forgot! You're supposed to meet them for dinner.

Willy: Me?

Linda: At Frank's Chop House on Forty-eight near sixth avenue.

Willy: Is that so! How about you?

Linda: No, just the three of you. They're gonna blow you to a big meal!

Willy: Don't say! Who thought of that?

Linda: Biff came to me this morning, Willy, You and your two boys are going to have dinner.

Willy: Gee whiz! That's really something'. I'm gonna knock Howard for a loop, kid. I'll get an advance, and I'll come home with a New York job. Goddammit, now I'm gonna do it!

Linda: Oh, that's the spirit, Willy!

Willy: I will never get behind a wheel the rest of my life!

Linda: it's changing Willy, I can feel it changing!

Willy: Beyond a question. G'by, I'm late. (He starts to go again.)

Linda (calling after him as she runs to the kitchen table for a handkerchief): You got your glasses?

Willy (feels for them, then comes back in): Yeah, yeah, got my glasses.

Linda (giving him the handkerchief): And a Handkerchief.

Willy: Yeah, handkerchief.

Linda: And your saccharine?

Willy: Yeah, my saccharine.

Linda: Be careful on the subway stairs.

She kisses him, and a silk stocking is seen hanging from her hand. Willy notices it.

Willy: Will you stop mending stockings? At least while I'm in the house. It gets me nervous. I can't tell you. Please.

Linda hides the stocking in her hand as she follows Willy across the forestage in front of the house.

Linda: Remember, Frank's Chop House.

Willy (passing the apron): Maybe beets would grow out there.

Linda (laughing): But you tried so any times.

Willy: Yeah. Well, don't work hard today. (He disappears around the right corner of the house.)

Linda: Be careful!

As Willy vanishes, Linda waves to him. Suddenly the phone rings. She runs across the stage and into the kitchen and lifts it.

Linda: Hello? Oh, Biff! I'm so glad you called, I just . . . Yes, sure, I just told him. Yes, he'll be there for a dinner at six o'clock, I didn't forget. Listen, I was just dying to tell you. You that little rubber pipe I told you about? That he connected to the gas heater? I finally decided to go down the cellar this morning and take it away and destroy it. But it's gone! Imagine? He took it away himself, it isn't there! (She listens.) When? Oh, then you took it. Oh --- nothing, it's just that I'd hope he'd taken it away himself. Oh, I'm not worried, darling, because this morning he left in such high spirits, it was like the old

days! I'm not afraid anymore. Did Mr. Oliver see you? . . . Well, you wait there then. And make a nice impression on him, darling. Just don't perspire too much before you see him. And have a nice time with Dad. He may have big news too! . . . That's right, a New York job. And be sweet to him tonight, dear. Be loving to him. Because he's only a little boat looking for harbor. (She is trembling with sorrow and joy.) Oh, that's wonderful, Biff, you'll save his life. Thanks, darling. Just put your arm around him when he comes into the restaurant. Give him a smile. That's the boy . . . Good-by, dear . . . You got your comb? . . . That's fine. Good-by, Biff dear.

In the middle of her speech, Howard Wagner, thirty-six, wheels in a small typewriter table on which is a wire-recording machine proceed to plug it in. This is on the left forestage. Light slowly fades on Linda as it rises on Howard. Howard is intent on threading the machine and only glances over his shoulder as Willy appears.

Willy: Pst! Pst!

Howard: Hello, Willy, come in.

Willy: Like to have a little talk with you, Howard.

Howard: Sorry to keep you waiting. I'll be with you in a minute.

Willy: What's that, Howard?

Howard: Didn't you ever see one of thsse? Wire recorder.

Willy: Oh. Can we talk a minute?

Howard: Records things. Just got delivery yesterday. Been driving me crazy, the most terrific machine I ever saw in my life. I was up all night with it.

Willy: What do you do with it?

Howard: I bought it for dictation, but you can do anything with it. Listen to this. I had it home last night. Listen to what I picked up. The first one is my daughter. Get this. (He flicks the switch and "Roll out the Barrel" is heard being whistled.) Listen to that kid whistle.

Willy: That is lifelike, isn't it?

Howard: Seven years old. Get that one.

Willy: Ts, ts. Like to ask a little favor if you . . .

The whistling breaks off, and the voice of Howard's daughter is heard.

His Daughter: "Now you, Daddy."

Howard: She's crazy for me! (again the same song is whistled.) That's me! Ha! (He winks.)

Willy: You're very good!

The whistling breaks off again. The machine runs silent for a moment.

Howard: Sh! Get this now, this is my son.

His Son: "The capital of Alabama is Montgomery; the capital of Arizona is Phoenix; the capital of Arkansas is Little Rock; the capital of California is Sacramento . . ." (And on, and on.)

Howard (holding up five fingers): Five years old, Willy!

Willy: He'll make an announcer some day!

His Son (continuing): "The Capital . . ."

Howard: Get that---alphabetical order! (the machine breaks off suddenly.) Wait a minute. The maid kicked the plug out.

Willy: It certainly is a---

Howard: Sh, for God's sake!

His Son: "Its nine o'clock, Bulova watch time. So I have to go to sleep."

Willy: that really is----

Howard: Wait a minute! The next is my wife.

They wait.

Howard's voice: "Go on, say something." (pause) "Well, you gonna talk?"

His Wife: "I can't think of anything."

Howard's voice: "Well, talk---it's turning."

His Wife (shyly, beaten): "Hello." (Silence.) "Oh, Howard, I can't talk into this . . ."

Howard (snapping the machine off): That was my wife.

Willy: That is a wonderful machine. Can we----

Howard: I tell you, Willy, I'm gonna take my camera, and my bandsaw, and all my hobbies, and out they go. This is the most fascinating relaxation I ever found.

Willy: I think I'll get one myself.

Howard: Sure, they're only a hundred and half. You can't do without it. Supposing you wanna hear Jack Benny, see? But you can't be at home at that hour. So you tell the maid to turn the radio on when Jack Benny comes on, and this automatically goes on with the radio . . .

Willy: And when you come home . . .

Howard: You can come home twelve o'clock, one o'clock any time you like, and you get yourself a Coke and sit yourself down, throw the switch, and there's Jack Benny's program in the middle of the night!

Willy: I'm definitely going to get one. Because lots of time I'm on the road, and I think to myself, what I must be missing on the radio!

Howard: Don't you have a radio in the car?

Willy: Well, yeah, but who ever thinks of turning it on?

Howard: Say, aren't you supposed to be in Boston?

Willy: That's what I want to talk to you about, Howard. You got a minute?

He draws a chair in from a wing.

Howard: What happened? What're you doing here?

Willy: Well. . .

Howard: You didn't crack up again, did you?

Willy: Oh, no. No. . . .

Howard: Geez, you had me worried there for a minute. What's the trouble?

Willy: Well, to tell you the truth, Howard, I've come to the decision that I'd rather not travel anymore.

Howard: Not travel! Well, what'll you do?

Willy: Remember, Christmas time, when you had the party here? You said you'd try to think some spot for me here in town

Howard: With us?

Willy: Well, sure.

Howard: Oh, yeah, yeah. I remember. Well, I couldn't think of anything for you, Willy.

Willy: I tell ya, Howard. The kids are all grown up, y'know. I don't need much anymore. If I could take home---well sixty-five dollars a week, I could swing it.

Howard: Yeah, but Willy, see I---

Willy: I tell ya why, Howard. Speaking frankly and between the two of us, y'know---I'm just a little tired.

Howard: Oh, I could understand that, Willy. But you're a road man, Willy, and we do a road business. We've only got a half-dozen salesmen on the floor here.

Willy: God knows, Howard, I never asked a favor of any man. But I was with the firm when your father used to carry you in here in his arms.

Howard: I know that, Willy, but---

Willy: Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

Howard: I appreciate that, Willy, but there is just no spot here for you. If I had a spot I'd slam you right in, but I just don't have a single, solitary spot.

He looks his lighter. Willy has picked it up and gives it to him. Pause.

Willy (with increasing anger): Howard, all I need to set my table is fifty dollars a week.

Howard: But where am I going to put you, kid?

Willy: Look, it isn't a question of whether I can sell merchandise, is it?

Howard: No, but it's a business, kid, and everybody's gotta pull his own weight.

Willy (desperately): Just let me tell you a story, Howard---

Howard: 'Cause you gotta admit, business is business.

Willy (angrily): Business is definitely business, but just listen for a minute. You don't understand this. When I was a boy---eighteen, nineteen---I was already on the road. And there was a question in my mind as to whether selling had a future for me. Because in those days I had a yearning to go to Alaska. See, there were three gold strikes in one month in Alaska, and I felt like going out. Just for the ride, you might say.

Howard (barely interested): Don't say.

Willy: Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I thought I'd go out with my older brother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers---I'll never forget---and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I sat that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? When he died---and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston---when he died, hundreds of salesman and buyers were at his funeral. Things were sad on a lotta trains for months after that. (He stands up. Howard has not looked at him.) In those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it's all cut and dried, and there's no chance for bringing friendship to bear---or personality. You see what I mean? They don't know me anymore.

Howard (moving away, to the right): That's just the thing, Willy.

Willy: If I had forty dollars a week---that's all I'd need. Forty dollars, Howard.

Howard: Kid, I can't take blood from a stone, I-----

Willy (desperation is on him now): Howard, the year Al Smith was nominated, your father came to me and----

Howard (starting to go off): I've got to see people, kid.

Willy (stopping him): I'm talking about your father! There where promises made across this desk! You mustn't tell me you've got people to see---I put thirty-four years into this firm, Howard, and now I can't pay my insurance! You can't eat the orange and throw and peel away—a man is not a piece of fruit! (after a pause.) Now pay attention. Your father—in 1928 I had a big year. I averaged a hundred and seventy dollars a week in commissions.

Howard (impatiently): Now, Willy, you never averaged—

Willy (banging his head on the desk): I averaged a hundred and seventy dollars a week in the year of 1928! And your father came to me—or rather, I was in the office here—it was right over this desk—and he put his hand on my shoulder—

Howard (getting up): You'll have to excuse me, Willy, I gotta see some people. Pull yourself together. (Going out.) I'll be back in a little while.

On Howard's exit, the light on his chair grows very bright and strange.

Willy: Pull yourself together! What the hell did I say to him? My God, I was yelling at him! How could I! (Willy breaks off, staring at the light, which occupies the chair, animating it. He approaches this chair, standing across the desk from it.) Frank, Frank, don't you remember what you told me that time? How you put your hand on my shoulder, and Frank . . . (he leans on the desk and as he speaks the dead man's name he accidentally switches on the recorder, and instantly--)

Howard's Son: “. . . of New York is Albany. The capital of Ohio is Cincinnati, the capital of Rhode Island is . . .” (The recitation continues.)

Willy (leaping away with fright, shouting): Ha! Howard! Howard! Howard!

Howard (rushing): What happened?

Willy (pointing at the machine, which continues nasally, childishly, with the capital cities): Shut it off! Shut it off!

Howard (pulling the plug out): Look, Willy . . .

Willy (pressing his hands to his eyes): I gotta get myself some coffee. I'll get some coffee . . .

Willy starts to walk out. Howard stops him.

Howard (rolling up the cord): Willy, look . . .

Willy: I'll go to Boston.

Howard: Willy, you can't go to Boston for us.

Willy: Why can't I go?

Howard: I don't want you to represent us. I've been meaning to tell you for a long time now.

Willy: Howard, are you firing me?

Howard: I think you need a good lone rest, Willy.

Willy: Howard—

Howard: And when you feel better, come back, and we'll see if we can work something out.

Willy: But I gotta earn money, Howard. I'm in no position—

Howard: Where are your sons? Why don't your sons give you a hand?

Willy: They're working on a very big deal.

Howard: This is no time for false pride, Willy. You go to your sons and tell them that you're tired. You've got two great boys, haven't you?

Willy: Oh, no question, no question, but in the meantime . . .

Howard: Then that's that, heh?

Willy: I can't throw myself on my sons, I'm not a cripple!

Howard: Look, kid, I'm busy this morning.

Willy (hard, keeping himself under control): I've got a line of people to see this morning. Sit down, take five minutes, and pull yourself together, and then go home, will ya? I need the office, Willy. (He starts to go, turns, remembering the recorder, starts to push off the table holding the recorder.) Oh, yeah. Whenever you can this week, stop by and drop off the samples. You'll feel better, Willy, and then come back we'll talk. Pull yourself together, kid, there's people outside.

Howard exits, pushing the table off left. Willy stared into the space, exhausted. Now the music is heard—Ben's music—first distantly, then closer, closer. As Willy speaks, Ben enters from the right. He carries valise and umbrella.

Willy: Oh, Ben, how did you do it? What is the answer? Did you wind up the Alaska deal already?

Ben: Doesn't take much time if you know what you're doing. Just a short business trip. Boarding ship in an hour. Wanted to say good-by.

Willy: Ben, I've got to talk to you.

Ben (glancing at his watch): Haven't the time, William.

Willy (crossing the apron to Ben): Ben, nothings working out. I don't know what to do.

Ben: Now, look here, William. I've bought Timberland in Alaska and I need man to look after things for me.

Willy: God, timberland! Me and my boys in those grand outdoors!

Ben: You've a new continent at your doorstep, William. Get out of these cities, they're full of talk and time payments and courts of law. Screw on your fists and you can fight for a fortune up there.

Willy: Yes, yes! Linda! Linda!

Linda enters as of old, with the wash.

Linda: Oh, you're back?

Ben: I haven't much time.

Willy: No, wait! Linda, he's got a proposition for me in Alaska.

Linda: But you've got—(To Ben.) He's got a beautiful job here.

Willy: But in Alaska, kid, I could—

Linda: You're doing well enough, Willy!

Ben (to Linda): Enough for what, my dear?

Linda (frightened of Ben and angry at him): Don't say those things to him! Enough to be happy right here, right now. (To Willy, while Ben laughs.) Why must everybody conquer the world? You're we'll liked and the boys love you, and someday—(to Ben)—why, old man Wagner told him just the other day that if he keeps it up he'll be a member of the firm, didn't he, Willy?

Willy: Sure, sure. I am building something with this firm, Ben, and if a man is building something he must be on the right track, mustn't he?

Ben: what are you building? Lay your hand on it. Where is it?

Willy (hesitantly): That's true, Linda, there's nothing.

Linda: Why? (To Ben) There's a man eighty-four years old—

Willy: That's right, Ben, that's right. When I look at that man I say, what is there to worry about?

Ben: Bah!

Willy: It's true, Ben. All he has to do is go into any city, pick up the phone, and he's making his living and you know why?

Ben (picking up his valise): I've got to go.

Willy (holding Ben back): look at this boy!

Biff, in his high school sweater, enters carrying suitcase. Happy carries Biff's shoulder guards, gold helmet, and football pants.

Willy: Without a penny to his name, three great universities are begging for him, and from there the sky's the limit, because it's not what you do, Ben. It's who you know and the smile on your face! It's contacts, Ben, contacts! The whole wealth of Alaska passes over the lunch table at the Commodore Hotel, and that's the wonder, the wonder of this country, that a man can end with diamonds here on the basis of being liked! (He turns to Biff.) And that's why when you get out on that field today it's important. Because thousands of people will be rooting for you and loving you. (To Ben, who has again begun to leave.) And Ben! When he walks into a business office his name will sound out like a bell and all the doors will open to him! I've seen it, Ben, I've seen it a thousand times! You can't feel it with your hand like timber, but it's there!

Ben: Good-by, William.

Willy: Ben, am I right? Don't you think I'm right? I value your advice.

Ben: There's a new continent at your doorstep, William. You could walk out rich. Rich. (He is gone.)

Willy: We'll do it here, Ben! Your hear me? We're gonna do it here!

Young Bernard rushes in. The gay music of the boys is heard.

Bernard: Oh, gee, I was afraid you left already!

Willy: Why? What time is it?

Bernard: it's half-past one!

Willy: Well, come on, everybody! Ebbets field next stop! Where's the pennants?

(He rushes through the wall-line of the kitchen and out into the livingroom.)

Linda (to Biff): Did you pack fresh underwear?

Biff (who has been limbering up): I want to go!

Bernard: Biff, I'm carrying your helmet, ain't I?

Happy: No, I'm carrying the helmet.

Bernard: Oh, Biff, you promised me.

