

RECOGNIZING ROLES IN LIFE

YOUR JOURNEY

Introduce the lesson by asking the learners to read the entries in YOUR JOURNEY phase. Let them reflect on the importance of recognizing and performing roles in life. Invite them to ask questions about it.

Emphasize to them the importance of the entries in the YOUR OBJECTIVES phase like:

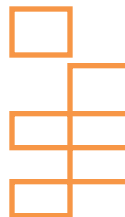
- share prior knowledge about the topic
- process information mentioned in the text listened to
- perform tasks by following instructions
- infer thoughts, feelings and intentions in the material viewed
- provide words or expressions appropriate to a given situation
- analyse literature as a means of discovering the self
- point out the distinguishing features of a poem
- determine the features of an 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

They are to present, at the end, a **Community Services Brochure** as a major evidence of their understanding. Inform them of the criteria for assessment will be: Focus, Content, Organization, Supports, Visuals, Clarity and Language Mechanics.

Have them perform the **Three Minutes Letter Search Riddle Game** as their first task in **YOUR INITIAL TASKS** phase. They are to 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?

☐ ☐ ☐ ☐ ☐

- Consider the first one to give the correct answer as the winner.

For **Task 2 All For the BEST**, instruct the learners to do the following:

- 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 into a happy mood?
 - c. You prefer/ enjoy doing? You like best?
 2. What are your talents or things you can do well?
Give reasons for your choices.
- Make a list of all of them in the table as shown.
- Share and compare your lists with other groups.
- Add items from others' lists to yours.
- Keep your list for future use.

Give comments.

for **Task 3 INSPIRATIONS**, reiterate to them that they *can* find people whom they admire primarily because of the roles they perform in making a difference not only in their lives, but also in others' lives. They inspire people because they have achieved something special in the field that interests them also.

Make them pair up, and reflect on these questions:

- Who do you consider as a person who inspires you because he/she 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?

Have them 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.

Move them to

- List the qualities this person share with them and others.
- Share their list with classmates.

Give feedback.

Invite them to do **task 4 EFFECTIVE? PARTIALLY...INEFFECTIVE?**

Where they will

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

Give feedback.

For **Task 5 LOOKING BACK** , they have to

- look back at the roles they played before, and zero in on the most important one for them.
- think of how it differs from the role they are playing now.
- plot what were the roles they played before, what role they are playing now and what they hope to play in the future.
- specify how they feel about it and how they fare in performing it.
- look back at the ideas they listed in **All For The BEST** phase. Find out which of them they'll change or add to the ones in the chart.
- share and compare your ideas with a partner.
- report back to the class.

Give feedback.

Make them do **Task 6 FOCUS QUESTIONS** where they will give tentative answers to the *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?***

- Remind them about these questions as they work on the phases of this lesson. Allow them to set, write and share their expectations on this lesson. Tell them that they can add / answer the questions and consider how the tasks will not only help them understand the language and literary concepts, but also help them shape their lives.

For **YOUR TEXT** phase, tell them that

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

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

Have them do the **Task 8 Ten minutes IMAGE Talk**. Emphasize to them that

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

Make them do the following:

- Pair up, and look closely at the drawing of a teen-ager is looking intently at the giant incoming ship full of people wearing different costumes; these smiling people are waving to the teen-ager 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 do the drawing match 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.

Process the learners' responses and give feedback.

Invite them to do **Task 9 For SIGNIFICANT HUMAN EXPERIENCES**.

Ask them to mull on the following points.

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 to 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 human condition.

Motivate them to 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 human condition. Make them listen to you read the poem and do the following

- As you listen to your teacher reads 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.

Make them read the part that states:

Considerably, you are aware that 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.

Ask them to form small groups of five, and read the poem, **"The SEVEN AGES OF MAN"** from the comedy **"AS YOU LIKE IT"** by William Shakespeare aloud. Then, do the following

- 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.
- Think back also on the importance of using appropriate stress to words you'll read to convey meaning.

e.g. SEven PLAYers MEWling INfant,
 PANTaloons

aGES

sPECTacles

obLLvion

- Remember that the parts in capital letters receive the primary stress / ' /. Stress the words properly.
- Read the poem aloud again. Use appropriate stress and produce the correct sounds of the letters that make up the words.

Process the learners' responses and give feedback.

For **Task 10 SGDW (Small Group Differentiated Works)**, instruct them to form eight (8) small groups, and perform your assigned tasks.

For Group 1 Looking for Rhymes, emphasize 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 as 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 **crows** in **boughs** **throws** endless **brawls**” -- 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.*

Have them do the following:

- Read the poem once more and spot for words that rhyme.
- Make a list of these rhyming words, and determine which are examples of internal rhyme and end rhyme.
- Copy and fill out the table with appropriate entries.
- .Share their findings with the other groups.

Process the learners' responses and give feedback.

For Group 2 The Best CLUE, tell them that the poet uses words that suggest sounds at the same time describe actions being made. **ONOMATOPOEIA** is a sound device use by poets to suggest actions, movements and meanings.

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

The **bubbling brook** breaks

Invite the learners to read the poem aloud once more, and watch out for words that suggest sounds of movements, actions and meaning. Then,

- 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.
- .Share your findings with the other groups.

Process the learners' responses and give feedback.

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

Emphasize to them that *another interesting features of a poem that makes 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 ends of the words.

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

Have them do the following:

- 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.
- Share your findings with the other groups.

Process the learners' responses and give feedback.

For Group 4 IMAGERIES, reiterate to them that through the words used by the poet, as expressed by the " persona" / speaker , the vivid images, clear sounds, exact feelings are clearly conveyed . The descriptions help in making sense of the poem. Make them do the following:

- 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 entries called for.

- Share your findings with the other groups.
- Process the learners' responses and give feedback.

For Group 5 WORD Bank, tell them that one way to enlarge your vocabulary is to build **Word Bank**. A **Word Bank** is a collection of words that you can use for special purpose/ appreciate for a given situation. Then, make them

- read the poem silently, and look out for words in the poem that fits 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. produce high sharp sound _____
 10. unhappy or sorrowful sound _____
 - check if these words they have unlocked are also found in in their list of loaded/ heavy words they made earlier.
 - add those words which are unlocked in their Word Bank.
 - copy the Chart and fill it out with their loaded / heavy/difficult words and their meanings.
 - share their findings with the other groups.
- Process the learners' responses and give feedback.

For Group 6 & 7 Meaningful Encounter, remind them that 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. Have them do the following:

- 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 comprise the seven ages of man or stages in life of man according to the poem?
2. What describe the school boy attitude toward 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 Line 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 **it** give in the description of the last stage of man?

Process the learners’ responses and give feedback.

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 it may 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.

Process the learners’ responses and give feedback.

For 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 in life is conveyed in the poem?
 - ✓ What line/s give hint suggestion on 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.
- Process the learners' responses and give feedback.

Invite them to do **Task 11. On Using Expressions Appropriate to Situations**

A. where they will

- 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. Milette: There's something I have to tell you
Mila : Can't it wait?
Milette: 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.

For B. POSITIVE ROLES, they will

- e 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 they agree or disagree. Explain.
- use words/ expressions indicating their purpose.
- share their ideas with the class.

Process the learners' responses and give feedback.

For Task 12 On Using Capitalization and Punctuation Mark, clarify that

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

For **Connect** do the following:

- Consider this sample informative article about punctuation.

- 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?

Process the learners' responses and give feedback.

For **Sensible Role Plan**, they have to do the following:

- Imagine yourself two to four years from now. What kind of career/ role do you think you might have? Will 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.

Process the learners' responses and give feedback.

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

For **YOUR DISCOVERY TASKS**, the learners will do **task 1 2 INVOLVEMENT**.

Here, they will do the following:

- 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, and fill it out with entries called for.
- Share your ideas with your classmates.

Process the learners' responses and give feedback.

For Task 13 Give me Eight, they will

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

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

- 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.

Process the learners' responses and give feedback.

For Group 2 Fan Letter to a Role Model, they must remember that

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

- 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 for their success.
- explain in your letter why you admire this person and why you consider him/her as your role model.
- mention also how he/she helps you and why you want the object.
- read your letter to your classmates.

Process the learners' responses and give feedback.

For **Group 3 PERSONAL HEROES**, emphasize to them that 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. Make them

- brainstorm and make a list of people whom they 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.

Process the learners' responses and give feedback.

- **For Group 4 - Leading Light**, tell them that others say that 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 aren't born winners after all but they've learned how to become winners. ***What could be the secrets of success in performing their roles? Tell them to do the following:***
 - Choose your most remembered poet/ 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.

Process the learners' responses and give feedback.

For Group 5 - Poetic Music Video, they will

- choose a song (rap, pop, rock, ethnic, classical, country, religious, etc.) that expresses how one 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 class.

Process the learners' responses and give feedback.

For Group 6 Dance Duo, they will do the following:

- 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 class.

Process the learners' responses and give feedback.

For Group 7 Roles and Concerns, they will do the following:

- 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 will recognize and perform their roles effectively?
 - ✓ How will our lives be different similar to people who have been successful?
- Discuss major change in your life.
- Use the following guide questions.
 - ✓ What was difficult in playing that role?
 - ✓ How did the situation improve?
 - ✓ How can you handle the role successfully?
- Remember to share your responses/ ideas with other groups.

Process the learners' responses and give feedback..

For Group 8 High / Low Points, tell them that *the roles they perform in life drives them to experience high points and low points*. **Ask them these questions.**

- What are these high points and low points you experience? Explain. Make them sure they'll share these points they experience as they perform their role in their 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.

Process the learners' responses and give feedback.

Acknowledge them as they're doing great! Ask them how they feel about it, and if they want to add more proofs of their understanding on the target concepts and to hone their communication skills

For YOUR FINAL TASK phase, point out to them that as evidence of their understanding and learning the target concepts and enhancing the target skills, they have to try your hand on their 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. Next, they will do the following:

- Form five big groups, and perform your assigned tasks.
*Here are some grand 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 ones who 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 are the target audience of this brochure?
 - ✓ What are the information or basic features contained in the brochure?
 - ✓ Are the information based on facts?
 - ✓ How are 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 offers?

Planning Stage

- Conduct a meeting and plan for the preparation of the brochure where the following points should be covered.
 - ✓ Assigning specific role to each member.
e.g. a leader, researcher/s, illustrator, compiler/s, lay out artist/s,
writer/s, interviewer, editor, concept artist, presenter
 - ✓ Clarifying the functions of each member.
 - ✓ Clarifying the main requirements for the brochure are the topic, purpose and audience
 - ✓ Identifying 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 need it?
 - ✓ Identifying the key persons/ clubs/ organizations, centers and the services they will highlight in the brochure.

Gathering Information

- Find out the key persons, clubs, centers, organizations in the barangay that offer services that make a difference.
- Prepare questions and put them in 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 gather, 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.
- Explain the significance of the services to the target readers.
- Report orally and in written form the services each offers plus the 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.**

Process the learners' output, and give feedback.

Point out the help/ support/ benefits / specialization / services the organization, club, or key persons offer/ are made available.

✚ Consider and be guided by the following criteria :

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

✚ Check their progress.

For **YOUR TREASURE** phase, clarify to them that they've actively engaged in various tasks that helped them improve their understanding of

the target concepts, at the same time, develop their language communication and literary skills.

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

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

Which task/ activity have you

✚ enjoyed?

✚ found _____ helpful?

✚ would like to work further on ?

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 is it you found 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 for you to get away with them.
 7. What do you hope to strengthen in the next lesson/s?
- Complete the evaluation chart shown in their Learning Materials.

Teacher's Guide
Module 1
Lesson 2

MAXIMIZING MY STRENGTH

B. Resources

1. Materials

- a. CD recording of listening inputs.
- b. pictures/ photos of supernatural heroes

2. Equipment

- a. Audio CD Player/ cellphone audio player
- b. speakers

C. Activities

Your Journey

"Character can not 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 weakness.

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 Goals

- 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, capitalization, and interjections 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

HIT the HINTS (20 minutes)

See Task 1 “Your Initial Tasks”

- Show the pictures of supernatural heroes
- Let the students infer about the strengths or powers of each hero.
- Process the answers/ output of the students.

SAY that AGAIN (30 minutes)

See Task 2 “Your Initial Tasks”

- Let the students write three lines from the listening text that they like the most.
- Have them restate the lines using their own words and sentences.
- Tell them to read their work in front of the class.
- After processing the above task, discuss the tips in paraphrasing.

Listening Text: Hero

Writer(s): AFANASIEFF, WALTER / CAREY, MARIAH

Artist: [Mariah Carey Lyrics](#)

Popularity: 51857 users have visited this page.

Album: Track 2 on Music Box

Here's a hero
 If you look inside your heart
 You don't have to be afraid
 Of what you are
 There's an answer
 If you reach into your soul
 And the sorrow that you know
 Will melt away

[Chorus]

And then a hero comes along
 With the strength to carry on
 And you cast your fears aside
 And you know you can survive
 So when you feel like hope is gone

Look inside you and be strong
And you'll finally see the truth
That a hero lies in you

It's a long, road
When you face the world alone
No one reaches out a hand
For you to hold
You can find love
If you search within yourself
And the emptiness you felt
Will disappear

[Chorus]

Lord knows
Dreams are hard to follow
But don't let anyone
Tear them away
Hold on
There will be tomorrow
In time you'll find the way

And then a hero comes along
With the strength to carry on
And you cast your fears aside
And you know you can survive
So when you feel like hope is gone
Look inside you and be strong
And you'll finally see the truth
That a hero lies in you
That a hero lies in you
That a hero lies in you

<http://www.lyrics007.com/Mariah%20Carey%20Lyrics/Hero%20Lyrics.html>

Your Text

ATTACK those WORDS (10 minutes)- Day 1

See Task 3 "Your Text"

- a. Instruct the students to classify the compound words based on their derivation indicated on the table.
- b. Process the answers. You may ask the following questions:
 1. What is your basis in classifying the words according to their category?
 2. What is the modern equivalent meaning of each word?

Let the students read the poem aloud observing appropriate intonation, stress, and pronunciation.

Your Discovery Tasks

SAY YES or NO (30 minutes)

See Task 4 "Your Text"

- a. Tell the students to say yes if the statement is congruent to the poem read and no if it is not.
- b. Let them cite lines from the poem to test if their interpretation is correct.
- c. Have them explain their answer to lead them to the understanding of the theme and message of the poem.

Illustrate the Creations (10 minutes)- Day 2

See Task 5 of "Your Text"

- a. Instruct the students to describe the entities mentioned based on the poem read.
- b. Call some volunteers to discuss their answers.
- c. Stress the challenges faced by the people in a certain place, their rights and responsibilities that entail a person or citizen in order to have peaceful life.

COMPARE and CONTRAST (Dyads) (10 minutes)

See Task 6 of "Your Text"

- a. Tell the students to use the Venn diagram in comparing and contrasting Beowulf and Grendel.
- b. Lead them in realizing that sometimes wealth cannot be a solution to a problem. Associate this to Hrothgar's status.
- c. Emphasize the importance of personal strengths in order to overcome one's problems.
- d. Ask how the poem helps them in discovering their inner strengths, potentials, and capabilities as an individual.

INTO THE HERO...

See task 7 "Your Text"

- a. Tell the students to answer the questions pertaining to the text.
- b. Process the answers.

EPIC VS. LYRIC

See task 8 "Your Text"

- a. Have the students take note of the similarities and differences of the two poetry.

- b. Let them answer the questions about the two poetry.

YOUR DISCOVERY TASKS

SPOT THE SIGNALS AND PUNCTUATION MARKS

See task 9 "Your Discovery Tasks"

- a. Instruct the class to scan once again the poem "Beowulf" and list down sequence signals they could spot.
- b. Have them illustrate how these words are used in the selection by filling out the grid.
- c. Remind them about the use of sequence markers.

Sequence markers can signal how to interpret the relationship between sentences in a number of different ways. For example:

1. They can indicate chronological order, or order of importance (e.g. *first ... secondly ... thirdly; to begin with next ... to conclude*).
2. They can add to or reinforce what has already been said (e.g. *furthermore; in addition; what is more*).
3. They can indicate that two propositions have equal status (*likewise; similarly*).
4. They can indicate cause-result relationships (e.g. *consequently, so, as a result*).
5. They can indicate that a given proposition contradicts an earlier one (e.g. *conversely; on the contrary; by way of contrast*).
6. They can indicate concession (e.g. *nevertheless; in any case; for all that; all the same*).
7. Sometimes a distinction is made between internal and external sequencers, i.e. the use of these markers to indicate 'real world' events (external), or 'rhetorical organization' (internal). For example, *First of all then finally* can indicate chronological sequence (external), or order of importance (internal).

<http://www.arts.gla.ac.uk/STELLA/LILT/seqmark.htm>

- Discuss the sequence signals before letting the students answer task 9. (10 minutes)

MARK THE PUNCTUATIONS

See task 10'Your Discovery Tasks"

a. Have the students read the stanzas from Beowulf and then let them take note

of the punctuation marks.

b. Instruct them to answer the questions about the punctuation marks.

c. Give inputs as regards punctuation marks.

➤ Uses of Colon and Semi – Colons: (10 minutes)

- 1. Use a colon to introduce a list, quote or statement that you want to draw attention to in a complete sentence.

Example: This weekend, we will attend a variety of events: a concert, a fair, a football game and church.

- 2. Use a colon to separate numbers in various instances, such as time (12:30:01 a.m.), a ratio (2:1) or a scripture (John 3:16).

- Sponsored Links

- [Free nTrust® MasterCard®](#)

Apply in Seconds - PHP MasterCard® Shop Online or in Stores
www.nTrust.com

- 3. Use a colon to separate a title from a subtitle in a book, lecture or other body of work.

Example: "Home: A Novel."

- 4. Use a colon in memos or after a salutation in a formal/business letter.

Example: "To Whom It May Concern:" and

"TO: John Adams

FROM: Eve Maybury

DATE: June 29, 2008

SUBJECT: June's meeting"

- 5. Use a colon after a summarizing word.

Example: "Example: babies" and "Answer: chicken."

- 6. Use a colon in dialogue writing, such as in a script.

Example: "John: I told you that I loved you."

➤ Semicolon

- 7. Use a semicolon to separate two complete, but related, sentences.

Example: "I asked Mary to go to the game with me last week; she told me no."

- 8. Use a semicolon to separate two, often contradictory, complete sentences with a conjunctive adverb like "however" or "therefore."
Example: "Sherry and I went to the movies earlier today; however, we missed the film that we wanted to see."
- 9. Use a semicolon in a series, usually when the series calls for multiple commas that could confuse the reader.
Example: The county high school's homecoming court include Sandy May, senior; Tiffany Bills, junior; Leslie Maddox, sophomore; and Lisa June, freshman.

Sponsored Links

Read more: http://www.ehow.com/how_4625187_use-colon-use-semicolon.html#ixzz2guhKjFHs

INTRODUCE THE CHARACTERS

See task 11 "Discovery Tasks"

- a. Have the class write a speech balloon to introduce Beowulf and Grendel using the cartoon strips being provided.
- b. Let them use sequence signals and punctuation marks.
- c. Instruct them to suggest on how to effectively speak and deliver their lines.
- d. Let them read or deliver the lines by observing appropriate stress, intonation and juncture in reading "Beowulf".
- e. Remind them that each group will take turns reading specific stanzas from Beowulf.

TYPE THE TEXT

See task 12 "Your Discovery Tasks"

- a. Ask the students to identify the text type of the following articles as to

journalistic, informative, or literary.

- b. After doing the task above, ask them write their ideas about the features of a literary text and how each should be read.

Informative text: Serves to inform; provides or discloses information; instructive; instructional

Journalistic text: radio, print, television, and online journalism that presents information.

<http://uk.ask.com/question/journalistic-text>

Literary Text: Literary text is defined as a wide variety of imaginative and creative writing that leads to the appreciation of the cultural heritages of students. Literary is defined as something related or associated with literature or scholarly learning and writing.

<http://www.ask.com/question/what-is-the-definition-of-a-literary-text>

YOUR FINAL TASK -DAY 4

RAP a MESSAGE for your HERO (SGD) (50 minutes)

See “Your Final Task”

- Motivate the students in writing meaningful sentences to describe their hero.
- Allot sufficient time for them to convert the sentences into a rap.
- Let them present it in class.
- Present to them your rubrics in rating the output before the group’s presentation.
- Assign student observers to comment on every group’s presentation.

YOUR TREASURE

SHARE your LIFE’S LESSON (Journal Writing) (8 minutes)

- Encourage the students to share their strengths and how they intend to use them.
- Let them take note of the activities/lessons that they value the most in the week’s meaningful encounter.
- Tell them to write the reasons for valuing a particular activity or lesson.

Bring Out the Hero in You (Assignment) (2 minutes)

- Give this activity in preparation to the next lesson.
- Collect this and have a few volunteers to share their output.

As a student, a son/daughter, or as a citizen, make a simple action plan on how to show your small acts of heroism. Follow the format below.

Objectives	Activities	Procedure	Resources	Time Frame

Teacher's Guide

Module 1

Lesson 3

WEEK 4, QUARTER 1

A. Overview of Content and Objectives

Theme	Enhancing the Self through Changes and Challenges (on personal strength, identity, rising to challenges, and other related themes)	Primary Selection	The Day of Destiny
Sub-theme	Leaving a Legacy (focus on the self concept of memory; what do you want to be remembered for?)	Parallel Selections	UNESCO Sends Experts to Tubbataha Reefs How to Maintain Cultural Identity The Courage that my Mother Had

B. Assessment Plan

1. Pre-assessment

2. Post –assessment

C. Resources

1. Materials

- a. handouts
- b. pictures

2. Equipment

- a. projector (for digital pictures)

D. Activities

1. Your Initial Tasks

Task 1. (Film viewing) The H.O.M.E.

- a. Let students watch the video

b. Prior to the viewing pose these questions: How would you rise to the challenges presented? What do you think motivate them to do this video?

c. Set the goal of enhancing oneself through literature

(Note: If digital picture cannot be accessed through Yout Tubr, you may use the alternate activity for viewing)

Task 2. Lend Me an Ear

a. Instruct students to listen to very well to the video/text for the second time.

b. Have them take note of the ideas they have seen/watched in the video and encourage them to express whether they agree or disagree with it.

Task 3. In a Capsule

a. Have the students summarize the contents of the video watched.

b. Instruct them to use the appropriate sequence signals or connectors

c. The teacher must present some key points on the use of these sequence connectors (e.g. first, second, finally, lastly...)

2. Your Text

Task 1. What's in a Word?

a. Have the students write the vocabulary words on their notebook and do as instructed.

b. Ask them to use the words in sentences

c. The teacher should relate the vocabulary words to the text/lesson for the day.

Task 2. A Hero in You

a. Pose the motive question, "What does it take to be a great man?"(Remember to ask it again and elicit the students responses after the discussion of the text).

b. Make sure you have assigned the reading selection ahead of time. Encourage students to write at least five questions they want to be answered during class discussion.

Task 3. The Mirage

a. Have the students accomplish the chart on sensory images

b. Validate their responses by checking the activity afterwards

c. Ask students how important sensory images are in poetry writing

Task 4. Mull Over in Groups!

- a. Have the students form 3 groups
- b. Instruct them to reflect and answer at least 2 of the questions about the text
- c. Ask them to present their responses before the class
- d. Encourage students to have their feedbacks after each presentation
- e. To process the lesson thoroughly, you as the teacher should also provide your feedbacks.

3. Your Discovery Tasks

Task 1. Group Activity

- a. Group students into three (3)
- b. Provide them with the handouts
- c. Allow them to read the assigned article for 10 minutes

Task 2. Plotting them all

- a. Instruct students to examine the three articles that they have read.
- b. Ask them to accomplish the chart by writing down how these articles were written given the specified criteria.

Task 3. Weigh Up!

- a. Let students examine the different reading texts
- b. Have them point out the distinguishing marks of each type then identify what type of reading texts they are.

Task 4. Bite the Dash—

- a. Introduce dash as one of the punctuation marks
- b. Present the sentences to the students
- c. Extract from them the rule for each sample statement
- d. Write on the board the students formulated statement
- e. Elicit from the students its general function.
- f. Instruct them to answer Task 5.

Task 6. Type the Hype –

- a. Guide students on the samples of hyphenated words
- b. Provide them with guide questions to formulate the rule for each sample
- c. Instruct them to answer Task 7.

Task 7.

- a. Instruct the students to do as directed.

Task 8. Me-Metaphors/ One with the Others

- a. Ask students to share their insights on the article that they have read. Encourage students to write their views about the article.

Task 9. My Legacies

- a. Have the students accomplish the three charts. Provide clarifications if necessary.
- b. Ask them to write at least 2 to 3 sentence for each aspect.

4. Your Final Tasks

Task 1. Sharing Other People's Perspectives

- a. Guide the students to examine carefully the picture
- b. Let them voice out what they think about the picture
- c. Motivate them to be in the place of each given sector
- d. Encourage students to write down their opinion about it.
- e. Accomplish all the sectors given
- f. Use the attached rubrics for the assessment

Task 2. Viva Voce!

- a. Ask students to choose their favorite part in the text, The Day of Destiny.
- b. Tell them that they will be evaluated by the given rubrics

5. My Treasures

- a. Ask students to write their reflections on:
 - a.1 part of the lesson which enables me to learn
 - a.2 realization
 - a.3 commitment

Teacher's Guide

Module 1

Lesson 4

COPING WITH CHALLENGES

Invite your students to read the **YOUR JOURNEY** part. Make them mull on what it says :

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, then remove the setbacks, burdens and difficulties which are upsetting you at times. Fear them is alright but you have to face these fears and live by them courageously. They are parts of the games to make your life better. It is always in your hands for you to start making the most out of these changes as trials / setbacks / roadblocks / challenges.

Reiterate to them that this lesson is drawn from the baseline: how they'll cope with challenges to enhance oneself and confirm that the poems will not only be for the exploration of target concepts/ ideas, but also for enjoyment and for the help it gives them to understand self as well as the people anywhere, anytime. Stress to them that the enhancement of their communication and literary skills are their main targets.

Remind them that the overriding and underlying concepts plus the tasks / activities they'll engaged in this lesson will surely lead / guide them to answer the BIG Question: ***How do I cope with challenges in life?***

Lead them to focus their attention on the following objectives for this lesson.

- make connection between the present text and the previously read text.
(reading)
- assess the relevance and worth of ideas presented in the material viewed. (viewing)
- draw generalizations and conclusions from the material listened to.
(listening)
- use synonyms of words to clarify meanings (vocabulary)
- explain how the tone of the poem helps clarify its meaning (literary concept)

- use contractions proficiently (language use)
- make use of lyric poem's feature in an Ad campaign. (writing)
- use effective ways of beating/ coping with challenges to enhance self
(values clarification)
- show appreciation for the significant human experiences highlighted and shared during the discussion (literature)

Remind them of the expected output : an **Info Ad / 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.