Happy: I'm carrying the helmet.

Bernard: How am I going to get in the locker room?

Linda: Let him carry the shoulder guards. (She puts her coat and hat on in the kitchen.)

Bernard: Can I, Biff? Cause I told everybody I'm going to be in the locker room.

Happy: In Ebbets Field it's the clubhouse.

Bernard: I meant the clubhouse, Biff!

Happy: Biff!

Biff (grandly, after a slight pause): Let him carry the shoulder guards.

Happy (as he gives Bernard the shoulder guards): Stay close to us now.

Willy rushes in with the pennants.

Willy (handing them out) : Everybody wave when Biff comes out on the field.

(Happy and Bernard run off.) You set now, boy?

The music has died away.

Biff: Ready to go, Pop. Every muscle is ready.

Willy (at the edge of the apron): you realize what this means?

Biff: That's right, Pop.

Willy (feeling Biff's muscles): You're coming home this afternoon captain of the All Scholastic Championship Team of the City of New York.

Biff: I got it, Pop. And remember, pal, when I take off my helmet, that touchdown is for you.

Willy: Let's go! (He is starting out, with his arm around Biff, when Charley enters, as of old, in knickers.) I got no room for you Charley.

Charley: Room? For what?

Willy: In the car.

Charley: You goin' for a ride? I wanted to shoot some casino.

Willy (furiously): Casino! (Incredulously): Don't you realize what today is?

Linda: Oh, he knows, Willy, He's just kidding you.

Willy: That's nothing to kid about!

Charley: No, Linda, what's goin' on?

Linda: He's playing in Ebbets Fields.

Charley: Baseball in this weather?

Willy: Don't talk to him. Come on, come on! (He pushing them out.)

Willy: Wait a minute, didn't you hear the news?

Willy: What?

Charley: Don't you listen to the radio? Ebbets Field just blew up.

Willy: You go to hell! (Charley laughs. Pushing them out.) Come on, come on! We're late.

Charley (as they go): Knock a homer, Biff, knock a homer!

Willy (the last to leave, turning to Charley): I don't think that was funny, Charley. This is the greatest day of his life.

Charley: Willy, when are you going to grow up?

Willy: Yeah, heh? When this game is over, Charley, you'll be laughing out of the other side of your face. They'll be calling him another Red Grange. Twenty-five thousand a year.

Charley (kidding): Is that so?

Willy: Yeah, that's so.

Charley: Well, then, I'm sorry, Willy. But tell me something.

Willy: What?

Charley: Who is Red Grange?

Willy: Put up your hands. Goddam you, put up your hands!

Charley, chuckling, shakes his head and walks away, around the left corner of the stage. Willy follows him. The music rises to a mocking frenzy.

Willy: Who the hell do you think you are, better than everybody else? You don't know everything, you big, ignorant, stupid . . . Put up your hands!

Light rises, on the right side of the forestage, on a small table in the reception room of Charley's office. Traffic sounds are heard. Bernard, now mature, sits whistling to himself. A pair of tennis rackets and an overnight bag are on the floor beside him.

Willy (offstage): What are you walking away for? Don't walk away! If you're going to say something say it to my face! I know you laugh at me behind my back. You'll laugh out of the other side of your goddam face after this game. Touchdown! Touchdown! Eighty thousand people! Touchdown! Right between the goal posts.

Bernard is quite, earnest, but self-assured young man. Willy's voice is coming from right upstage now. Bernard lowers his feet off the table and listens. Jenny, his father's secretary, enters.

Jenny (distressed): Say, Bernard, will you go out in the hall?

Bernard: What is that noise? Who is it?
Jenny: Mr. Loman. He just got off the elevator.
Bernard (getting up): Who's he arguing with?
Jenny: Nobody. There's nobody with him. I can't deal with him anymore, and your father gets all upset every time he comes. I've got a lot of typing to do, and your father's waiting to sign it. Will you see him?
Willy (entering): Touchdown! Touch—(He sees Jenny.) Jenny, Jenny, good to see you. How're ya? Workin? Or still honest?
Jenny: Fine. How've you been feeling?
Willy: Not much anymore, Jenny. Ha, ha! (He is surprised to see the rackets.)
Bernard: Hello, Uncle Willy.
Willy (almost shocked): Bernard! Well, look who's here! (He comes quickly, guilty to Bernard and warmly shakes his hand.)
Bernard: How are you? Good to see you.
Willy: What are you doing here?
Bernard: Oh, just stopped by to see Pop. Get off my feet till my train leaves. I'm going to Washington in a few minutes.
Willy: Is he in?
Bernard: Yes, he's in his office with the accountant. Sit down.
Willy (sitting down): What're you going to do in Washington?
Bernard: Oh, just a case I've got the, Willy.
Willy: That so? (indicating the rackets.) You going to play tennis there?
Bernard: I'm staying with a friend who's got a court.
Willy: Don't say. His own tennis court. Must be fine people, I bet.
Bernard: They are, very nice. Dad tells me Biff's in town.
Willy (with a big smile): Yeah, Biff's in. working on a very big deal, Bernard.
Bernard: What's Biff doing?
Willy: Well he's been doing very big things in the West. But he decided to establish himself here. Very big. We're having dinner. Did I hear your wife had a boy?
Bernard: That's right. Our second.
Willy: Two boys! What do you know!
Bernard: What kind of deal has Biff got?
Willy: Well, Bill Oliver—very big sporting-goods man—he wants Biff very badly. Called him in from the West. Long distance, carte blanche, special deliveries. Your friends have their own private tennis court?
Bernard: What is it, Willy?
Willy (small and alone): What—what's the secret?

Bernard: What secret?

Willy (confidentially, desperately): You were his friend, his boyhood friend. There's something I don't understand about it. His life ended after that Ebbets Fields game. From the age of seventeen nothing good ever happened to him.

Bernard: He never trained himself for anything.

Willy: But he did, he did. After high school he took so many correspondence courses. Radio mechanics; television; God knows what, and never made the slightest mark.

Bernard (taking off his glasses): Willy, do you want to talk candidly?

Willy (rising, faces Bernard): I regard you as a very brilliant man, Bernard. I value your advice.

Bernard: Oh, the hell with the advice, Willy. I couldn't advise you. There's just one thing I've always wanted to ask you. When he was supposed to graduate, and the math teacher flunked him—

Willy: Oh, that son-of-a-bitch ruined his life.

Bernard: Yeah, but, Willy all he had to do was go to summer school and make up that subject.

Willy: That's right, that's right.

Bernard: Then why wouldn't he go?

Willy: Why? Why! Bernard, that question has been thrilling me like a ghost for the last fifteen years. He flunked the subject, and laid down and died like a hammer hit him!

Bernard: Take it easy, kid.

Willy: Let me talk to you—I got nobody to talk to. Bernard, Bernard, was it my fault? Y'see? It keeps going around in my mind, maybe I did something to him. I got nothing to give him.

Bernard: Don't take it so hard.

Willy: Why did he lay down? What is the story there? You where his friend!

Bernard: Willy, I remember, it was June, and our grades came out. And he'd flunked math.

Willy: That son-of-a-bitch!

Bernard: No, it wasn't right then. Biff just got very angry, I remember, and he was ready to enroll in summer school.

Willy (surprised): He was?

Bernard: He wasn't beaten by it at all. But then, Willy, he disappeared from the block for almost a month. And I got the idea that he'd gone up to New England to see you. Did he have a talk with you then?

Willy stares in silence

Bernard: Willy?

Willy (with a strong edge of resentment in his voice): Yeah, he came to Boston. What about it?

Bernard: Well, just that when he came back—I'll never forget this, it always mystifies me. Because I'd thought so well of Biff, even though he'd always taken advantage of me. I loved him, Willy, y'know? And he came back after the month and took his sneakers—remember those sneakers with "University of Virginia" printed on them? He was so proud of those, wore them every day. And he took them down in the cellar, and burned them up in the furnace. We had a fist fight. It lasted at least half an hour. Just the two of us, punching each other down the cellar, and crying right through it. I've often thought of how strange it was that I knew he'd given up his life. What happened in Boston, Willy?

Willy looks at him as at an intruder.

Bernard: I just bring it up because you asked me.

Willy (angrily): Nothing. What do you mean, "What happened?" What's that got to do with anything?

Bernard: Well, don't get sore.

Willy: What are you trying to do, blame it on me? If a boy lays down is that my fault?

Bernard: Now, Willy, don't get—

Willy: Well, don't—don't talk to me that way! What does that mean, "What happened?"

Charley enters. He is in his vest, and he carries a bottle of bourbon.

Charley: Hey, you're going to miss that train. (He waves the bottle.)

Bernard: Yeah, I'm going. (He takes the bottle.) Thanks Pop. (He picks up his rackets and bag.) Good-by, Willy, and don't worry about it. You know, "If at first you don't succeed . . ."

Willy: Yes, I believe in that.

Bernard: But sometimes, Willy, it's better for a man just to walk away.

Willy: Walk away?

Bernard: That's right.

Willy: but if you can't walk away?

Bernard (after a slight pause): I guess that's when it's tough. (Extending his hand.)
Good-by, Willy.

Willy (shaking Bernard's hand): Good-by, boy.

Charley (an arm on Bernard's shoulder): how do you like this kid? Gonna argue a case in front of the Supreme Court.

Bernard (protesting): Pop!

Willy (genuinely shocked, pained, and happy): No! The Supreme Court!

Bernard: I gotta run. "By Dad!

Charley: Knock 'em dead, Bernard!

Bernard goes off.

Willy (as Charley takes out his wallet): The Supreme Court! And he didn't even mention it!

Charley (counting out money on the desk): He don't have to—he's gonna do it.

Willy: And you never told him what to do, did you? You never took any interest in him.

Charley: My salvation is that I never took any interest in anything. There's some money—fifty dollars. I got an accountant inside.

Willy: Charley, look . . . (With difficulty.) I got my insurance to pay. If you can manage it—I need a hundred and ten dollars.

Charley doesn't reply for a moment; merely stops moving.

Willy: I'd draw it from my bank but Linda would know, and I . . .

Charley: Sit down, Willy.

Willy (moving toward the chair): I'm keeping an account of everything remember. I'll pay every penny back. (He sits.)

Charley: Now listen to me, Willy.

Willy: I want you to know I appreciate . . .

Charley (sitting down on the table): Willy, what're you doin'? What the hell is goin' on in your head?

Willy: Why? I'm simply . . .

Charley: I offered you a job. You can fifty dollars a week. And I won't send you on the road.

Willy: I've got a job.

Charley: Without pay? What kind of job is a job without pay? (He rises.) Now, look, kid enough is enough I'm no genius but I know when I'm being insulted.

Willy: Insulted!

Charley: Why don't you want to work for me?

Willy: What's the matter with you? I've got a job.

Charley: Then what're you walkin in here every week for?

Willy (getting up): Well, if you don't want me to walk in here—

Charley: I am offering you a job.

Willy: I don't want your goddam job!

Charley: When the hell are you going to grow up?

Willy (furiously): You big ignoramus, if you say that to me again I'll rap you one! I don't care how big you are! (He's ready to fight.)

Pause.

Charley (kindly, going to him): how much do you need, Willy?

Willy: Charley, I'm strapped. I'm strapped. I don't know what to do. I was just fired .

Charley: Howard fired you?

Willy: That snotnose. Imagine that? I named him. I named him Howard.

Charley: Willy when're you gonna realize that the things don't mean anything? You named him Howard, but you can't sell that. The only thing you got in this world is what you can sell. And the funny thing is that you're a salesman, and you don't know that.

Willy: I've always tried to think otherwise, I guess. I always felt that if a man was impressive, and well liked, that nothing—

Charley: Why must everybody like you? Who liked J.P. Morgan? Was he impressive? In a Turkish bath he'd look like a butcher. But with his pockets on he was very well liked.

Now, listen Willy, I know you don't like me, and nobody can say I'm in love with you, but I'll give you a job because—just for the hell of it, put it that way. Now what do you say?

Willy: I—I just can't work for you, Charley.

Charley: What're you, jealous of me?

Willy: I can't work for you, that's all, don't ask me why.

Charley (angered, takes out more bills): You been jealous of me all your life, you damned fool! Here, pay your insurance. (He puts the money in Willy's hand.)

Willy: I'm keeping strict accounts.

Charley: I've got some work to do. Take care of yourself. And pay your insurance.

Willy (moving to the right): Funny, y'know? After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive.

Charley: Willy, nobody's worth nothin' dead. (After a slight pause.) Did you hear what I said?

Willy stand still, dreaming.

Charley: Willy!

Willy: Apologize to Bernard for me when you see him. I didn't mean to argue with him. He's a fine boy. They're all fine boys, and they'll end up big—all of them. Someday they'll all play tennis together. Wish me luck, Charley. He saw Bill Oliver today.

Charley: Good luck.

Willy (on the verge of tears): Charley, you're the only friend I got. Isn't that a remarkable thing? (He goes out.)

Charley: Jesus!

Charley stares at him a moment and follows. All light blacks out. Suddenly raucous music is heard, and a red glow rises behind the screen at right. Stanley, a young waiter, appears, carrying a table, followed by Happy, who is carrying two chairs.

Stanley (putting the table down): That's all right, Mr. Loman I can handle it myself. (He turns and takes the chairs from Happy and places them at the table.)

Stanley: Sure, in the front there you're in the middle of all kinds a noise. Whenever you got a party, Mr. Loman you just tell me and I'll put you back here. Y'know, there's a lotta people they don't like it private, because when they go out they like to see a lotta action around them because they're sick and tired to stay in the house by their self. But I know you, you ain't from Hackensack. You know what I mean?

Happy (sitting down): So how's it coming, Stanley?

Stanley: Ah, it's a dog's life. I only wish during the war they'd a took me in the Army. I coulda bee dead by now.

Happy: My brother's back, Stanley.

Stanley: Oh, he come back, heh? From the Far West.

Happy: Yeah, big cattle man, my brother, so treat him right. And my father's coming too.

Stanley: Oh, your father too!

Happy: You got a couple of nice lobsters?

Stanley: Hundred percent, big.

Happy: I want them with the claws.

Stanley: Don't worry, I don't give you no mice. (Happy laughs.) How about some wine? It'll put a head on the meal.

Happy: No. you remember, Stanley, that recipe I brought you from overseas? With the champagne in it?

Stanley: Oh, yeah, sure. I still got it tacked up yet in the kitchen. But that'll have a cost a buck apiece anyways.

Happy: That's alright.

Stanley: What'd you, hit a number or somethin'?

Happy: No, it's a little celebration. My brother is—I think he pulled off a big deal today. I think we're going into business together.

Stanley: Great! That's the best for you. Because a family business, you know what I mean?—that's the best.

Happy: That's what I think.

Stanley: 'Cause what's the difference? Somebody steals? It's in the family. Know what I mean? (Sotto voce.) Like this bartender here. The boss is goin' crazy what kinda leak he's got in the cash register. You put it in but it don't come out.

Happy (raising his head): Sh!

Stanley: What?

Happy: You notice I wasn't lookin' right or left, was I!

Stanley: No.

Happy: And my eyes are closed.

Stanley: So what's the--?

Happy: Strudel's comin'.

Stanley (catching on, looks around): Ah, no there's no—

He breaks off as a furred, lavishly dressed Girl enters and sits at the next table. Both follow her with their eyes.

Stanley: Geez, how'd ya know?

Happy: I got radar or something. (Staring directly at her profile.) Oooooooo . . . Stanley.

Stanley: I think that's for you, Mr. Loman.

Happy: Look at that mouth. Oh, God. And the binoculars.

Stanley: Geez, you got a life, Mr. Loman.

Happy: Wait on her.

Stanley (going to the Girl's table): Would you like a menu, ma'am?

Girl: I'm expecting someone, but I'd like a—

Happy: Why don't you bring her—excuse me, miss, do you mind? I see sell champagne, and I'd like you to try my brand. Bring her champagne, Stanley.

Girl: That's awfully nice of you.

Happy: Don't mention it. It's all company money. (He laughs.)

Girl: That's a charming product to be selling, isn't it?

Happy: Oh, gets to be like everything else. Selling is selling, y'know.

Girl: I suppose.

Happy: You don't happen to sell, do you?

Girl: No, I don't sell.

Happy: Would you object to a compliment from a stranger? You ought to be on a magazine cover?