For the **YOUR INITIAL TASKS**, guide them to do the **Twisters** task for them to

- Interview three of their classmates as to the questions they have about coping with challenges and write at least three (3) questions (in line with coping with challenges) they hope to answer later.

Questions I have about coping with

- Have them work with their peers and reflect on this: *What do you consider as your challenges in life?*
- Make them list at least 10 challenges they have observed/ experienced by students like them.
- Let them copy the chart as shown, and fill it up with entries called for.

CHALLENGES BEING MET BY STUDENTS

- Instruct them to rank them in their order of difficulty where Rank 1 is the most challenging and 10 is the least challenging.
- Make them decide what is the most effective method of coping with challenges and rank them in their order of effectiveness. Rank 1 the most effective and 10 as the least effective.
- Instruct them to share their findings with the class.

- Give feedback.
- ❖ For the **Constant Recall** part, stress to them the challenge they need to face which is how to unfold and show appreciation for the meaning of a poem.
 - Make them work in groups of five, and think back / refresh in their memory the salient points / aspects/ elements of poetry to be given attention to in unfolding its meaning. Let them check their answers against these : subject, sounds, imagery, tone, meaning/sense.
 - Clarify to them the WHAT, WHY and HOW of these aspects.
 - ✓ Subject is the object/ thing/idea/ person / situation the poem presents.
 - ✓ Sounds call for the use of rhyme , rhythm, repetition, alliteration and other sound devices.
 - ✓ Imagery calls for the use of colourful and moving words that appeal to the senses and evoke feelings.
 - ✓ Tone is the poet's attitude toward the subject.
 - ✓ Meaning is the intended comment about life / observation about the experiences in life.
 - Allow them to point out which of these elements (subject, theme, poetic devices, sounds, tone, significant experience), they haven't –
 - ✓ touched
 - ✓ explored
 - ✓ understood
 - ✓ mastered
 yet – (responses may vary)
 - Let them emphasize which ones they need to give more attention, then report their findings in class.
- ❖ Spark their interest in using SYNONYMS or words with the same or almost the same meaning . Point out to them that it is another good way to give a brief definition or restatement . this is one good strategy to arrive at the nearest meaning of an unfamiliar word.
 - Instruct them to **Make A SYNONYM Match Challenge** where they'll fill each blank with a single letter to form the given pairs of words into SYNONYMS.
 - Provide them an example like __ACTUAL __RUE where they can become

FACTUAL TRUE
 - Make them check their answers against the following entries.

1. SCOLD	CHIDE
2. YEARNING	CRAVING
3. TALLY	SCORE
4. WAVER	FALTER
5. GROUND	SOIL
6. NARROW	SLENDER
7. CLIMB	ASCENT
8. STUMBLE	TRIP
9. VINDICATE	CLEAR
10. DWELLING	ABODE

❖ Remind them of the **FOCUS QUESTION:**

How do I cope with challenges in life?

- ❖ Encourage them to give temporary answers to the focus question. Accept varied answers.
- ❖ Incite them to write their targets on what they expect / need / hope to learn in this lesson. Tell them to be reminded of these expectations as they work on the following phases of this lesson.

For the **YOUR TEXT** phase,

- ❖ Instruct them to pair up and reflect on the following quotations in the **Why not?** part.

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

- Anonymous-

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

- Ralph Waldo

- Let them take turns in answering these questions.
 - ✓ What does each of the quotations suggest?
 - ✓ Do you agree on what each suggests? Why?
 - ✓ What does it take to face life's difficulties/ challenges?

- Invite them to share your findings with the rest of the class.
- Accept varied responses and give feedback.

❖ Invite them to work on the **BE THE BEST YOU CAN BE** task where they'll

- ✓ work with a partner and look closely at the picture/ drawing of a father/ mother carrying his/her son/ daughter at his/her back .Both of them are laughing/ smiling contentedly seem to be enjoying life .
 - ✓ talk about how the drawing/ picture illustrates the same meaning being conveyed in the quotations, then relate them.
 - ✓ explain how closely they think/ believe the drawing match their mental image of coping with challenges.
 - Let them share your findings with the rest of the class.
 - Accept varied responses, then give feedback.
 - Invite them to reflect on these questions:
 - ✓ *To what can you compare life ?*
 - ✓ *Do words have the power to help a person get through hard/ difficult times?*
 - Encourage them to find out how a poem written by Langston Hughes will help them achieve insights about them as they listen to you read the poem
- “ MOTHER TO SON ”** *by: Langston Hughes.*

Mother to Son

By:Langston Hughes

Well, son, I'll tell you:

Life for me ain't been no crystal stair.

It's had tacks in it,

And splinters,

And boards torn up,

And places with no carpet on the floor—

Bare.

But all the time

I've been a-climbin' on,

And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So, boy, don't you turn back.
 Don't you set down on the steps.
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I'se still goin', honey,
 I'se still climbin',
 And life for me ain't been no crystal stair.

- ❖ Guide them on to focus on the context of the poem.
- Engage them to take active control in SGD (**Small Group Differentiated Work**) where they will form 7 small groups .
- Make them read the poem aloud, and perform their assigned tasks.
- Clarify to them their functions like for **Group 1 Words, words, words** they will read the poem and look for words that they found difficult then make a list of all of them. Then , they'll use a dictionary to find the synonyms of each word. They'll share their findings with the class.
- Accept varied answers and give feedback.

for **Group 2**

- Lead them to discover how the details in the poem tells a story and ask group 2 to find the **meaning/ meaningful significant experience**. Impress upon them that when they read a poem , they get to know the experience of other people through **its theme** or its **meaning** . This is something that the poet reveals about the subject . It's the core of thought or the reactions/ views of the poet about humanity . This gives insights about meaningful experiences of human beings. This gives them a better handle on their relationship with others and how they'll react to challenges in life.
- Make them answer the following guide questions , then check their answers against the ones inside the parentheses.

1. Who is the speaker / persona in the poem? (a mother)
2. To what does the speaker compare her life? (stairway)
3. What is the speaker doing? (climbing the stairs)
4. What kind of stairway is it? (stairs with tacks, splinters and boards, without carpet, bare)
5. What kind of stairway is the mother's life not like? (crystal stair)
6. What does the mother tell her son? (life is full of challenges they continually need to face / overcome, so they must be strong)

- Let them copy the illustration of the stairs as shown in their learning material and fill it up with entries called for. Accept varied responses and give feedback .

for **Group 3** they need to work on the **Salient Points** of the poem .

- Clarify to them that when they read the poem or listen to others read a poem, they can come up with a broad statement that sums up the poem's central meaning. This is the **ability to make generalization** about life and human nature as conveyed in the poem read or listened to. This can help you enjoy reading poem or listening to poems read.
- As they will read the poem they will discover the answer to these questions.
 - ✓ As a whole, what does the poem talk about? (A mother advises her son to be strong in facing and overcoming challenges in life.)
 - ✓ The poem is divided into 3 parts. Which part/ lines of the poem talk about hardships? responses to hardships? Mother's advice to keep? Use the table for their responses.
- Make them check their answers against these.

Hardships	Responses to hardships	Mother's advice to keep
the first 7 lines (line 1-7)	the next 6 lines (line 8-13)	the last 7 lines (14 - 20)

- ✓ Which is the most interesting/ catchiest line/ phrase in the poem? why?
 - ✓ Which part makes you think of someone / something in true to life experience?
 - ✓ What do you think is the most probable purpose of the writer for writing this poem?
- Make them share their findings with the class.

- Accept varied responses and give feedback.

For **Group 4 Message for you**, ask them to discuss the answer to the following

questions and share their findings with the class

- ✓ What poetic devices are used in the poem? (imagery, sounds, poetic contractions, repetition, tone)
- ✓ 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?
- Accept varied answers to the questions (except the first one) and give feedback.

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

- Ask them to point out what approach to/ attitude in life the persona intended to show/ share in the poem. Let them list these attitudes and plot them in the chart.

Persona's				Mixture
ATTITUDE				
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?

- Make them share your findings with the class.
- Accept varied answers and give feedback.
- Explain further to them that **TONE** tells the speaker's attitude toward the subject. This can be one of these (serious, light, bored, inspired, sarcastic, happy, sad, worried self-satisfied, wishful, optimistic etc.) This reveals the speaker's feeling toward the subject.

For **Group 6 More Challenges** are in store for them. They have to

- talk about how the speaker / persona feel about the challenges in life and explain her reaction to these challenges. (The persona has an optimistic attitude towards facing and overcoming these challenges in life.)
- Point out the lines / phrases that shed light on these.
- Use a table like the one shown for your responses.

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

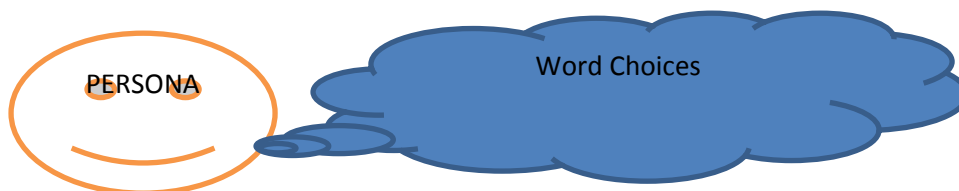
- Make them share their findings with the class and give feedback.

For **Group 7** let them do the **A Key to...**activity.

- Impress to them that the speaker's / persona's attitude towards the subject can be gleamed 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. Words reveal the speaker's feeling and attitude in life.
- Make them 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	

- Have them note words that reflect the poet's / speaker's attitude toward the subject and select a single word (adjective) to identify the **speaker's tone**.



- Make them explain how the **tone** change in the poem's last part, the effect of the change and the way the poet **uses tone** to emphasize ***the importance of meeting / coping/ beating challenges to enhance self***. Ask them to **report back** to class.
- Give feedback.

For **Group 8**, let them try the **Extended Metaphor** activity.

- Impress upon them that an **Extended Metaphor** is a feature of a lyric poem that presents comparison over several lines of / throughout the poem. Let them point out how the persona makes many comparisons from the start up to the end line of the poem. Ask them to list these comparisons.

Life	Compared to
of the mother	Crystal stairway

- Let them describe what the image of crystal stairway suggests.

Crystal stairway's image	What it suggests
Carpeted, not bare Without tacks, splinters and boards	ease and comfort luxuries in life

- Make them share their findings with the class and give feedback.

For **Group 9**, their job is **Drawing Conclusions**. Lead them to discuss what illustrates the persona's state of mind at the end of the poem. And list the choices offered to her. Continue by considering the choice she made.

- Explain further that drawing conclusions / generalizations entails deciding what solution in terms of view about life and human nature is best for you to adopt. You can use the details presented in the poem as evidence that the experience applies not only to few but also to the majority.
- Ask them to make conclusion as to the kind of choice the mother/ persona made, then give evidences (lines from the poem) to support their conclusion.

- Make them share their ideas with the class and remember to give feedback.

For the last group, **Group 10** make them work on the **Types of Poetry**.

- Ask them to think back and recall the 3 types of poetry. Then, ask them: How they differ, which of them tells a story, expresses vivid thoughts and feelings, and uses dramatic technique like speaker, conflict and story.
- Make them categorize “Mother to Son” as to what type of poetry it is and recall the other poems they’ve explored in class, then decide to what type each belongs.
- Lead them share their ideas with the class.
- Give feedback by pointing out the features of the 3 types of poetry.

Invite them **On Using CONTRACTIONS**. Make them 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? (the punctuation mark [‘])
 - ✓ What punctuation mark is used in each of them?(apostrophe)
 - ✓ What term do we use to identify the expressions that use apostrophe in place of omitted letter/s? (contraction)
 - ✓ Why do some poets use this form of expressions? (for emphasis, style)
- Make them re read the poem, **“MOTHER TO SON”** by Langston Hughes, and look for sample of poetic contractions (contractions used in poem to suggest different culture, language use, etc.).
Their possible answers are: ***I’ll, ain’t, climbin’, I’s, landin’, reachin’, turnin’ goin’, don’t, ‘cause***
- Clarify with them the effect of these contractions to the tone and message of the poem.

Ask them **To use or not to use...** contractions in these sentences through correcting each error in the use of contraction and possessive pronoun.

1. Who’s it’s author? to
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.
- Invite them to do the **Contractions Game** where they'll form three groups and write each of these verbs in the index cards/ slips of papers. (will, could, is, have, do, does, did, can, are, was etc.), and place the cards/ slips of papers in a pile.They must take turns in turning each verb into contraction with the word NOT. After a while each player tells and spells the contraction aloud, then uses it in a sentence.
 - Give 5 pts. for each correct and complete answer and consider the group with the most number of points as the winner.
 - Invite them to **Try It Out**. They will imagine two personas, poets (from the two poems you like/ find interesting) meet and have meal together and how each shares views/ thoughts on how to face challenges in life .Then, they'll make up few lines of dialog showing their sharing of ideas. Remind them to use contractions.
 - Accept varied answers and give feedback.

❖ This time, encourage them to keep in mind these discoveries, new ideas , new developments you have as you continue on the next phase. This clearly shows that they are ready to do some practical application as extension of their understanding of the key concepts. Through using their communication and literary skills learned, try the **YOUR**

DISCOVERY TASKS

- One is **An Advice** task where they'll discuss how to work with a student who has been disappointed / frustrated / almost disillusioned because of a problem met .They have to think of what advice they have to offer adults who work with young people like this disillusioned adolescent. After a while, they'll prepare a brief oral report about it, then share their ideas with others.
 - Accept varied reactions and give comments/ suggestions.
- ❖ Incite them to make an **Advice Collage** where they'll create a collage based on their chosen lines/ images from the poem and find / create pictures/ photos/ drawings that illustrate the message they want to convey. Remind them to design the layout of their collage and use the internet and other forms of technology to enhance their collage.
- Give comments and suggestions.

- Let them have a **NOMINEE** task. They will 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/ writing. They are to write a letter to the head of the agency and nominate your favourite poet for the award and remember to highlight the reasons for your choice. Ask them to read their letter in class.

- ❖ Encourage them to do the **Musically Yours** task. Ask them to scout for songs that express any or some of these experiences. (Poverty, prejudice, loss of loved ones, failures, setbacks, hope, perseverance, sound decisions, charity, courage, faith , and determination. Invite them to play the tape of / render the song then talk about its connection to the poem.
- ❖ Invite them to add more proofs of their understanding on the target concepts and to hone their communication skills through activating for their **FINAL TASK** since they are all set to try this next phase of the lesson that will show them how they 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.
- ❖ For the initial stage they'll try the **MAGIC 8** as they work in groups of five and find out how familiar they 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/ decision made.
 - Offer opportunities to all who can provide solutions.
 - Increase tolerance under extreme condition.
 - Act and think that what you do make a difference.
- Make them point out which of them have you tried / experienced already as you faced the challenges of everyday life and as basis for self-improvement and jot down their thoughts about how their experiences have given them second/ best chance for self-enhancement.
- Make them share their thoughts with their peers, group mates and others.
- Accept varied reactions and give feedback.

- Next, let them do the **THE BEST INFO- AD CAMPAIGN** where they'll imagine that each of them is a famous / influential person who is committed to promote how to cope with challenges through using all forms of media and that he/ she is the government official who will help in the promotion and information drive to educate and help teenagers like you in coping with challenges.
 - Ask them to prepare a radio script highlighting your chosen magic ways from Magic 8 activity and focus on the important concerns/ issues/ problems confronting teen agers of today.
 - Make them choose the best ads that present the concerns of the majority among the groups and analyze the structure, format, contents, style, strategies used in the ads.
 - Make them find and choose contemporary songs that reveal some of the same emotions conveyed in the radio script and share the songs with your classmates. Then, talk about how it relates to the message of the radio script.
 - Choose members of the group who will form the cast, including the narrator and the leading character and make a tape of the background music and sound effects that you might use.
 - Let them put together, relate and use the musical recordings and the radio script ready for the rehearsals.
 - Push them to rehearse, polish, record and share your radio script with the class.
 - Give feedback.
 - Let them set up a special meeting for them to brainstorm, discuss and decide on the
 - ✓ Objectives
 - ✓ Different Committees
 - ✓ Programs task
- } they need to produce your major
 (an Info-Ad / Advocacy Campaign
 positive ways to cope with
 challenges)
- ✓ Activities
 - ✓ Plans
 - Let them interview groupmates on the specific topic/ subject for the Info-Ad you want to work on and come to a group consensus then rank them .

- Make them decide on and choose the most preferred topic by the majority.
- Encourage them to research and gather information about the topic for the Ad and use note cards for gathered information.
- Invite them to
 - ✓ share findings/ discoveries with the group.
 - ✓ create a questionnaire designed to gather information they need about the qualities and features of an ad campaign that would attract people.
 - ✓ ask and answer questions on how they will present the Ad..
 - ✓ plan the concept, features and modes of presenting the Info – Ad.
 - ✓ prepare the script, technological aids , musical background and materials needed for the Info-ad.
 - ✓ rehearse and shoot for the Info-Ad.
 - ✓ conduct peer checking.
 - ✓ present, review, edit and polish the Info-Ad based on the comments and the suggestions made by your peers.
 - ✓ 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 take out/ omit?
 - Is there any information/ idea that you missed to include/ 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?
 - ✓ make necessary changes and modifications
 - ✓ use appropriate technology aids in your oral presentation of your Info-Ad.
 - ✓
- Encourage them to present their **Info-Ad / Advocacy Campaign on Using Positive Ways to Cope with Challenges** and post it in their facebook / twitter wall / blog , email inviting the public especially their friends to share their comments and suggestions through FB/ Twitter Wall or e-mail.
- Let them assess the **Info-Ad / Advocacy Campaign on Using Positive Ways to Cope with Challenges** based on the following

criteria: focus/ content, purpose, organization/ development, relevance, clarity, style, impact and ICT integration.

Finally, for **YOUR TREASURE** , impress upon them that they've learned that in their life's journey, simple or complicated changes keep going and going. These changes bring a lot of trials / roadblocks 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 and down that is why you react positively by looking for ways to make your life better if not the best.

- Invite them to do the **How are you doing...?** phase where they will think back on the activities, tasks they've finished, concepts/ ideas they've learned and reflect on then answer the following questions.
 1. What is it that you found most enjoyable/ most difficult in this lesson?
 2. What do you plan to do away with these difficulties?
 3. Write at least 3 possible ways / steps you can adopt for you to get away with these difficulties.
 4. What skills do you hope/ expect to improve/ strengthen in the next lessons?
 - 5.
- Make them plot their responses in their Learning Log.

My LEARNING LOG

Teacher's Guide

Module 1

Lesson 5

LIVING WITH A PURPOSE

Invite your students to read the **YOUR JOURNEY** phase and clarify that this is the time, they can see why there are changes they are experiencing that are best for them and how they will make them feel great. Make them see that their physical, social, emotional and moral changes may lead to their personal strengths and weaknesses. Lead them to the BIG Question: **How can I have a purpose driven life?** that will serve as the gravitational core of the ideas they'll share.

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

Make them go over the list in the **YOUR OBJECTIVES** part where they are expected to:

- show appreciation for the significant human experiences highlighted and shared during the discussion/ presentation. (literature)
- compare and contrast information listened to. (listening)
- draw generalizations and conclusions from the materials viewed. (viewing)
- use antonyms to arrive at meaning of words. (vocabulary)
- draw similarities and differences of the featured selections in relation to the theme. (literature)
- use quotation marks effectively.(grammar awareness)
- write a script for a poetry reading. (writing)
- use the appropriate and effective speech conventions in poetry reading.
(oral language and fluency)

Stress at them it is expected that they are to demonstrate how their language communication and literary skills can be continuously developed as

they explore chosen poem highlighting the importance of living with a purpose.

Remind them that their expected output will be **poetry reading**, and the criteria for assessment will be: Delivery, Voice, Gestures, Facial Expression and Eye Contact

Lead them to **YOUR INITIAL TASKS** part. First ask them to try **SQUEEZED**.

Ask them if they are *fond* of listening to music. Explain to them that listening to music is the same as looking closely at the picture/ drawing/ illustration just as it is like reading a poem to unfold its meaning.

- Check on what problem they have in unfolding the meaning of a poem and what will they'll do to improve in this area.
- Make them remember this question as they work on the phases of this lesson.

HOW DO YOU LOOK AT LIFE?

Make them read the following quotations and

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

"Life is a big sea full of many fish. I let down my nets and pull."

Langston Hughes

- compare them, then look for what they have in common.
- ask them if they agree on what each suggests and prove their contention.

Drive them to do the **Why Not?** task.

- make them listen to the song, "Where are you going to " and reflect then share answers to these questions.
 - ✓ What feeling/ emotion does this song evoke? Explain.

- ✓ How does the song's message relate to your life?
- ✓ What is the best way to live life?
- ✓ Do you believe on 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?

Invite them to work on the **Core Question** phase where you'll ask them to

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



- This time, make them come up with the most essential / focus question, and check it against this one:



How can I have a purpose driven life?

- ❖ Drive their attention back to the **FOCUS QUESTION:**
How can I have a purpose driven life?
- ❖ Make them give logical temporary answers to the focus question.
- ❖ Ask them to write on What they expect/ need / hope to learn and write your targets on what you expect / need / hope to learn in this lesson.
- ❖ Inspire them by saying they are now ready_for the next phase of the lesson.
- Lead them to **YOUR TEXT** phase of the lesson where they will work on the **My Resolve task**.
- Here, ask them to pair up and look closely on the drawing/picture of a father with his daughter and a puppy strolling leisurely along the seashore.
- Instruct them to take turns in answering these questions.
 - ✓ Whom do you remember and what situation in life do you remember as you look at the drawing?

- ✓ What general observation in life is illustrated / suggested in the drawing?
- ✓ How closely do you think/ believe do the drawing match 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.
- Make them share their findings with the rest of the class.

At this point, they should try **FUSION OF SOUNDS AND SENSE**. Clarify to them what really contribute to the poem's meaning. Remind them that the orchestration of sounds, story, sense and form brings about "life" in a poem they read and that absolutely drives them 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, incite them to find out how they can live a **purpose driven life** by

- First, they have to listen to you read the poem while they read it silently.
- Ask them to focus on the context of the poem and try to list words/ phrases/ lines that convey sound, feeling and meaning.

April 2, 2014

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
 Find 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.

Invite them to be active in Small Group Differentiated Work where they'll work in 6 small groups .

Ask them to read the poem aloud, and perform their assigned task.

for **Group 1 The Opposites**

- Make them look for words in the poem which are opposite in meaning to each of the following. Have them check their answers against these ones.

1. **happy** = **forlorn**
shipwrecked

2. **smart** = **dumb**

3. **Ridiculous** = **sublime**

7. **built** =

8. **moves** = **slumbers**

9. **Insincere** = **earnest**

- 4. Unserious = solemn
- 5. cheerful = mournful
- 6. open = bivouac

- 10 .harmony= strife
- 11. permanent= fleeting
- 12. Loud = muffled

for Group 2

- Let them discuss their 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 Rudyard Kipling?
 - ✓ What conditions are suggested by the persona/ speaker in order for anyone to become a man. Recite lines that illustrate each condition.
- ❖ Give feedback.

for Group 3

- Make them 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?
- ❖ Give feedback.

for Group 4

- Ask them 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 strife*
 - ✓ *Work toward personal achievement.*
- Require them to report back to class.
- ❖ Give feedback.

for Group 5 I Believe

- Let them share their answers to the following questions
 - ✓ Do you believe that Longfellow has a strong view in life?

- ✓ How does Longfellow's view of life compare with your own view?
- Require them to point out the lines in the poem that
 - show Longfellow has a strong and optimistic view in life
 - you think/believe the young people might/ might not agree with.

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

❖ Give feedback.

For Group 6

- ✓ Make them mull on and answer these : What are the values expressed in the poem? Do the people of today still share the values expressed in the "Psalm of Life"? Prove.
- ❖ For further exploration invite them to do the **I Like It** activity.
 - Make them find 3 or 4 classmates and talk on what they like about
 - a. the poem
 - b. its subject
 - c. the poem's mysteriousness
 - d. the way the words appear on the page
 - e. the mood of the poem puts you in
 - f. what makes you remember
 - g. what it makes you think about
 - h.

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 of 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>	

- Make them share their findings with the class.
- ❖ Give feedback.

❖ It's time for **Comparing and Contrasting**.

- Clarify to them that finding similarities and recognizing differences can help them understand their reaction to different persons and information they listened to.
- Make them work in small groups of 4 as they recall another poem they have explored in class and they found interesting.
- Have them compare it with **A Psalm of Life** by: Henry Wadsworth Longfellow, then choose the basic categories such as : subject , the mood/tone, and viewpoint on general truth in life.
- Next, let them compare the specific points that are similar enough to enable you to draw effective comparison.
- Allow them to plot their 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>		

- ❖ Give feedback.

❖ Guide them On **Using QUOTATION MARKS.**

- **Remind them that** even in poems, especially in dramatic or narrative poems, quotation marks (“ ”) are used to enclose the exact words of the speaker/ persona, character. Make them 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

- Instruct them to work with three or four of your classmates for them to discuss their answers to the following questions.

- ✓ How are the quotation marks used in verse No. 1? verse no. 2?
- ✓ Where are they (open and close quotation marks) positioned in sentences?
- ✓ What are enclosed in quotation marks?
- ✓ How do the use of the quotation marks from verse no.1 differ from verse no.2?
- ✓ When do we use a set of single quotation mark (‘ ’)?
- ✓ What are the other uses of quotation marks?

- Instruct them to report back to class, and share their findings.

❖ Give feedback.

- ❖ Make them do the **QUOTE ME** exercise as they recall their most liked / interesting lines (at least three) from the poems explored in class.

- Next, they’ll Imagine the persona/ poet is personally talking to them.
- Instruct them to report directly what the persona/ poet is saying by writing these lines through using quotation marks.

❖ Give feedback.

You Said It

- ❖ Ask them to find a partner, and create a brief conversation they would have on how to have a purpose driven life.
 - Lead them to create a discussion with the poet/ persona about it.
 - Make them act out a conversation and present a written copy of the conversation/ dialogue.
 - Remind them to use quotation marks in your dialogue.
- ❖ Give feedback.

For **YOUR DISCOVERY TASKS**

- Invite them to expand their experiences on the message of the poem through **STRIVE**. Here, they need to pair up, and share ideas, thoughts on how can a poem help young people who are having trouble.
- Instruct them to report back to class.
- ❖ Give feedback.
- Have them do the **Sharing with the Persona** as they work in groups of five and imagine they meet the persona.
- Make them share which of the persona's
 - ✓ insights they like to discuss with him.
 - ✓ experiences that make the change their mind strengthen their resolve about something or see something about j\ themselves others in a new light.
- ❖ Instruct them to report back to class.
- ❖ Give feedback.

For **Your Turn**

- Incite them to imagine they are the poet receiving the Medal of Honor Award for the inspirational poem he/she shared.
- Instruct them to write a speech about how grateful they are of the award.
- Make them explain why they came up with the masterpiece.
- Ask the to deliver the speech and use correct phrasing, pausing, voice projection, facial expression, eye contact and gestures
- Remind them to talk about
 - ✓ how they may apply the advice given by Longfellow in the poem.
 - ✓ What might be their life be like if they were prevented from pursuing their dreams or goals.

- ✓ Which personal qualities are needed to hold on to dreams in adversity.
- Instruct them to report back to class.
- ❖ Give feedback.
- ❖ Invite them to add more proofs of their understanding on how to live a purpose driven life through taking active control in the **YOUR FINAL TASK.**

- Explain to them that one good way to show their appreciation of the poem they read and explore is through giving justice in reading it orally. Assure them that they can prove their understanding of the poem's message through oral reading. This is observable when they communicate the private, personal, unique experience of the poet/ persona to their audience.

Make it clear to them that their final output is poetry reading. When they get ready for it they must keep in mind the following points.

- Clarify to them that their first job is to find a poem they feel a connection with and they want / feel/ enjoy reading in public.
- Make them think about their purpose; that is, to share the “feeling” and the “experience”.
- Remind them to follow the following:
 - ✓ preview the text to check the difficult and unfamiliar words.
 - ✓ 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 slowly, fast, soft, loud
- Prompt them not to come to a full pause but read on to the next line to complete the thought.
- Invite them to plan and rehearse where they'll
 - ✓ memorize and understand the text.
 - ✓ plan their movements.
- Remind them of these criteria as they read the poem aloud.
 - ✓ Voice (quality, projection, volume, pitch)
 - ✓ Delivery (phrasing, pausing, intonation, stress)
 - ✓ Facial expression, gestures, eye contact.
- Prompt them to practice reading aloud.
- Stress on them the importance of reading according to punctuation and breaking down the parts into subject and its meaning.
- Guide them to read groups of words for meaning rather than reading single words.

- Remind them to change the tone of their voice to add meaning to the work while they remember the criteria : Delivery, Voice, Gestures, and Facial Expressions
- Allow them to read the poem to the class.

❖ Remember to acknowledge them and ask how they feel about their major output before leading them to the **YOUR TREASURE phase**.

- Prompt them by saying they enjoy learning, and *let them* think back on the activities, tasks they've just finished and concepts they've learned. Make them reflect on and answer these questions.

1. What is it you found most enjoyable? Most difficult in this lesson?
2. What will you do to do away with these difficulties?
3. Write at least 3 possible ways/ steps you can adopt for you to get away with them.
4. What do you hope to strengthen in the next lesson/s?

- For their final task invite them to 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

Teacher's Guide

Module 1

Lesson 6

CELEBRATING SELF-WORTH

Start this lesson by inviting your students to read the overview in the initial **Your Journey** phase and ask them reflect on its importance.

Impress upon them that this lesson marks the first major stop of their itinerary in Grade 9 English. They are to demonstrate their understanding of all the important self-concepts side along the essential literary concepts and language communication skills they will need for them to **celebrate their self-worth, and raise their self-esteem**. This is made possible through a speech choir presentation as evidence of their understanding.

Make their expectations clear; that, this lesson is drawn from the baseline of **celebrating self-worth** where it their exploration of some important concepts leading to self enhancement.

Clarify that through their understanding of the overriding and underlying concepts plus the tasks they will engage with in this lesson, they'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?***

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

Invite them to go over the entries in the **YOUR OBJECTIVES** phase where they are to focus on their objectives like:

- draw generalizations and conclusions from the material viewed (viewing)
- summarize information from the text listened to (listening)
- prove that the title serves as a big clue as to the meaning of the poem (reading)
- use definition to arrive at the meaning of words (vocabulary)

- explain how a poem is influenced by culture and other factors (literature)
- use literary devices and techniques to craft poetic forms (writing)
- use the appropriate and effective speech conventions expected of speech choir presentations (oral language and fluency)
- Remind them that their 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.

❖ Make them start with the ***Something Special Game*** in **YOUR INITIAL TASKS** phase. Here they will form two big groups and

- ✓ recall the poems they've explored in class
- ✓ select lines that they found special or new or that affected their attitude in life that allowed them to become a better person
- ✓ write these chosen lines from the poems on slips of papers, and deposit them in the designated special box
- Have them draw lots on which group will be the first to read the chosen lines and to share their thoughts about them.
- Encourage them to recall and use everything they've learned about enhancing oneself from the week 1 to week 8 lessons.
- Allow them to take turns in sharing their insights and allot three (3) minutes to share their insights and give five (5) points for each sharing.
- Consider the first group to come up with the most number of points as the winner.

❖ Perk up their interest through the **Dignity Delight** activity.

- ✓ Ask them: What do you do to celebrate self-worth? They can probably buy what they want, take a trip to the mall, stroll in the park or seashore, or hang out with their friends doing things they like to do.
- ✓ Invite them to draw a picture or illustrate the ways they celebrate their self-worth.
- ✓ Motivate them to use creative ways in their drawing.
- ✓ Allow them to work with a group of classmates and compare their ideas about the way they celebrate self worth. Ask them how closely they think/ believe these drawings match their mental image of

celebrating self-worth. Make them prove their point. Then, ask them to share their group's ideas with the whole class.

- ❖ For the **Here and Now** activity, have them reflect on the recent issues and problems that they need to attend to and decide which of them can be solved through their understanding of the concepts revealed in the previous lessons.
 - Lead them by asking: Which of these concepts do they need more to help solve these problems?

- ❖ Invite the students to a the **Getting The Most Out of Life** activity where they will form a threesome. Ask them to take a good look at the picture you'll present to them.

Ask them to talk about what it communicates to them. Then, ask them to 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?
 - ✓ Does the picture illustrate the value of celebrating self-worth?
 - ✓ What details of the picture suggest the importance of attaining self-worth?
 - ✓ How well, do you think the illustrations interpret the value of celebrating self-worth?
 - ✓ 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 your sense of self-worth? Prove your point.
- Make them convene after ten (10) minutes, and keep a record of their findings (in line with celebrating self-worth) and share their findings with the class.
 - Encourage them to find common grounds around their ideas.

- ❖ Highlight the **FOCUS QUESTIONS: *How can I attain self-worth?*** and *What does it take to get the most out of life?*
- ❖ Motivate them to give logical temporary answers to the focus question.
 - Accept varied answers from your students.
- ❖ Lead them to share answers to this question: **What do I expect, need or hope to learn?**

- ❖ Make them write their targets on what they expect, need and hope to learn in this lesson.

What I expect, need,, or/ hope to learn

- ❖ Confirm their readiness for the **Your Text** phase of the lesson.
- ❖ Make sure they will do the **Life's Stairway** task. Here, they will
 - Draw and label a stairway or road or path that reflects their life or the life of someone in the family or someone whom they loved so dearly.
 - Use the following questions as a guide.
 - ✓ Are there twists and turns in your life?
 - ✓ 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 or present or future represents your self-worth and how did you celebrate or would like to celebrate this?
 - Ask them to write a short description of what they drew.
 - Ask them to share their work with the class.
 - Give your comments and feedback.
- ❖ Tell them that they can get clues to the meaning of the selection they will read if they know how to predict or project.
- ❖ Invite them to project by using the **TITLE** of the piece they will read.
 - Have them:
 - ✓ read and focus your attention on the title **"IF"** by Rudyard Kipling.
 - ✓ express their thoughts, views on what the subject of the poem could be.
 - ✓ copy the illustration as shown in their learning material and fill it out with their predictions.
 - Accept varied answers from your students, and invite them to confirm their predictions as they work on the following activities.
- ❖ Encourage the interest of your students by stressing that the poem **"IF"** by Rudyard Kipling provides cherished pieces of information which are clearly conveyed to illustrate the importance of celebrating self-worth.

- ❖ Lead your students to do the **A Golden Door** activity. Ask them to:
 - Form a threesome and take turns in sharing their 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.”

- Ask them to share their findings with the rest of the class.
- ❖ Lead them to find out how a poem “**IF**” written *by Rudyard Kipling* will help them achieve more insights on how “to make life better if not the best.”
 - Have them first listen to you read the poem “**IF**” as they read it silently.
 - Invite them to watch out for and prepare a list of loaded words.

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!

- ❖ Impress upon them that they have already developed a variety of strategies to help figure out the meaning of unfamiliar words. Clarify with them that when they find hints to the meaning of a word in the words or sentences that surround it, these are called **context clues**. These context clues can help them expand their vocabulary all the more. One simple strategy is through **DEFINITION or RESTATEMENT** clues. Here, they must watch out for words like: “or “that is “in other words “also called as” that often signal definition or restatement. Give them an example to analyze.

- ❖ Make them do the **VOCABULARY Game** where they
 - form two big groups
 - go over their list and find out which of the words 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
 - Give two (2) points to each correct answer
 - Ask them to check their answers against these words:
 1. **DISASTER**
 2. **FOES**
 3. **HEAP**
 6. **SINEW**
 7. **STOOP**
 8. **TRAP**

4. IMPOSTOR**5. KNAVES****9. VIRTUE****10. TRIUMPH**

- Declare the group to come up with the most number of points as the winner.

❖ Lead your students to form four (4) groups for them to do an in depth exploration of the poem. Inform them that they have fifteen (15) minutes to do their tasks.

- Give each group an assigned task.

For Group 1 Four Parts

- Make them read the poem once more to find its meaning.
- Stress on them that the poem is divided into 4 parts, and it is their job to find out what something or someone in real life is suggested in each part. .
- Tell them to pick out lines that clearly suggest such and for them to complete the following table with entries called for before they will present their findings to the class.

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

For Group 2 Always Do the Positive

- Impress upon them that the poem sets conditions that serve as positive signs for success or attainment of self-worth. Ask them to check out which of these positive signs are conveyed in the poem.

1. Overcome challenges and obstacles in life; don't let them beat you.
2. Follow your dreams / 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 your every minute of your time wisely.

7. Be true to oneself.
8. Understand people who think differently of you and provoke you in doing bad/ 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.
13. Have hope in life even if it is hard.
14. Don't give up.

- Discuss with them the images in the poem by specifying which part or stanza lines clearly point out each positive sign.
- Have them check their answer against these ones.

POSITIVE SIGN	PART or STANZA
15. Overcome challenges and obstacles in life; don't let them beat you.	2 ND stanza
16. Follow your dreams. Set up your goals.	2 ND stanza
17. Be realistic.	2 ND stanza
18. Continue (keep going; don't stop even if there are many challenges in your way).	2 ND stanza
19. We are all equal and no one is above anyone else.	4 th stanza
20. Do not waste time. Use your every minute of your time wisely.	4 th stanza
21. Be true to oneself.	1 st stanza
22. Understand people who think differently from you and provoke you in committing negative actions.	1 st stanza
23. Always do what is right and just.	1 st stanza
24. Know the value of your self-worth without being too proud of your own qualities.	1 st stanza
25. Overcome obstacles in life.	1 st stanza
26. Do what is best.	3 rd stanza
27. Have hope in life even if it is hard	3 rd stanza
28. Don't give up.	3 rd stanza

- Allow them to talk about and explain which of these positive signs they agree on or disagree with.
- Give them chances to share their ideas with the class.
- Give comments and feedback.

For Group 3 Firming up the value of self-worth

- Ask them to answer the following guide questions
 - ✓ Which part makes you 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?
- Accept varied answers.

For Group 4 SUMMARIZING

- Invite them to think back on what they usually do to **summarize** points in a text they have read and to the ideas they have listened to.
- Explain to them that giving the summary helps clarify their understanding of the key information in a reading or listening to a literary piece. When they summarize, they must **condense** the ideas they have read or listened to.
- Remind them that as they summarize, they **restate the main ideas** and **the most important details in a few word and sentences**.
- Have them use the following questions as guide.
 - ✓ What have you learned from the text?
 - ✓ What approach to/ attitude in life do you think the poet intended to show in the poem?
 - ✓ What new and special way of enhancing yourself does the poem give you for you to celebrate your self-worth?
 - ✓ How will it help you become a better person?
- Encourage them to share their ideas orally in class.
- Give feedback.

- ❖ Guide the students on **Using ELLIPSIS** by inviting them to look closely at the Info Ad. First, ask them what the ad is all about.
- Ask them to look for what is common in these expressions.

1. Share your talents ...
2. Aaaahhhh ... you're interested...
3. Yippeee ... We can help.

- Ask them to recall the name we give these punctuation marks.
- Remind your students 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.
 - A series that continues beyond the items mentioned.
 - Time that passes or action that occurs in a narration.
- Make them pay particular attention to the presence of given sentences with ellipsis points (...)
- Discuss with them the possible situations when and how they can use ellipsis.
- Make them form generalizations **on using ellipsis**.

❖ Invite your students to do the **Mark It Right!** exercise.

- Ask your students to read the given sentences and choose the blank that marks the most appropriate place to insert ellipsis points.
- Make them rewrite the sentences then check their answers against the following:
 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 ... an actual suffering strengthens as sinews do with age.” *by: Emily Dickinson*
 4. 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*
- Invite them to share their **Insights** by writing their reflection/ insights on their most memorable poem. Ask them to illustrate at least two (2) of the ellipsis rules in their work.
- Tell them to find a partner, and exchange papers.
- Ask them give comments or feedback on each others' work.
- Ask them to do the **Best of Round Up** task where they can talk about their family or friend or classmate or about their special abilities and why they feel great because of them. Make them present a write up of this sharing then remind them to use ellipsis whenever necessary.
- Invite them to do the **Ellipsis Patrol task** where they will look for a stack of old newspapers and magazines. They need to scout for and choose articles of that interest them. Then, instruct them to look for and encircle all the ellipsis used in the articles.

- Lead them to discover who in the class can find the most number of articles with ellipsis.
- ❖ Double check if they clearly understood the meaning of the poem explored in class as well as why they need to celebrate self-worth. Allow them to prove their understanding of how these valued concepts can be realized through getting involved in real - life tasks in the following phase.
- For the **YOUR DISCOVERY TASKS** phase of the lesson, require them to form **four (4) big groups**, and each group should choose one from the following tasks to work on.
- Allow them to discuss how they'll best achieve any of the following.

For Group 1 - An Advice Poem

- Motivate them to write a poem that offers advice to a friend, relative, classmate, schoolmate or anyone else.
- Make them use these words and phrases in any order.
 - ✓ Remember
 - ✓ Forget
 - ✓ Do
 - ✓ Do not
 - ✓ Seek
 - ✓ Watch out for
- Remind them to use rhyme/ rhythm/ repetition / imagery in their poem
- Invite them to read or recite their poem to other groups or to the class.
- Give feedback.
 - ✓ Read advice... that persuade....
 - ✓ Look at print... that persuade...
 - ✓ Listen to the... that persuade...

For Group 2 - Advice Column

- Invite them to: Read advice columns from newspapers or magazines or comics that persuade people to.....
 - ✓ look at print or email ads, billboards posts on FB or Twitter, listen to the radio, or watch TV talk shows or TV commercials that persuade people to do /not to do something in order to celebrate self-worth
 - ✓ look for advice for those who have problems with their self-worth
 - ✓ collect them and exchange their collection with their group mates

- ✓ Note the words you read or hear, images that you see and how they persuade you
- ✓ find out if humor is used in the ads
- ✓ watch out for what these ads have in common
- ✓ report your findings to the other groups.

- Give feedback.

For Group 3 - Look Up to the Hero

- Make them choose their most remembered poet/ persona in their favorite poem and use him/her as their role model in life.
- Ask them to think and write about the outstanding trait/ quality/ attitude that is worthy of an evaluation.
- Remind them to cite the lines conveying such a trait and use them as possible words of wisdom.
- Share their thoughts with the class.
- Give feedback.

Group 4 - Musical Beat

- Invite them to choose a song (rap, pop, rock, ethnic, classical, country, religious, etc.) that can be matched to their favourite poem.
- Ask them to try writing new words (expressing their ideas on how to celebrate self-worth) to go with the music.
- Make them use rhymes, repetition, imagery, figures of speech, rhythm.
- Invite them to render the song in class.
- Give feedback.

- ❖ Impress upon them that they've finished the enabling activities at this point. Make them think about, look over, then consolidate what they've learned on the major and sub concepts, literary and language communication skills. Encourage them to answer these questions: How did you like? Do the activities feel right to you? What will you do next?
- ❖ Guide them on their FINAL TASK. Stress to them that they are ready to try their hand on their major task for the first quarter: a speech choir presentation. Make them answer this question: Have you ever wanted to be on stage while you're with a group reciting a poem?
- ❖ Tell them they are lucky to have the chance to perform in a speech choir presentation. Remind them that they have everything they need to come up with a very impressive one. Stress that they have to make it as best as they can, and they must undergo a process.

- ❖ Give them some tips or guidelines to follow to come up with an impressive speech choir presentation. Make sure they review the guidelines before they plunge into the process. Remind them to keep these points in mind as they go through the process.
- Let them do the **CONNECT** part where they'll form three big groups, and from the poems they have explored in class, choose one that:
 - ✓ interests the majority of the group members
 - ✓ is most liked
 - ✓ members feel a close connection to
 - ✓ members want to read and
 - ✓ members enjoy reading in public.
- Have them decide which poem is the best for speech choir presentation.
- ❖ Next, let them prepare a **Working Script**. Have them recall the steps to follow in making a working script like:
 - ✓ have a copy of the poem and use it as a working script
 - ✓ underline the parts they find most dramatic (words, phrases, images, sounds and rhythm)
 - ✓ mark the parts where they'll go slowly, speak up or pause
 - ✓ not end with a line but with a punctuation mark
 - ✓ make notes describing the speaker or persona or characters and consider his/ her
 - age
 - feeling expressed in the poem (Is there a change in this/her feeling as the poem goes on?)
 - ✓ clarify the tone/ attitude (thoughtful, tender, serious, sarcastic, sad, happy) you need to convey.
 - ✓ decide
 - whether the poem should be read by:
 - ✚ in alternating lines
 - ✚ in several voices or single voice
 - how you will use your voice to convey your tone and
 - what single impression you want your audience to get from your reading
- ❖ Stress to them the importance of having **The Fair Plan** phase where they will:
 - ✓ understand the text thoroughly before they memorize it
 - ✓ plan their movements
 - ✓ specify the posture and what movements will be used even in the entrance and the exit
 - ✓ act out some parts especially the key parts of the poem

- ✓ decide on and be creative in their choice of props, costumes, scenery sound effects or other forms of musical background

❖ Next, push them to **Rehearse, rehearse, rehearse!** where they will

- ✓ practice reading aloud
- ✓ read according to punctuation
- ✓ break down long sentences into subject and its meaning
- ✓ read groups of words for meaning rather than reading single words
- ✓ not 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
- ✓ 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 or tone)
- ✚ Facial expression, eye contact, gestures
- ✚ Choreography (movement)
- ✚ Costumes/ props/ background music, sounds

- ✓ Check their progress.

- Give comments and suggestions.

❖ Guide them to the **YOUR TREASURE** phase of the lesson. Stress to them that this is the first quarter final appraisal where it is safe to integrate and the concepts they've learned as well as the skills they've developed or enhanced during the course. Remind them that they must think back, reflect and focus on the essential points that they

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

- Name: _____ Grade/ Section _____

Quarter _____ Lesson _____

t	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

Teacher's Guide
Module 2
Lesson 1

FINDING OTHER'S GREATNESS

A. Overview of Content and Objectives

1. compare and contrast similar information presented in different texts
2. shift from one listening strategy to another based on topic, purpose and level of difficulty of the persuasive text
3. establish connections of events and how these lead to the ending of a material
4. give the appropriate communicative style for an intimate situation
5. analyze literature as a means of valuing other people and their various circumstances in life
6. distinguish the features present in poetry and prose
7. 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
8. use adverbs in narration

B. Assessment Plan

1. Pre-assessment: **Task 1 Methinks** See page ____ of the learning package.
2. Post-assessment: **Your Final Task: Search for Greatness** Refer to page ____.

C. Activities

1. Introduction

Task 2: Connecting Lives

- a. Ask students to consider this situation: A student *received academic recognition from the school*. How do you think a supportive parent would speak to the child? Will others, such as a friend or teacher, speak to her in the same manner? Use the grid below to create possible dialogues between the following: student-parent, student-friend, student-teacher. Brainstorm on what each one would say to the student.
- b. Let students accomplish the task in groups of four.

- c. Ask them to present their dialogues to the class. Each member has to take on a role.
- d. Synthesize the activity by discussing that people have different language registers depending on the audience, situation and topic. Zoom in on the language register (intimate) between the child/student and parent. Be guided by the following questions:
 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?

READING HOMEWORK

- a. Instruct the students to read the selections at home.
- b. Ask students to think of friends that they are reminded of after reading “Auld Lang Syne.”
- c. Prompt students to list down names of people that they encounter on a daily basis and who exemplify greatness in their own special way.

2. Presentation

Reading Texts:

- a. Ask the motivational question, “What does greatness mean?”
- b. Read the poem, *Auld Lang Syne*. Pose the following questions:
 1. When is “Auld Lang Syne” 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. What makes the persona's friends unforgettable? What experiences have they gone through?
- c. Segue by asking, "Of the people you meet, how do you show an appreciation for their greatness?"
 - d. Read the poem, *I Think Continually Of Those Who Were Truly Great* by *Stephen Spender*. Ask these processing questions:
 1. What distinct quality of those who are great does the persona mention in the first stanza?
 2. According to the second stanza, what should not be forgotten?
 3. What is the legacy of those who are great?

Finding Similarities and Differences (Refer to Task 3)

- a. Instruct students to compare and contrast the ideas found in the two texts.
- b. Ask them to answer the Exercise A and B of Task 3.
- c. Process their answers:
Task 3A: 1. 2 2. 1 3. / 4. 2 5. /
- d. Ask students to think of responses to this question: 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.
- e. Engage students in a class discussion concerning Item No. 4.

3. Enrichment

Task 5: Greatness Revisited

- a. Instruct students to use the provided weblinks in order to know more about "greatness"
- b. Ask them to view Oprah's speech concerning Martin Luther King.
- c. Let them fill out the table that follows.
- d. Process the activity through the following questions:
 1. Who is 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?

ORAL PRACTICE: TASK 4: Greatness Delivered

- a. Model the proper reading of the poem.
- b. Give a mini-lecture on the importance of using facial expressions and gestures to convey the meaning of the text.
- c. Let students read the text to exemplify these points about proper oral reading

4. Expansion

Task 5: Uncovering Greatness

- a. Ask the students to read the infographic excerpt.
- b. Let them identify the adverbs. Ask them to explain what is signified by the highlighted adverbs.
- c. Instruct them to make generalizations about the forms and functions of adverbs of time and place.
- d. Have them provide more examples of adverbs of time and place.
- e. Instruct students to answer **Task 7**.

Task 8: Greatness Recounted

- a. Ask students to read the sample paragraph on page ____.
- b. Engage students in discussion through the following questions
What does the writer articulate in the first sentence?
 1. How does the writer develop this idea in the sentences that follow?
 2. How does the paragraph end? What is signified in the last sentence?
 3. What are the parts of the paragraph?
 4. How does the character in the paragraph manifest greatness?

5. Compare this paragraph with the two poems in **YOUR TEXTS**? What makes it different from the two?
- c. Ask students to use a table to organize their answer to Item B. Let them share their answers to Question 5 with the class.

Task 9: Writeshop

- a. Before allowing the students to go through the writing process, ask them to gather more information about narrative paragraphs through this link:
<http://classroom.synonym.com/write-one-welldeveloped-narrative-paragraph-4475.html>
- b. Allow them to share what they have learned through the web link.
- c. Guide them as they brainstorm, draft, revise and assess their narrative paragraphs. Have them use the organizers provided on pages ____.
- d. Remind your students that they will continue to revise their output in the succeeding lessons.

5. Synthesis

EXIT TICKET

- a. Ask students to accomplish the 3-2-1 exit ticket.
- b. Ask them to share their answers with their peers.
- c. Resolve questions that students may have.
- d. Synthesize the lesson.

FINAL TASK

- a. Explain the mechanics of their final task, Task 11: The Search for Greatness.
- b. Provide more examples of infographics.
- c. Have students work in groups of 5.

MY TREASURE

- a. Ask students to accomplish Task 12: My Final Thoughts.
- b. Encourage several students to share their answers with the class.

Quarter 2, Lesson 2

A. Overview of Content and Objectives

Theme: **Observing Others' Circumstances**

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

B. Assessment Plan

1. Pre-assessment: **Social Lens** See page ____ of the learning package.
2. Post-assessment: **Six Words, 1 Story** Refer to page ____.

C. Activities

1. Introduction

Task 1: Social Lens (Picture Analysis)

- a. Ask the students to observe the pictures closely.
- b. Instruct them to write an essay in one minute based on their observation.
- c. Let them share their answers in triads. Call representatives to share their answer with the class
- d. Pose the motivational question, "How do you view other people's circumstances?"
- e. Tell them that they will continue to think of and rethink their responses to the said question.

Task 2: Casual Conversations

- a. Ask students to share their observations with a partner.
- b. Ask them to think about the difference between talking with their friends and their parents. Let them jot down their observations using the table provided. Ask them to determine which of the registers, intimate or casual, is used in their conversation with others.

- c. Synthesize by discussing the importance of recognizing the audience and purpose in order to communicate effectively with others.

READING HOMEWORK

Ask students to read the two poems and then answer the graphic organizers that follow.

2. Presentation

Reading Texts:

- a. Pose the motivational question, “How do you view other people’s circumstances?”
- b. Engage the students in a discussion by processing these questions:

Questions to answer for “Man with the Hoe

- 1. What is the image of the man with the hoe?
- 2. How does the poet describe him?
- 3. What does 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?

Questions to answer for “Sonnet 29”

- 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?

3. Enrichment

Task 2: Spot the Difference

- a. Ask the students to share their illustrations of the man with the hoe.
- b. Let them explain their illustration.
- c. Ask them to share their own views concerning people who share the same situation.

Task 2: Music to my ears

- a. Have students accomplish the graphic organizer for this segment.
- b. Ask representatives to share their answers with the class.
- c. Discuss the structure of the sonnet.

ORAL PRACTICE

- a. Model the proper reading of the sonnet.
- b. Give a mini-lecture on the importance of using one's voice in rendering an oral interpretation of poems and other texts.
- d. Ask students to read the poem to exemplify these points about proper oral reading.

4. Expansion

Task 5: How did you do it?

- a. Ask the students to read the infographic and to focus on the highlighted words. Elicit the form and function of these words. Be guided by these questions
 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 job challenge be addressed?
 4. How do the words, ***rapidly and informally***, function in the sentence above?
 5. What kind of adverbs are these?

- b. Ask them to create a generalization about adverbs of manner.
- c. Ask them to answer Task 6: Controlled Practice. Process their answers.

Task 7: Writeshop

- a. Ask students to revise their narrative paragraph using the adverbs they have learned in this lesson.
- b. Have them assess their work through the Output Satisfaction Worksheet.