Girl (looking at him a little archly): I have been.

Stanley comes in with a glass of champagne.

Happy: What'd I say before, Stanley? You see? She's a cover girl.

Stanley: Oh, I could see, I could see.

Happy (to the Girl): What magazine?

Girl: Oh, a lot of them. (She takes the drink.) Thank you.

Happy: You know what they say in France, don't you? "Champagne is the drink of the complexion"—Hya, Biff!

Stanley comes in with a glass of champagne.

Biff: Hello, kid. Sorry I'm late.

Happy: I just got here. Uh, Miss--?

Girl: Forsythe.

Happy: Miss Forsythe, this is my brother.

Biff: Is Dad here?

Happy: His name is Biff. You might've heard of him. Great football player.

Girl: really? What team?

Happy: Are you familiar with football?

Girl: No, I'm afraid I'm not.

Happy: Biff is quarterback with the New York Giants.

Girl: Well, that nice, isn't it? (She drinks.)

Happy: Good health.

Girl: I'm happy to meet you.

Happy: That's my name. Hap. It's really Harold, but as West Point they called me Happy.
Girl (now really impressed): Oh, I see. How do you do? (She turns her profile.)
Biff: Isn't Dad coming?
Happy: You want her?
Biff: Oh, I could never make that.
Happy: I remember the time that idea would never come into your head. Where's the old confidence, Biff?
Biff: I just saw Oliver—
Happy: Wait a minute, I've got to see that old confidence again. Do you want her? She's on call.
Biff: Oh, no. (He turns to look at the Girl.)
Happy: I'm telling you. Watch this. (Turning to the Girl.) Honey? (She turns to him.) Are you busy?
Girl: Well, I am . . . but I could make a phone call.
Happy: Do that, will you, honey? And see if you can get a friend. We'll be here for a while. Biff is one of the greatest football players in the country.
Girl (standing up): Well, I'm certainly happy to meet you.
Happy: Come back soon.
Girl: I'll try.
Happy: Don't worry, honey, try hard.

The Girl exists. Stanley follows, shaking his head in bewildered admiration.

Happy: Isn't that a shame now? A beautiful girl like that? That's why I can't get married. There's not a good woman in a thousand. New York is loaded with them, kid!
Biff: Hap, look—
Happy: I told you she was on call!
Biff (strangely unnerved): Cut it out, will ya? I want to say something to you.
Happy: Did you see Oliver?
Biff: I saw him all right. Now look, I want to tell Dad a couple of things and I want to you to help me.
Happy: What? Is he going to back?
Biff: Are you crazy? You're out of your goddam head, you know that?
Happy: Why? What happened?
Biff (breathlessly): I did a terrible thing today, Hap. It's been the strangest day I ever went through. I'm all numb, I swear.
Happy: You mean he wouldn't see you?

Biff: Well, I waited six hours for him, see? All day. Kept sending my name in. Even tried to date his secretary so she'd get me to him, but no soap.

Happy: Because you're not showin' the old confidence, Biff. He remembered you, didn't he?

Biff (stopping Happy with a gesture): Finally, about five o'clock, he comes out. Didn't remember who I was or anything. I felt like such an idiot, Hap.

Happy: Did you tell him my Florida idea?

Biff: He walked away. I saw him for one minute. I got so mad I could've torn the walls down! How the hell did I ever get the idea I was salesman there? I even believed myself that I'd been a salesman for him! And then he gave me one look and—I realized what a ridiculous lie my whole life has been! We've been talking in a dream for fifteen years. I was shipping clerk.

Happy: What'd you do?

Biff (with great tension and wonder): Well, he left, see. And the secretary went out. I was all alone in the waiting-room. I don't know what came over me, Hap. The next thing I know I'm in his office—paneled walls, everything. I can't explain it. I—Hap, I took his fountain pen.

Happy: Geez, did he catch you?

Biff: I ran out. I ran down all eleven flights. I ran and ran and ran.

Happy: That was an awful dumb—what'd you do that for?

Biff (agonized): I don't know, I just—wanted to take something, I don't know. You gotta help me, Hap. I'm gonna tell Pop.

Happy: You crazy! What for?

Biff: Hap, he's got to understand that I'm not the man somebody lends that kind of. He thinks I've been spitting him all these years and it's eating him up.

Happy: That's just it. You tell him something nice.

Biff: I can't.

Happy: Say you got a lunch date with Oliver tomorrow.

Biff: So what do I do tomorrow?

Happy: You leave the house tomorrow and come back at night and say Oliver is thinking it over. And he thinks it over for a couple of weeks, and gradually it fades away and nobody's the worse.

Biff: But I'll go on forever!

Happy: Dad is never so happy as when he's looking forward to something!

Willy enters.

DRAFT
April 10, 2014

Happy: Hello, scout!

Willy: Gee, I haven't been here in years!

Stanley has followed Willy in and sets a chair for him. Stanley starts off but Happy stops him.

Happy: Stanley!

Stanley stands by, waiting for an order.

Biff (going to Willy with guilt, as to an invalid): Sit down, Pop. You want a drink?

Willy: Sure, I don't mind.

Biff: Let's get a load on.

Willy: You look worried.

Biff: N—no. (To Stanley.) Scotch all around. Make it doubles.

Stanley: Doubles, right. (He goes.)

Willy: You had a couple already, didn't you?

Biff: Just a couple, yeah.

Willy: Well, what happened, boy? (Nothing affirmatively, with a smile.) Everything go all right?

Biff (takes a breath, then reaches out and grasps Willy's hand): Pal . . . (He is smiling bravely, and Willy is smiling too.) I had an experience today.

Happy: Terrific, Pop.

Willy: That so? What happened?

Biff (high, slightly alcoholic, above the earth): I'm going to tell you everything from first to last. It's been a strange day. (Silence. He looks around, composes himself as best he can, but his breath keeps breaking the rhythm of his voice.) I had to wait quite a while for him, and—

Willy: Oliver?

Biff: Yeah, Oliver. All day, as a matter of cold fact. And a lot of—instances—facts, Pop, facts about my life came back to me. Who was it, Pop? Who ever said I was a salesman with Oliver?

Willy: Well, you were.

Biff: No, Dad, I was shipping clerk.

Willy: But you were practically—

Biff (with determination): Dad, I don't know who said it first, but I was never a salesman for Bill Oliver.

Willy: What're you talking about?

Biff: Let's hold on to the facts tonight, Pop. We're not going to get anywhere bullin' around. I was a shipping clerk.

Willy (angrily): All right, now listen to me—

Biff: Why don't you let me finish?

Willy: I'm not interested in stories about the past or any crap of that kind because the woods are burning, boys, you understand? There's a big blaze going on all around. I was fired today.

Biff (shocked): How could you be?

Willy: I was fired, and I'm looking for a little good news to tell your mother, because the woman has waited and the woman has suffered. The gist of it is that I haven't got a story left in my head, Biff. So don't give me a lecture about facts and aspects. I am not interested. Now what've you got to say to me?

Stanley enters with three drinks. They wait until he leaves.

Willy: Did you see Oliver?

Biff: Jesus, Dad!

Willy: You mean you didn't go up there?

Happy: Sure he went up there.

Biff: I did. I—saw him. How could they fire you?

Willy (on the edge of his chair): What kind of a welcome did he give you?

Biff: He won't even let you work on commission?

Willy: I'm out! (Driving.) So tell me, he gave you a warm welcome?

Happy: Sure, Pop, sure!

Biff (driven): Well, it was kind of—

Willy: I was wondering if he'd remember you. (To Happy.) Imagine, man doesn't see him for ten, twelve years and gives him that kind of a welcome!

Happy (trying to return to the offensive): Pop, loll—

Willy: You know why he remembered you, don't you? Because you impressed him in those days.

Biff: Let's talk quietly and get this down to the facts, huh?

Willy (as though Biff had been interrupting): Well, what happened? It's great news, Biff. Did he take you into his office or'd you talk in the waiting room?

Biff: Well, he came in, see, and—

Will (with a big smile): What'd he say? Betcha threw his arm around you.

Biff: Well, he kinda—

Willy: He's a fine man. (To Happy.) Very hard man to see, y'know.

Happy (agreeing): Oh, I know.

Willy (to Biff): Is that where you had the drink?
Biff: Yeah, he gave a couple of—no, no!
Happy (cutting in): He told him my Florida idea.
Willy: Don't interrupt. (To Biff.) How'd he react to the Florida idea?
Biff: Dad, will you give me a minute to explain?
Willy: I've been waiting for you to explain since I sat down here! What happened? He took you into his office and what?
Biff: Well—I talked. And—and he listened, see.
Willy: Famous for the way he listens, y'know. What was his answer?
Biff: His answer was—(He breaks off, suddenly angry.) Dad, you're not letting me tell you what I want to tell you!
Willy (accusingly): You didn't see him, did you?
Biff: I did see him!
Willy: What'd you insult him or something? You insulted him, didn't you?
Biff: Listen, will you let me out of it, will you just let me out of it!
Happy: What the hell!
Willy: Tell me what happened!
Biff (to Happy): I can't talk to him!

A single trumpet note jars ears. The light of green leaves stains the house, which holds the air of night and a dream. Young Bernard enters and knocks on the door of the house.

Young Bernard (frantically): Mrs. Loman, Mrs. Loman!
Happy: Tell him what happened!
Biff (to Happy): Shut up and leave me alone!
Willy: No, no! you had to go and flunk math!
Biff: What math? What're you talking about?
Young Bernard: Mrs. Loman, Mrs. Loman

Linda appears in the house, as of old.

Willy (wildly): Math, math, math!
Biff: Take it easy, Pop!
Young Bernard: Mrs. Loman!
Willy (furiously): If you hadn't flunked you'd've been set by now!
Biff: Now, look. I'm gonna tell you what happened, and you're going to listen to me.

Young Bernard: Mrs. Loman!

Biff: I waited six hours—

Happy: What the hell are you saying?

Biff: I kept sending in my name but he wouldn't see me. So finally he . . . (He continues unheard as light fades low on the restaurant.)

Young Bernard: Biff flunked math!

Linda: No!

Young Bernard: Birnbaum flunked him! They won't graduate him!

Linda: But they have to. He's gotta go to the university. Where is he? Biff! Biff!

Young Bernard: No, he left. He went to grand Central.

Linda: Grand—You mean he went to Boston!

Young Bernard: Is Uncle Willy in Boston?

Linda: Oh, maybe Willy can talk to the teacher. Oh, the poor, poor boy!

Light on house area snaps out.

Biff (at the table, now audible, holding up a good fountain pen): . . . so I'm washed up with Oliver, you understand? Are you listening to me?

Willy (at a loss): Yeah, sure. If you hadn't flunked—

Biff: Flunked what? What're you talking about?

Willy: Don't blame everything on me! I didn't flunk math—you did! What pen?

Happy: That was awful dumb, Biff, a pen like that is worth—

Willy (seeing the pen for the first time): You took Oliver's pen?

Biff (weakening): Dad, I just explained it to you.

Willy: You stole Bill Oliver's fountain pen!

Biff: I didn't exactly steal it! That's just what I've been explaining to you!

Happy: He had it in his hand just then Oliver walked in, so he got nervous and stuck it in his pocket!

Willy: My God, Biff!

Biff: I never intended to do it, Dad!

Operator's Voice: Standish Arms, good evening!

Willy (shouting): I'm not in my room!

Biff (frightened): Dad, what's the matter? (He and Happy stand up.)

Operator: Ringing Mr. Loman for you!

Willy: I'm not there, stop it!

Biff (horrified, gets down on one knee before Willy): Dad, I'll make good, I'll make good. (Willy tries to get to his feet, Biff holds him down.) Sit down now.

Willy: No, you're no good, you're no good for anything.

Biff: I am, Dad, I'll find something else, you understand? Now don't worry about anything. (He holds up Willy's face.) Talk to me, Dad.

Operator: Mr. Loman does not answer. Shall I page him?

Willy (attempting to stand, as though to rush and silence the Operator): No, no, no!

Willy: No, no . . .

Biff (desperately standing over Willy): Pop, listen! Listen to me! I'm telling you something good. Oliver talked to his partner about the Florida idea. You listening? He—he talked to his partner, and he came to me . . . I'm going to be all right, your hear? Dad, listen to me, he said it was just question of the amount!

Willy: Then you . . . got it?

Happy: He's gonna be terrific, Pop!

Willy (trying to stand): Then you got it, haven't you? You got it! You got it!

Biff (agonized, holds Willy down): No, no. Look, Pop. I'm supposed to have lunch with them tomorrow. I'm just telling you this so you'll know that I can still make an impression, Pop. And I'll make good somewhere, but I can't go tomorrow, see?

Willy: Why not? You simply—

Biff: But the pen, Pop!

Willy: You give it to him and tell him it was an oversight!

Happy: Sure, have lunch tomorrow!

Biff: I can't say that—

Willy: You were doing a crossword puzzle and accidentally used his pen!

Biff: Listen, kid, I took those balls years ago, now I walk in with his fountain pen? That clinches it, don't you see? I can't face him like that! I'll try elsewhere.

Page's Voice: Paging Mr. Loman!

Willy: Pop, how can I go back?

Willy: You don't want to be anything, is that what's behind it?

Biff (now angry at Willy for not crediting his sympathy): Don't take it that way! You think it was very easy walking into that office after what I'd done to him? A team of horses couldn't have dragged me back to Bill Oliver!

Willy: Then why'd you go?

Biff: Why did I go? Why did I go? Look at you! Look at what's become of you!

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Off left, The Woman laughs.

Willy: Biff you're going to go to that lunch tomorrow, or—

Biff: I can't go. I've got no appointment!

Happy: Biff, for . . . !

Willy: Are you spiting me?

Biff: Don't take it that way! Goddammit!

Willy (strikes Biff and falters away the table): You rotten little louse! Are you spiting me?

The Woman: Someone's at the door, Willy!

Biff: I'm no good, can't you see what I am?

Happy (separating them): Hey, you're in a restaurant! Now cut it out, both of you! (The Girls enter.) Hell, girls, sit down.

The Woman laughs, off left.

Miss Forsythe: I guess we might as well. This is Letta.

The Woman: Willy, are you going to wake up?

Biff (ignoring Willy): How're ya, miss, sit down. What do you drink?

Miss Forsythe: Letta might not be able to stay long.

Letta: I gotta get up very early tomorrow. I got jury duty. I'm so excited! Were you fellows ever on a jury?

Biff: No, but I been in front of them! (The Girls laugh.) This is my father.

Letta: Isn't he cute? Sit down with us, Pop.

Happy: Sit him down, Biff!

Biff (going to him): Come on, slugger, drink us under the table. To hell with it! Come on, sit down, pal.

On Biff's last insistence, Willy is about to sit.

The Woman (now urgently): Willy, are you going to answer the door!

The Woman's call pulls Willy back. He starts right, befuddled.

Biff: Hey, where are you going?

Willy: Open the door.

Biff: The door?

Willy: The washroom . . . the door . . . where's the door?

Biff (leading Willy to the left): Just go straight down.

Willy moves left.

The Woman: Willy, Willy, are you going to get up, get up, get up, get up?

Willy exits left.

Letta: I think it's sweet bring your daddy along.

Miss Forsythe: Oh, he isn't really your father!

Biff (at left, turning to her resentfully): Miss Forsythe, you've just seen a prince walk by. A fine, troubled prince. A hard-working unappreciated prince. A pal, you understand? A good champion. Always for his boys.

Letta: That's so sweet.

Happy: Well, girls what's the program? We're wasting time. Come on, Biff. Gather round. Where would you like to go?

Biff: Why don't you do something for him?

Happy: Me!

Biff: Don't give a damn for him, Hap?

Happy: What're you talking about? I'm the one who—

Biff: I sense it, you don't give a good goddam about him. (He takes the rolled-up hose from his pocket and puts it on the table in front of Happy.) Look what I found in the cellar, for Christ's sake. How can you bear to let it go on?

Happy: me? Who goes away? Who runs off and—

Biff: Yeah, but he doesn't mean anything to you. You could help him—I can't don't you understand what I'm talking about? He's going to kill himself, don't you know that?

Happy: Don't I know it! Me!

Biff: Hap, help him! Jesus . . . help him . . . Help me, help me, I can't bear to look at his face! (Ready to weep, he hurries out, up right.)