5. Synthesis

FINAL TASK

- a. Explain the mechanics of their final task, **6 Words, 1 Story**.
- b. Ask students to summarize the main idea of Oprah's speech in six words. Ask them to share their answers

MY TREASURE

- c. Ask students to answer the prompt found on page ____ of the learning package.
- d. Encourage several students to share their answers with the class.

Quarter 2, Lesson 3 this is not included in the TG

A. Overview of Content and Objectives

Theme: Learning from Others' Challenges

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

B. Assessment Plan

1. Pre-assessment: **Task 1 Let's Talk about Bullying** See page ____ of the learning package.

STOP BULLYING...TAKE A STAND!

TRANSCRIPT

Open:

Micah: Right away when I hear the word bullying, I'm like, I think maybe somebody was physically hurt, but really, it's not.

Tricia: There was a group of boys, actually, that started following me around.

Dave: I've made fun of people, when I'm with my friends, you know, I'm not gonna lie.

Rebecca: There was one kid who I think I teased pretty relentlessly for a while, you know, just to get a laugh.

Micah: You could really hurt somebody. More so emotionally than physically. Physical wounds heal, but the emotional ones are the ones that you remember.

Dave: The reason why I did this is pretty much for laughs, to make my group laugh.

Tricia: I felt worthless, I felt like who I was, I shouldn't be.

Brittany: That hurts the most and girls will just keep going at it and they won't stop.

Brendon: I think everyone bullies sometimes, whether they realize it or not.

http://www.pbs.org/inthemix/shows/transcript_bullying.html

2. Post-assessment: **Your Final Task: In a Nutshell** Refer to page ____.

C. Activities

1. Introduction

Task 2: I Witness!

- a. Ask students if they have witnessed bullying in school or even at home.
- b. Let them read the pamphlet on bullying.
- c. Discuss the content of the material through the processing questions:
 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.

- d. Let them write a *One-Minute Essay* thereafter.

READING HOMEWORK

- a. Instruct the students to read the selections at home.
- b. Ask students to think of people whose experiences are similar to the persona in the poems.
- c. Let students answer Task 3 at home.

2. Presentation

Reading Texts:

- a. Refer to **Task 3: Taking a Stand** to discuss the reading texts.
- b. Ask the motivational question, “What can you learn from others’ challenges?”
- c. Read the poem, “If We Must Die.” Pose the following questions:
 1. What do the 1st 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?
- d. Segue to the discussion of the other poem by asking if they know the origin or meaning of the word, *Invictus*. (Note: *Invictus* is the latin word for “unconquered.”)
- e. Ask them, “What does it mean to be unconquered?”
- f. Read the poem. Ask these processing questions:
 1. What is the setting of the poem?
 2. What is the persona’s attitude toward the predicament that he is in?
 3. What is his resolution?

3. Enrichment

TASK 4: Speak Easy!

- a. Model the proper reading of the poem. Focus on articulation of the vowel sounds.
- b. Let the students differentiate the long and short vowel sounds through the provided words under this task.

4. Expansion

Task 5: Bullying Survey

- a. Ask students to answer the survey on bullying.
- b. Let them share their responses with their peers.
- c. Conduct a class survey of the question, “How often do you witness bullying in the campus?”
- d. Elicit from the students the function of these words: never, rarely, occasionally, always.
- e. Let students construct generalizations about adverbs of frequency.

- f. Ask them to answer **Task 6: Controlled Practice**. Process their answers.

5. Synthesis

FINAL TASK

- a. Explain the mechanics of their final task.
- b. Let them watch the advocacy video on bullying.
- c. Ask them to summarize the message of video.

MY TREASURE

- a. Ask students to answer the prompt found on page ____ of the learning package.
- b. Encourage several students to share their answers to the class.

Teacher's Guide Module 2 Lesson 2

Observing Others' Circumstances

A. Overview of Content and Objectives

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

B. Assessment Plan

1. Pre-assessment: **Social Lens** See page ____ of the learning package.
2. Post-assessment: **Six Words, 1 Story** Refer to page ____.

C. Activities

1. Introduction

Task 1: Social Lens (Picture Analysis)

- a. Ask the students to observe the pictures closely.
- b. Instruct them to write an essay in one minute based on their observation.
- c. Let them share their answers in triads. Call representatives to share their answer with the class
- d. Pose the motivational question, “How do you view other people’s circumstances?”
- e. Tell them that they will continue to think of and rethink their responses to the said question.

Task 2: Casual Conversations

- a. **Ask students to share their observations with a partner.**
- b. **Ask them to think about the difference between talking with their friends and their parents. Let them jot down their observations using the table provided. Ask them to determine which of the registers, intimate or casual, is used in their conversation with others.**
- c. Synthesize by discussing the importance of recognizing the audience and purpose in order to communicate effectively with others.

READING HOMEWORK

Ask students to read the two poems and then answer the graphic organizers that follow.

2. Presentation

Reading Texts:

- a. Pose the motivational question, “How do you view other people’s circumstances?”
- b. Engage the students in a discussion by processing these questions:

Questions to answer for “Man with the Hoe

1. What is the image of the man with the hoe?
2. How does the poet describe him?

3. What does the line, “What to him are Plato and the swing of Pleaiades?”
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?

Questions to answer for “Sonnet 29”

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?

3. Enrichment

Task 2: Spot the Difference

- a. Ask the students to share their illustrations of the man with the hoe.
- b. Let them explain their illustration.
- c. Ask them to share their own views concerning people who share the same situation.

Task 2: Music to my ears

- a. Have students accomplish the graphic organizer for this segment.
- b. Ask representatives to share their answers with the class.
- c. Discuss the structure of the sonnet.

ORAL PRACTICE

- a. Model the proper reading of the sonnet.
- b. Give a mini-lecture on the importance of using one’s voice in rendering an oral interpretation of poems and other texts.
- a. Ask students to read the poem to exemplify these points about proper oral reading.

4. Expansion

Task 5: How did you do it?

- a. Ask the students to read the infographic and to focus on the highlighted words. Elicit the form and function of these words. Be guided by these questions
 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 job challenge be addressed?
 4. How do the words, ***rapidly and informally***, function in the sentence above?
 5. What kind of adverbs are these?
- b. Ask them to create a generalization about adverbs of manner.
- c. Ask them to answer Task 6: Controlled Practice. Process their answers.

Task 7: Writeshop

- a. Ask students to revise their narrative paragraph using the adverbs they have learned in this lesson.
- b. Have them assess their work through the Output Satisfaction Worksheet.

5. Synthesis

FINAL TASK

- a. Explain the mechanics of their final task, **6 Words, 1 Story**.
- b. Ask students to summarize the main idea of Oprah's speech in six words. Ask them to share their answers

MY TREASURE

- a. Ask students to answer the prompt found on page ____ of the learning package.
- b. Encourage several students to share their answers with the class.

B. Assessment Plan

1. Pre-assessment

Possible Sentences

2. Post assessment

Revisiting the Possible Sentences

C. Resources

1. Materials

- a. movie poster of “The Hunger Games”
- b. recording of a short story
- c. worksheets

2. Equipment

- a. Audio CD player
- b. Projector (if digital pictures will be used)

D. Activities

1. Introduction

Scrutinize and Speculate

See Task 1 ‘Your Initial Tasks’

- a. Show a picture featuring the movie, “The Hunger Games”
- b. Ask students to predict what the story is all about.
- c. Show the connection of the movie to the short story that they are about to read.

2. Presentation

See Task 3 ‘*Piece by Piece*’

- a. Have the students accomplish the task.
- b. The correct answers are:
 - 1. beamed
 - 2. clung

3. boisterous
4. lapse
5. daintily
6. petulantly
7. lottery
8. paraphernalia

II. BEAM	- smile
CLING	- embrace
BOISTEROUS	- uproarious
DAINTILY	- elegantly
PARAPHERNALIA	- equipment

See Task 4 *'Make a Mind Movie'*

- a. Have the students accomplish the task.
- b. Remind them to visualize or imagine the events in the story as they listen to the recording of it.
- c. Ask the students to draw their visualization of the story.
- d. Have the students indicate the paragraph number of the lines in the story that they are sketching.

3. Enrichment

See Task 5 *'Share Your Mind Movies'*

- a. Divide the class into small groups.
- b. Ask the students to share with their group their images of the story.
- c. Ask the students to describe the setting, the characters, and the important events in the story.

See Task 6 *'Picking Out Optical Illusions'*

- a. Divide the class into small groups.
- b. Ask the groups to identify the sensory images in the story, "The Lottery."
- c. Ask the groups to explain how the sensory images used in the selection make the story more realistic.

See Task 7 '*Prose in Process*'

a. Give additional input about the elements of prose.

The Elements of Prose

- Characters
- Setting
- Plot
- Point of view
- Theme
- Mood

You have learned about the elements of poetry, drama, and prose.

Characters

Characters are the people or animals in the story. A story often describes the interaction of characters, including their relationships and the changes they undergo.

In the story you just read. The characters are Brian, his mom, Alex, Kenya, and Mike.

Setting

Setting is when and where the story takes place.

There are two settings in this story. The first is Brian's home and the second is art camp. The story takes place over the summer.

Plot

Plot is what happens in the story, or the sequence of events.

The plot of the story is Brian is worried about going to art camp. When he arrives, there is only one spot left for him to sit down. He meets three other kids at the table and they all start talking. Brian goes home knowing he has new friends.

Point of View

The point of view of the story relates to the person telling the story.

Sometimes the narrator is a character in the story and tells the story. This type of narrator tells the story from a **first-person point of view**. Sometimes the narrator is not a character in the story and refers to the characters by

name or as *he* or *she*. This type of narrator tells the story from a **third-person point of view**.

This story is written in third-person point of view because Brian is not telling the story. The narrator refers to Brian as *he* and the kids as *they*.

Theme

Theme is the lesson or message of a story. To identify the story's message, look for clues in what the characters say and do, what happens as the result of their actions, and how the characters change.

In this story, the theme is new and scary situations can change to be very happy events.

Mood

The mood of a selection is the feeling the author creates using story details, the setting, and images.

The mood of this story starts off worrisome because Brian is nervous about not knowing anyone at art camp. But the mood changes by the end of the story when Brian is happy to meet three new friends.

Source: http://mhschool.com/lead_21/grade4/ccslh_g4_rl_1_2c.html

April 2, 2014

Key Points: What is a Periodical?

Periodicals are publications which are issued at regular intervals, such as journals, magazines, and newspapers. They are also often referred to as serials. Periodicals usually consist of a collection of articles, which may range from a single page story in a magazine to a 40 page study in a scholarly journal.

Periodicals can offer some advantages over books depending upon your information need. However, when using periodicals, it is important to understand the difference between scholarly and popular periodicals.

The Advantages of Using Periodicals

- Because they are published frequently, periodicals are the best sources for current information.
- Current events are usually discussed in periodicals long before they become the subject of a book.

- Periodicals often contain information on the latest trends, products, research and theories.
- Periodicals are the best source for ephemeral or very specialized information.
- Periodicals exist for every field and every interest, providing access to a variety of hard-to find information.
- Due to the shorter length of periodical articles, more topics may be covered within one volume of a periodical than in one book.

The most common types of periodicals are **Scholarly**, **Popular**, and **Trade Journals**.

Scholarly Journals

- Report original research or experimentation, often in specific academic disciplines.
- The targeted audience is the scholarly researcher, faculty, and students.
- Articles are written by experts in the field, and are signed.
- Articles often use specialized jargon of the discipline, and assume a familiarity with the subject.

Popular Magazines

- Cover news, current events, hobbies, or special interests.
- Are targeted at the general public, and available to a broad audience.
- Articles are usually written by a member of the editorial staff or a freelance writer.
- The language of the articles is geared for any educated audience, and does not assume familiarity with the subject matter.

Trade Journals

- Discuss practical information and concerns in a particular industry.
- Contain business news, product information, advertising, trends in technology, and law.
- Are targeted at the professionals in that industry, or students researching that industry.
- Articles are written by experts in the field for other experts in the field.

Source: <http://www.libraries.iub.edu/?pageId=1002225>

See Task 8 '*Browsing through Journals*'

- a. Have the students accomplish the task.
- b. Process the answers of the students.
- c. Draw students' attention to the narrator's perspective about death.

See Task 9 '*Tipping the Scale*'

- a. Have the students accomplish the task.
- b. Process the answers of the students.

See Task 10 '*Conversing in Verse*'

- a. Give input about the elements of poetry.
- b. Process the answers of the students.

Elements of Poetry

When you read a poem, pay attention to some basic ideas:

Voice (Who the speaking persona? How is he/she speaking?)

Stanzas (how lines are grouped)

Sound (includes rhyme, but also many other patterns)

Rhythm (the kind of "beat" or meter the poem has)

Figures of speech (many poems are full of metaphors and other figurative language)

Form (there are standard types of poem)

Voice

Voice is a word people use to talk about the way poems "talk" to the reader.

Lyric poems and narrative poems are the ones you will see most. Lyric poems express the feelings of the writer. A **narrative** poem tells a story.

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

Stanza

A **stanza** is a group within a poem which may have two or more lines. They are like paragraphs.

Some poems are made of REALLY short stanzas, called **couplets**--two lines that rhyme, one after the other, usually equal in length.

Sound

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

Rhyme - Rhyme means sounds that agree. "Rhyme" usually means end rhymes (words at the end of a line). They give balance and please the ear. Sometimes rhymes are exact. Other times they are just similar. Both are okay.

You mark rhyme in a poem with the letters of the alphabet. For instance, in this stanza:

Whose woods these are I think I know. (a)
His house is in the village though; (a)
He will not see me stopping here (b)
To watch his woods fill up with snow. (a)

the rhyme scheme is **aaba** (because "know," "though," and "snow" rhyme, they are marked "a," while "here" is another rhyme, and is marked "b")

Repetition - Repetition occurs when a word or phrase is used more than once. Repetition can create a pattern

Refrain - Lines repeated in the same way, that repeat regularly in the poem.

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

Onomatopoeia - Onomatopoeia means words or phrases that sound like the things they are describing. (hiss, zoom, bow-wow, etc.)

Consonance - Consonance happens when consonants agree in words, though they may not rhyme. (fast, lost)

Assonance - Assonance happens when vowels agree in words, though they may not rhyme. (peach, tree)

Rhythm

Meter (or metrics) - When you speak, you don't say everything in a steady tone like a hum--you'd sound funny. Instead, you **stress** parts of words. You say different parts of words with different volume, and your voice rises and falls as if you were singing a song. Mostly, we don't notice we're doing it. Poetry in English is often made up of poetic units or **feet**. The most common feet are the iamb, the trochee, the anapest, and the dactyl. Each foot has one stress or beat.

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

Trimeter (three beats)

Tetrameter (four beats)

Pentameter (five beats)

You also sometimes see dimeter (two beats) and hexameter (six beats) but lines longer than that can't be said in one breath, so poets tend to avoid them.

Figures of speech

Figures of speech are also called figurative language. The most well-known figures of speech are simile, metaphor, and personification. They are used to help with the task of "telling, not showing."

Simile - a comparison of one thing to another, using the words "like," "as," or "as though."

Metaphor - comparing one thing to another by saying that one thing is another thing. Metaphors are stronger than similes, but they are more difficult to see.

Personification - speaking as if something were human when it's not.

Poetic forms

There are a number of common poetic **forms**.

Ballad - story told in verse. A ballad stanza is usually four lines, and there is often a repetitive refrain. As you might guess, this form started out as a song. An example of a traditional Scottish ballad is [Lord Randal](http://www.bartleby.com/243/66.html) at <http://www.bartleby.com/243/66.html>

Haiku - a short poem with seventeen syllables, usually written in three lines with five syllables in the first line, seven in the second, and five in the third. The present tense is used, the subject is one thing happening now, and words are not repeated. It does not rhyme. The origin of the haiku is Japanese.

Cinquain - a five-line poem with two syllables in the first line, four in the second, six in the third, eight in the fourth, and two in the fifth. It expresses one image or thought, in one or possibly two sentences.

Villanelle - a 19-line poem with five tercets and one quatrain at the end. Two of the lines are repeated alternately at the ends of the tercets, and finish off the poem: the first line and the third line of the first tercet. Although it sounds very complicated, it's like a song or a dance and easy to see once you've looked at a villanelle.

Limerick - A five-line poem, usually meant to be funny. The rhythm is anapests. Lines 1, 2, and 5 rhyme with one another, and lines 3 and 4 rhyme with one another. Lines 1, 2, and 5 have three feet, lines 3 and 4 have two feet. An iamb can be substituted for an anapest in the first foot of any line. The last foot can add another unstressed beat for the rhyming effect.

Sonnet - There are different types of sonnet. The most familiar to us is made of three quatrains and ends with a couplet. They tend to be complicated and elegant. [William Shakespeare](#) wrote the most well-known sonnets.

Free verse (or **open form**) - Much modern poetry does not obviously rhyme and doesn't have a set meter. However, sound and rhythm are often still important, and it is still often written in short lines.

Concrete poetry (pattern or **shape** poetry) is a picture poem, in which the visual shape of the poem contributes to its meaning.

Source: <http://www.dmturmer.org/English/Poetry/elements.htm>

See Task 11 '*Comparing and Contrasting Poetry and Prose*'

Process the answers of the students.

4. Expansion

See Task 12 '*Qualifying Matters*'

a. Have the students accomplish the task.

b. The correct or possible answers are:

1. adverbs
2. where, when, how, how often, to what degree
3. Adverbs make our writing more interesting, appealing and attractive to readers.

See Task 13 '*Fill in the Gap*'

a. Have the students accomplish the task.

b. The correct answers are:

1. closely
2. often
3. interchangeably
4. usually
5. overly
6. widely
7. more than two thousand years ago
8. equally
9. unequally

See Task 14 '*Producing Gliding Vowels*'

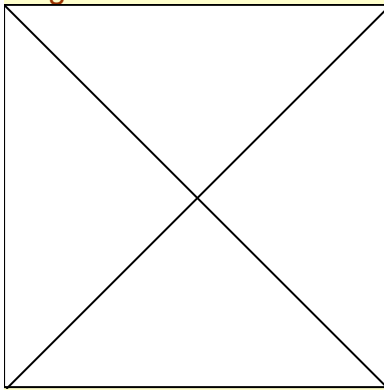
a. Model the correct production of the diphthongs.

b. Let the students produce the diphthongs properly.

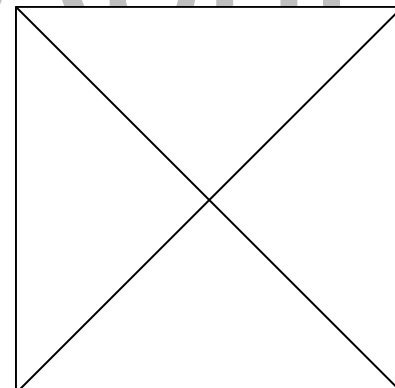
<http://home.hib.no/al/engelsk/seksjon/SOFF-MASTER/diphthongchar.htm>

Diphthong characteristics

As diphthongs are gliding sounds, they are described on the basis of the tongue movement from a beginning to an end position. The phoneme

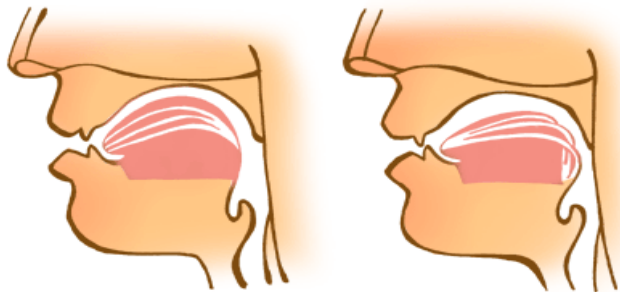


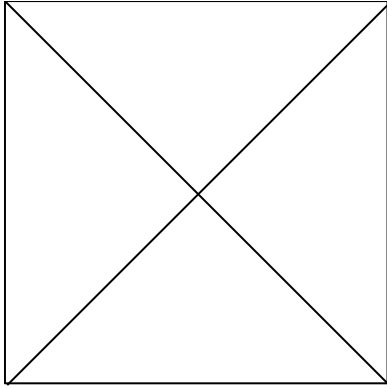
is a rising diphthong, starting from the position of the vowel /a/ and ending in the position of the vowel /u/. As /a/ is not rounded, the diphthong starts with spread lips, but there is increasing lip rounding as the glide approaches /u/, which is pronounced with rounded lips. In practice the glide is hardly ever long enough for the full second sound to be reached, and in front of **Fortis** consonants the glide is particularly short. When followed by **Lenis** consonants, the first element of the diphthong is considerably lengthened. In the pronunciation of diphthongs, therefore, the Fortis/Lenis contrast is particularly important, and Norwegians should take great care to observe this phenomenon. The illustrations serve as a reminder of the vocal organs, and diphthongs must be envisaged as resulting from the tongue and lip movement from an initial position to a position approaching the position of the second sound element.



starts as an open (central)
sound

tongue moves up towards /i/
lips stay unrounded





starts as a half-open back
sound
tongue moves front towards
/i/
lips gradually spread

Rising diphthongs

Rising diphthongs glide from a more open to a less open tongue position. Rising diphthongs may be defined as fully back or fully front, or they may glide from a back to a front position. The lip position or movement is related to the position of corresponding vowel phonemes. A back rising diphthong will therefore have lip rounding, whereas a front rising diphthong will have spread lips. SBE has five rising diphthong phonemes.

April 2, 2014

Rising diphthongs

Rising diphthongs glide from a more open to a less open tongue position. Rising diphthongs may be defined as fully back or fully front, or they may glide from a back to a front position. The lip position or movement is related to the position of corresponding vowel phonemes. A back rising diphthong will therefore have lip rounding, whereas a front rising diphthong will have spread lips. SBE has five rising diphthong phonemes. To refer to the diphthong charts, click [here](#)

<p>/eɪ/ as in /deɪ/ /derɪz/ /lets/</p>	<p>From the position of front half-open /e/ the tongue rises in the direction of a central /i/. Lip spreading increases during pronunciation. Fortis/lenis contrast considerable.</p>
<p>/aɪ/ as in /daɪ/ /daɪz/ /daɪs/</p>	<p>From an open centralized /a/ the tongue moves up towards the position of /i/. Lip position changes from neutral to spread during pronunciation. Fortis/lenis contrast is considerable.</p>
<p>/ɔɪ/ as in /bɔɪ/ /nɔɪz/ /vɔɪs/</p>	<p>From the position of a rounded half-open back vowel, the front of the tongue rises in the direction of /i/ while the open lip position changes into spread. Fortis/lenis contrast considerable.</p>
<p>/aʊ/ as in /naʊ/ /laʊd/ /staʊt/</p>	<p>From an open centralized to back vowel /a/ the tongue moves up in the direction of /u/. Lip position changes from neutral to rounded. Fortis/lenis contrast considerable.</p>
<p>/əʊ/ as in /ðəʊ/ /rəʊd/ /fəʊni/</p>	<p>From a central position the tongue moves towards the position of /u/. The lip position changes from neutral to loosely rounded. Fortis/lenis contrast is considerable.</p>

Centring diphthongs

Centring diphthongs glide from a front or back position towards a more central position. The two front diphthongs start with spread lips, the back diphthong starts with loosely rounded lips. All end with spread or neutral lip position. The back centring diphthong /ʊə/ seems to be getting out of fashion and is being replaced by /ɜ:/ by young people. In SBE there are three centring diphthong phonemes. To refer to the diphthong charts, click [here](#).

<p>/ɪə/ as in /tɪə/ /tɪəz/ /pɪəs/</p>	<p>From the position of a front, slightly open /i/ the tongue moves in the direction of a lax central position. The lips are spread, and open loosely for the second element. Fortis/lenis contrast is noticeable.</p>
<p>/eə/ as in /teə/ /teəz/ /skeəs/</p>	<p>From the position of a front half-open /e/ the tongue moves in the direction of a lax central position. The lips are spread, and open loosely for the second element. Fortis/lenis contrast is considerable.</p>
<p>/ʊə/ as in /kjuə/ /kjuəz/ /stjuət/</p>	<p>From the back half close position of /u/ the tongue moves in the direction of a lax central position. The lips change from loosely rounded to neutral. Fortis/lenis contrast is noticeable.</p>

See Task 15 *'Drill It On'*

- Have the students accomplish the task by pairs.
- Give feedback about their delivery.

See Task 16 *'Creating Catchy Chronicles'*

- Have the students accomplish the task.
- Remind the students to use adverbs in writing their summaries.

See Task 17 *'Sum It Up!'*

- Present to the students the rubrics for the oral summary.
- Give feedback about students' performance.

5. Synthesis

See Task 18 *'Revisiting the Possible Sentences'*

- Have the students accomplish the task.
- Process the sentences of the students.

Teacher's Guide
Module 2
Lesson 4

Supporting Other's Advocacies

B. Assessment Plan

- 1. Pre-assessment**
- 2. Post assessment**

C. Resources

1. Materials

- a. movie clip about justice
- b. worksheets

2. Equipment

- a. Audio CD/movie player
- b. Projector (if digital picture will be used)

D. Activities

1. Introduction

See Task 1, *Worth Contemplating*

- a. Let the students watch a video clip about justice.
- b. Ask students to share with the class their personal opinion about the ideas presented in the video clip.

See Task 2, *The First Word*

- a. Let the students accomplish the task.
- b. Process students' answers.

(Sharing "First Words" will allow students to identify important concepts that may have been left out of their own work.)

2. Presentation

See Task 3. *It's Disclosing Time!*

- a. Have the students accomplish the task.
- b. The correct answers are:

1. i
5. b

- 2. a
- 3. g
- 4. c
- 6. h
- 7. e
- 8. d

1. lynch - to put to death, especially by hanging, by mob action and without

legal authority

2. ardent - intensely devoted, eager, or enthusiastic

3. emblematic - symbolic

4. fortitude - mental and emotional strength in facing difficulty, adversity, or

danger

5. atrocity - wickedness or ruthlessness

6. mettle - courage

7. fraudulent - deceitful, crooked, or underhanded

8. suffrage - the right to vote, especially in a political election

See Task 4, *Observe Breaks*

a. Let the students accomplish the task.

b. Process students' answers.

See Task 5, *Seize Ideas*

a. Let the students accomplish the task.

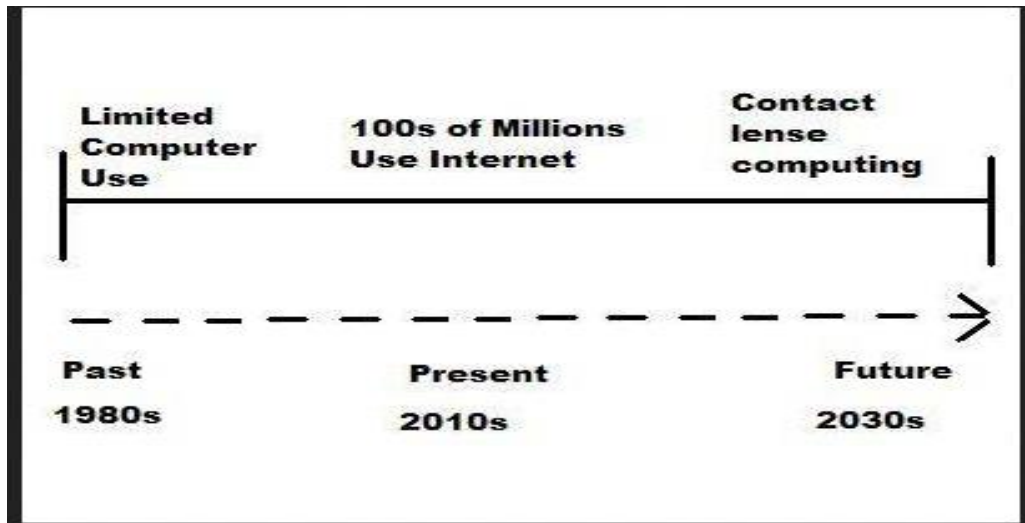
b. Process students' answers.

See Task 6, *Crafting a Timeline*

a. Have the students accomplish the task.

b. Show a sample of a timeline to students.

Event Number	Event Date	Event Name/Description
1		
2		
3		
4		



Source: <http://esl.about.com/od/writinglessonpla2/ig/Graphic-Organizers/Timeline-Example.htm>

Using Timelines to Enhance Comprehension

By: Amy Hines (2006)

Background

Educators may find timelines a useful strategy for a variety of educational purposes. They can be used to record events from a story or a history lesson in a sequential format. They can help students keep events in chronological order as they write summaries. But most important of all, they can also provide comprehension support to English language learners (ELLs), helping them make connections and recognize patterns in a series or process. Because numerical markers such as hours, years, days or months are placed apart with plenty of space in between, timelines can appear visually less complex than pure text, helping ELLs more easily relate events to their corresponding times. Both educators and parents can use timelines to help students organize information in a chronological sequence so that they can better understand growth, change, recurring events, cause and effect, and key events of historical, social, and scientific significance (Moline, 1995).

Key Benefits

Timelines provide ELLs with a visual framework that supports reading comprehension, whether it be in social studies, science (e.g., life cycles), or simply in fiction or nonfiction stories.

Source: <http://www.colorincolorado.org/article/13033/>

See Task 7, *You Decide Now!*

- a. Let the students accomplish the task.
- b. Process students' answers.

3. Enrichment

See Task 8, *Single It Out*

- a. Give the key points about the types of prose.

VARIOUS TEXTS: TYPES OF PROSE

Types of Prose

Unlike poetry, prose does not fall into neatly defined forms such as sonnets, blank verse, etc. We must therefore look at the 'type' of prose and consider its function or objective — i.e. to inform, to describe, to change, etc. Assessing the type of prose serves a limited, yet useful purpose; limited because many passages will combine different 'types' of prose writing simultaneously, yet useful in providing a starting-point that will direct the more detailed analysis to follow. The different types of prose fall into the following broad categories.

NARRATIVE

This is the most common type of prose found in novels and stories. Basically it relates to any sort of writing that tells a story, or develops a plot. If a given extract deals with events or situations, they are likely to be those of a particularly telling or significant nature (for the characters or the author); if it deals with a character, it will illuminate something important about that character in action. In narrative prose, the writer is concerned with two basic objectives:

1. to give the reader all the necessary and relevant information so that characters and events in his narrative are explained, or make sense;
2. to promote and sustain the reader's interest and curiosity, offering the interesting, the unusual, or the intriguing in character and situation.

The second aspect will be in particular evidence at the beginning of a work, while in the same way a sense of drama or suspense often accompanies passages that close a chapter or section. Narrative prose will be either first or third person narrative. The first person, or 'I' narrative generally produces a more personal, intimate form of communication. The reader is drawn in to share the writer's experience and a sense of sympathy or understanding is frequently developed, even when the narrator is seen to transgress moral or legal norms. The third person narrative is more 'detached', yet its scope is wider. The writer (and the reader following him) assumes a 'godlike'

perspective above the action, showing us all things at all times and leading us into the minds and hearts and motives of all his main characters.

There is also a type of narrative prose known as 'stream of consciousness'. This is a modern development that seeks to take the first person narrative even deeper. The aim is to reproduce the random flow of frequently unassociated ideas that race through the human mind at any given moment. The objective, external world is diminished and everything is seen exclusively through the perceptions of one mind, which is analysed in all its ramifications, with the trivial and the significant side by side. It is an attempt to be more accurate and honest in the portrayal of human psychology. In the hands of a Joyce or a Woolf, it has proved an extremely effective form of narration.

DESCRIPTIVE

Here the main function, obviously, is to describe, to give as accurately, or intriguingly, or powerfully as possible a deep impression of a character, place, or situation. The reader should 'feel' the scene and be able to see it or hear it as vividly as possible. Such prose is usually strong on atmosphere and the atmosphere of the description will say much about how the writer, or the characters involved, feel about what is being described. Such writing is usually the sort of prose that assumes a 'poetic' quality and will employ images and figurative language to colour the descriptions and involve the reader's emotions. Novels and stories will generally combine narrative and descriptive prose in the flow of the writing, even within short extracts. An event may be narrated, followed by a description of the mood or feeling it produces in the characters.

The effective use of detail is crucial to good descriptive writing. A writer cannot include everything about a person or an event, so he will seek the most telling and significant details, those that give us the very essence of the person, place, or event as he sees them. The type of detail chosen and the sort of associations aroused will say much about how the writer feels towards his subject; we always, for instance, know exactly how Dickens feels (and wants the reader to feel) about all his characters from his initial descriptions.

The student should consider the use of detail carefully. Does the writer have a real 'eye' for telling detail? Do the details combine to produce a uniform atmosphere? Are they surprising, unexpected, memorable? Do the details come alive for the reader and allow him to visualize or understand more vividly? Or are the details perhaps contrived or stale or insignificant?

DISCURSIVE

Discursive writing offers the writer's thoughts on a particular topic such as 'the delights of living in the country', or 'the tribulations of urban life', providing

general observations from his own and perhaps humorous or unusual, perspective. There is usually a sense of a mind enjoying its own intellectual activity and creative expression. The basic intention will vary somewhat, as the word 'discourse' can mean a lecture or sermon, whereas 'discursive' has connotations of random observations and light conversation. A novelist may well employ discursive sections to reveal the thoughts and values of his characters — a more subtle means of 'characterization' than simply telling us how characters think and feel, as the reader shares the actual thoughts.

DIDACTIC/DIRECTIVE

Such writing attempts to influence the reader's thinking or behavior in a specific manner, as the writer seeks to persuade, or cajole, or coerce the reader into thinking in a certain way. Generally, such writing deals with moral or political issues and is most commonly found in the sermon, treatise, journalism, or, at its lowest form, propaganda. The writer is usually passionately involved with his subject, seeing wrongs and evils that must be corrected. At its best, such writing can be powerful, moving and persuasive. At its worst, it usually reeks of fanaticism and, though its social consequences may be dangerous, it is usually poor writing.

A differentiation may be made between 'didactic' and 'directive'. At a simple level, it lies in the difference between the impassioned prose of a sermon and the detached prose of instruction (which 'directs' the reader as to what to do). Didactic is, in fact, best reserved for purely moral issues, while directive adequately covers the rest.

SATIRIC

Like certain other literary terms — i.e. 'pathetic' — the modern usage of this word does not fully indicate the original meaning. Nowadays, we tend to use the word 'satiric' for anything that ridicules the excesses or pretensions of certain types of people (politicians being an ever-popular target, especially for cartoonists). Traditionally, however, a 'satire' was more seriously intended and conceived. It highlighted folly, immorality or excess by exaggeration thereby deflating it and making it appear ludicrous and ridiculous. Yet such satires had the genuinely didactic purpose of correcting such weaknesses, or at least preventing those possessed of them from gaining power and influence. The hope was that the reader would note the ludicrous, despicable and contemptible nature of such behaviour and avoid it himself — if only for fear of appearing equally ridiculous.

The elements of satire tend to be exaggeration, disproportion, ridicule and sarcasm. The reader must catch the right tone to avoid a reading that is too literal and taken at face value — the type of reading that might dismiss *Animal Farm* as a harmless fantasy of 'talking' animals. Modern satire has tended to

be less moral than traditional satire, highlighting folly, etc. in an anarchic or destructive manner without offering or implying an alternative — as in the 'Absurd' dramatists.

The Language in Prose:

Figurative Language, Metaphor, Imagery

All forms of language communication make frequent use of figurative language. ("He's a tough nut to crack", "the mouth of a river", "a thorny issue", "the foot of the stairs", "on top of the world" are all common examples of 'everyday' figurative language). Prose writers will frequently employ figurative devices — and for the same reason we all do — to make our expression more lively and vivid, more easy for our reader or listener to appreciate and comprehend in a full sense. A prose writer may even avail himself of the full range of poetic devices — such as imagery, metaphor, simile — even alliteration (Dickens' 'bat in blisters, ball scorched brown'). Descriptive prose will depend heavily upon such devices for its atmospheric effect — and there is a fine example of this in Reference Passage B. Images may also be used to increase the emotional content of a passage, as in this example by F Scott Fitzgerald: "her mouth damp to his kisses and her eyes plaintive with melancholy and her freshness like new fine linen in the morning. Why, these things were no longer in the world!".

Characters in a narrative can be fixed forcefully in the mind's eye by a striking image, metaphor or simile. Charles Dickens is a master of just such effects. ("If the conventional Cherub could ever grow up and be clothed, he might be photographed as a portrait of Wilfer," "Wegg was a knotty man ... with a face carved out of very hard material ... he was so wooden that he seemed to have taken his wooden leg naturally.

Source: http://englischlehrer.de/texts/prose_types.php

- a. Let the students accomplish the task.
- b. Process students' answers.

See Task 9, *Texts or Figures?*

- a. Let the students study the table and the paragraph.
- b. Give input on how information is presented in linear and nonlinear texts.

Non-Linear Text to Linear Text

- ❖ The ability to interpret non-linear information such as tables, graphs, charts, and diagrams complements the linear text.
- ❖ Having the ability to interpret non-visual texts is crucial for the critical reader because by doing so, the reader is able to interpret and comprehend messages better.

Types of non linear texts	Explanation
Graphs/ charts	Shows a relationship between two or more sets of measurements.
Line graphs	Used to show trends
Bar graphs	Used to show comparisons between variables.
Pie charts	Visual representations of information on parts or segments as a proportion, percentage or fraction of the whole.
Tables	Understanding of complicated facts and figures.

Source: <http://barneybaini.blogspot.com/2011/03/non-linear-text-to-linear-text.html>

c. Process the students' answers.

See Task 10, *Lend a Hand*

- Have the students accomplish the task.
- Process the students' answers.

See Task 11, *Thoughts to Ponder*

- Have the students accomplish the task.
- The correct answers are:
 - fallacies
 - Fallacies are sometimes used to persuade others to adopt a particular stand or position on a certain matter.
- Process the students' answers.

See Task 12, *Find the Treacherous One*

a. Have the students accomplish the task.

b. The correct answers are:

1. Argument *Ad hominem*
2. Argument *ad populum*
3. Non sequitur
4. Begging the question
5. Bandwagon
6. Sweeping generalization
7. Post hoc fallacy
8. Hasty generalization
9. Either/or fallacy
10. False analogy

See Task 13, *Express It in Prose*

a. Have the students accomplish the task.

b. Give comments on the students' performance.

See Task 14 “*Shaping Up Review*”

Process the answers of the students.

Teacher's Guide

Module 2

Lesson 5

Seeking Justice for Others

B. Assessment Plan

- 1. Pre assessment** – Present a KWL chart to measure their knowledge of the theme and topic
- 2. Post assessment** – complete the KWL chart

C. Resources

1. Materials

- a. Charts as presented in the LM
- b. Pictures presented in the LM
- c. Copies of the parallel selections

2. Equipment

- a. Video/Laptop
- b. Projector (if digital pictures will be used)

D. Activities

YOUR INITIAL TASKS

Task 1: BLACK OUT!

- Present the illustration to the student using a cartolina paper or power point presentation.
- Discuss the situation as presented in the learning material.
- Ask them to write their answers on the space provided below the LM or use a separate sheet should the space be not enough for their answer.
- Process their answers by asking the following questions:
 - ✓ What have you noticed with all your answers?
 - ✓ What does this imply?
 - ✓ Which realizations about life have you discovered from this activity?
- Use this activity to build a schema on social justice.

Task 2. IMAGINE

- Have the students view and listen to the song “Imagine”¹ by John Lennon.
- Ask them to list five (5) lines from the song and five (5) photos from the video that struck them the most.
- Allow them to cite their opinion about these lines.
- Process the activity by asking the following questions:
- How do you compare your work with others?
 - ✓ What do these common answers tell you about human beings?
 - ✓ Does this in any way speak the truth about you? Expound your answer.
 - ✓ What are your personal dreams for yourself, your family and friends, our country and the world?
 - ✓ What is the role of social justice in fulfilling these dreams?
- Use this activity as motivation to the succeeding discussions.
- Use this activity as a means to clarify expectations about the theme “seeking justice for others.”

YOUR TEXT

Task 1 : Four Pictures, One Idea

- Have the students identify the words being described by the photos in the LM.
- Tell them that all of these words have to do with social injustice.
- Check their answers. Answers to the vocabulary building are (1) emancipation, (2) vicious, (3) crooked, (4) discrimination.
- Use this activity as a springboard to the text.

READING THE TEXT

- Introduce the text by asking the motive question: **How do you contribute to the equitable, respectful and just society for everyone?**

¹ http://www.youtube.com/watch?v=t_YXSHkAahE

- Get a few responses from the students and ask them to read the text “I have a Dream” by Martin Luther King to validate whether their answers are correct later on.
- The text is also broken by boxed questions. Allow them to reflect on these questions as they read through the text.

Task 2: Dream Catcher

- Have the students recall the text.
- Ask them to draw a graphic organizer that highlights King’s most important dreams about change, liberation and social justice.
- Ask them to pair up and discuss their work with a partner.
- Give each member three (3) minutes to discuss his work. Member A speaks while member B listens and vice versa.
- Process this activity by asking comprehension questions.

Task 3: Device Delivered

Task 3.1 A.

- Ask the students to scan the text “I Have a Dream” once again.
- Have them locate the literary devices used in the text.
- Ask them to write their answers on the chart provided for them.
- Process their answers.

Task 3.1 B. Geogra-ture (Geography and Literature)

- Ask the students to scan the text once again. This time, focus on how King Jr. used geographical orientations as vehicles for his idea.
- Have them match Column A with Column B in this activity to complete King’s characterization of social injustice in his time.
- Process the activity by asking the following questions:
 - ✓ What have you noticed about King’s style of using geographical orientations to express his idea?
 - ✓ Does this tell you something about King’s origin, culture or personal values?
 - ✓ Was he able to convey his message effectively through these devices? Why or why not?

Task 4: IN HIS SHOES

- Refer to the text.
- Have the students determine tone, mood, technique and purpose of the author in writing the speech.

- Ask them to write their answers on the balloons provided for them.
- Ask a few representatives to discuss their work in class.
- Process the activity.

Task 5: CONDITIONING CONDITIONALS

- Have a short discussion on conditionals.
- You might want to use the notes below or look for other references for the said purpose.

Present Real Conditional

✓ FORM

[If / When ... Simple Present ..., ... Simple Present ...]

[... Simple Present ... if / when ... Simple Present ...]

✓ USE

The Present Real Conditional is used to talk about what you normally do in real-life situations.

Examples:

- If I **go** to a friend's house for dinner, I usually **take** a bottle of wine or some flowers.
- When I **have** a day off from work, I often **go** to the beach.
- If the weather **is** nice, she **walks** to work.
- Jerry **helps** me with my homework when he **has** time.
- I **read** if there **is** nothing on TV.
- A: What **do you do** when it **rains**?
B: I **stay** at home.
- A: Where **do you stay** when you **go** to Sydney?
B: I **stay** with my friends near the harbor.

✓ IMPORTANT If / When

Both "if" and "when" are used in the Present Real Conditional. Using "if" suggests that something happens less frequently. Using "when" suggests that something happens regularly.

Examples:

- **When** I have a day off from work, I usually go to the beach.
I REGULARLY HAVE DAYS OFF FROM WORK.
- **If** I have a day off from work, I usually go to the beach.
I RARELY HAVE DAYS OFF FROM WORK.

Present Unreal Conditional

✓ FORM

[If ... Simple Past ..., ... would + verb ...]

[... would + verb ... if ... Simple Past ...]

✓ USE

The Present Unreal Conditional is used to talk about what you would generally do in imaginary situations.

Examples:

- If I **owned** a car, I **would drive** to work. But I don't own a car.
- She **would travel** around the world if she **had** more money. But she doesn't have much money.
- I **would read** more if I **didn't watch** so much TV.
- Mary **would move** to Japan if she **spoke** Japanese.
- If they **worked** harder, they **would earn** more money.
- A: What **would** you **do** if you **won** the lottery?
B: I **would buy** a house.
- A: Where **would** you **live** if you **moved** to the U.S.?
B: I **would live** in Seattle.

EXCEPTION If I were ...

In the Present Unreal Conditional, the form "was" is not considered grammatically correct. In written English or in testing situations, you should always use "were." However, in everyday conversation, "was" is often used.

Examples:

- If he **were** French, he would live in Paris.
- If she **were** rich, she would buy a yacht.
- I would play basketball if I **were** taller.
- I would buy that computer if it **were** cheaper.
- I would buy that computer if it **was** cheaper. **Not Correct** (BUT OFTEN SAID IN CONVERSATION.)

IMPORTANT Only use "If"

Only the word "if" is used with the Present Unreal Conditional because you are discussing imaginary situations. "When" cannot be used.

Examples:

- I would buy that computer **when** it were cheaper. **Not Correct**
- I would buy that computer **if** it were cheaper. **Correct**

EXCEPTION Conditional with Modal Verbs

There are some special conditional forms for modal verbs in English:

would + can = could

would + shall = should

would + may = might

The words "can," "shall" and "may" cannot be used with "would." Instead, they must be used in these special forms.

Examples:

- If I went to Egypt, I **would can** learn Arabic. **Not Correct**
- If I went to Egypt, I **could** learn Arabic. **Correct**
- If she had time, she **would may** go to the party. **Not Correct**
- If she had time, she **might** go to the party. **Correct**

The words "could," "should," "might" and "ought to" include conditional, so you cannot combine them with "would."

Examples:

- If I had more time, I **would could** exercise after work. **Not Correct**
- If I had more time, I **could** exercise after work. **Correct**
- If he invited you, you really **would should** go. **Not Correct**
- If he invited you, you really **should** go. **Correct**

Task 5.1

- Have the students scan the illustrations in the LM.
- These illustrations are three important social and environmental issues today that affect them
- Ask them to use REAL PRESENT CONDITIONALS in presenting their arguments.

Task 5.2

- Introduce the optimistic expressions of the status of social justice today in LM.
- Ask them if they agree or disagree with the expressions.
- Ask them to present their arguments using PRESENT UNREAL CONDITIONALS.

YOUR DISCOVERY TASKS

- Discuss what a commentary is as presented in the LM.

- Discuss the elements and features of a commentary as a kind of prose.
- Present the commentary of Krystie Lee Yandoli's entitled "13 Lessons About Social Justice From Harry Potter"

13 Lessons About Social Justice From "Harry Potter"

by Krystie Lee Yandoli

posted on August 14, 2013 at 12:38pm EDT.

Permission to use the text granted on Oct 12, 2013

The wizarding world can teach Muggles a thing or two about how to fight for the common good.

1. The personal is political.

There's no better way to understand how something affects society as a whole than to feel its implications on an individual level. Harry's personal struggles are what make him such an effective agent for social change in the series. He lost his parents, godfather, and mentor all at the hands of Voldemort. Since he feels the impact of these issues so personally, it's easier for him to see how they translate into larger political agendas.

2. Check your privilege.

Harry selflessly devoted his life to the cause of defeating Voldemort and the betterment of society, but he was well aware of all the tools and resources he had because he was "the boy who lived." The surplus of gold his parents left in his Gringotts vault, special gifts like the Invisibility Cloak and Marauder's Map, and his famous reputation all aided him in achieving his goals. These major advantages weren't available to other characters, but Harry was always conscious of his privileges.

3. Work with people you trust.

There needs to be an element of assurance and reliability between people who organize together for justice. Dumbledore trusts Snape, Harry trusts Dumbledore, and everyone else trusts Harry; there's clearly a trickle-down effect in who others have confidence in. It's important to know who you can count on in dark times when everything seems bleak.

4. People in power aren't necessarily in the right.

Those who are in charge of major institutions don't always have others' best interests at heart. The Ministry of Magic had its own, secret agenda before it was even infiltrated by Death Eaters, and at one point Dolores Umbridge had run of Hogwarts and its students. It's not always safe to assume that those in positions of power automatically do the right thing.

5. Avoid blind allegiance.

Never follow leaders without question, no matter what they claim to stand for. The witches and wizards who don't challenge Voldemort only make it easier for him to rise to more power. The Death Eaters obey every last order from Voldemort and remain eternally loyal despite his intentions. It isn't until the very end of *Deathly Hallows* that the Malfoy family comes to their senses and walks away from the Battle of Hogwarts. Just because someone with conviction dictates what they want you to do, you shouldn't follow them blindly.

6. You can't accomplish everything alone.

Harry was labeled the "chosen one" and often takes matters into his own hands, he wouldn't have been able to ultimately defeat Voldemort without the help of so many others. He looked to figures like Dumbledore and Sirius for guidance, was shown unconditional love and support from the Weasleys and other Order of the Phoenix members, and Harry also heavily relied on Hermione and Ron to fill in the gaps (and even destroy a few Horcruxes). Social justice and fighting for what's right doesn't take just one person alone — it's very much a group effort.

7. News sources aren't always accurate.

The Daily Prophet intentionally portrays Harry and Dumbledore negatively so the rest of the wizarding world doesn't trust their word. As you continue on the path to fighting for what's right, it's important to be a critical consumer of mass media and not just believe everything you read in the news. All human beings have bias, and reporters aren't any different; they can also be influenced by their own experiences and surroundings.

8. People

No one is born with a particular set of beliefs and opinions; as individuals, we all operate within the systems that shape us and affect our eventual outcomes. Tom Riddle was shaped by a number of experiences before he transformed himself into Lord Voldemort, from the orphanage that raised him to the problematic social norms that drove his Muggle father away

from his witch mother, and even his experience in Slytherin house. He didn't come up with his dark plans for the wizarding world all on his own.

9. Do your research.

In order to know where you're going, you have to know where others have been. Hermione is especially good at reading into the past and understanding important histories so that the group is aware of others' successes and failures. The more information you know, the better off you'll be. It's crucial to have full context.

10. Injustices operate within systems.

Inequalities and evils aren't just isolated incidents, nor do they come about by coincidence. Discrimination against house-elves, Muggle-borns, and half-bloods occurs because of the social structures that exist in the wizarding world. Other instances of injustice — like professor Umbridge's "disciplining" of students and how Hagrid is treated as a giant — are evidence of greater systems perpetuating different kinds of oppression.

11. Follow your own moral compass.

It's not easy to stand up for what you know is the right thing, but trusting your gut feeling is the key to being an advocate for social change. Even if your opinion is unpopular, like Hermione creating the Society for the Promotion of Elfish Welfare, that doesn't make it any less just. We all have instincts for a reason, and more often than not your own moral compass won't steer you wrong.

12. Never give up.

Revolutionizing the way societies operate and shifting political discourse is never a simple task — there are plenty of hardships that change-seekers come up against along the way. Harry, Ron, and Hermione encountered a number of difficulties since the beginning of their adventures and the wizarding world had to go through two wars before finally defeating Voldemort for good, but they remained resilient through it all and triumphed in the end.

13. Love is the most powerful tool you have.

One of the major themes in the entire series, love plays an essential role in overcoming the worst kinds of evil. It is a universal emotion that all human beings (and wizards) can relate to in one way or another, and is a major driving force behind social change. Love is strong enough to inspire Narcissa Malfoy to protect Harry against Voldemort because she wanted to

know her son was safe and motivates characters like Fred Weasley to voluntarily sacrifice their lives for the greater good. Most importantly, it gives characters something worth fighting for. The world knows no greater force.

Task 1:

- Scan Krystie Lee Yandoli's commentary entitled "13 Lessons about Social Justice from Harry Potter".
- Ask them to identify the features of this short prose.
- Process the activity.

Task 2: MERCIFUL PORTIA

- Provide the students with copies of the poem "Mercy" Portia's Soliloquy in the Merchant of Venice by William Shakespeare.
- Ask them to identify the act of mercy Portia showed in the poem.
- Have them cite lines from the poem to justify their answer.
- Process the activity.

Task 3: A POET'S POEM, A FAN'S PROSE

- Ask the students to go back to Yandoli's commentary on *Social Justice in Harry Potter Series* and Shakespeare's "Mercy" from the Merchant of Venice.
- Have them examine how prose and poetry differ from one another.
- Accomplish the chart in the LM.
- Process the activity.

Task 4: LIGHTS ON

- Ask the students to remember the two friends caught in a black out in the initial activity.
- Tell them that 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".
- Ask them to play on these characters and write a short paragraph about how Portia could seek justice on discrimination against Hermione.
- Process the activity.

Task 5: NUMB ON NUMBERS

- **Provided in the LM** are statistics on the state of social injustice and discrimination against women, children, the poor and the marginalized in the Philippines.
- **Ask the students to** interpret the tables and write their implications to our democracy.
- **Process the activity.**

Processing of the enduring question

- Go back to the motive question asked before reading Martin Luther King's speech.
- Ask the students to respond to the question "*How do you contribute to an equitable, respectful and just society for everyone?*"
- Process the activity by comparing their previous answers with their final answers.

YOUR FINAL TASK

- Ask them to remember that they are to perform a Readers' Theatre at the end of the quarter.
- Emphasize that the tasks will help them (1) meet people in history that could teach them how to get firm about the stand or side they chose to be in, (2) learning how to collaborate with a group and (3) make use of appropriate nonverbal communication to help them convey what they truly mean.

Task 1: A GLIMPSE FROM THE PAST

- As an assignment, ask them to research an example from history about a person or group of people who worked towards achieving social justice.
- Ask them to prepare a presentation for the class on the person or group the next day.
- Process the activity using 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 2. SIGNS AND SYMBOLS

- Ask them to consider Martin Luther King's "I Have A Dream" as a sample piece for a Reader's Theatre.
- Ask them to draw two (2) columns in their notebook.
- Have them pick ten (10) lines or sentences which they would like to deliver.
- Tell them to write these lines on the left column of their notebook and indicate on the right column nonverbal communication tools such as voice, facial expressions, and gestures appropriate to these lines.
- Process the activity.

MY TREASURE

- Ask the students to share their thoughts about the enduring understanding below.



"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."