Happy (starting after him): Where are you going?

Miss Forsythe: What's he so mad about?

Happy: Come on, girls, we'll catch with him.

Miss Forsythe (as Happy pushes her out): Say, I don't like that temper of his!

Happy: he's just a little overstrung, he'll be alright!

Willy (off left, as the Woman laughs): Don't answer! Don't answer!

Letta: Don't you want to tell your father—

Happy: No, that's not my father. He's just a guy. Come on, we'll catch Biff, and, honey, we're going to paint this town! Stanley, where's the check! Hey, Stanley!

They exist. Stanley looks toward left.

Stanley (calling to Happy indignantly): Mr. Loman! Mr. Loman!

Stanley picks up a chair and follows them off. Knocking is heard off left. The Woman enters, laughing, Willy follows her. She is in a black slip; he is buttoning his shirt. Raw, sensuous music accompanies their speech.

Willy: Will you stop laughing? Will you stop?

The Woman: Aren't you going to answer the door? He'll make the whole hotel.

Willy: I'm not expecting anybody.

The Woman: Whyn't you have another drink, honey, and stop being so damn self-centered?

Willy: I'm so lonely.

The Woman: You know you ruined me, Willy? From now on, whenever you, I'll see that you go right through the buyers. No waiting at my. Willy. You ruined me.

Willy: That's nice of you to say that.

The Woman: Gee, you are self-centered! Why so sad? You are the saddest self-centered I even did see-saw. (She laughs. He kisses her.) Come on inside drummer they to be dressing at the middle of the night. (As knocking is heard.) Aren't you going to answer the door?

Willy: They're knocking the wrong door

The Woman: But I felt knocking. And he heard us talking in here. Maybe

Willy (his terror rising): mistake.

The Woman: Then tell them to go away!

Willy: There's nobody here.

The Woman: it's getting on my nerves, Willy. There's somebody standing out and it's getting on my nerves!

Willy (rushing her away from him): All right, stay in the bathroom here, and don't come out. I think there's law in Massachusetts about it, so don't come out. It may be that new room clerk. He looked very mean. So don't come out, it's a mistake, there's no fire.

The knocking is heard again. He takes a few steps away from her, and she vanishes into the wing. The light follows him, and now he is facing Young Biff, who carries a suitcase. Biff steps toward him. The music is gone.

Biff: Why didn't you answer?

Willy: Biff! What are you doing in Boston?

Biff: Why didn't you answer? I've been knocking for five minutes, I called you on the phone—

Willy: I just heard you. I was in the bathroom and had the door shut. Did anything happen home?

Biff: Dad—I let you down.

Willy: What do you mean?

Biff: Dad . . .

Willy: Biff, what's this about (Putting his arm around Biff.) Come on let's go downstairs and get you a malted.

Biff: Dad, I flunked math

Willy: Not for today?

Biff: The term. I haven't got enough credits to graduate.

Willy: You mean to say Bernard wouldn't give you the answers?

Biff: He did, he tried, but only got a sixty-one.

Willy: And they wouldn't give you four points?

Biff: Birnbaun refused absolutely. I begged him, Pop, but he won't give me those points.

You gotta talk to him before they close the school. Because if he saw the kind of man you are, and just talked to him in your way, I'm sure he'd come through for me. The class came right before practice, see, and I didn't go enough. Would you talk to him? He'd like you, Pop. You know the way you could talk.

Willy: You're on. We'll drive back

Biff: Oh, Dad, good work! I'm sure he'll change it for you!

Willy: Go downstairs and tell the clerk I'm checkin' out. Go right down.

Biff: Yes, sir! See, the reason he hates me, Pop—one day he was late for class so I got up at the backboard and imitated him. I crossed my eyes and talked with a lithp.

Willy (laughing): You did? The kids like it?

Biff: They nearly died laughing!

Willy: Yeah? What'd you do?

Biff: The thquare root of thixthy twee is . . . (Willy burst out laughing; Biff joins him.) And in the middle of it he walked in!

Willy laughs and The Woman joins in offstage.

Willy (without hesitating): Hurry downstairs and—

Biff: Somebody in there?

Willy: No, that was next door.

The Woman laughs offstage

Biff: Somebody got in your bathroom!

Willy: No, it's the next room, there's a party—

The Woman (enters, laughing. She lips this): Can I come in? There's something in the bathtub, Willy, and it's moving!

Willy looks at Biff, who is staring open-mouthed and horrified at The Woman.

Willy: Ah—you better go back to your room. They must be finished painting by now. They're painting her room so I let her take a shower here. Go back, go back . . . (He pushes her.)

The Woman (resisting): But I've got to get dressed, Willy, I can't—

Willy: Get out of here! Go back, go back . . . (Suddenly striving for the ordinary.) This is Miss Francis, Biff she's a buyer. They're painting her room. Go back, Miss Francis, go back . . .

The Woman: Bu my clothes, I can't go out naked in the hall!

Willy (pushing her offstage): Get outta here! Go back, go back!

Biff slowly sits down on his suitcase as the argument continues offstage.

The Woman: Where's my stockings? You promised me stockings, Willy!

Willy: I have no stockings here!

The Woman: You had two boxes of size nine sheers for me, and want them!

Willy: Here, for God's sake, will you get outta here!

The Woman (enters holding a box of stockings): I just hope there's nobody in the hall.

That's all I hope. (To Biff.) Are you football or baseball?

Biff: Football

The Woman (angry, humiliated): That's me too. G'night. (She snatches her clothes from Willy, and walks out.)

Willy (after a pause): Well, better get going. I want to get to the school first thing in the morning. Get my suits out the closet. I'll get my valise. (Biff doesn't move.) What's matter? (Biff remains motionless, tears falling.) She's a buyer. Buys for J.H. Simmons. She lives down the hall—they're painting. You don't imagine—(He breaks off. After a

pause.) Now listen, pal. She's just a buyer. She sees merchandise in her room and they have to keep it looking just so . . . (Pause. Assuming command.) All right, get my suits. (Biff doesn't move.) Now stop crying and do as I say. I gave you an order. Biff, I gave you an order! Is that what you do when I give you an order? How dare you cry! Now look, Biff when you grow up you'll understand out these things. You mustn't—you mustn't overemphasize a thing like this. I'll see Birnbaum first thing in the morning.

Biff: Never mind.

Willy (getting down beside Biff): Never mind! He's going to give you those points. I'll see to it.

Biff: He would listen to you.

Willy: He certainly will listen to me. You need those points for the U. of Virginia.

Biff: I'm not going there.

Willy: Heh? If I can't get him to change that mark you'll make it up in summer school. You've got all summer to—

Biff (his weeping breaking from him): Dad . . .

Willy (infected by it): Oh, my boy . . .

Biff: Dad . . .

Willy: She's nothing to me, Biff. I was lonely. I was terribly lonely.

Biff: You—you gave her Mama's stockings! (His tears break through and he rises to go.)

Willy (grabbing for Biff): I gave an order!

Biff: Don't touch me, you—liar!

Willy: Apologize for that!

Biff: You fake! You phony little fake! You fake! (Overcome, he turns quickly and weeping fully goes out with his suitcase. Willy is left on the floor on his knees.)

Willy: I gave you an order! Biff, come back here or I'll beat you! Come back here! I'll whip you!

Stanley comes quickly in from the right and stands in front of Willy.

Willy (shouts at Stanley): I gave you an order . . .

Stanley: Hey, let's pick it up, pick it up, Mr. Loman. (He helps Willy to his feet.) Your boys left with the chippies. They said they'll see you home.

A second waiter watches some distance away.

Willy: But we were supposed to have dinner together.

Music is heard, Willy's theme.

Stanley: Can you make it?

Willy: I'll—sure, I can make it. (Stanley concerned about his clothes.) Do I—I look all right?

Stanley: Sure, you look alright. (He flicks a speck off Willy's lapel.)

Willy: Here—here's a dollar.

Stanley: Oh, your son paid me. It's alright.

Willy (putting it in Stanley's hand): No, take it. You're a good boy.

Stanley: Oh, no, you don't have to . . .

Willy: Here—here's some more, I don't need it anymore. (After a single pause.) Tell me—is there a seed store in the neighborhood?

Stanley: Seeds? You mean you like to plant?

As Willy turns Stanley slips the money back into his jacket pocket.

Willy: Yes. Carrots, pea . . .

Stanley: Well, there's hardware stores on Sixth Avenue, but it may be too late now.

Willy (anxiety): Oh, I'd better hurry. I've got to get some seeds. (He starts off to the right.) I've got to get some seeds, right away. Nothing planted. I don't have a thing in the ground.

Willy hurries out as the light goes down. Stanley moves over to the right after him, watches him off. The other waiter has been staring at Willy.

Stanley (to the waiter): Well, whatta you looking at?

The waiter picks up the clothes and moves off the right. Stanley rules the table and follows him. The light fades on this area. There is a long pause, the sound of the coming over. The light gradually rises on the kitchen, which is empty. Happy appears at the door of the house, followed by Biff. Happy is carrying a large bunch of long-stemmed roses. He enters the kitchen, look around for Linda. Not seeing her, he turns to Biff who is just outside the house door, and makes a gesture with his hands, indicating "Not here, I guess." He

looks into the living room and freezes. Inside, Linda, unseen is Willy's coat on her lap. She rises ominously and quietly and moves toward Happy, who backs up into the kitchen, afraid.

Happy: Hey, what're you doing up? (Linda says nothing but moves toward him implacably.) Where's Pop? (He keeps backing to the right, and now Linda is in full view in the doorway to the living room.) is he sleeping?

Linda: Where were you?

Happy (trying to laugh it off): We met two girls, Mom, very fine types. Here, we brought you some flowers. (Offering them to her.) Put them in your room, Ma.

She knocks them to the floor at Biff's feet. He has now come inside and closed the door behind him. She stares at Biff, silent.

Happy: Now what'd you do that for? Mom, I want you to have some flowers—

Linda (cutting Happy off, violently to Biff): Don't you care whether he lives or dies?

Happy (going to the stairs): Come upstairs, Biff.

Biff (with a flare of disgust, to Happy): Go away from me! (To Linda.) What do you mean, lives or dies? Nobody's dying around here, pal.

Linda: Get out of my sight! Get out of here!

Biff: I wanna see the Boss.

Linda: You're not going near him.

Biff: Where is he? (He moves into the living room and Linda follows.)

Linda (shouting after Biff): You invite him for dinner. He looks forward to it all day—(Biff appears in his parent's bedroom, looks around, and exists)—and then you desert him there. There's no stranger you'd do that to!

Happy: Why? He had a swell time with us. Listen, when i—(Linda comes back into the kitchen)—desert him I hope I don't outlive the day!

Linda: Get out of here!

Happy: Now look, Mom . . .

Linda: Did you have to go to women tonight? You and your lousy rotten whores!

Biff re-enters the kitchen.

Happy: Mom, all we did was follow Biff around trying to cheer him up! (To Biff.) Boy, what a night you gave me!

Linda: Get out of here, both of you, and don't come back! I don't want you tormenting him anymore. Go on now, get your things together! (To Biff.) You can sleep in his apartment. (She starts to pick up the flowers and sleeps herself.) Pick up this stuff, I'm not your maid anymore. Pick it up, you bum, you!

Happy turns his back to her refusal. Biff slowly moves over and gets down on his knees, picking up the flowers.

Linda: You're a pair of animals! Not one, not another living soul would have had the cruel talk out on that restaurant!

Biff: Is that what he said?

Linda: He didn't have to say anything. He was so humiliated he nearly limped when he came in.

Happy: But, Mom, he had a great time with us—

Biff (cutting him violently): Shut up!

Without another word, Happy goes upstairs.

Linda: You! You didn't even go in to see if he was alright!

Biff (still on the floor in front of Linda, the flowers in his hand, with self-loathing): No. Didn't. Didn't do a damned thing. How do you like that, heh? Left him babbling in a toilet.

Linda: You louse. You . . .

Biff: Now you hit it on the nose! (He gets up, throws the flowers in the wastebasket.) The scum of the earth, and you're looking at him!

Linda: Get out of here!

Biff: I gotta talk to the boss, Mom. Where is he?

Linda: You're not going near him. Get out of this house!

Biff (with absolute assurance, determination): No, We're gonna have an abrupt conversation, him and me.

Linda: You're not talking to him!

Hammering his head from outside the house, off right. Biff turns toward the noise.

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Linda (suddenly pleading): Will you please, leave him alone?

Biff: What's he doing out there?

Linda: He's planting the garden.

Biff (quietly): Now? Oh, my God!

Biff moves outside, Linda following. The light dies down on them and comes up on the center of the apron as Willy walks into it. He is carrying a flashlight, a hoe and a handful of seed packets. He raps the top of the hoe sharply to fix it firmly, and then moves to the left, measuring off the distance with his foot. He holds the flashlight to look at the seed packets, reading off the instructions. He is in the blue of night.

Willy: Carrots . . . quarter-inch apart. Rows . . . one-foot rows. (He measures it off.) One foot. (He puts down a package and measures off.) Beets. (He puts down another package and measures again.) Lettuce. (He reads the package, puts it down.) One foot— (He breaks off as Ben appears at the right and moves slowly down to him.) What a proposition, ts, ts. Terrific, terrific.' Cause she's suffered, Ben the woman has suffered. You understand me? A man can't go out the way he came in, Ben, a man has got to add up to something. You can't, you can't—(Ben moves toward him as though to interrupt.) You gotta consider, now. Don't answer so quick. Remember, it's a guaranteed twenty-thousand-dollar proposition. Now look, Ben, I want you to go through the ins and outs of this thing with me. I've got nobody to talk to, Ben, and the woman has suffered, you hear me?

Ben (standing still, considering): What's the proposition?

Willy: It's twenty thousand dollars on the barrelhead. Guaranteed, gilt-edged, you understand?

Ben: You don't want to make a fool of yourself. They might not honor the policy.

Willy: How can they dare refuse? Didn't I work like a coolie to meet every premium on the nose? And now they don't pay off? Impossible!

Ben: it's called cowardly thing, William.

Willy: Why? Does it make more guts to stand here the rest of my life ringing up a zero?

Ben (yielding): That's a point, William. (He moves, thinking, turns.) And twenty thousand—that is something one can feel with the hand, it is there.

Willy (now assured, with rising power): Oh, Ben, that's the whole beauty of it! I see it like a diamond, shining in the dark, hard and rough, that I can pick up and touch in my hand. Not like—like an appointment! This would not be another damned-fool-appointment, Ben, and it changes all the aspects. Because he thinks I'm nothing, see, and so he spites me. But the funeral—(Straightening up.) Ben, that funeral will be

massive! They'll come from Maine, Massachusetts, Vermont, New Hampshire! All the old-timers with strange license plates—Rhode Island, New York, New Jersey—I am known, Ben, and he'll see it with his eyes once and for all. He'll see what I am. Ben! He's in for a shock, that boy!

Ben (coming down to the edge of the garden): He'll call you a coward.

Willy (suddenly fearful): No, that would be terrible.

Ben: Yes. And a damned fool.

Willy: No, no, he mustn't, I won't have that! (He is broken and desperate.)

Ben: He'll hate you, William.

The gay music of the boys is heard.

Willy : Oh, Ben, how do we get back to all the great times? Used to be so full of light, and comradeship, the sleigh-riding in the winter, and the ruddiness on his cheeks. And always some kind of good news coming up, always something nice coming up ahead. And never even let carry the valises in the house, and simonizing, simonizing that little red car! Why, why can't I give him something and not have him hate me?

Ben: Let me think about it. (He glances at his watch.) I still have a little time.

Remarkable proposition, but you've got to be sure you're not making a fool of yourself.

Ben drifts off upstage and goes out of sight. Biff comes down from the left.

Willy (suddenly conscious of Biff, turns and looks up at him, then begins picking up the packages of seeds in confusion): Where the hell is that seed? (Indignantly.) You can't see nothing out here! They boxed in the whole goddam neighborhood!

Biff: There are people all around here. Don't you realize that?

Willy: I'm busy. Don't bother me.

Biff (taking the hoe from Willy): I'm saying good-bye to you, Pop. (Willy looks at him, silent, unable to move.) I'm not coming back anymore.

Willy: You're not going to see Oliver tomorrow?

Biff: I've got no appointment, Dad.