- Process the activities below:

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

Teacher's Guide

Module 2

Lesson 6

Overcoming Indifference

B. Assessment Plan

1. **Pre assessment** – Present initial activity 1
2. **Post assessment** – Present final activity 1

C. Resources

1. Materials

- a. Charts as presented in the LM
- b. Pictures presented in the LM
- c. Copies of the parallel selections

2. Equipment

- a. Video/Laptop
- b. Projector (if digital pictures will be used)

D. Activities

YOUR INITIAL TASKS

Task 1: UNLIKELY RAFFLE

- Post a drawing of a rocket ship leaving Earth on the board.
- Ask the students to imagine that life is no longer possible on Earth and that a rocket ship has been built to carry six people to another planet and start a new life. A raffle was held to select the final ten people from whom they could choose the final six from. Ask them to select the six they would take and which four they would leave behind and why.
- Process the activity

Task 2: TIME POD

- Group the students into five (5)
- Each group will decide on anything 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.
- Process the activity.

Task 3: HANDS DO THE TALKING

- Project or post a drawing of the illustration presented in the LM.
- Ask the students to say something about the picture.
- Ask them if they have ever encountered the same experience in school, at home or community.
- Allow them to find a partner and share their stories.
- Process the activity.

YOUR TEXT

Task 1: VOCABULARY DEVELOPMENT

- Ask the students to answer the vocabulary development exercises.
- Check their responses.
- Guide them in unlocking the meaning of the words through context clues.

Tasks 2 and 3: DRAIN IN A TRAIN / INLINE WITH THE TEXT

- Have the students read the text entitled *By the Railway Side* by Alice Meynell and reflect on the questions enclosed in boxes.
- Ask the motive questions and accept initial responses.
- Discuss the text after reading.
- Ask the comprehension questions presented in the LM

Task 4: WHAT A FEELING

- Have the students scan the text once again and list at least three (3) people in the train.
- Ask them to analyze how the author described how they felt as they witnessed what had happened.
- Allow them to write their answers in the chart provided in the LM.
- Process the activity.

Tasks 5-9

- Do a short lecture about past conditionals.
- Ask them to complete the sentences with the correct form of past conditionals/verbs in parentheses as presented in the LM.

YOUR DISCOVERY TASKS

Task 1: MUCH ADO ABOUT WHAT TO DO

- Present the situations cited in the LM to the class.
- Ask them to explain why they would or would not get involved in any of the cited situations.
- Ask them to use past conditionals in expressing their answers.
- Process the activity.

Task 2: VOGUE VIGNETTE

- Have a short discussion on vignette, its features and elements.
- Reveal to the students that *By the Railway Side* by Alice Meynell is a kind of prose called “vignette.”
- Ask them to scan the text once again and compare it to one (1) from the texts you have previously discussed.
- Ask the students to draw a venn diagram to illustrate their comparison.
- Ask the students how a vignette differs from other prose.
- Ask them if they find it interesting or not and explain their answer.
- Process their answers.

Task 2: NOSY NEWS

- Ask the students to read the news article entitled *HIS NAME IS REYNALDO CARCILLAR*: The pedicab driver whose death has sparked debate and introspection by Bernard Testa
- Discuss with them the kind of indifference shown in the news article.
- Process the activity by asking the following questions:
 - ✓ What would you have done if you were in the same situation?
 - ✓ Come up with ideas on how your group can help change the indifference of the people involved in the accident.

Task 3: CASE CLOSED

- Group the students into four (4).
- Make them draw lots of the topics which shall be worked on by each group.

- After assigning the topics, ask them to accomplish the activity in the LM
- Ask a leader to report the class response to the class.
- Process the activity.

Task 4: A PRESIDENT IN A DAY

- Group the students in five to six members.
- Ask them to think of a Philippine president who has left an indelible mark on the history of our nation.
- Ask them share their ideas with the group.
- As a group, have them decide on one person and discuss what they would have done had they been that person.
- Ask them to choose rapporteur to report the group's ideas to the whole class.
- Process the activity.

Task 5: VIGNETTE VIGILANCE

- Ask the students to remember what a vignette is and its elements.
- Ask them to write their own vignette about any incident they have seen or experienced which they could have changed / improved if they only had the courage to do so.
- Process their answers

Task 6: ENDURING UNDERSTANDING

- Ask the students to remember the motive question before reading "By the Railway Side" by Alice Meynell.
- After accomplishing several activities in this lesson, explain to them that it's now time to answer this question. How can your character affect others?
- Ask them to share their answers with the class.
- Process the activity.

YOUR FINAL TASK

- Remind them that they have one more lesson before finally performing the Readers Theatre or Chamber Theatre.
- Ask them to sit with their group members in choosing the piece they would like to perform.
- Discuss how the piece should be delivered.

- Tell them to use symbols of prosodic features of speech to edit their piece.

MY TREASURE

- Ask the students to share their thoughts about the enduring understanding below.



“Building relationships 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.”

- Process the activities below:

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

Teacher's Guide
Module 2
Lesson 7

Working with Others

B. Assessment Plan

- 1. Pre assessment** – Present a KWL chart to measure their knowledge of the theme and topic
- 2. Post assessment** – complete the KWL chart

C. Resources

1. Materials

- a. Charts as presented in the LM
- b. Pictures presented in the LM
- c. Copies of the parallel selections

2. Equipment

- a. Video/Laptop
- b. Projector (if digital pictures will be used)

D. Activities

YOUR INITIAL TASKS

Task 1: BUNDLE OF JOY

- Create a concept map of the word bundle and encourage students to share ideas
- Ask the students “What can a bundle do?”
- Present the photos in the LM and ask them to express their thoughts about the photos and explain why it is better if they come in a bundle or group.
- Ask them to share their answers with the class.
- Process the activity.

Task 2. A MATTER OF PERSPECTIVE

- Present an editorial cartoon about people helping each other.

- Ask the students about their thoughts or interpretation of the editorial cartoon.
- Process their answers.

Task 3: KINDNESS BEGETS KINDNESS

- Present the video entitled *Life Vest Inside - Kindness Boomerang* through this link <http://www.youtube.com/watch?v=nwAYpLVyeFU>.
- After viewing the video, process the activity using the following questions:
 - ✓ What is the video all about?
 - ✓ In what way does “working with others” shown in the video?
 - ✓ Why is it entitled Kindness Boomerang?
 - ✓ Do you believe that people nowadays can actually help and work with each other with kindness?
- Based on the video, ask them to draw a cycle about how kindness begets kindness.

YOUR TEXT

- Ask the students to answer the vocabulary development exercises in the LM.
- Inform them that each of the numbered vocabulary words appears in Hughes’s story.
- After checking their answers, ask them the motive question “Who should be responsible for the moral education of a child? Parents? Society? Schools? Or Everyone?” before reading the text.
- Welcome tentative answers
- Read the short story entitled **“THANK YOU, MA’AM”** by Langston Hughes.
- Remind them to reflect on the questions in the boxes that break the text.
- Allow them to find a partner to discuss the text using the following questions:
 1. How does Mrs. Jones react when Roger tries to steal her purse?
 2. Is her reaction believable? Why or why not?
 3. When they arrive at the boarding house, what do you think Roger is thinking

or planning to do?

4. Does Mrs. Jones like the boy? Why?
5. How do you think Roger's encounter with Mrs. Jones alters his life?
6. Why does Hughes title the story, "Thank You, Ma'm?"
7. In what way did the characters show they worked with each other?

- Ask some to share their responses with the class
- Process the activity

Task 3: EXTENDING THE TEXT

- Group the students into four (4).
- Assign a particular task to each group.
- The tasks are specified in the LM.
- Allow each group to discuss among the members the task given.
- Ask group representatives to share their answers with the class.
- Elicit reactions from other groups.
- Process the activity.

Task 4: OF CHOICES AND BASES



- **Present the stimulus presented in the LM.**
- Have the students accomplish the chart that follows.
- Ask some students to share their responses with the class.
- Elicit reactions from other groups.
- Process the activity.

Task 5: STO-RETELLER

- Ask the students to write their own synopsis of "Thank you ma'am" using any of the literary devices mentioned in the LM.
- Collect the outputs and provide feedback the next day.
- Assign them to read the poem "IF" by Rudyard Kipling.

YOUR DISCOVERY TASKS

Task 1: CROSS OVER

- Present the stimulus cited in the LM.

- Ask the students to create a dialogue between Rudyard Kipling and Roger about helping other people no matter what the consequences are.
- Ask some students to share their responses with the class.
- Elicit reactions from the other groups.
- Process the activity.

Task 2: CONDITIONAL LOGIC

- Ask the students to accomplish the grammar exercises in the LM.
- Check their answers.

Task 4: HIPPIITY-HOPPITY-TOE

- Ask the students to read the synopsis of George Miller's "Happy Feet."
- Ask them to accomplish the task that follows.
- Process the activity using the following questions:
 - ✓ What makes the text prose?
 - ✓ What kind of prose is it?
 - ✓ Which part/s of the text is/are about working with others?

Task 5: ELEMENTALS

- Ask the students to complete the chart in the LM using George Miller's "Happy Feet."
- Ask some students to share their outputs with the class.
- Process the activity.

Task 6: POSTER-N ITY

- Ask the students to scan the posters of well known movies presented in the LM.
- Based on the images and details in each poster, ask them to share their thoughts about what could the movie be all about.
- Then ask the students to organize information about the movies listed above using the diagram presented in the LM.
- Ask some students to share their outputs with the class.
- Ask others to provide feedback on their classmates presentation.
- Process the activity.

Task 7: WORKING IN CONTEXT

- Ask the students about their stand in the issues presented in the LM.
- Ask them about how they can work with others to help support these concerns.
- Ask some students to share their outputs with the class
- Ask others to provide feedback on their classmates presentation
- Process the activity

YOUR FINAL TASK

- Inform the students that they now have to present their Reader's Theatre.
- Remind them to use the appropriate prosodic features of speech when delivering the lines.
- Provide them copies of rubrics for grading.
- After the performance, ask the audience to give feedback.
- Do not also forget to provide your own feedback.
- Process the activity.

MY TREASURE

- Ask the students to share their thoughts about the enduring understanding below.



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 worked with.

- Process the activities below:

My journey through this lesson enabled me to learn

It made me realize that

I therefore commit to

Teacher's Guide

Module 3

Lesson 1

THROUGH TECHNOLOGY

B. Assessment Plan

1. Pre-assessment

LINKING TOGETHER See page 1 of learning package.

2. Post-assessment

ENHANCING SELF (Homework)

See page ___ of learning package.

C. Resources

1. Materials

- a. CD recording of listening inputs

2. Equipment

- a. Audio CD player

D. Activities

1. Your Journey

Your Initial Tasks

LINKING TOGETHER (7 minutes)

See Task 1 'Your Initial Tasks.'

- a. Show pictures of cell phones.
- b. Ask students what is their most important use of a cell phone.
- c. Ask students to draw lines to connect the words with synonymous words.

BREAKING BARRIERS (5 minutes)

See Task 2 'Your Initial Tasks.'

- a. Model the reading of the poem "The Telephone" by Edward Field
- b. Ask students to read the poem for the second time.

BONDING TOGETHER (30 minutes)

See Task 3 'Your Initial Tasks.'

- a. Have students work in groups of seven to ten to discuss the message of the poem.

- b. Have each group discuss the given part of the poem prompted by the guide questions.
- c. Discuss some of the responses, leading to the theme, connecting to the world.

EXTRACTING INFORMATION (15 minutes)

- a. Have students listen to the reading of the poem and jot down the information listened to.
- b. Read the text “Students Should Not Be Allowed to Bring Mobile Phones to School (Excerpted)”

Text: Students Should Not Be Allowed to Bring Mobile Phones to School (Excerpted)

In recent times, the number of people owning mobile phones has increased dramatically. Now mobile phones are not just for calling, but you can now text, take and send pictures, record videos, access the internet, play games and much more. The variety of functions has increased dramatically. They have also become a lot cheaper. Thus more and more young people now own a mobile. So should they be allowed to bring them to school?

Mobile phones can cause a distraction in education. They can disturb teachers and students. For example, if you were working hard on a piece of work, concentrating hard, and a person's phone rings, it disrupts the whole class. You may become side-tracked or the teacher may be interrupted during speaking to the class. Thus teaching would be constantly disrupted if this kept happening. Thus education standards would deteriorate. Looking then at long term effects, if this was happening every day, you would be wasting five minutes a day, so nearly half an hour a week, and so that would be over ten hours a year of disruption. Also, mobile phones provide a large temptation to cheat in tests. They can communicate to almost anywhere and anyone in the world. Because they are small, students can quietly and discreetly send a text and it can go unnoticed. You got to school to learn, not to waste time playing games or cheating in tests.

Research has proven that frequent use of a mobile phone can put the owner at risk of long term health damage. Mobile phones have radiation in them which they send out which can destroy or damage cells. Thus a student who uses a mobile phone regularly is at risk of health damage. With the increase in ownership of mobiles, there is increased usage and

so the students are putting themselves at risk more and more of health damage.

Also younger students may not be properly educated on phone usage. Most phones nowadays have internet access on them. Students can access sites which they should not see, like pornography.

<https://www.studymode.com/join.php?redirectUrl=%2Fessays%2FStudents-Should-Not-Be-Allowed-To-131193.html&from=essay>

- c. Ask students to list down the reasons for not allowing students to bring cell phones to school, verify if the facts support the argument, and if these are convincing.
- d. Make students realize what persuasive or argumentative writing is.

READING HOMEWORK (3 minutes)

See 'Your Text': *Sorry, Wrong Number*

- a. Assign one poem for home reading.
- b. Have students write on their notebooks why man has to play seven roles.

Your Text: Sorry, Wrong Number (a radio play)

GETTING THE CHILL (10 minutes)

See Task 1, 'Your Text.'

- a. Have the students do the task.
- b. Ask students to describe a time when something ordinary seemed or became frightening or suspenseful.

CROSSING DIFFICULTIES

See Task 2, 'Your Text.'

- a. Have the students do the task.
Key: 1. B 2. C 3. D 4. e 5. a
- b. Ask students to use the new words in sentences.

TUNING IN (15 minutes)

See Task 3, 'Your Text.'

- a. Play the taped audio of the one-act radio play and have students listen and read the text silently and simultaneously.



Sorry, Wrong Number ~ Agnes Moorehead {Suspense} 1_3.mp4

<http://www.youtube.com/watch?v=auwK0KdyRIE>

- b. Make students focus on the delivery of lines, tone of voice of the characters, and the sound effects, and how they contribute to the quality of the play.

DELVING DEEPER (30 minutes)

See Task 4, 'Your Text.'

- a. Have the four (4) groups of students accomplish the task.
- b. Ask the students to present the outcome of the group tasks.

FIRMING UP (15 minutes)

- a. Ask the students to respond to the given questions.

Your Discovery

SOUNDING WORDS CORRECTLY (20 minutes)

See Task 1. 'Your Discovery Tasks'

- a. Model the enunciation of four critical vowel sounds:

[a]	[æ]	[e]	[ɛ]
-----	-----	-----	-----

- b. Have the whole class read the given words.
- c. Ask student to work in groups of four (4) to practice reading the sentences.
- d. Present more examples for students to have more practice.

ENTERING INTO THE WORLD OF LAUGHTER AND TEARS (20 minutes)

- a. Have students do the task then discuss with a partner

Teaching Points:

- ☉ **TheatER**: The structure within which theatrical performances

are given. Usually includes an orchestra or seating area, and a stage.

- ⊙ **Theatre:** A collaborative art form including the composition, enactment, and interpretation of dramatic presentations for an audience.
- ⊙ A **play**: A literary piece consisting of dialogues between various characters, epilogue, monologue, prologue and an end. It refers to composition.
- ⊙ **Drama**: refers to acting, and to the set up of the play which includes the theater, the hall, the accessories, the green room, costumes, music and the like.
- ⊙ A **scene** is like a division of an act, in which a certain portion of the play unfolds, usually separated by *location*(in the bedroom, at the dinner table), or *time* (e.g. in the morning, then the following evening).
- ⊙ A **one-act play** is a play that takes place, from beginning to end, in a single act. It can range from one minute to one hour long.
- ⊙ A **script** is a written version of a play or movie. If you're auditioning for a movie, you'll get the *script* to practice a scene or two.
- ⊙ **Dramatist** is a person who is skilled in the production of a play is called a He is well versed with the rudiments and the principles of dramaturgy such as the measurement of the stage on which the play has to be staged, the nature of characters, the costumes that fit the characters, the music to be played, the music room, the green room, the synchronization of music and dialogue delivery, and the like. In short, it can be said that drama deals with all the nuances of the composition of play.
- ⊙ The author of a play is called as **playwright**. The duty of a playwright is to adhere to the principles of composing a play.

REVISITING THE RADIO PLAY (20 minutes)

See Task 3. 'Your Discovery Tasks'

- a. Engage students in answering the application questions.

Your Final Tasks

ENJOYING MY PASSION(20 minutes)

See Task 1a "Your Final Tasks"

- a. Ask the students about the worthwhile activities they are engaged in and how they are able to extend help.
- b. Have the students focus on the underlined words in each sentence.
- c. Allow the students to discover what verbal gerund is.
- d. Process the answers of the students.

Teaching Points:

A gerund is usually defined as a word ending in *-ing* that is formed from a verb and that functions as a noun such as subject, subjective complement, object of a preposition, direct object, and appositive.

GIVING IT A TRY (5 minutes)

See Task 1-b . “Your Final Tasks”

- a. Have students determine the use of underlined gerunds.

HONING SKILLS (10 minutes)

See Task 1-c . “Your Final Tasks”

- a. Make students find the gerunds in each sentence.

MASTERING IT! (15 minutes)

See Task 1-d . “Your Final Tasks”

- a. Ask students to work in pairs, discuss and construct sentences using the given verbs.

My Treasure

GETTING A CLEAR PICTURE

See Task 1. ‘*My Treasure*’

- a. Present a two-column matrix of plot summary juxtaposed with guidelines to writing plot summary or synopsis.
- b. Ask students to compare the juxtaposed texts.
- c. Elicit from students reasons for following the guidelines.

CONNECTING LIVES

See Task 1. 'My Treasure'

- a. Ask students about the time that they have had to call a friend.
- b. Remind students that they have a civic obligation to help others, especially those in need.
- c. Ask students to write a paragraph on helping others to the point of risking one's self.

Possible situations:

1. A friend is habitually absent and asks you to cover up his being hooked on 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 caught watching pornography, and he wants you to help him get his cell phone back.
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

Homework

ENHANCING SELF

- a. Explain to students that they have to look for a one-act Anglo-American play that they can use in writing a synopsis.

- Students Should Not Be Allowed to Bring Mobile Phones to School (Exerpted)"

<https://www.studymode.com/join.php?redirectUrl=%2Fessays%2FStudents-Should-Not-Be-Allowed-To-131193.html&from=essay>



Sorry, Wrong Number ~ Agnes Moorehead {Suspense} 1_3.mp4

<http://www.youtube.com/watch?v=auwK0KdyRIE>

- Teaching Points

<http://www.differencebetween.com/difference-between-drama-and-vs-play/#ixzz2hNEGuarZ>

Teacher's Guide

Module 3

Lesson 2

Making a Difference

B. Assessment Plan

Introduction

In many ways have 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) with which 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.

Objectives:

For students to clarify the path of their journey in making valuable contributions to the world, they 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 different types of stages for a stage play
- finalize the content of plot synopsis
- enhance their experience through the library's information sources

3. Pre-assessment

PROMOTING ADVOCACIES See page 1 of learning package.

4. Post-assessment

MAKING A DIFFERENCE (Homework)

See page ___ of learning package.

C. Resources

3. Materials

POWERPOINT Presentation –Extraordinary People
Poster

4. Equipment

Computer and projector

D. Activities

6. Your Journey

Your Initial Tasks

PROMOTING ADVOCACIES (8 minutes)

See Task 1 “Your Initial Tasks.”

- a. Ask students to study the poster and evaluate its message.
- b. Elicit from students what in the poster would make them accept the invitation to join the conference.
- c. Make the students realize the importance of developing themselves into a better person by giving a part of themselves to the community.

MESSAGING ELECTRONICALLY (7 minutes)

See Task 2 “Your Initial Tasks.”

- d. Show a picture of laptops and ask students if they have a Facebook account.
- e. Ask students their purpose for having a Facebook account.
- f. Prompt students to give other examples of modern gadgets for messaging.
- g. Focus on the context that advancement in technology does not hinder the spirit of helping one another.

EMULATING ACCOMPLISHED PEOPLE (20 minutes)

See Task 3 “Your Initial Tasks.”

- a. Make students predict what they are about to see in the PowerPoint presentation.

Personalities	Nationality	Advocacy
Melinda Gates	American	Combat disease, famine, and education for the less fortunate.
Ghalib Khalil	Pakistani	Improve the lives of the youth and give hope that they can become significant citizens.
Efren Peñaflorida	Filipino	Educate street children through a cart classroom.
Mark Hyman	American	Treat a diabetes -common illness of people in this processed food generation.
Arnel Pineda	Filipino	Rose above poverty and hunger through his singing talent.
Evans Wadongo	Kenyan	Provide light to Kenya.
Narayanan Krishnan	Indian	Help the homeless, the poor, and mentally ill through philanthropic work.
Julia 'Butterfly' Hill	American	Preserve the natural environment , especially the old tress.

- b. Ask students to jot down notes as they view the presentation, and then complete the grid.
- c. Discuss with students the significance of the material shown, focusing on:
 - the qualities that make these people extraordinary
 - what prompted them to make a difference in other people's lives
 - the impact they have made on the people around them
 - simple people like Arnel Pineda, Efren Peñaflorida, and Ghalib Khalil who have become extraordinary
 - and if it means that they can also be an extraordinary person
- d. Ask students what they realize about these extraordinary people's advocacies that make significant impact on others' lives.

- Have students write their reflections on these advocacies on ½ sheet of paper.

READING HOMEWORK (3 minutes)

See “Your Initial Tasks.”

- Assign the essay “For Conversation, Press #1” for home reading.
- Have students write on their notebooks.
- Ask students to bring a memorable photograph to class.

CONSIDERING OPTIONS (10 minutes)

See Task 4, “Your Initial Tasks.”

- Elicit the students’ opinion as to why the man is still lonely although he has access to modern gadgets.
- Elicit from students the general truth being depicted in the text.

FIGURING IT OUT (10 minutes)

See Task 5 “Your Initial Tasks.”

- Ask students to do the vocabulary task.

Answer key:

A	3	B	4
C	1	D	2
E	5	F	6

STIMULATING RESPONSIBILITIES (15 minutes)

See Task 6 “Your Initial Tasks.”

- Have the class work in groups of four.
- Ask students to read the selection and take notes in order to formulate questions and note details to be able to give answers.
- Have students discuss with their groupmates for ten minutes and formulate questions.
- Tell students that for each question and answer given, the group gains a smiley, to be entered in the score board. The group with the highest score is the winner.

Score board for the group activity

Groups\Scores	Questions (Scores)	Answer (Scores)	Total Score
1			
2			
3			
4			

UNDERSTANDING THE TEXT(10 minutes)

See Task 7 “Your Initial Tasks.”

- a. Have students answer the 5-item quiz.

Answer Key: 1.a 2. c 3. b 4. c 5. D

ENRICHING YOUR EXPERIENCE (35 minutes)

See Task 8 “Your Initial Tasks.”

- c. Have students go back to the text “*For Conversation, Press # 1.*”
 - Ask students to cite other advances in communication that make a person deviate from human interaction.
 - Have students to reflect on the concern of the writer, and emphasize the importance of human interaction.
- d. Have five groups of students do the task.
- e. Ask students to work on the activity assigned to them.

READING HOMEWORK (3 minutes)

See “Your Text”: “*Sorry, Wrong Number*” (excerpted)

- a. Assign the continuation of the text “*Sorry, Wrong Number*” (excerpted) for home reading.
- b. Have students write on their notebooks why Mrs. Stevenson made a series of calls.
- c. Ask students to bring a memorable photograph to class.

Your Text: Sorry, Wrong Number (a radio play, excerpted)--continuation
RECALLING EVENTS: THROWBACK MODE (10 minutes)

See Task 9 "Your Text"

- a. Have volunteer students read the parts of the play.
- b. Ask students to find out the reasons for the character's actions—their motivations.
- c. Ask students to listen to the characters read their parts on the radio conversations.
- f. Stop the character at a certain point, ask some questions, and have students answer *in character*.

DELVING DEEPER (20 minutes)

See Task 10 "Your Text."

- a. Have six groups of students do the task.
- b. Ask students to discuss the content of the part given to them.

FIRMING UP (10 minutes)

See Task 11 "Your Text."

- b. Ask students what makes the story suspenseful and the reason Mrs. Stevenson is not able to get help.
- c. Put the students in the situation of Mrs. Stevenson, what they would do if they sensed that they were in the murder plan?
- d. Have students reflect on the most interesting part they learned from the story.

ENRICHING YOUR EXPERIENCE (20 minutes)

See Task 12 "Your Text"

- a. Ask students to form five groups to work on the six activities.
- b. Discuss with students the criteria for judging their performance reflected in the rubric.

Rubric in Judging a Group Presentation

Each group evaluates the presentation of the other groups using the following criteria.

CRITERIA	PERCENT- AGE	STUDENT'S RATING By Group				TEACHER'S RATING	Final RATING
		1	2	3	4		
Content	40%						
Relevance	25%						
Clarity of Expression	15%						
Creativity	10%						
Maximum Participation	10%						
TOTAL	100%						

SOUNDING WORDS CORRECTLY (25 minutes)

See Task 13 "Your Text"

[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	lathe	bog	avid	posture	foggy
author	scythe	club	cove	puncture	flour
nothing	tithe	nab	save	clap	safe
athlete	bequeath	sob	love	grip	café

e. Model the enunciation of four critical consonant sounds:

<u>Group 4. [ð]</u>	<u>Group 5. [v]</u>
<p>[d]-[ð]</p> <p>day-they dot-that dose-those wordy-worthy weed-width</p>	<p>[v]- [b]</p> <p>vase- base vote-boat vend-bend veil-bail vague-big</p>

- f. Have the whole class read the given words.
g. Ask the students to work in four groups to practice reading the sentences.

<u>Group1. [θ]</u>	<u>Group 2. [b]</u>	<u>Group 3. [f]</u>
<p>[t] - [θ]</p> <p>tin-thin team-theme tie-thigh tiff-thief</p>	<p>[b]-[v]</p> <p>ban-van boat-vote best-vest bile-vile buy-vie curbing-curving habit-have it</p>	<p>[p]-[f]</p> <p>pact-fact part-fart pay-fay pace-face pail-fail peal-feel pull-full pool-fool pry-fry</p>

- d. Present more examples for students to have more practice.

SHARING MY WORLD (60 minutes)

See Task 14 “Your Text”

- Provide the students five (5) minutes to discuss the topic.
- Volunteering One’s Self (15 minutes)
- Have students read and study the sentences in the springboard.