Willy: He put his arm around you, and you've got no appointments?

Biff: Pop, just this now, will you? Everytime I've left it's been a fight that sent me out of here. Today I realized something about myself and I tried to explain it to you and I—I think I'm just not smart enough to make any sense out of it for you. To hell with whose fault it is or anything like that. (He takes Willy's arm.) Let's just wrap it up, heh? Come on in, we'll tell Mom. (He gently tries to pull Willy to the left.)

Willy (frozen, immobile, with guilt in his voice): No, I don't want to see her.

Biff: Come on! (He pulls again, and Willy tries to pull away.)

Willy (highly nervous): No, no, I don't want to see her.

Biff (tries to look into Willy's face, as if to find the answer there): Why don't you want to see her?

Willy (more harshly now): Don't bother me, will you?

Biff: What do you mean, you don't want to see her? You don't want them calling you yellow, do you? This isn't your fault it's me, I'm a bum. Now come inside! (Willy strains to get away.) Did you hear what I said to you.

Willy pulls away and quickly goes by himself into the house. Biff follows.

Linda (to Willy): Did you plant, dear?

Biff (at the door, to Linda): All right, we had it out. I'm going and I'm not writing any more.

Linda (going to Willy in the kitchen): I think that's the best way, dear. 'Cause there's no use drawing it out, you'll just never get along.

Biff: People ask where I am what I'm doing, you don't know, and you don't care. That way it'll be on your mind and you can start brightening up again. All right?

Scout? (He extends his hand.) What do you say?

Willy (turning to her, seething with hurt): There's no necessity to mention the pen at all, y'know.

Biff (gently): I've got no appointment

Willy (erupting fiercely): he put his arm around . . . ?

Biff: Dad, you're never going to see what I am, so what's the use of arguing? If I strike oil I'll send you a check. Meantime forget I'm alive.

Willy (to Linda): Spite, see?

Biff: Shake hands, Dad.

Willy: Not my hand.

Biff: I was hoping not to go on this way.

Willy: Well, this is the way you're going. Good-by

Biff looks at him a moment, then turns sharply and goes to the stairs.

Willy (stops him with): May you rot in hell if you leave this house!

Biff (turning): Exactly is that what you want from me?

Willy: I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life spirit!

Biff: No, no.

Willy: Spite, spite, is the word of your undoing! And when you're down and out, remember what did it. When you're rotting somewhere beside the railroad tracks, remember, and don't you dare blame it on me!

Biff: I'm not blaming it on you!

Willy: I won't take the rap for this, you hear?

Happy comes down the stairs and stands on the bottom step, watching.

Biff: That's just what I'm telling you.

Willy (sinking into a chair at the table, with full accusation): You're trying to put a knife in me—don't think I don't know what you're doing!

Biff: All right, phony! Then let's lay it on the line. (He whips the rubber out of his pocket and puts it on the table.)

Happy: You crazy—

Linda: Biff! (She moves to grab the hose, but Biff holds it down with his hand.)

Biff: Leave it here! Don't move it!

Willy (not looking at it): What is that?

Biff: You know goddam well what that is.

Willy (caged, wanting to escape): I never saw that.

Biff: You saw it. The mice didn't bring it into the cellar! What is that supposed to do, make a hero out of you? This supposed to make me sorry for you?

Willy: Never heard of it.

Biff: There'll be no pity for you, you hear it? No pity!

Willy (to Linda): You hear the spite!

Biff: No, you're going to hear the truth—what you are and what I am!

Linda: Stop it!

Willy: Spite!

Happy (coming down toward Biff): You cut it now

Biff (to Happy): The man don't know who we are! The man is gonna know! (To Willy.) We never told the truth for ten minutes in this house!

Happy: We always told the truth!

Biff (turning on him): You big blow, are you the assistant buyer? You're one of the two assistants to the assistant, aren't you?

Happy: Well, I'm practically—

Biff: You're practically full of it! We all are! And I'm through with it. (To Willy.) Now hear this, Willy, this is me.

Willy: I know you!

Biff: You know why I had no address for three months? I stole a suit in Kansas City and I was in jail. (To Linda, who is sobbing.) Stop crying! I'm through with it.

Linda turns away from them, her hands covering her face.

Willy: I suppose that's my fault!

Biff: I stole myself out of every good job since high school!

Willy: And whose fault is that?

Biff: And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is!

Willy: Hear that!

Linda: Don't, Biff!

Biff: time you heard that! I had to be boss big shot in two weeks, and I'm through with it!

Willy: Then hang yourself! For spite, hang yourself!

Biff: No! nobody's hanging himself, Willy? I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw—the sky. I saw the things that I love in this world. The work and the food and time to sit and smoke. And I looked at the pen and said myself, what the hell am I grabbing this for? Why I am trying to become what I don't want to be? What am I doing in an office, making a contemptuous, begging fool of myself, when all I want is out there, waiting for the minute I say I know who I am! Why can't I say that, Willy? (He tries to make Willy face him, but Willy pulls away and moves to the left.)

Willy (with hatred, threatening): The door of your life is wide open!

Biff: Pop! I'm a dime a dozen, and so are you!

Willy (turning on him now in an uncontrolled outburst): I am not a dime a dozen! I am Willy Loman, and you are Biff Loman!

Biff starts for Willy, but is blocked by Happy. In his fury, Biff seems on the verge of attacking his father.

Biff: I am not a leader of men, Willy, and neither are you. You were never anything but a hard-working drummer who landed in the ash can like all the rest of them! I'm one dollar an hour, Willy! I tried seven states and couldn't raise it. A buck an hour! Do you

gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home!

Willy (directly to Biff): You vengeful, spiteful mutt!

Biff breaks from Happy. Willy, in fright, starts up the stairs. Biff grabs him.

Willy (at the peak of his fury): Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all.

Biff's fury has spent itself, and he breaks down, sobbing, holding on to Willy, who dumbly fumbles for Biff's face.

Willy (astonished): What're you doing? What're you doing? (To Linda.) Why is he crying?

Biff (crying, broken): Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens? (Struggling to contain himself, he pulls away and moves to the stairs.) I'll go in the morning. Put him—put him to bed. (Exhausted, Biff moves up the stairs to his room.)

Willy (after a long pause, astonished, elevated): isn't that remarkable? Biff—he likes me!

Linda: He loves you, Willy!

Happy (deeply moved): Always did, Pop.

Willy: Oh, Biff! (Staring wildly.) He cried! Cried to me. (He is choking with his love, and now cries out his promise.) That boy—that boy is going to be magnificent!

Ben appears in the light just outside the kitchen

Ben: Yes, outstanding, with twenty thousand behind him.

Linda (sensing the racing of his mind, fearfully, carefully): Now come to bed. Willy. It's all settled now.

Willy (finding it difficult not to rush out of the house): Yes, we'll sleep. Come on. Go to sleep, Hap.

Ben: And it does take a great kind of man to crack the jungle.

In accents of dread, Ben's idyllic music starts up.

Happy (his arm around Linda): I'm getting married, Pop, don't forget it. I'm changing everything. I'm gonna run that department before the year is up. You'll see, Mom (He kisses her.)

Ben: The jungle is dark but full of diamonds, Willy.

Willy turns, moves, listening to Ben.

Linda (his arm around Linda): Be good. You're both good boys, just act that way, that's all.

Happy: 'Night, Pop. (He goes upstairs.)

Linda (to Willy): Come, dear.

Ben (with greater force): One must go in to fetch a diamond out.

Willy (to Linda, as he moves slowly along the edge of the kitchen, toward the door): I just want to get settled down, Linda. Let me sit alone for a little.

Linda (almost uttering her fear): I want you upstairs.

Willy (taking her in his arms): In a few minutes, Linda. I couldn't sleep right now. Go on, you look awful tired. (He kisses her.)

Ben: Not like an appointment at all. A diamond is rough and hard to touch.

Willy: Go on now. I'll be right up.

Linda: I think this is the only way, Willy.

Willy: Sure, it's the best thing.

Ben: Best thing!

Willy: The only way. Everything is gonna be—go on, kid, get to bed. You look so tired.

Linda: Come right up.

Willy: Two minutes.

Linda goes into the living room, then reappears in her bedroom. Willy moves just outside the kitchen door.

Willy: Loves me. (Wondering.) Always loved me. Isn't that a remarkable thing? Ben, he'll worship me for it!

Ben (with promise): It's dark there, but full of diamonds.

Willy: Can you imagine that magnificence with twenty thousand dollars in his pocket?

Linda (calling from her room): Willy! Come up!

Willy (calling from the kitchen): Yes! Yes. Coming! It's very smart, you realize that, don't you sweetheart? Even Ben sees it! I gotta go, baby. By! By! (Going over to Ben, almost dancing.) Imagine? When the mail comes he'll be ahead of Bernard again!

Ben: A perfect proposition all around.

Willy: Did you see how he cried to me? Oh, if I could kiss him, Ben!

Ben: Time, William, time!

Willy: Oh, Ben, I always knew one way or another we were gonna make it, Biff.

Ben (looking at his watch): The boat. We'll be late. (He moves slowly off into the darkness.)

Willy (elegiac ally, turning to the house): Now when you kick off, boy. I want a seventy-yard boot, and get right down the field under the ball, and when you hit, hit low and hit hard, because it's important people in the stands, and the first thing you know . . .

(Suddenly realizing he is alone.) Ben! Ben, where do I . . .? (He makes a sudden of search.) Ben, how do I . . .?

Linda (calling): Willy, you coming up?

Willy (uttering a gasp of fear, whirling about as if to quite her): Sh! (He turns around as if to find his way; sounds, face, coices, seem to be swarming in upon him and he flicks at them, crying.) Sh! Sh! (Suddenly music, faint and high, stops him. It rises in intensely, almost to an unbearable scream. He goes up and down on his toes, rushes off around the house.) Shhh!

Linda: Willy?

There is no answer. Linda waits. Biff gets up off his bed. He is still in his clothes. Happy sits up Biff Stands listening.

Linda (with real fear): Willy, answer me! Willy!

There is the sound of the car starting and moving away at full speed.

Linda: No!

Biff (rushing down the stairs): Pop!

As the car speeds off, the music crashes down in a frenzy of sound, which becomes the soft pulsation of a single cello string, Biff slowly returns to his bedroom. He and Happy gravely done their jackets. Linda slowly walks out of her room. The music developed into a dead march. The leaves of day are appearing over everything. Charley and Bernard, somebody dressed, appear and knock on the kitchen as Charley and Bernard enter. All stop a moment when Linda, in clothes of morning, bearing a little bunch of roses, comes through the draped doorway into the kitchen. She goes to Charley and takes his arm. Now all move toward

the audience, through the wall line of the kitchen. At the limit of the apron, Linda lays down the flowers, kneels, and sits back on her heels. All stare down at the grave.

YOUR DISCOVERY TASKS

Task 8. Firming One's Act

Write just if the action of a character is reasonable and unjust if it is not.

1. Howard fired Willy when he insisted on being transferred to a place where he didn't have to travel. _____
2. Charley constantly lent Willy an amount of money every week to cover up for the latter's inability to earn a living. _____
3. Biff and Happy abandoned Willy in the restaurant. _____
4. Linda pretended to Willy that she didn't know anything about his suicide plans. _____
5. Biff told his father, Willy that he wouldn't be a hero if he should commit suicide. _____
6. Happy admitted that it is all right to lie for someone's convenience. _____
7. Biff told his father what he really wanted to be for him to stop dreaming of becoming like him – a salesman. _____
8. Linda and Happy assured Willy that Biff loves him as always. _____
9. Biff did not push through with his summer class after discovering that his father had a mistress. _____
10. Bernard did not brag of his achievement to Willy. _____

Task 9. Determining the Tone, Mood and the Author's Technique

Difference between tone and mood

Tone and mood are not the same, although variations of the two words may on occasions be interchangeable terms. The tone of a piece of literature is the speaker's or narrator's attitude towards the subject, rather than what the reader feels, as in mood. Mood is the general feeling or atmosphere that a piece of writing creates within the reader. Mood is produced most effectively through the use of setting, theme, voice and tone. <http://www.dummies.com/how-to/content/understanding-the-tone-of-a-poem.html>

Act II (Death of a Salesman)

Text Tone:

Text Mood:

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Literary techniques are tools, methods and a part of author's style to express and give more meaning to their writing. Just like character, plot, setting and theme are critical aspects of storytelling or novel writing, these are methods used by writers to give depth, subtlety and express ideas by fabricating them in words that can convey many things in just few lines. e.g. metaphor, hyperbole, irony, etc.

b. Identify the literary technique used by the author that is most obvious in the play. Share your answer with your groupmates.

Author's Prevailing Technique:

Task 10. Restyling the Write – Up

In this section, you will learn the difference between direct and indirect discourse. Listen as your teacher discusses the mechanics of its conjugation.

- a. Change the dialogue of the characters into indirect speech.
1. Howard: Why don't your sons give you a hand, Willy?

 2. Willy: I can't throw myself on my sons.

 3. Bernard: Did you tell him not to go to summer school?

 4. Linda: He loves you Willy.

 5. Biff: Let's talk quietly and let's get this down to the facts.

- b. Transform the sentences into direct speech.
1. BIFF picks up the flower and moves out of the house.

 2. BERNARD and CHARLEY come together and follow him, as HAPPY called them.

 3. Linda said to Willy that she would have the last payment on the house.

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4. Happy announced that he would be staying right in the city.
5. Biff told his father to stop expecting him to be somebody in the future.

A Discourse can be reported in two ways:

1. Direct Speech when actual words of the speaker are quoted
2. Indirect Speech when speaker's dialogue is reported without quoting his exact words

The next task will test your skill in reciting the lines of the characters of the play "Death of a Salesman". Read and follow the instructions for you to enjoy the activity.

Task 11. Diversifying the Lines

You will be divided into small groups, then from each group, the teacher will draw at least two names of the members to recite one of the lines taken from task 9- a. The teacher will direct the lucky members the particular emotion which they should convey. As you recite the lines, observe appropriate pitch, stress, juncture, and intonation.

Example: Biff, I know you will be successful because you are well-liked. (angry)

The student who is tasked to recite this line should do it in an angry mood.

1. Why don't your sons give you a hand, Willy? (calm)
2. I can't throw myself on my sons. (depressed)
3. Did you tell him not to go to summer school? (angry)
4. He loves you Willy. (stern)
5. Let's talk quietly and let's get down to the facts. (determined)

Note: The mood may be changed depending upon the prompt given.

Our world today faces a lot of obstacles and changes that we are sometimes confused about what we should do, how we should act, and how we should respond to others' expectations which eventually result in misjudgment, misperception, and misconception of our values. Oftentimes, we are misguided because our decisions are based on our desires and immediate needs.

Read the text below to determine what kind of desire is best to pursue and when it is the best time to respond. Then do the tasks that follow.

The Four Desires" Excerpt

Despite its widespread acceptance and the number of lives it has improved, what most of us in the West commonly associate with yoga represents only the tip of the iceberg that is yoga, a tiny fraction of what is a vast and profound science. In fact, many people, including some who practice yoga, assume that yoga is nothing more than a form of exercise, or they believe that only the physical aspects of yoga have relevance to their lives. Nothing could be farther from the truth. When yoga is understood in its totality, it is neither a form of exercise, nor is it an esoteric philosophy or religion; it is a practical and comprehensive science for realizing life's ultimate aims.

The yoga tradition provides one of humankind's most effective systems for achieving enrichment and happiness in every aspect of life. In short, in the same way that the physical practice of yoga so effectively benefits your body and mind, the larger science of yoga is similarly powerful in unlocking Yoga's most sublime objective which is to awaken an exalted state of spiritual realization; however, the tradition also recognizes that this state does not exist in absolute isolation from the world and worldly matters. Thus, the yoga tradition also addresses how to live and how to shape your life with a commanding sense of purpose, capacity and meaning. Ultimately, yoga has less to do with what you can do with your body or even your mind than it does with the experience of realizing your full potential. This is the understanding of yoga that was instilled in me by my teachers -- both of whom were masters. Approaching yoga from this context is the centerpiece of my teaching -- whether I am teaching asana (yoga postures), meditation or philosophy -- precisely because it provides such powerful and practical guidance for the journey toward living your best life.

What does "living your best life" mean to you? Does it mean accumulating wealth and fulfilling all your material wants? Or, does it mean turning away from the material world in order to fully realize the gift of spirit? We often tend to think of these objectives as being mutually exclusive: material fulfillment or spiritual fulfillment, not both together. A little exposure to the philosophy of many Eastern spiritual traditions -- including yoga -- could easily lead you to conclude that if you aspire to achieve goals in the material world you cannot fulfill yourself spiritually, or vice versa. However, since all of us, at some level, long for fulfillment in all aspects of our life, it is essential to understand that these two aims are not mutually exclusive. Indeed, the yoga tradition asserts that lasting happiness is dependent on prospering both materially and spiritually.

If yoga is about life, this means all of life, not just part of it. Together, the spiritual and material comprise the whole you, the whole of the experience of being human and the nature of the universe in which you live. There may be no more important step to achieving ultimate fulfillment than accepting what the Vedas, the scriptural source of yoga, teach us about desires -- that some desires are inspired by your soul.

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The Four Desires

According to the Vedas, your soul has four distinct desires, which collectively are described as purushartha, "for the purpose of the soul." The first of these four desires is dharma, the desire to fully become who you were meant to be. It is the longing to achieve your highest state of well-being – in other words, to thrive and, in the process, to fulfill your unique purpose, your destiny. The second desire is artha, the desire for the means (like money, security, health) to help you fulfill your dharma. The third desire is kama, the longing for pleasure in any and all forms. The fourth is moksha, the desire to be free from the burdens of the world, even as you participate fully in it. Moksha is the longing to experience spirit, essence or God, to abide in lasting peace and to realize a state beyond the reach of the other three desires.

These four desires are inherent aspects of your soul or essence. Your soul uses them for the purpose of fulfilling its unique potential. Learning to honor all four of your soul's desires compels you to thrive at every level, leads to lasting happiness as well as a complete and balanced life. Perhaps most significantly, this teaching from the yoga tradition on the four desires is the touchstone to achieving real and lasting happiness and, in the process, to making your most meaningful and beneficial contribution to the world.

Of course, not all desires lead to happiness. Desires can and do lead to pain and frustration. However according to the ancient tradition, it is attachment to desire, not desire itself, that is the underlying cause of practically all of our pain and suffering. It's vital to understand that while you are alive there is no end to desire, since the seed of your every thought and your every action is a desire. Thus, when it comes to desire, it's not a matter of avoiding desire, but rather learning to discern, those desires that are helpful and necessary for your growth -- those that serve your soul and help you continue to thrive -- from those that do not. The critical question when it comes to desire is, how do you differentiate what Buddha referred to as "wholesome" from "unwholesome" desires, or what the yoga tradition describes as helpful (shreya) desires from simply pleasant (preya) desires?

Admittedly, being able to recognize which of your desires are vital to pursue and which ones are not is often less than easy. This is precisely why the ancient sages counseled that we practice yoga. Their point was a very practical one: You are best able to discern which of your many desires should (and should not) be responded to when your mind is calm and tranquil. From this perspective, clear perception is the cornerstone and an absolute necessity for living your best life -- and that's exactly what the focus of a yoga practice should be all about.

Yoga's ultimate intent is to achieve something far deeper and more meaningful than just a better body or less stress and tension. Its ultimate aim is to help you hear your soul's call so that you can be consistently guided to make the best decisions -- the ones that serve your highest state of wellbeing. In the process of doing so, you will necessarily be made more whole and act in such a way as to support the larger world of which you are a part. It will also lead you to a truly fulfilled, meaningful and purposeful life.

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Task 12. Comprehending the Text

Answer the following questions pertaining to the selection you just read.

1. What is the relevance of yoga to one's ultimate aims?
2. What are the benefits that we can derive from yoga?
3. What does the yoga tradition claim with regard to the world and worldly matters?
4. What does yoga want us to realize?
5. Based on the text, how can we live our best life?
6. What are the desires that need to be encouraged and what are those that need not? Explain.
7. What is the importance of knowing these desires?
8. According to the text, when is the best time to discern? Why?
9. What do you think is the purpose of the author in writing the article?

Task 13. Determining the Characters' Desire.

The above text helped you realize that not all desires should be dealt with. Using the pointers enumerated in the text, identify the kind of desire which the characters from "Death of a Salesman" tried to pursue. Draw a symbol or icon for each character's desire at the left side, then opposite the name write the desire and its type. Use the graphic organizer indicated below.

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Willy Loman:

Linda:

Biff:

Happy:

Task 14. Judging One's Desire

Based on the desire of the characters you enumerated in task 11, decide which should be pursued or not. Explain your answer. Write your draft in your notebook. After finishing your draft, go to your group members, and then brainstorm on the best desire as well as the values that will be developed if this is realized.

After reading Act I and II of the "Death of a Salesman," it's high time to prepare you for a more challenging experience ----- Playbill Making. In the meantime, let's find out how you will fair in knowing the technical devices used in a play. Do the following activity:

Task 15. Being Acquainted with the World of the Play

Match the phrases in column A with their meanings in column B.

Column A

1. an outfit worn to create the appearance of a particular period, person, place, or thing
2. a form of [theatre](#) that combines songs, spoken [dialogue](#), acting, and dance
3. [musical comedy](#) stage production, designed for families
4. acting out a story through body motions, without use of [speech](#)

Column B

- A. puppetry
- B. melodrama
- C. mime
- D. musical theater
- E. theater styles
- F. pantomime
- G. puppetry

- | | |
|--|--------------|
| 5. a state of being and creating action without pre-planning conventions | H.theatrical |
| 6. a form of theatre or performance that involves the manipulation of puppets | I. Play Bill |
| 7. characteristics of a play that reflect conventional practice | J. poster |
| 8. a practical device used by the playwright or director to help tell the story of the play | |
| 9. the genre which includes works, language, behavior, or events which resemble them | |

YOUR FINAL TASK

As a week's culminating activity, you will be tasked to create and submit a playbill as your output. Thus, there is a need for you to learn the rudiments of technical and visual requirements of a play production. Read and understand the process of making a play bill.

What is a Playbill? It is a poster or pamphlets or fliers that advertise a stage play.

Procedure in Making a Playbill

1. **Gather the information.** Without the information, you only have bland design pages. This information includes:
 - o Who plays what character
 - o Who needs to be thanked
 - o Who the play is directed by
 - o Who wrote the play
 - o (If it applies) Who wrote the music
 - o (If it applies) Who directed the orchestra
 - o When and where the performances are
 - o Who is presenting (performing) the play
2. **Brainstorm.** All plays have themes. Whether it's cowboys, detectives, hippies, or stars, it'll be the base of the designing process.
3. **Choose the size.** For most off-Broadway plays, a simple playbill can be designed. This is usually 4 pages of design fitted onto 1 piece of paper. The front and back covers on one side, which will be the outside of the playbill, and the thank you's and cast page on the other side, which will be the inside of the playbill. This is usually the best option if you have a low budget. If you have a bigger budget and have a lot of things to cover, you can add more pages as you see fit. (We will cover the simpler design for now.)

4. **Begin small.** The beginning is sometimes the easiest if you have a lot of ideas, but you might want to start out with the simplest and easiest of pages to get you into the mood. This page is the *Back Cover*, or **the Autographs Page**.

- Open up your graphics design program (ex: GIMP, Photoshop, Paintshop, etc.) and start a new page with the dimensions: 612(width) x 792(height). This is the standard size of printing paper converted into pixels. Be sure that the background is white.
- You may want to use a simple, small, space-saving design to put along the bottom of the page. Open up a new layer, and set it to 'transparent.' This saves you the hassle if you need to update anything between now and the performance.
- Choose your design. Any colour can be used, but if it's a very bold design, you might want to set it to 70% opacity. This makes it less of an eye-sore and more viewer-friendly.
- The text. You may want to use a fancier font than Arial, but you may want it to remain subtle and readable. See tips for a free text download website (completely safe). Your program should automatically bring up a new layer for the text, but if it doesn't, create a new layer before adding the text. The text should be a large size, but be sure to keep it at the top of the page and space-saving. The autographs page is made so that audience members can get the cast to sign it for them. That means you need a lot of room. If need be, increase the space between letters until the word "Autographs" fully covers the span of the top without you having to increase the size. (By increasing the spacing between letters, you can make the word grow width-wise without growing length-wise. A very useful feature.)
- If you want, you can add in smaller words at the bottom "Designed by: Your name," but some designers choose not to for the humble aspect.
- Save the image in the format of your program. For example, GIMP 2.0's format is: .xcf. *Be sure to save it in your program's format so that you can edit it later if needed.*
- Save the image again, this time in your desired format (.jpg, .gif, .png, etc.).
- You're done with the first page!

5. **Cast Page.** This is by far the most complicated page. It seems easy enough at first but it is deceitful. You forget names, characters, misspell names. Some people like their name spelled a certain way, and sometimes people drop out. The extras are constantly changing and all the while you're trying to make more room on the page! Tread carefully, my friend, for you tread on a minefield.

- Get the list of names. You can ask the director, co-director, or anyone in charge for this. It'd be wisest to ask if they have a list of

who plays who. Be sure to confirm this list with multiple persons. (It ends up wrong most of the time.)

- Open up your graphics program. Create a new image with the dimensions: 612 x 792. Be sure that the background is white. Create a new transparent layer.
- Start with the background design. It doesn't have to be very flashy because the cast page is all about the cast and that pretty much covers the entire page. However, if you do choose to make a background, lower the opacity as you see fit so that it doesn't out flash the words in front of it. As I am doing a detective play with a smaller cast (18 people), I made it look as if the cast page was part of a newspaper and at the bottom I had a bit of the newspaper "ripped off" to give it an authentic feel. When you have a smaller cast, you usually have a space at the bottom. You can fill this with a design.
- The title. At the top of the page, over to the left side, add the text. This can be as simple and straight forward as "The Cast" or, if you're very creative and the opportunity arises, adjust it to the theme of the play. Examples: The Suspects (detective), The Groovy Gang (hippies), The Riders (cowboys), The Stars (Hollywood). This text can be the same size and font as that of the autographs and thank you titles, as this gives it a nice consistency, but it doesn't have to be. (**NOTE:** You will most likely not be playing with the letter spacing, as we want this text to reach a little more than half way across the page. If it doesn't with the spacing at normal, adjust it. *Do not let the text reach all the way across the page!* It is very important, as if you do this, it'll look very awkward.)
- Start another text layer underneath the title. It usually starts at about half way down the title text, or at about the quarter way point on the page, but this can be adjusted to the text length and what you find most appealing. This text will be smaller than the title text, and perhaps a lighter version of the title color. It can be a different font if you want. It will usually read ("in order of appearance"), ("in order of speaking"), or ("in alphabetical order"), but you'll adjust it according to the order. See tips for additional information about the cast page's text.
- Now it is time to add the cast. On the left side of the page, a little down from the bottom of the text at the top, begin a text layer. Write down all the names of the characters in the play, starting a new line as you finish each. Now, if you'll be adding the ...'s leading from the character name to the actor's name, you'll only be adding one text layer. Be sure to balance out the text so that all the names line up on either end (this can be done by adding an extra '.' or taking away an extra '.') but if it just doesn't line up exactly, switch it so that it aligns not left but center.

- If you are not doing the ...'s leading to each name, you will have to start a new layer after you finish typing the characters. This layer has to start directly across from where you started the last layer. Be sure to start it near the middle so that you have room to type longer names. Edit it so that it aligns not left but right. Then type out the names of the actors who play the character directly across from their name.
 - Check this over. Read it through to check for errors in spelling, and then read it again, comparing it word for word against the list you acquired. Check again that all the characters are there, and check another time that all the cast is there. Compare the cast page you have to the cast page in the script, and then compare the cast page in the script to the characters on your image. This seems excessive, but it must be done. I checked my cast page over again and again, and I thought it was good. Turns out I completely forgot a character.
 - Save this page with the extension of your program (For example, GIMP is: .xcf).
 - Save this page again with the extension you wish to use (.jpg, .gif, .png, etc.).
 - Print out the cast page and show it to a few people in charge. After this, get the entire cast to check it over. The cast will have the best eye, as they are the ones on the page and they'll notice if their name or character is misspelled or missing.
 - If it all passes approval, you are done with the cast page!
6. **Thank You's.** You are half way finished designing your playbill. Now it's time to complete the inside by working on the Thank You's.
- First find out who you have to thank. Usually, you thank the actors, choreographers, technical crew, the director and co-director, the place which you are performing in, the place you practiced in (which sometimes the same place you perform), and, finally, the audience. Most likely your thank you will be slightly different. You have to thank the actors and (if it applies) the people who drove them. You must thank people who handled the technical aspects and those who designed the set. The director, of course, and anyone else who worked with them (Co-director, stage director, etc.). The place you practiced at and performed, as well as where you got your costumes. If it applies, who choreographed the play and who wrote the music. Finally, your audience, because really, what is a play without the audience?
 - Open your graphics program, and create a new image with the dimensions: 612 x 792. Make the background white, then create a new transparent layer.
 - Make the text layer. If you want consistency, you'll have the same font and size as you had on the cast and autographs page, but it

doesn't have to be this way if you don't want it to be. Start the layer at the top of the page. What you type is up to you, but make it similar to "Thank you," "We'd like to thank...", or "A thank you to..." Adjust the letter spacing until it reaches across the span of the page.

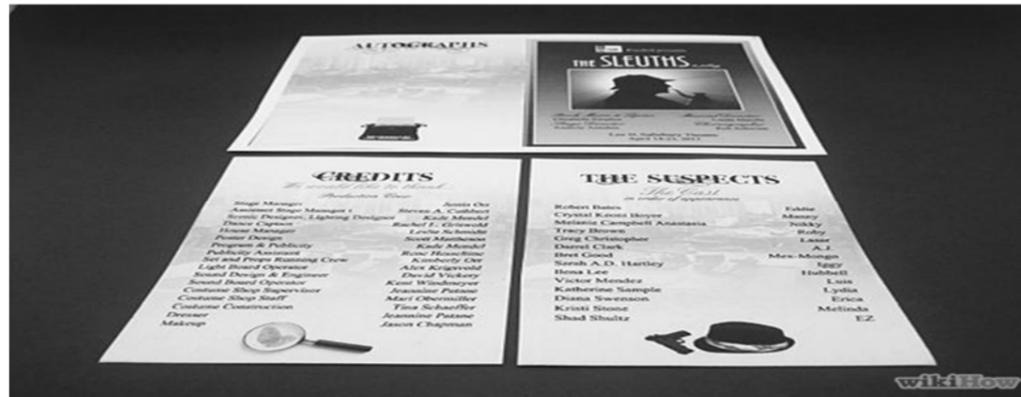
- Add the Thank You's. You should keep a simple, readable text at a reasonable size for this. Be sure that if your program does not start a new layer when you add text, that you add a new layer before adding more text.
 - Create a new transparent layer. There will most likely be a space underneath the thank you's. If this is the case, you're step will be easy. Create the design underneath the text. Lower opacity to 70% so that it is viewer-friendly.
 - However, if there isn't a space underneath, you have to go back to the layer you first added in the beginning. (No, it wasn't a mistake formed by the habit of typing 'add new transparent layer'. There was a point to it.) Getting back to that layer might vary from program to program, but trusting that you know your program well, go back to that layer. If your program is like GIMP, you will go to the bottom layer then go up a layer. You can design from here without covering the text you have just typed.
 - Create your design. It should be related to the theme of the play. Clowns do not belong on a playbill relating to pirates. Lower the opacity to your taste. Remember, you want the text to pop out from the design.
 - Save this page with the extension of your program (For example, GIMP is: .xcf).
 - Save this page again with the extension you wish to use (.jpg, .gif, .png, etc.).
 - You've finished the thank-you page!
7. **The Front Cover.** Possibly the hardest part in the designing process is the front cover. The Cast Page is complicated, but can be conquered with lots of reviewing and checking. The Front Cover requires creativity, and it's likely to stump you.
- Consider your theme again. What can relate to this theme? For example, I have a detective theme. What are related to it? I might write cities, cases, cops, Polaroid's, fedoras, newspapers. Do you think I might write cows? Absolutely not. The Front Cover has to reflect the play, and a cow will not say 'detective' to the audience.
 - Open your graphics program. Create a new image with the dimensions: 612 x 792. Make the background white and create a new transparent layer.
 - Design. So long as you stick to the theme, you can create anything on the front cover. Don't hold back. Bold and beautiful are the designs of the cover. Make it so eye-catching that it's breath-taking!