Processing:

1. Lead the students in analyzing the sentences, by asking them what word introduces the phrase in italics and what they call this phrase.
2. Further ask students what word comes before the gerund in each sentence and the function of the pronoun in relation to the gerund.

Teaching Points:

A gerund phrase begins with a gerund, an- *ing* word, and includes other modifiers and/or objects. Gerund phrases always function as nouns, so they will be subjects, subject complements, or objects in the sentence.

If a noun or pronoun immediately precedes the gerund and is a part of the gerund phrase, it should be in the possessive case, not the objective. This noun or pronoun implies the doer or receiver of the gerund action and is the word to which the gerund refers to.

Make students work with a partner, read the paragraph , then underline the gerundial phrases.

d. Living with Others (15 minutes)

Ask students to work with a partner in completing the task.

Answer Key:

- | | |
|-----------|-------------|
| 1. Lara's | 6. Your |
| 2. Her | 7. their |
| 3. her | 8. members' |
| 4. my | 9. your |
| 5. our | 10. her |

e. Asking the Expert (12 minutes)

- a. Ask students to form five groups to make up a writing team for a popular advice column.
- b. Have students write 4-5 lines of advice and make use of gerunds.

Your Discovery Tasks

GOING INTO THE WORLD OF ACTING (60 minutes)

See Task 15 ‘Your Discovery Tasks’

Warming up: Improvisation (5 minutes)

- a. Have students work in pairs and do the Telephone Chain.

Familiarizing one's self with the stage (20 minutes)

- a. Discuss with students that in devising drama, they need to think about *how to stage their performance*, and what type of stage to use.
- b. Have students work with a partner and study the four types of stage.

Thinking it over.

- a. Have students work in groups of four.
- b. Have students think of an example of each type of stage or draw them. It could be one of those stages that they have already been to.

Gaining more information about the stage

Ask students to discuss with a partner the stage area boundaries, the backdrops, and other things relative to the materials on and off the stage.

Teaching Points:

- ◎ **Proscenium:** The view of the stage for the audience; also called a proscenium arch. The archway is in a sense the frame for stage as defined by the boundaries of the stage beyond which a viewer cannot see.
- ◎ **Teaser:** the border drapes across the top of the stage that conceals the lighting instruments
- ◎ **Tormentor:** The border drapes on the sides of the stage that conceal the backstage areas
- ◎ **Cyclorama:** The large muslin drape hung across the extreme upstage area that represents the sky.
- ◎ **Grand Drape:** The main curtain that conceals the stage from the audience. Usually red.
- ◎ **Apron:** The area of the stage on the audience side of the grand drape.

- ◎ **Fly Rail:** The ropes, pulleys, and arbors off stage right that control the height of the drapes, electrics, battens, and hanging scenery.
- ◎ **Battens:** Pipes hung above the width of the stage that can be used for hanging scenery.
- ◎ **Electric:** A batten affixed with electrical outlets used for hanging and powering lighting instruments.
- ◎ **Backdrop:** A large piece of painted fabric hung behind the actors. Usually painted to resemble a realistic location.

Your Final Tasks

GETTING IMMERSED (35 minutes)

See Task 16 “Your Final Tasks”

- d. Present two synopses to two groups of students.
- e. Ask students to analyze the features of a synopsis.
- f. Have students refer to the guidelines on writing a synopsis.
- g. Ask students how the synopsis is arranged, and if the ending is given.

Teaching Points:

Rule of thumb: You should only name three characters in a short synopsis – usually, the protagonist, antagonist, and possible love interest/side-kick. All other characters should be referred to by their roles (e.g. the waitress, the mother, the basketball player).

Rule of thumb: You must tell the ending! The purpose of a synopsis is to show an editor/agent you can tell a story from beginning to end. You will not entice them into reading your whole MS if you don’t share the ending – you’ll just tick them off!

Rule of thumb: Do not include subplots unless you have extra space at the end. Stick to the MAIN PLOT EVENTS.

GETTING THE WHOLE PICTURE (25 minutes)

See Task 17 ‘Your Final Tasks’

Discuss with students that in the previous lesson, they analyzed synopses based on the guidelines to writing a good plot synopsis or summary. This time they will revise the summary of the radio play ‘Sorry Wrong Number’ and come up with an improved synopsis of the whole play.

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 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 the bridge on Second Avenue at 11:15 at night of that same day. She begins a series of calls-- to the operator, to the police, and others, desperate to prevent the crime.

Processing:

- a. Students refer to the guidelines on writing synopsis as they revise the partial synopsis of *'Sorry Wrong Number.'*
- b. They submit their finished work on a whole sheet of paper.

MY TREASURE

See '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?"

Homework

MAKING A DIFFERENCE

- a. Using the library information sources, research on why our country is said to be in the ring of fire and which seems to be the cause the constant occurrences of natural disasters.
- b. Reflect on the recent disastrous events in the country like the floods in Luzon, the armed conflict in Zamboanga, the 7.2 magnitude earthquake in Bohol, and the storm surge due to Typhoon Yolanda in Leyte and Samar. Write in your journal how you can be of help and make a difference in the lives of the victims.

Teacher's Guide

Module 3

Lesson 3

Despite Differences in Point of View

A. Introduction

This lesson will allow the students to embark on a journey that will allow them a better understanding and connection with individuals with a diversity of beliefs or non-beliefs in order to promote openness and transparency as a way to share and connect with the world. We all strive to maintain a sense of wellbeing. Various things that happen in our lives can 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~

B. Objectives:

- 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.
- Be familiar with the technical vocabulary for drama and theatre (acting vocabulary).

B. Assessment Plan

C. Resources:

1. Materials:
 - CD recording the music video
2. Equipment
 - a. Audio CD player/ laptop
 - b. LCD projector

c. Amplifier/ microphone

D. Activities

1. PRE-ASSESSMENT

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.

Ask the students to read the sentences and choose from the word pool given, the appropriate words in place of the BOLD letters to describe someone's clothing. See Task 1 "Your Initial Tasks" (elegance, costume, medieval, tools, Western wear, delicate, very polite, archaic)

Task 2. BE WISE! THINK TWICE!

In everything we do and say we have to be wise. We should choose whether it be something is to be believed or not. Let us test your critical thinking skills to determine the worth of ideas.

Ask the students to listen to the statements that will be read to them. Tell them to use the checklist to identify the statements which have faulty logic, unsupported facts, and emotional appeal. See Task 2 "Your Initial Tasks"

- | | |
|--------------------|---|
| got | 1. I argued with Mrs. Bam before I turned in my homework so I
a bad grade on my paper.(unsupported facts) |
| the
can make | 2. A teenager argues against the family's vacation plans, and
mother responds by saying, "When you pay the bills, you
the decisions."(emotional appeal) |
| supervisor move on | 3. After making it clear that he values employee "loyalty," a
supervisor asks for "volunteers" to help a fellow
the weekend.(faulty logic) |
| | 4.Exercising makes you feel good.(unsupported facts) |
| don't | 5. I know why you failed all your classes last semester. You
study. (unsupported facts) |

Task 3: A TIME FOR US

Ask the students to watch a music video from a popular romantic and tragic play “Romeo and Juliet”. Then ask them to do the following activities.

<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. Fill up the required information in the Visualization Plot Worksheet to analyze the music video.

Task 4 Unscramble the Letters

Ask the students to unscramble the letters of terms related to the theatre stage. Tell the students that the theatre stage vocabulary will help them in their performance of a one-act play.

See Task 4 “Your Initial Tasks”

7. Presentation

This simple activity gives higher-level students the chance to write and act in their own version of Romeo and Juliet.

Preparation

- Divide students into groups of about three. It is not necessary to have all male or all female groups but you could consider it. Give half the class Card 1 and the other half of the class Card 2.

Card 1

You are 15. You know a very beautiful girl called Juliet and you would like to marry her. You have decided to go and talk to her. Prepare what you are going to say to make a good impression. Let her know how you feel. You are rich and handsome and know that you are a good catch.

Card 2

You are 15. You’ve heard from your friends that a boy called Paris would like to marry you. He’s very rich and handsome but not really your type and you don’t love him. What are you going to say when he comes to speak to you?

Procedure

- Regroup the class so that everyone is in a pair of Paris' and Juliets. Then act out their conversation.
- Call on 4-5 pairs for each group to present the conversation.
- Afterwards ask the students to return to their proper places and give some feedback about the presentations.

Do you know which famous play starts in this way?

- Ask the students to answer the vocabulary development as schemata building.
See Task 5 "Your Text"

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

8. Enrichment

TASK 6. Making Connections

A. What the text says

Ask the students to group themselves into five and choose one question word to discuss. Then ask each group what their question is based on the question word they have chosen.

- **WHAT** two families are feuding? Explain the reason for the family feud.
- **WHO** are the characters in the story? Make a character diagram.
- **WHERE** does the story take place? Make a sketch and show it to the class.
- **WHEN** does the story take place? Indicate the physical setting such as time of day, season, weather or temperature, type of building, indoors or outdoors, objects, colors, imagery (five senses) if available.
- **WHY** does Lady Capulet want Juliet to marry Paris'?

Note: Provide some additional inputs on the student's discussion.

Ask the whole class. "How does Shakespeare describe Romeo and Juliet? Answer: A pair of star-crossed lovers

The Chorus's remark that Romeo and Juliet are "star-crossed" and fated to "take their lives" informs the audience that the lovers are destined to die tragically.

B. What the Text Means

Ask the students answer the What the Text Means activity. Encourage them to be critical in answering the questions. Provide them with a further explanation for a better understanding of the text and lead them to make connections on how the text relates to real life situations.

See Task 4 B "Your Text"

C. Take to Mean

Have the students identify who said the following lines and why they said it

a. "Is she a Capulet? O, dear, account, my lie is a foe of debt!"
Romeo says this when he learns that Juliet is a member of the Capulet family.

himself "O, I am fortune's fool!" illustrates the fact that Romeo sees as subject to the whims of fate.

unknown b. "My only love sprung from my only hate. Too early seen and known too late."

Juliet says this when she learns that Romeo is a Montague, an enemy of her family.

Task 7. Connect and Kinect

A. Sensory Images

Ask the students to identify the sensory images used in the text.

B. In the Know

Ask the students to match the literary devices on the left with its example line on the right. Discuss briefly the literary devices found in the activity.

See Task 6 B "Your Text"

TASK 8: Language in Use

- Have the students read the lines taken from the play Romeo and Juliet and ask them to identify what verb form is common among them.
- Lead the students to a discussion of infinitives used as a subject of the sentence.
- Ask them to answer Activity B as practice using infinitives as a subject.
- The last grammar activity will lead to the next lesson on infinitives used as a direct object.

See Task 7 “Your Text”

Task 9: Act and Communicate

Give a brief lecture about prosodic features in English. Emphasize the use and importance of stress in speaking. Have the students group themselves into five and perform the group differentiated activity.

Group 1 Matching Opposites

Group 2 Variations

Group 3 Sentence Matching

Group 4 Sequencing sentences

Group 5 Sentence Construction

Note: Lead the students in the proper pronunciation.

9. Expansion

Task 10. Life's Linkages

Recognizing the student's life experiences contributes to new learning. In this lesson allow the students to realize that falling in love deeply at a young age is not good nor is entering into an early marriage. Ask the students to relate the story of Romeo and Juliet with real life situation and help them realize that what Romeo and Juliet did will not give them a better future.

10. Synthesis

TASK 11: Write Now

Ask the students to group themselves into three and write a dialogue based on the part of the story given. See Task 8 “Your Final Tasks.”

Task 12 Lights Camera Action!

- Group the students into three and ask them to act out the first part of the play of Romeo and Juliet. Instruct them that if they don't have the right number of people, they may find another way. For example, one person may take on several small roles or a puppet or an inanimate object may become a character.
- Give them time to work on a rough script (15 mins.) and then to practice (15 mins.).
- Have them use the dialogue they crafted in the writing activity. See task 11 Lights Camera Action "Your Final Tasks."

MY TREASURE

This activity is something that will leave an impact in their lives and will allow them on. Explain further the importance of this activity because this is one of the ingredients in order to achieve success in connecting and surviving in the world despite different points of view. Furthermore guide the students in understanding others and individual differences in order to avoid conflicts.

Teacher's Guide

Module 3

Lesson 4

With Fortitude and Determination

I. Introduction

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 the students will be able to link themselves to the past up to the modern era to avoid making sudden decisions.

B. Objectives:

- Provide appropriate and critical feedback/reaction 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 that expresses appreciation for the sensory images used.
- Explain literary device used.
- Use infinitives correctly.
- Become familiar with the technical vocabulary for drama and theatre (acting Vocabulary).
- Use the appropriate prosodic features of speech when delivering lines in a one-act play.
- Compose forms of literary writing.

C. Assessment Plan

D. Resources:

1. Materials:
 - a. CD recording dialogue for the listening inputs.
 - b. Comic story as the text
2. Equipment
 - a. Audio CD player/ laptop
 - b. LCD projector
 - c. Amplifier/ microphone

D. Activities

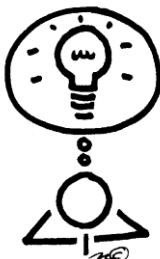
1. PRE-ASSESSMENT

Task 1. Listen,Think and React

- Introduce the lesson to the class using the following background. Give additional feedback on inputs to further activate the schema of the students.

See Task 1 “Your Initial Task”

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 when we read a text we do not respond to the information (or facts) but to process the information. 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.

- Ask the students to listen to the dialogue taken from Act 1 of the play Romeo and Juliet, paying close attention to HOW the text makes meaning and how is ambiguity achieved. Give your critical feedback in a few sentences.

1. Tybalt: Uncle Capulet! That man is a Montague!
Lord Capulet: Which man?
Tybalt: The man who came in a few minutes ago.
Over there – the man who's wearing a
mask. I know his voice. His name is
Romeo, and he's a Montague. I'm going to
kill him.

2. Romeo: This is trouble! Lord Capulet is my father's
enemy. I love Juliet, but we can never
meet again!

Juliet: (*Watching Romeo leave*) Nurse, what's that
young man's name? Over there, the
one who's leaving. If he has a wife, I'll
die unmarried.

3. Tybalt: Uncle Capulet! That man is a Montague!
Lord Capulet: Which man?
Tybalt: The man who came in a few minutes ago.
Over there – the man who's wearing a
mask. I know his voice. His name is
Romeo, and he's a Montague. I'm going to
kill him!

4. Lady Capulet: Well, you must think about it now. A young
man wants to marry you. His name is Paris, and
he is young, rich and good-looking. He
is a friend of the Prince of Verona. I want
you to try very, very hard to love him.

Juliet: But I don't know him!
Lady Capulet: That doesn't matter. You'll meet him this
evening, at the party. You will like him, I'm
sure.

5. Nurse: His name is Romeo, and he's a Montague,
the only son of your family's great
enemy.

Juliet: My only love, a hated Montague!

Nurse:
is waiting

What was that? Come, Juliet. Your mother

Task 2: Audience Point of View

- Introduce the lesson using the introductory statement. Give further inputs.
See Your Text
- Ask the students to analyze the photo gallery and create a story out of them. Arrange the pictures according to its occurrence in order to have a vivid representation of a story.
- Ask a representative for each group to present the story they created out of the pictures.

2. PRESENTATION

In the balcony scene, notice that the more that Juliet speaks, the more that Romeo stutters dumbfounded to the point that he can barely complete his sentences.

- Discuss the comprehension questions. See First Thoughts Your Text.
- To delve deeper into the selection, group the students into five and ask them to discuss the interpretative questions. Have them draw lots as to what question they are going to discuss.
See Task 4 Smart Shapes to Smart Minds, 'YourText'



- Have the students arrange the events based on the balcony scene.
See Task 4 Reminisce and Schematize "Your Text"

3. ENRICHMENT

- Ask the students to answer the Imagery Tree. Discuss further the definition of imagery and why it is used in discussing literary texts.
See Task 5 A, "Your Text"
- Have the students write the following example line to its appropriate literary device by completing the Literary Network Map.
See Task 5B, "YourText"
- Ask the students to read the sentences with infinitives used as an object in the sentence. Discuss the meaning of object. Take note of the use of direct object and subjective complement in the sentence.
See Task 6, "Your Text."
- Ask them to answer letter A-C. (Note: Activity C will lead the students in formulating their own sentence and lead them to use the infinitive as an object in the sentence.)
See Task 6 "Your Text"
- Task 7 For Oral Fluency of the students discuss intonation.

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 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 quite major grammatical boundaries may lack intonational marking, particularly if the speech is fast.

LEAD THE STUDENT IN THIS ACTIVITY. BE A MODEL.

- Ask the student to work in groups to perform the intonation activities for oral fluency.

Group 1 Practice the dialogue with appropriate intonation substituting the given

words.

Group 2 Read aloud each of the sentences below. Please pay special attention to the intonation patterns.

Group 3 Read aloud each of the sentences below. Please pay special attention to the intonation patterns.

Group 4 Read the following passage aloud. Please concentrate on its intonation and weak pronunciation forms.

Group 5 Read the following sketch. Please pay special attention to its intonation and weak pronunciation forms.

See Task 7 “Your Text”

- Have the students figure out the different theatre vocabulary in relation to stage.

See Task 8, “YourText”

Ans. blocking, cross, position, gesture, tableau

4. Expansion

This phase of the lesson is the transfer stage of what they have learned in the previous activities given. This is where the students discover their learned knowledge.

- Have the students perform the group differentiated activity.

Group 1 Metaphor Song

Group 2 Apostrophe Song

Group 3 Hyperbole Song

Group 4 Personification Song

Group 5 Simile Song

See Task 9 “Your Discovery Tasks”

- Have the students group themselves into three and ask them to re-write the balcony scene in everyday speech or modern dialogue.

Remind the students to retain the original intent and meaning of the balcony scene. **See Task 10 “Your Discovery Tasks”**

- Ask the students to group themselves into three and re-enact the balcony scene Romeo and Juliet using the modern dialogue they have written in Task 10. Ask them to perform the twist. **See Task 11 “Your Discovery Tasks”**

5. SYNTHESIS

For this activity explain further what is a Flipbook as illustrated in Task 12 Your Final Task. See to it that the students understand what they are going to do before they start crafting their flipbook.

- Have the students make a Flipbook.
- They need to create a comic book for the balcony scene in the modern times.
- Their comic book should have pictures and captions for each scene from the play.
- Remind them to make sure to choose an important moment from each scene, and include their own dialogue that might be spoken in that scene.
- The comic books should be creatively done and in color.
- Use the following Flipbook Rubric in scoring the students’ output.

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	5-8 spelling errors; some distraction due to errors.	9 or more spelling errors cause major distraction to

		distract the reader.		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:

MY TREASURE

In our lives many situations arise in which it becomes difficult to do the right thing, even when we know what it is. There may be all sorts of reasons for why it is disagreeable to act according to what we know is best. In order to stay strong and do what is good, we need to have fortitude, courage, or bravery. These are the virtues by which we do the right thing, even in the midst of hardship. Likewise this activity is equally important to allow the students to weigh their strengths and weaknesses in order to avoid making rash decisions especially like falling in love at a young age.

Teacher's Guide
Module 3
Lesson 5

Across Time

I. Introduction

In this journey the students 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.) and to an extent can control the direction and final outcomes of our 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~

B. Objectives:

- 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 Verbals; infinitives (adjective & adverb).
- Be familiar with the technical vocabulary for drama and theatre (voice).
- Use effective and appropriate non-verbal communication strategies.
- Compose forms of literary writing.

C. Assessment Plan

D. Resources:

1. Materials:
 - CD recording text for the listening inputs.
2. Equipment
 - a. LCD projector
 - c. Amplifier/ microphone

E. Activities

1. PRE-ASSESSMENT

Task 1. Sensation and Perception

- Ask the students to identify the sensory imagery in the following sentences.
See Task 1 letter A, “Your Initial Task”
- Ask the students to read the lines and identify what literary device is used.
See Task 1 letter B, “Your Initial Task”

Task 2: Tune In

This listening activity will help them to associate with the new lesson

- Ask the students to group themselves into five (5).
- Ask them to choose one audio device. Each audio device has its corresponding quotation taken from the play *Romeo and Juliet*.
- Ask them to listen as you read the quotation for the device that they have chosen,
- Instruct them to discuss with their group members the interpretation of the quotation and give their reaction to it.
- Afterwards ask them to present their interpretation in front of the class.
- Provide some inputs after the students’ presentation for further understanding the text.



“When he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.”
— William Shakespeare, *Romeo and Juliet*



“These violent delights have violent ends
And in their triumph die, like fire and powder
Which, as they kiss, consume.”
— William Shakespeare, *Romeo and Juliet*



“O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!”

— William Shakespeare, Romeo and Juliet



“A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.”

— William Shakespeare, Romeo and Juliet



“Eyes, look your last!
Arms, take your last embrace!
And, lips, oh you the doors of breath, seal with a
righteous kiss a dateless bargain to engrossing
death!”

— William Shakespeare, Romeo and Juliet

2. PRESENTATION

Have the students unlock some of the difficult words before the discussion of the story.

“Find Your Match”

- Ask the students to match the words in first column with its definition in the second column.
- Tell them that the underlined vocabulary words are used in a sentence in order to give them a clue as to the correct match of each word to its meaning.

Say: There are several types of love alluded to in *Romeo and Juliet*: unrequited love, “puppy” love, arranged marriage, love at first sight. Find examples of these in the play and describe them. Can any of these forms be the basis of a good relationship? What is needed for a good relationship?

Read your text. See Your Text.

Factual Recount

Lead the students in the initial discussion of the selection through the given factual questions. This will help the students to note down details from the selection.

See Factual Recount “Your Text”

Task 3: Think Through

A. Act In Response

- Ask the students to group themselves into five and have a collaborative discussion on the given questions 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.
See Task 3. “Your Discovery Tasks”
- Provide additional inputs or explanations for further understanding and realization to lead them in relating the worthwhile human values into their life.

B. Visual interpretation:

This activity will lead the students in the viewing lesson.

- Instruct the students to use the same groupings when doing the visual interpretation.
- Ask them to create a painting, a drawing or some other visual art piece that depicts your interpretation of one of the themes or a particular character’s personality from the last part of the story.

Clockwise Vibes

From the visual interpretation made by each group, ask the students to do the following.

- Take turns in giving feedback.
- Make a clockwise reaction based on the choice of color, medium, texture, something about the theme and events of the act.
- Follow the cycle presented.

See Task 4, “Your Text”

3. ENRICHMENT

Task 5 Panel Forum

In order to analyze the literary piece in connecting to the world ask the students to organize a Panel Forum. This will enlighten the students to value life and avoid tragedy in their lives. **See Task 5 “Your Text”**

Task 6 Grammar In Focus

In lesson 4 the students learned that infinitives are used as an object in the sentence. In this lesson let us find out what are the other uses of infinitives.

Key Points

The infinitive can be used as an adjective, adverb, or noun. This sheet will go over the infinitive as an adverb. Therefore, the infinitive will answer the questions an adverb answers.

Examples:

Our neighbor, Jack Jones, returned home to recuperate from a heart attack.

To recuperate is the infinitive and it answers the question why he returned home. It is, therefore, an adverb infinitive.

Eager to get home, Jack left the hospital early in the day.

Adjective Review: Remember that an adjective is a word that modifies a noun or pronoun and answers the questions: which one? what kind? and how many? An infinitive that acts like an adjective will do the same thing.

Example:

After breaking his leg, Dave had many obstacles to overcome.

To overcome is the infinitive and tells which obstacles have to be overcome. Thus, it modifies the noun, obstacles.

- Ask the students to read the sentences.

Discuss the use of the infinitives in the sentences

- Ask the students to underline the infinitive in each sentence, then write ADJ if it is used as an adjective and ADV if it is used as an adverb.
- Ask the students to complete the sentences with an infinitive using the indicated word inside the parentheses.

See Task 7 “Your Text”

Task 7 Word- Hoard

Four-Pics One Word

- Ask the students to guess the word through the four pictures. Fill in the blanks with the correct letters based on the definition inside the box.
See Task 8 “Your Text”

Task 8 Write Ups

A Take Down Game

- Ask the students to work in small groups of five and do as directed in the LM
See Task 8 “Your Text”

Task 9 Speak Up

Explain the meaning of non-verbal communication.

Say: When we interact with others, we continuously give and receive wordless signals. All of our nonverbal behaviours—the gestures we make, the way we sit, how fast or how loud we talk, how close we stand, how much eye contact we make—send strong messages. These messages don't stop when you stop speaking either. Even when you're silent, you're still communicating non-verbally.

Oftentimes, what comes out of our mouths and what we communicate through our body language are two totally different things. When faced with these mixed signals, the listener has to choose whether to believe your verbal or non-verbal message, and, in most cases, they're going to choose the non-verbal because it's a natural, unconscious language that broadcasts our true feelings and intentions in any given moment.

Encoding and Decoding Facial Expressions

- Ask the students to do the non-verbal activities for oral fluency.
See Task 9 “YourText”

4. EXPANSION

The activities provided will allow the students to discover their different talents and capabilities which were drawn from the lesson they have learned. This activity is SGD

Have the students group into five and asked them to perform the activities in their LM

See Task 10 “ Your Discovery Tasks”

- A. News Flash
- B. Dance
- C. Song performance
- D. Mural Painting
- E. Push A Pencil

5. SYNTHESIS

This activity will meet the aimed performance standard which is to transfer learning by composing a plot synopsis.

Discuss:

A Director's Promptbook is essentially a copy of the script that contains notes

about

the performance blocking, delivery of lines, setting, costumes, and so on.

They are used by directors, actors, stage managers, and others involved in a production.

Discuss the following guide for the creation of the promptbook :

1.

Write an introductory page for the promptbook in which you explain your overall concept of the scene and how you plan to convey that concept or idea to an audience. In other words, as an acting company, what are you trying to show? Avoid simply retelling the plot of the scene. Thoroughly and thoughtfully describe what you will do to highlight particular emotions, relationships, themes, and issues present in your scene.

2.

Type out the scene you have chosen. Leave plenty of margin space around the text in order to write in instructions for the actors.

3.

You may make cuts in your scene by crossing out lines, but Shakespeare's words must appear in their original sequence without changes in their wording or sense. In the margin, explain briefly why you cut the scene as you did.

4.

In the margin beside the text, make production notes that describe the way you want the scene to be played. Think about the meaning of and subtext behind each character's words. Include information about tone of voice, gestures, facial expression, and where and how each character will move. A minimum of five clear, specific production notes must accompany each page.

5.

Decide how you want to stage the scene and then draw a diagram of the stage set. Make a list of offstage property for your scene. If your scene needs special lighting or music, write a description of a plan for these design elements. Explain your choices in at least a paragraph.

6.

Design costumes appropriate for your concept of the scene. Include a drawing or picture of the costumes and a justification for selecting them. Whether you do the scene in modern dress or in another time period, explain your reasons. Write at least a paragraph for each costume choice.

7.