You really have to rely on your creativity here. I cannot teach you how to do this. If needed, get the opinion of a friend, preferably someone artistic. Just remember to leave some white space for the information.

- Create a new text layer. It's time for the title text. This can go anywhere on the front cover, so long as it stands out, as unlike the titles of the previous pages, it doesn't have to always be at the top. Make sure the text is big, bold, and eye-catching. It's the title of the play! It has to be the most eye-catching words on the playbill.
 - Create another new text layer. Add the other basic information. This should be a plainer, simpler font, which will be smaller than the title. Information such as "Directed by ~", "Written by ~", and "Performed by ~" will go here.
 - You might have to put the performance information on here as well. Such things like the performance dates, times, and where it is at. You can probably discuss this with someone in charge if you feel it'd be best if this wasn't on it. Seeing as it is a playbill, it shouldn't be necessary.
 - Save this page with the extension of your program (For example, GIMP is: .xcf).
 - Save this page again with the extension you wish to use (.jpg, .gif, .png, etc.).
 - You're done the Front Cover!
 - **Good job!** You are done your playbill. Email the designs to whoever needs them (Whoever's checking them, printing them, etc.).
8. **If you are printing them yourself, be sure the order is as follows:**
Outside - Autographs page on the left, Front Cover on the right when looking directly at it. Inside - Thank You's on the left, Cast page on the right when looking directly at it. It looks best if you print it in Full Bleed. Take note that normal printer paper usually print the playbill, properly as it will show through the other side. Fold it in half to complete the playbill.
9. **Good work and here's hoping it's an amazing performance!**
Sample Playbill:

DRAFT

April 10, 2014



<http://www.wikihow.com/Design-a-Playbill>

Task 15. Play Bill Making

You are now equipped with the knowledge for making a playbill. Follow the step by step process in order to attain a better output. See the sample shown above.

MY TREASURE

A Symbol of Love

It is human nature to commit mistakes and to fall short in fulfilling our duties and responsibilities. On the other hand, the offender has the obligation to express remorse and ask forgiveness from the offended party.

As a child, how will you express your respect and love to your parents in spite of their short comings? These values have to be retained in order to establish a harmonious relationship among the members of the family. You may draw a symbol or cut and paste photos to represent them or you may write your thoughts and plans to visualize them.

My Symbol of Respect and Love

Expressing my Thoughtfulness and Love

April 10, 2014

YOUR JOURNEY

Expressing our opinion about an issue is very difficult for us to do as there are times that our ideas are against a trend or culture. However, due to its necessity, we are forced to push through with it because we believe that our position has to do with the welfare of the majority. We have to take a stand no matter how unpopular it is because doing so brings an incomparable change.

Your academic engagement in this lesson will prepare you to embrace innovations through more complex task. Your peers as well as the society will influence you to become knowledgeable and skillful in the world of stage play production for a better appreciation of a realistic literary arts and craftsmanship. As a result, you will be trained to make decisions and take a stand about something that has to do with your future performances.

YOUR GOALS

Enhancing knowledge and honing one's skills entails time, effort, and commitment. Thus, to concretize this concept of development, you must aim to:

- take a stand on critical issues brought up in the material viewed
- judge the validity of the evidence listened to
- judge the relevance and worth of ideas, soundness of author's reasoning, and the effectiveness of the presentation
- analyze literature as a means of understanding values in a changing world
- draw similarities and differences of the featured selections in relation to the theme
- get familiar with the technical vocabulary for drama and theater (like stage directions)
- use words to express evaluation
- compose a play review. (make a poster blurb)
- use appropriate multi – media resources appropriately, effectively, and efficiently

YOUR INITIAL TASKS

As 21st century learners, you are influenced by the global trends that greatly affect you as a person and as a citizen. Changes are everywhere which occur in a very fast phase. At times you find yourself behind which somehow forces you to hasten. In some cases, you will be obliged to make decisions or make a stand about issues that have implications in your daily life.

For you to be prepared in these circumstances, let's begin your involvement by doing the following activities:

Task 1. Assessing the Trait's Value

a. Watch the video clip, and then take note of the important points being raised. Fill-out the grid below with details extracted from the material viewed.

Trait or Values Mentioned	Description	My Comments
A.		
B.		
C.		

b. After stating the details and your comments regarding the above mentioned traits, make a stand as to the right disposition in order to attain a better change. Write your decision below.

My Stand:

c. Based on the material viewed and listened to, pick out valid and acceptable rites which can be adapted or enhanced for the preservation of the values mentioned.

My Values Assessment	
Valid Action/ Acceptable Rites/Traits	
Valid Reasoning	

Task 2. Charading a Word

Your class will be divided into small groups. In your own group choose a leader who will pick a task from the previously prepared ones. These tasks are written on strip of papers which will be uncovered only during the drawing of lots. After knowing your task, brainstorm with your group the necessary actions which you have to employ for your output to be successful. Be ready for the feedback which your classmates and teachers will give you.

YOUR TEXT

Task 3. Exploring the World of Expressions

You are about to discover the culmination of the previous play which you have read. But before you jump into it, explore the meaning of expressions taken from the text and then give your own interpretation. Write your answers in the grid below.

Expressions	My Interpretation
put a bolt to a nut	
making the stoop in finishing the cellar	
no rock bottom to the life	
riding on a smile and a shoeshine	
get yourself a couple of spots on your hat	

Task 4. Sketching an Expression (Individual)

From the five expressions in task 3, choose one, then make a sketch or illustration of its real meaning. Use a short bond paper, crayons, pastel, colored pencil/pen or any art materials that will vividly describe the expression you have chosen. Be ready to share your output to the entire class.

Task 5. Silent Reading of the Text

How prepared are you to face a failure in life?

REQUIEM (Death of a Salesman)

CHARLEY: It's getting dark, Linda. (Linda doesn't react. She stares at the grave.)

BIFF: How about it, Mom? Better get some rest, heh? They'll be closing the gate soon. (Linda makes no move. Pause)

HAPPY: (deeply angered): He had no right to do that! There was no necessity for it. We would've helped him.

CHARLEY: (grunting): hmmm,

BIFF: Come along, Mom.

LINDA: Why didn't anybody come?

CHARLEY: It was a very nice funeral.

LINDA: But where are all the people he knew? Maybe they blame him.

CHARLEY: Naa, It's a rough world Linda. They wouldn't blame him.

LINDA: I can't understand it. At this time especially. First time in thirty – five years, we were just about free and clear. He only needed a little salary. He was even finished with the dentist.

CHARLEY: No man needs only a little salary; LINDA: I can't understand it.

BIFF: There were a lot of nice days. When he'd come home from a trip; or on Sundays making the stoop; finishing the cellar; putting on the new porch; when he built the extra bathroom; and pat up the garage. You know something, Charley, there's more of him in that front stoop than in all the sales he ever made.

CHARLEY: Yeah. He was a happy man with a batch of cement.

LINDA: He was so wonderful with his hands.

BIFF: He had the wrong dreams. All, all, wrong.

HAPPY: (almost ready to fight BIFF): Don't say that!

BIFF: He never knew who he was.

CHARLEY: (Stopping HAPPY's movement and reply. To BIFF) Nobody dast blame this man. You don't understand: Willy was a salesman. And for a salesman, there is no rock bottom to the life. He don't put a bolt to a nut, he don't tell you the law or give you medicine. He's a man out there in the blue, riding on a smile and a shoeshine. And when they start not smiling back---- an earthquake. And then you get yourself a couple of spots on your hat, and your finished. Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory.

BIFF: Charley, the man didn't know who he was.

HAPPY: (infuriated): Don't say that!

BIFF: Why don't you come with me, Happy?

HAPPY: I'm not licked that easily. I'm staying right at this city, and I'm gonna beat this racket! (He looks at BIFF, his chin set.) The Loman Brothers!

BIFF: I know who I am, kid.

HAPPY: All right, boy. I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have---- to come out number -- one man. He fought it out here, and this is where I'm gonna win it for him.

BIFF: (with a hopeless glance at HAPPY, bends toward his mother): Let's go Mom.

LINDA: I'll be with you in a minute. Go on, Charley. (He hesitates.) I want to, just for a minute. I never had the chance to say good -- by.

(Charley moves away, followed by HAPPY. BIFF remains a slight distance up and left of LINDA. She sits there, summoning herself. The flute begins, no far away, playing behind her speech.)

LINDA: Forgive me, dear. I can't cry. I don't know what it is, but I can't cry. I don't understand it. Why did you ever do that? Help me, Willy, I can't cry. It seems to me that you're just on another trip. I keep expecting you. Willy, dear, I can't cry. Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. (A sob rises in her throat.) We're free and clear. (Sobbing more fully, released.) We're free. (BIFF comes slowly toward her.) We're free... We're free...

(BIFF lifts her to her feet and moves out up right with her in his arms. LINDA sobs quietly. BERNARD and CHARLEY come together and follow them, followed by HAPPY. Only the music of the flute is left on the darkening stage as over the house the hard towers of the apartment buildings rise into a sharp focus, and----)

Curtain

Task 6. Checking Your Comprehension

The text which you have just done reading is quite complex and difficult to understand. Thus, to help you comprehend it, guide questions are provided below. Read and answer them for the clarification of its details.

1. Who suffers most from Willy's delusions? Why?
2. What is Willy's dream? What is he searching for throughout the play? Why doesn't he find it? Did he have a chance of fulfilling it? Did he have the wrong dream? Inappropriate attitudes? Is he a born loser, or does he stand in his own way to success? Explain.
3. Does Biff's antagonism cause Willy's failure or merely intensify the failure he already experiences?
4. How does what Biff learn in Boston influence his life? Why can't Biff be what his father wants him to be? Why does Biff steal things? Does Biff use Willy's behavior as an excuse for his own waywardness? What does he say to Willy about the way he wants to live and what Willy expects of him?
5. Compare the way Biff treats his father with the way Happy does. Why is it hard for Biff to tell Willy the truth? Why doesn't Happy want him to?
6. From the author's description at the start of the play, what do we know about Linda? What can we guess? Does she know about the Woman in Boston? What makes you think she does or doesn't? Why does she repeatedly enter with a load of wash?
7. How does Ben affect Willy? How does he influence the events in the play?
8. Willy is proud of putting up the living-room ceiling and making a cement porch? How is the image of working with his hands carried through the play?
9. In what ways does Willy not fit into the definition of an average working man building a secure home for his family?
10. What is the turning point in Willy's life? Is Willy the main character in this play Or Is Biff? Why? What does Biff discover about himself? How does this discovery affect his relationship with Willy? How is Biff's self-realization dramatic? What is the climax of the play?
11. How is Willy's killing himself for the insurance money symptomatic of the way he has lived? What legacy does Willy leave his family?

Source: RANDEANE TETU, Coordinator of Developmental Language Skills, Middlesex Community College,

Middletown, CT.

Deathsalesman.pdf

Task 7. Justifying One’s Acts (SGD)

After reading the text, you are now ready to digest what you have discovered. In your group, discuss the causes of the characters’ actions or dialogues based on your understanding and come up with a positive disposition which you should undertake so as to establish a good relationship among the members of your family. Explain the values which will be instilled or developed once the disposition is being done.

Characters’ Actions/ Dialogues	Causes	Positive Disposition to be Undertaken
BIFF: He had the wrong dreams. All, all, wrong.		
HAPPY: All right, boy. I’m gonna show you and everybody else that Willy Loman did not die in vain.		
CHARLEY: No man needs only a little salary.		
LINDA: Forgive me, dear. I can’t cry. I don’t know what it is, but I can’t cry.		

YOUR DISCOVERY

Task 8. Immersing into the Author’s Craft

Understanding literature entails knowing the world of the writers. Thus, in order to grasp what they really want to convey in their texts, you should be ready to join the encounters worth cherishing through sharing your honest opinion regarding how the actions, dialogues, and thoughts of the characters are presented.

In your group, discuss the answers to the following questions and then, choose a reporter to present them in class for further comments.

1. Biff and Happy were presented as Willy’s sons with different personalities. Biff was dynamic while Happy was static. Explain how the writer brought out these differences.
2. How did Arthur Miller, the author show the consequences of Willy’s infidelity?
3. Willy associated happiness and success to money. What do you think is the purpose of the author? Is the ending reasonable? Explain.
4. Linda’s faithfulness and loyalty to Willy during his ups and downs are

admirable characteristics; however, these traits were also the causes of her inability to balance her relationship with her children. What American values do you think the author wanted to convey, keep, or modify? How do American values differ from what you have as Filipinos? Justify your answer.

5. How will you relate Willy's dialogue "Can you imagine that magnificence with twenty thousand dollars in his pocket?" to the American dream?
6. How is Willy's dream similar or contradictory to what the author tries to imply?
7. Why does Miller let us know in the title that Willy's death is coming? Why doesn't he make it a surprise? Is Willy's death in a car more or less appropriate than a suicide using the rubber hose on the water heater would be? Why? What harm does Willy's death do? What good?
8. Discuss the symbolism of the two heavy sample cases and the stockings. How does Miller use the characters' names as symbols? What do they mean? What is the significance of Loman? Why Willy instead of Bill? What other symbols does Miller use and to what purpose?

Task 9. Message Twisting

After understanding the text and the literary craftsmanship, you are now aware of the message and the author's purpose in writing the text. This time, form another small group, then in poetry style, write down the lesson which the play tried to convey to the readers. Practice reading it in chorus, then present it in front of the class. You may reproduce the copy of your original poem for the use of each member of the group. Use the rubric indicated below to serve as your guide.

Choral Reading				
	Poor 1 pts	Fair 2 pts	Good 3 pts	Excellent 5 pts
Pronunciation & Punctuation	Poor Student pronounced most words and used most punctuation incorrectly.	Fair Student pronounced some words and used some punctuation correctly.	Good Student pronounced most words and used most punctuation correctly.	Excellent Student pronounced all words and used all punctuation correctly.
Volume & Clarity	Poor Student's voice was never clear, and the audience could not hear them.	Fair Student's voice was rarely clear, and most of the audience could not hear them.	Good Student spoke in a mostly clear voice, and could be heard by the majority of the audience.	Excellent Student spoke very clearly, and was heard by all of audience.
Phrasing, Timing	Poor Student was not understood by the audience because the student sped through their lines.	Fair Student needs to improve on timing and phrasing. Part/role was hard to understand because the student spoke too quickly.	Good Student used good timing and phrasing. Part/role was spoken in a voice that was usually steady. Student spoke slightly too fast.	Excellent Student used excellent timing and phrasing. Part/role was spoken in a steady voice. Student did not speak too quickly.

Getting into character	Poor	Fair	Good	Excellent
	Student did not use gestures, voice fluctuations, or facial expressions.	Student tried a few gestures, voice fluctuations, and facial expressions. Student did not make the audience believe that they really were the character.	Student used some gestures, voice fluctuations, and facial expressions to enhance meaning of the part played. Student worked toward getting into character.	Student used gestures, voice fluctuations, and facial expressions to enhance meaning of the part played. Student made others believe that he/she really was the character.

<http://www.rcampus.com/rubricshowc.cfm?code=W73393&sp=true&>

Task 10. Seeing the Other Side of a Character

- Choose the best actor/actress in your group, then have a short reenactment showing the real dream of Biff through his statements "I stopped in the middle of that building and I saw — the sky. I saw the things that I love in this world." Act this out showing the *happiness and contentment of a well-loved son* instead of a rebel one.
- Using the same groupings, evaluate the reenactment of your classmates from the other groups which your teacher will assign to you. Describe your feelings and realization pertaining to the activity. You may use the suggested words below for a more interesting description.

Our Observation	
The Reenactment (Describe the acting, dialogue, facial expression, and gestures of the actor/actress.)	
Our Feelings and Thoughts (What did you feel and think after watching the reenactment?)	
Our Realization (What did you realize after watching the reenactment?)	

April 10, 2014

There are two kinds of descriptive words: an adjective, and an adverb. An adjective describes a noun or pronoun. It clearly defines the noun or pronoun if it answers the questions *what kind, how many, or which one*. An adverb describes an adjective, a verb, or another adverb. It tells *how, when, where, or to what extent* about the words they modify.

Use of Adjectives

1. The *old* vehicle requires an *overhaul* repair.
2. She saved money for his *two* baseball bats.
3. Hand me *the pencil*, please.

Use of Adverbs

1. They talked *happily*.
2. The Olympic delegates arrived in the country *last night*.
3. The athlete practices *quite often*.

Suggested Adjectives to be used in Modifying Movies and Stage Plays

These words are given to give viewers a wide array of adjectives which are more suitable to use especially when describing acting, stage drama, play, or movies.

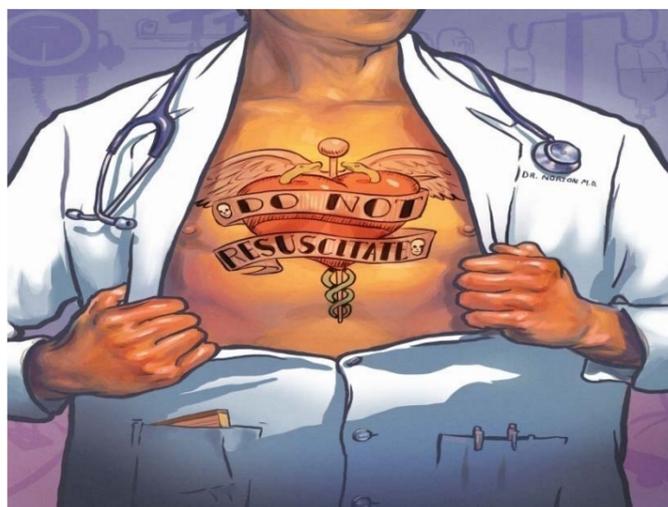
Boring, Comical, Confused, Dramatic, Dreadful, Dull, Enjoyable, Entertaining, Excellent, Exciting, Fascinating, Fast-Moving, Flawed, Funny, Imaginative, Incredibly Tiresome, Insightful, Inspirational, Intriguing, Lasting, Ordinary, Original, Outdated, Pleasant, Powerful, Predictable, Romantic, Sad, Satirical, Senseless, Sensitive, Sentimental, Silly, Slow, Static, Surprising, Suspenseful, Thought Provoking, Tired, Uneven, Uninteresting, Unpretentious, Uplifting, Uproarious, Violent, Wacky, Weak. <http://descriptivewords.org/descriptive-words-for-movie-reviews.html>

Dying is something that almost everybody is scared about. Hence, when people have the chance to know the death of a person due to his terminal illness, the relatives and loved ones optimize the remaining time to finding the cure or prolonging the life of the sick. This ordinary way of treating the ill relative is however, contradictory to the physicians' point of view. Read the following text, and then analyze how they attain dignity in their death. Be ready also to compare this to how the salesman, Willy in the play "Death of a Salesman – Requiem part differ.

Death With Dignity: How Doctors Die

Doctors routinely administer intensive care to patients who say they want it, but many refuse lifesaving treatment themselves.

Read more: <http://www.utne.com/mind-and-body/death-with-dignity-zm0z12mizros.aspx#ixzz2jzngTUcx>



Medical Overtreatment: A Broken System

How has it come to this—that doctors administer so much care that they wouldn't want for themselves? The simple, or not-so-simple, answer is this: patients, doctors, and the system.

To see how patients play a role, imagine a scenario in which someone has lost consciousness and been admitted to an emergency room. As is so often the case, no one has made a plan for this situation, and scared family members find themselves caught up in a maze of choices. When doctors ask if they want "everything" done, they answer yes, often meaning "do everything that's reasonable." The problem is that they may not know what's reasonable. For their part, doctors who are told to do "everything" will do it, whether it is reasonable or not.

This scenario is a common one. Feeding into the problem are unrealistic expectations of what doctors can accomplish. Many people think of CPR as a reliable lifesaver when, in fact, the results are usually poor. If a patient suffers from severe illness, old age, or a terminal disease, the odds of a good outcome from CPR are infinitesimal, while the odds of suffering are overwhelming. Poor knowledge and misguided expectations lead to a lot of bad decisions.

But of course it's not just patients making these things happen. Doctors play an enabling role, too. The trouble is that even doctors who hate to administer futile

care must find a way to address the wishes of patients and families. Imagine, once again, the emergency room with those grieving family members. They do not know the doctor. Establishing trust under such circumstances is a very delicate thing. People are prepared to think the doctor is acting out of base motives, trying to save time, or money, or effort, especially if the doctor is advising against further treatment.

In many ways, doctors and patients are simply victims of a larger system that encourages excessive treatment. In some unfortunate cases, doctors use the fee-for-service model to do everything they can, no matter how pointless, to make money. More commonly, though, doctors fear litigation and do whatever they're asked, with little feedback, to avoid getting in trouble.

Even when the right preparations have been made, the system can still swallow people up. One of my patients was a man named Jack, a 78-year-old who had been ill for years and undergone about 15 major surgical procedures. He explained to me that he never, under any circumstances, wanted to be placed on life support machines again. One Saturday, however, Jack suffered a massive stroke and got admitted to the emergency room unconscious, without his wife. Doctors did everything possible to resuscitate him and put him on life support in the ICU. This was Jack's worst nightmare. When I arrived at the hospital and took over Jack's care, I spoke to his wife and to hospital staff about his care preferences. Then I turned off the life support machines and sat with him. He died two hours later.

Although he had thoroughly documented his wishes, Jack hadn't died as he'd hoped. The system had intervened. One of the nurses, I later found out, even reported my actions as a possible homicide. Nothing came of it, of course; Jack's wishes had been spelled out explicitly, and he'd left the paperwork to prove it. But the prospect of a police investigation is terrifying for any physician. I could far more easily have left Jack on life support, prolonging his life, and his suffering, a few more weeks. I would even have made a little more money, and Medicare would have ended up with an additional \$500,000 bill. It's no wonder many doctors err on the side of overtreatment.

But doctors still don't overtreat themselves. Almost anyone can find a way to die in peace at home, and pain can be managed better than ever. Hospice care, which focuses on providing terminally ill patients with comfort and dignity, provides most people with much better final days. Amazingly, studies have found that people placed in hospice care often live longer than people seeking active cures.

Death With Dignity

Several years ago, my older cousin Torch (born at home by the light of a flashlight, or torch) had a seizure that turned out to be the result of lung cancer that had gone to his brain. I arranged for him to see various specialists, and we learned that with aggressive treatment, including three to five chemo-therapy sessions a week, he would live perhaps four months. Ultimately, Torch decided against any treatment and simply took pills for brain swelling. He moved in with me.

We spent the next eight months doing a bunch of things that he enjoyed, having fun together like we hadn't in decades. We went to Disneyland, his first time. We'd hang out at home. Torch was a sports nut, and he was very happy to watch games and eat my cooking. He even gained a bit of weight, eating his favorite foods rather than hospital meals. He had no serious pain, and he remained high-spirited. One day, he didn't wake up. He spent the next three days in a coma like sleep and then died. The cost of his medical care for those eight months, for the one drug he was taking, was about \$20.

Torch was no doctor, but he knew he wanted a life of quality, not just quantity. Don't most of us? If there is a state of the art of end-of-life care, it is this: death with dignity. As for me, my physician has my choices. They were easy to make, as they are for most physicians. There will be no heroics, and I will go gentle into that good night. Like my mentor Charlie. Like my cousin Torch. Like my fellow doctors.

Ken Murray is clinical assistant professor of family medicine at the University of Southern California. Excerpted from [Zócalo Public Square](#) (November 30, 2011), a project of the Center for Social Cohesion.

Read more: <http://www.utne.com/mind-and-body/death-with-dignity-zm0z12mjzros.aspx#ixzz2jzpBdhXw>

Task 11. Digesting the text

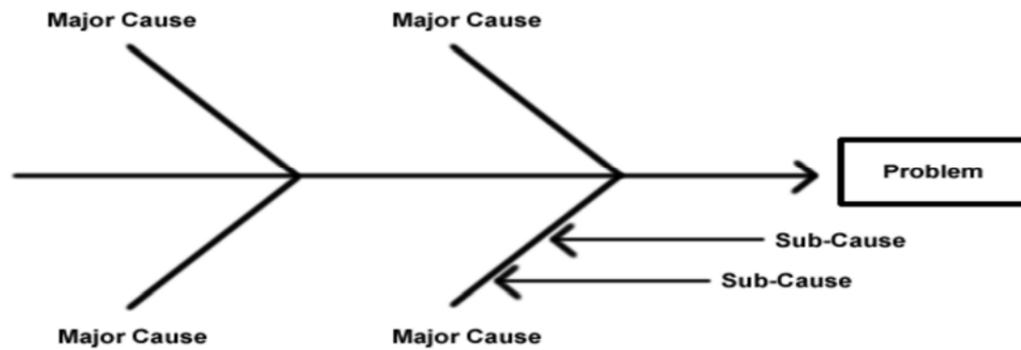
Let us find out how you understood the selection you have just read. Answer the questions to check your comprehension.

1. What do the patients' relatives usually ask doctors to do when the former is taken to a hospital unconscious?
2. What is CPR? How do physicians perceive it?
3. What is the usual reaction of the patients' relatives if doctors advise against further medical treatment?
4. Based on the selection, how can one die with dignity? Are you amenable to it? Why?
5. What values does the text want to instill in us? Do you agree that these values are to be retained or preserved among others? Why?

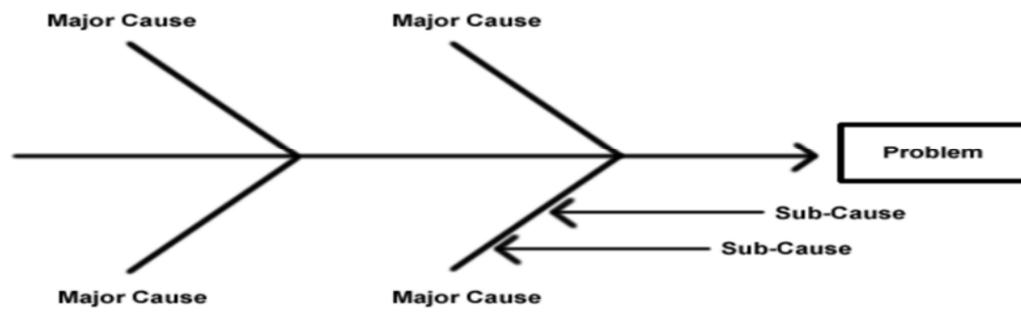
Task 12. Comparing and Contrasting One's Value System

Willy Loman in "Death of a Salesman" died with only his family and a few friends attending the funeral. What can you say about the value system of the Americans in the play? How do you compare this to your own value system? Be able to identify the possible causes of these differences. Write your ideas on the fish bone. Indicate on the problem/box a particular value and identify the major causes and sub causes of your disagreement. Explain what needs to be retained or changed in the value system you enumerated.

The Play's Characters' Value System



My Own Value System



Having read the text in full, you now understand how the actions and dialogues will affect in your future stage play production. However, there is still the need to discuss further some technical terms essential for its success. Consider the following activity for the familiarization of these words.

Task 13. Familiarizing the Theater's Territory

Technical Terms:

wagon - *informal* abstaining
props - a property, commonly shortened to prop (plural: props), is an object used on stage or on screen by actors during a performance or screen production.
set piece - realistic piece of stage scenery constructed to stand by itself.
mask - a mask is an object normally worn on the face, typically for protection, disguise, performance or entertainment.
make – up - products adapted to all makeup styles - foundations, eye shadows, lipsticks, gloss, body makeup, eyeliner pencils, loose
costume - wardrobe and dress in general, or to the distinctive style of dress of a particular people, class, or period.
poster blurb - brief advertisement or announcement, especially a laudatory one
playbill - a poster announcing a theatrical performance.
Stage production - A theatrical production is any work of theatre, such as a staged play, musical, comedy or drama produced from a written book or script

Fill – in the blanks with the appropriate words to complete the sentence.
Choose your answers from the technical terms above.

1. She designed a _____ for her stage performance.
2. The artists wore heavy _____ for the evening show.
3. The summit delegates were requested to wear their national _____ for the cultural presentation.
4. _____ are essential in making a play production more realistic.
5. A _____ is worn by artist especially in comedy or horror to add impact to a movie or play.
6. She wrote a nice _____ to advertise her next theatrical production.
7. Why don't you join the _____ of performers?
8. The _____ of a recently produced play was catchy and realistic.

To prepare you for your ultimate performance, the following activities are crafted for the development of your skills or hidden potentials. Be open in sharing what you want to do or accomplish as this will help you discover something new about you.

Task 14. A Renewed Character

The characters in the play which you have read are flawed. In your group, (assigned by the teacher) discuss the changes which the characters have to undergo in order to establish a harmonious relationship among

themselves. Assign members of the group act as director, make - up artist, props men, technical crew, actors or actresses, and a script writer. Then present a short skit depicting these changes. Use costumes, make – up, sounds, lightings and props appropriate for your mini – play.

Task 15. Be acquainted with the Stars

To get to know the people who crafted and portrayed the characters in the mini – play, other groups (assigned by the teacher) will present a talk show where all the mini – play crew and stars will be the guests. To do this better, consider the following guidelines.

1. Gather the members of the group, then assign a specific role or task for each Member (e.g. host, co – host, avid fan, technical men, product endorser for the commercial, and pre – assigned audience to ask questions for the guests.)
2. Prepare a script for a smooth flow of the talk show, particularly the questions to be asked by the host and co – host to the guests.
3. Prepare an advertisement informing the public of the prominent guests in your talk show.
4. Inform your guests (the crew and the stars of the mini – play) for them to be prepared for the talk show.

Task 16. Free – Style Feed backing

(for the other groups assigned by the teacher)

Groups are assigned to present their feedbacks pertaining to the two previous presentations (mini – play and the talk show) should take down notes of their observations during the conduct of the activities. Observations may be listed down based on the perceptions of the observers to give them freedom to air what they would like to say (free – style). To guide the group in noting their feedbacks a few pointers are suggested.

1. Comment on the strong and weak points of the following:
 - Delivery of the lines
 - Facial expressions
 - Clarity of voice
 - Appropriateness of pitch, gestures, conjuncture
 - Costume, sounds, lightings, make – up
 - Blockings
 - Overall projections
 - Setting (props/sets)
 - Characterization
 - Overall presentation
2. Give suggestions for improvement

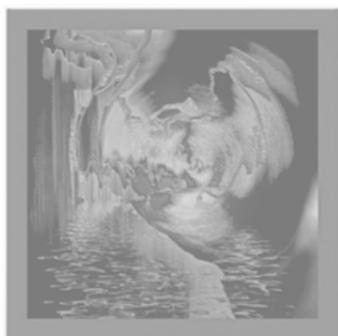
Your Final Task

Making your ultimate performance in Grade 9 the best among your

engagement activities entails a lot of effort, commitment, and a gradual accomplishment of the essential requirement. Thus, to help realize your dream and develop your hidden potentials, you will be tasked to do the following.

Task 17. Blurbing the Tone, Mood, and Message of the Text

- a. Recall the play which you have read (Death of a Salesman) and then, make a poster blurb to emphasize its climax, tone, mood, and message. Keep your output as this will be used as stage background or design for your stage play. You may use any material whether authentic or electronic (tarpaulin type) in nature depending upon the class' decision based on the needs of the stage play. See the samples below.



Calling Freedom Posters
by Nico Optical



Goodbye Nana Poster Designed
designed by Dreaming Again



<http://www.zazzle.co.nz/blurb+posters>

Dr. JYKYL & Mr. HYDE Play Act

Vaudeville



Vintage Poster THE SHOEMAKER DRAMA



Stage Design for Ostrovsky's play Paint Chateau Loch



Stage Set for Act III of 'Le

<http://www.zazzle.com/stage+play+posters>

Your Treasure

For Whom I Need to Change

The ending of the play "Death of a Salesman" depicted that to focus on money as the only measure of success, instead of fulfilling our obligation to our loved ones and to our society will not bring us happiness and contentment.

As a student, a child, and a good patriotic citizen, what can you suggest in order to leave a remarkable contribution for a family and societal reform? Express them by completing the phrases:

The habits which I should discard are the following...

I intend to change them for.....

My Friends:

My Family:

My Country:

DRAFT

April 10, 2014