Make a cover and table of contents for your promptbook. Neatly and securely bind your promptbook.

8.

Each company's book will be given one letter grade, which each member gets (don't allow group members to "freeload;" alert me if you can't handle it among yourselves). The books will be evaluated on the basis of completeness, effort, imagination, and accuracy.

MY TREASURE

Each of us holds and is influenced by our values, but we differ in how strongly we hold each of them. This in turn is related to how our values have been shaped throughout our lives. Our experience of various aspects of our society will help strengthen particular values. Lead the students in determining the values which will help them to become a better person. Emphasize the value of life. The students should understand that this activity will help them to hold on to their values that will lead them to a good future.

Teacher's Guide
Module 3
Lesson 6

Despite Differences in Social Class

B. Assessment Plan

C. Resources:

1. Materials:

- a. Film clip of the viewing inputs
- b. Copies of the parallel selections
- c. Pictures presented in the Learning Materials (LMs)
- c. Writing implements

2. Equipment

- a. Video/Laptop
- b. Audio /CD player
- b. LCD projector
- c. Speaker

D. Activities

YOUR INITIAL TASKS

Task 1 Activate Your Mind

- a. Show the pictures of the famous and influential people who have touched and made a difference in the lives of others with their determination, selflessness and commitment to serve.
- b. Ask students to identify some of them.
 - 1. Abraham Lincoln
 - 2. Martin Luther King
 - 3. Mother Teresa
 - 4. Mahatma Gandhi
 - 5. Nelson Mandela
- c. Ask them to share what they know about them and mention famous people they admire.
- d. Have them write their answers on the space provided below the LM.
- e. Process the students' answers.

- f. Give feedback.

Task 2. Observe and Imitate

- a. Show photos of influential people in the world.
- b. Ask students to form two (2) groups to perform the tasks assigned to them.
- c. Allow students to share their thoughts and opinions.
- d. Process the students' answers.
- e. Give feedback.

Task 3. Photo React

- a. Show pictures of the two masks associated with drama representing the traditional generic division between comedy and tragedy
- b. Ask the students to share their thoughts about the photo based on their prior knowledge and state the difference between comedy and tragedy.
- c. Have the students guess the right words from the jumbled words that will lead them to arrive at the definition of a one-act play.

Clues:

- 1. *This may include many scenes*
- 2. *This is the art of producing dramatic works*
- 3. *A part of something, one that is essential or characteristic*
- 4. *The highest or most intense point in the development or resolution*
- 5. *The part of the story's plot line in which the problem of the story is resolved*

Key:

- 1. *act*
 - 2. *play*
 - 3. *elements*
 - 4. *climax*
 - 5. *resolution*
- g. Use this activity to build the schema of a one-act play.

Task 4 From Mind to Pictures: Share What You Know

- a. Have the students watch the video clip titled *One-Act Play*, <http://www.youtube.com/watch?v=ZRTusIMz2Rw>- 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 their writing skills.

(Transcript : How to Write a One-Act Play. A one-act play is to the full-length play what a short story is to the novel, at least in terms of length and complexity. A one-act play, like the short story, is not necessarily easier to write simply because it is brief. But it does provide less of a challenge than a traditional three-act play and has a discipline and beauty all its own. Experiencing how to write a one act play is essential to the development of your understanding of this particular form of arts...)

- b. Ask the students to enumerate some of the tips mentioned in the video.
- c. Allow them to share their thoughts and whether they agree or disagree.
- d. Elicit students responses based on the video presented.

Pre-reading Task

- a. Introduce the text by asking the following questions:
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?
- b. Collect a few answers from the students and ask them to read the text; *While the Auto Waits*” by O. Henry to confirm whether their responses are correct later on.

YOUR TEXT

- a. 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.
- b. Have the students accomplish the task.
- c. Call on the students to prove the correctness of their responses.
- d. Give feedback.

Task 5 What's the Word

- a. Introduce the technical vocabulary terms for a drama text by allowing students to guess the words hidden in the constellation of letters.
- b. Have students use the description as a clue.

Key:

1. climax
 2. play
 3. characters
 4. dialogue
 5. setting
 6. stage
- c. Allow students to share what they know about the vocabulary terms used in drama.

Task 6. Recognizing Literary Device

Characterization.

- a. Discuss the literary devices with the students.
- b. Ask the students to share what their thoughts.
- c. Have the students do the task.
- d. Process students' answers.
- e. Give feedback.

Task 7. Play in Process

A. Story Grammar

1. Have the students recall the text.
2. Ask them to complete the story grammar by writing the details of the play- characters, setting, plot, conflict.
3. Discuss the students' responses.
4. Give feedback.

B. Character Analysis

1. Present the graphic organizer to the students.
2. Have the students fill out the graphic organizer to give characterization to the characters of the play.

3. Process students' answers.
4. Give feedback.

C. Describing a Character

1. Discuss the characters in the play.
2. Ask the students to choose from the word pool the words that best describe the lady in the play.
3. Ask them to write three words that best describe the lady in gray.
4. Discuss the students' responses.
5. Give feedback.

Task 8 Plot Diagram

A.

- a. Ask the students to scan the text once again. This time, focus on the development of the plot.
- b. Explain the plot diagram to the students
- c. Show how the main events in the play are organized into a plot.
- d. Have the students come up with a plot diagram as to the presentation of the character's thoughts, feelings and actions.
- e. Allow students to present their plot diagram to the class.
- f. Process students' answers.
- g. Give feedback.

B: What happened when...

- a. Ask the students to study the text taken from the selection.
- b. Have them complete the missing thought by giving the possible answers.
- c. Process the students' answers.
- d. Give feedback.

Task 9 The O. Henry Twist

- a. Emphasize to the students that O. Henry, an American writer and author of the play, is famous for surprise endings or "twists" in his stories.
- b. Ask them to give their thoughts about O. Henry.

- c. Ask the students to recall the play and have them determine the tone, mood, technique, and purpose of the author.
- d. Give feedback.
- e. Process students' answers.

Task 10. Identifying Participles

- a. Have a short discussion on participles.
- b. **Key Points:**

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.

Examples:

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 here, only, 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. 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**.

- c. Ask them to underline the participle in each of the sentences that follow.

Key to Corrections:

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. We greeted the presiding officer.
9. He held out his bitten finger .
10. The captured rebel died after a few days.

Pair Work

- a. Ask students to work with a partner.
- b. Ask them to choose five words list below and change the words to become participles.
- c. Use the selected words to form meaningful sentences.

Example: The pouring rain forced us to stay indoors.

pour	laugh	amuse	invigorate
Interest	care	learn	prohibit
try	dance	sparkle	play

Key to Corrections:

- Answers may vary

Task 11. Cartoon Talk

- a. Have the students make a comic strip by filling out the thought call-outs.
- b. Ask them to discuss the events in the comic strip.
- c. Have them write a short paragraph about the story.
- d. Remind the students to use participles in making comic strip.

YOUR DISCOVERY TASK

Task 12. Connection with Oppression

- a. Using their journals, ask the students to write or draw a picture about a situation in which they have felt oppressed.
- b. Ask them how the incident made them feel.
- c. Process students' answers.
- d. Give feedback.

Task 13. Social Class Exploration

- a. This task will be done individually.
- b. Hand in the students' worksheet that will determine their social status.
- c. Ask the students to answer the questions as honestly as they can.
- d. Have them complete the table below
- e. Process students' answers.
- f. Give feedback

Task 14: Silent Movie

- a. Discuss nonverbal communication strategies with the students.
- b. Have the students act out and read non-verbal messages
- c. Process students' performance.
- d. Give feedback.

Task 15. Writing Your Own

- a. Discuss the mechanics of a one-act play.
- b. Remind the students that in this task, they will use what they have learned in the lesson.
- c. Ask them to draw up a cast of characters of a show that they watch regularly.
- d. Give the students the steps on how to do the task.

April 2, 2014

YOUR FINAL TASK

Task 16. Writing a Character Sketch

- a. As a final output, remind the students that they are going to write a character sketch.
- b. Ask them to think of a person they admire.
- c. Have them write what they know about the person by describing his or her physical details or qualities that make the person stand out in their mind.
- d. Have the students write a character sketch.
- e. Process the activity.
- f. Give feedback.
- g. Remind the students that the output will be rated based on the following criteria:
 - word choice

- introduction
- sequencing
- transition
- accuracy of facts
- focus (content)
- pacing (organization)

Trait Writing Model : Character Sketch Rubric				
CATEGORY	4	3	2	1
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest.
Introduction (Organization)	The introduction is inviting; states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to	There is no clear introduction of the main topic or structure of the paper.

			the reader.	
Sequencing (Organization)	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions (Organization)	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Accuracy of Facts (Content)	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	No facts are reported or most are inaccurately reported.
Support for Topic (Content)	Supporting details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic (Content)	There is one clear, well-	Main idea is clear but the supporting information is	Main idea is somewhat clear but	The main idea is not clear. There

	focused topic. Main idea stands out and is supported by detailed information.	general.	there is a need for more supporting information.	is a seemingly random collection of information.
Pacing (Organization)	The pacing is well-controlled. The writer knows when to slow down and elaborate, and when to pick up the pace and move on.	The pacing is generally well-controlled but the writer occasionally does not elaborate enough.	The pacing is generally well-controlled but the writer sometimes repeats the same point over and over, or spends too much time on details that don't matter.	The pacing often feels awkward to the reader. The writer elaborates when there is little need, and then leaves out necessary supporting information.

MY TREASURE

Ask the students to think back on the tasks that they have just finished and ask them to 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 did it influence you?
4. What skills do you expect to improve in the next lesson?

Teacher's Guide

Module 3

Lesson 7

Despite Racial Differences

B. Assessment Plan

C. Resources:

1. Materials:

- a. Pictures presented in the Learners' Materials (LMs)
- b. Writing implements

2. Equipment

- a. Video/laptop
- b. Audio CD player

D. Activities

YOUR INITIAL TASKS

Task 1. Meet New Words

- d. Show the eight (8) hidden words in the puzzle.
- e. Ask students to use the descriptions as clues to figure out the words which they will find in the play they are about to read.
- f. Remind students that some letters are given for additional clues.
- g. Discuss some of the students' responses.
- h. Give feedback.

Task 2. Checkpoint

- a. Remind students that the purpose of this activity is to test how much they know about drama and theatre lingo.
- b. Ask the students to complete the puzzle by filling in the boxes with the letters of the words defined below the puzzle.
- c. Allow students to articulate their prior knowledge about the terms used in drama and theatre.

The correct answers are:

Across

- 1. stage direction

- 4.play
- 5.dialogue
- 7.comedy

Down

- 1. style
- 2. tragedy
- 3. genre
- 6. text

Task 3. Look Who's Talking?

- a. Post a drawing of a cab driver.
- b. Ask the students to see and analyze the pictures posted on the board.
- c. Ask them to share their thoughts and opinion.
- d. Process students' answers.
- e. Give feedback.

B. Dyadic Work

- a. Ask students to share their concept of friendship.
- b. Ask the students to ponder the quote:
"A friend in need is a friend in deed"
- c. Allow students to react and respond critically to the questions raised by the teacher.
- f. Assess the students' response.
- g. Give feedback.
- h. Introduce the text

YOUR TEXT

a. COMPREHENSION CHECK-UP TEST

- 1. Who are the three characters?
- 2. Who is Daisy?
- 3. How old is she?
- 4. What event led her to have a personal driver? (chauffer)
- 5. Who is Hoke?
- 6. To whom is Hoke's daughter married?

7. When Hoke first meets Boolie, he fixes something in his factory. What did Hoke fix?
8. What kind of company does Boolie own and operate?
9. At the end of the play, what did Miss Daisy discover about Hoke?

PREVIEWING THE TEXT

- b. Give students background information about the literary selection.

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'

- a. Have the students answer the process questions.
- b. Call on the students to prove the correctness of their responses.
- c. Give feedback.

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.

5. Have the students recall the text.
6. Ask them to arrange the events in the story according to sequence. Write 1 for the first event, 2 for the second, 3 for the third, and so on.
7. Discuss the students' responses.
8. Give feedback.

Task 5. Character Traits

- a. Point out to the students that motivation is the reason a character acts in a certain way. A character's motivation may be stated directly or indirectly.
- b. Ask them to analyze each character's motivation, traits and show some evidence for each character's traits.
- c. Fill in the chart with the reasons behind the following decisions.
- d. Discuss the students' responses.
- e. Give feedback.

Task 6. Bridging the Gap

- d. Ask the students to think about what action or trait of the playwright can best use to bridge the gap among different cultures, religion, race, or language.
- e. Have them explain their answer.
- f. Allow the students to react or respond to the queries given by the teacher.
- g. Allow students to articulate their thoughts.
- h. Process students' answers.
- i. Give feedback

Task 7. – # hashtags - Level of Utterance

- e. Have the students listen carefully as their teacher reads some text or quotes by well-known people.
- f. Allow students to discover the power of words.
- g. Ask them to analyze the content and emotion and give their reactions whether they agree or disagree.

Task 8. Writer's Block

- e. Remind the students that the purpose of this activity is to determine the style, mood and technique of the playwright.
- f. Allow the students to choose dialogues or lines from the play which appeal to them and reflect the author's style, technique, tone and mood.
- g. Process students' response.
- h. Give feedback.

Task 9. Learn Grammar

- f. Allow the students to acquire a full understanding of participial phrase/s.
- g. **Key Points:**

A participial phrase consists of a participle plus its modifiers and its complements. The whole phrase functions as an adjective.

Look at these 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.

Word Modifier

- a. *sleeping* baby
- b. the *crucified* God

Phrase Modifier

- a. the baby *sleeping in Miriam's arms*
- b. God *crucified by his people*

***Answers may vary

YOUR DISCOVERY TASKS

Task 10. Getting Deeper

- h. Recall the play, “Driving Miss Daisy”.
- i. Have students read the different conversations between Daisy and Hoke,
- j. Allow the students to analyze the dialogues to discern the characters’ characteristics.
- k. Let them use what they have learned to answer the questions that follow it.
- l. Process students’ answers.
- m. Give feedback.

Task 11. Memory Lane

- a. Remind students that this activity will show how their relationship with their elderly friend or relative changed over time.
- b. Have the students follow the following steps.
- c. Ask the students to divide a paper into two columns. At the top of the first column, have them write “When I was younger.” At the top of the second column, write “Now.”
- d. Instruct them to think about what they thought , felt, or did with their friend or relative when they were much younger.
- e. Add these ideas in the column labeled “When I was younger.” Under the column labeled “Now,” record how their thoughts, ideas, and actions have changed. For example, they might write in the first column, “*When I was little I cried and ran to my grandfather when I fell down.*” In the second column, they might write, “*Now I go to my grandfather for advice when I need.*”

Group 1:

Choose a scene from excerpt and perform it in a radio play.

Group 2:

Write an open letter for 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 12. Group Differentiated Tasks

- f. Ask the students to form four (4) groups and do the activity assigned to their group.
- g. Instruct them to use the appropriate multi-media resources to accompany the oral delivery of lines.
- h. Ask them to give a presentation.
- i. Give feedback.

Task 13. Recognizing Literary Device

- a. Have the students develop an understanding of **Dialogue** as a literary device.

Dialogue is a conversational passage in a play used to advance the plot or develop the characters.

Writing good dialogue takes practice and patience. Here are 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. Cut it out.
- 2. Good dialogue should move the story forward, convey character and feel full of life. 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 a speech. It'll 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. If everyone is agreeing with each other, your story will feel flat.
- 5. Think about how each of your characters sound. Make each voice distinct – this can be subtle or dramatic.

6. People don't have to answer each other directly.
- b. Instruct the students to recall the play again.
- c. Give the students the steps on how to do the task.

YOUR FINAL TASK

Task 14 Writing on Your Own

- h. As a final output, remind the students that they are going to write a dialogue
- i. Ask them to look for a partner and develop a two- or-three minute conversation that they might hear in the cafeteria or on a bus.
- j. Remind them that the dialogue must be real and believable.
- k. Have them present the dialogue to the class.
- l. Remind the students that the output will be rated based on the following criteria:
 - knowledge and understanding (grammar)
 - communication (accuracy of oral language; pronunciation, enunciation)
 - fluency/expression
 - application (conveyance of meaning with nonverbal cues; voice, gestures)
 - thinking and inquiry

MY TREASURE

- a. Ask the students to think back on the tasks you have just finished and state what they learned and how they learned it.
 - b. Have the students write their reflection
-
-

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

Teacher's Guide
Module 3
Lesson 8

Transcending Differences

B. Assessment Plan

C. Resources:

1. Materials:

- a. Film clip of the viewing inputs
- b. Copies of the parallel selections
- c. Pictures presented in the Learning Materials (LMs)
- d. Writing implements.

2. Equipment

- a. Video/Laptop
- b. Audio /CD player
- c. LCD projector
- d. Speaker

D. Activities

YOUR INITIAL TASKS

Task 1. Theatre Vocabulary

- d. Remind students that the purpose of this activity is to test how much they know about drama terms and theatre lingo.
- e. Ask the students to complete the puzzle by filling in the boxes with the letters of the words defined below the puzzle.
- f. Allow students to articulate their prior knowledge about the terms used in drama and theatre.

Key

Across

- 1. protagonist
- 5. antagonist

- 6. conflict
- 8. climax
- 9. exposition

Down

- 2. rising action
- 3. articulation
- 4. plot
- 7. crisis

Task 2. Verbalize Your Thoughts

- a. Ask the students to get ready for the listening activity.
- b. Ask the students to listen carefully as the teacher reads a text about Nelson Mandela.
- c. Distribute a transcript of the listening activity to the students.

Mandela: Icon of Peace

K.M. Raisul Huq Baha

TODAY is Nelson Mandela International Day. The whole global community, irrespective of colour, creed, belief, and political as well as continental divide, will celebrate Mandela Day with a new pledge to carry forward the high ideals of this great man to a new height. This year, the people of the world are in a sombre mood as they observe the day because Nelson Rolihlahla Mandela, 94, the icon of peace and harmony, has been in hospital for more than one month.

Mandela is the man who not only freed the black people of South Africa from the clutch of 300 years of apartheid and racial discrimination created by the white colonial rulers but also set an example of political leadership which is unique all the way. He is the man who took up arms to wage war against the inhuman and indescribable oppression and blatant exploitation of the white ruling clique of Pretoria to emancipate the black majority of South Africa. He was elected as the Commander of African National Congress (ANC)'s armed wing. Mandela was put in jail for 27 years by the despotic rulers for his uncompromising stance and relentless struggle against any sort of inhuman and discriminatory treatment of his countrymen.

Mandela, in his famous autobiographical book "Long Walk to Freedom," wrote about the concept of leadership in detail and compared it with the shepherd who drives the herd of sheep to its home from the grazing field from behind. He himself is the symbol of

this distinctive leadership. Passing the most precious 18 years of his 27 years jail life in an isolated cell of Robben Island, Mandela set an unquestionable example of leading a people, subjugated by the most brutal form of slavery, to the rainbow horizon of freedom.

He led his party and organised his people from behind bars to a political movement to attain the goal of abolition of all racial disparity and segregation. The western world, particularly the US which once branded Mandela as a terrorist, accepted the idea of reconciliation instead of suppressing the dissenting voice and put pressure on the apartheid rulers of Pretoria to stop political oppression and come to a solution acceptable to ANC, Mandela and black majority populace of South Africa. Bowing to the international pressure the white ruler F.W. de Klerk freed Mandela from jail in 1990.

The first election in South Africa with unfettered multiracial adult franchise and participation of all political parties including ANC and de Klerk's ruling National Party (NP) was held in 1994. ANC came out victorious in the election. Mandela became the first black president of the country and formed a government of national unity to set the strife-torn country towards the path of peace. Mandela formed a Truth and Reconciliation Commission to address the past scars of apartheid, which was an unprecedented step in the annals of resolving conflicts in the world political arena. He served as president for only one full five-year term and relinquished the post when he was at the zenith of his popularity.

A These and many other exceptional leadership attributes of Mandela made him an exceptional statesman, parallel to none in contemporary political history. Mandela loves his people and his people too love him. But Mandela is not the leader of his nation only. He is a leader of world stature. All peace-loving, democratic minded and progressive people the world over respect him and recognise him as their own leader.

Mandela, born in July 18, 1918 in a village in South Africa's Cape Province, had his primary education in a Methodist School, secondary in a Western-style institute in Thembuland, graduation in Fort Hare University, and law in the University of Witwatersrand. He was a founding member of ANC's Youth League. In 2009, United Nations decided to celebrate International Mandela Day every year on the birthday of the world peace hero on July 18. From then on every year Mandela Day has been celebrated with great enthusiasm, much admiration and newer commitment to further the ideals of peace, justice, harmony and social amity to establish a just global order.

We are a very proud nation because we achieved our independence through an arduous armed struggle of nine long months against the colonial Pakistani occupation forces, and because we found this great freedom fighter amidst us during the silver jubilee

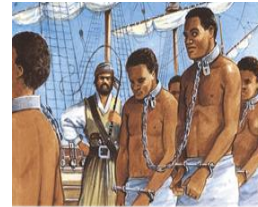
celebration of our Independence Day in 1997 along with another iconic figure Yasser Arafat of Palestine Liberation Struggle. Today, on the 5th Mandela Day, we pay our rich tribute to this great man.

Source: *The Daily Star*

- d. Divide the students into four (4) groups and ask them to perform the SGD activities.

Group 1

1. Ask students to examine the picture and give their insights regarding the sufferings of people who attempted to live as human beings.



Group 2

2. Ask students to cite situations that prove the relevance and worth of this quote

“Education is the most powerful weapon which you can use to change the world”.
– Nelson Mandela

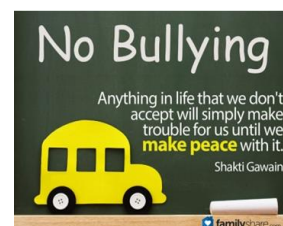
Group 3

3. Analyze the editorial cartoon



Group 4

4. Say something about the picture and share your personal opinion about the topic (bullying).



Task 3. Level up

1. Present quotation about racism to the students.
2. Have students read the quotation.
3. Allow students to find a partner and take turns in reading the quotation.
4. Ask the students to react as to its truth or falsity.
5. Show the students a picture of a colored man who is a victim of racism.
6. Allow students to analyze the picture.
7. Ask the students to form a judgement re: material viewed.
8. Process students' answers.
9. Give feedback.

Task 4. I Have a Dream

1. Watch the video clip <http://www.youtube.com/watch?v=V57lotnKGF8>, of Martin Luther King's speech, ***I Have a Dream***.
2. Have the students listen carefully to the speech of the famous Black American.
3. Allow students to share their personal opinion about the materials viewed.
4. Allow students to give critical feedback about the speech.
5. Ask the students to share their thoughts about what they know about racism and discrimination.
6. Process students' answers.
7. Give feedback.

Task 5. Sequencing Events

- d. Have the students accomplish the task.
- e. Call on the students to prove the correctness of their responses.
- f. Give feedback.

Task 6. Establishing Links

9. Have the students ponder on the essential questions raised by the teacher.
10. Using a graphic organizer, students point out the feelings, experiences and other important details in the play.
11. Ask the students to write the interesting details in the chart.
12. Fill in the chart with the reasons behind the following decisions.
13. Discuss the students' responses.
14. Give feedback.

Task 7. Revisit and Connect

- n. Recall the play, "Driving Miss Daisy".
- o. Have students see the connection of the literary selection to the world
- p. Ask them to use what they have learned to answer the questions that follow it.
- q. Process students' answers.
- r. Give feedback.

Task 8. Learn Grammar

- h. Make sure the students have a thorough understanding of participial phrase/s.
- i. Remind the students that there are two ways to correct the dangling participial phrase.
 1. By supplying the doer or receiver of the action implied by the participle and placing the participial phrase before or next to it.
Ex. Hurrying down the aisle, the enthusiastic boy dropped the books.
 2. By changing the participial phrase to a clause making clear the subject which is the doer of the action.
Ex. While I was waiting in the room, I was attracted by a poster
 3. Have them do the tasks assigned to them.

A. Test Your Knowledge.

The correct answers are:

1. Dangling
2. Correct
3. Correct
4. Dangling
5. Dangling
6. Correct
7. Dangling
8. Dangling
9. Correct
10. Dangling

B. Don't Dangle Your Participle!

1. Having finished the assignment, Jeff turned the TV on.
2. After we placed them in a tidy bundle, we left
3. The women observed the cows grazing on the grass.
Wishing I could sing, I feel taunted by the high notes.
4. Hiking the trail, the boys heard birds chirping loudly.
5. Trying to avert an accident, the driver drove the car into the ditch.
6. Offered a ride to the beach, the picnickers refused the offer.
7. Returning to our camp after a day of salmon fishing, we had eaten our food.
8. While I was reading the newspaper by the window, my cat jumped into my lap.
9. Growling, my hungry dog was finally fed.

YOUR DISCOVERY TASKS

Task 9. News in the Inbox

- a. Ask the students to read the 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.
- b. Show the news clippings pointing out a particular news intended only for the playwright, Alfred Uhry.
- c. Ask the students read the news about Alfred.

- d. Ask students to find a partner and ask them to discuss the playwright's style and technique

Task 10. LET'S TALK

- j. Ask the students to work in pairs.
- k. Ask them to read the model dialogue.
- l. Tell the students that they have to act out the dialogue using multi-media resources.
- m. Rate the students' performance based on the rubrics.
- n. Give feedback.

Task 11: Film Review

- a. Have the students work in groups of five (5).
- b. Ask the students to recall a movie that they have seen recently in the movie house or on TV.
- c. Tell them to narrate the stories and take turns in doing the task
- d. Ask them to select one memorable episode in the film they watched and write about their feelings when they were watching it.
- e. Ask them to show what they have written to a partner and tell him or her why they have felt that way.
- o. Have the students to make an outline of the movie by completing the form that follows.
- g. Process students' answers.
- h. Give feedback

Task 12. Recognizing Literary Devices

- a. Make sure the students understand that Dramatic Conventions are literary devices. Dramatic Conventions are the established ways of working in a drama and are used to represent and organize dramatic ideas.
- b. Instruct the students to do the tasks assigned to them again.
- c. Process students' answers.
- d. Give feedback.

Task 13. Examples of a play script

- a. Have the students study and analyze the parts of play script.
- b. Ask the students to share their thoughts with their classmates.
- c. Process students' answers.
- d. Give feedback.

Task 14. "Driving Ms. Daisy," The Movie

- a. Have the students 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.
- b. Ask the students to share their thoughts about the materials viewed.
- c. Give feedback.

Task 15. Exemplars of Film Summaries

- a. Allow students to form groups of five (5) examples.
- b. Have the students read and analyze the of one-act play summaries.
- c. Allow the students to come up with their own ideas on how to compose a plot synopsis.

YOUR FINAL TASK

Task 16. Composing a Plot Synopsis

As a final output, remind the students that they will use what they have learned

in the lesson to compose a plot synopsis.

KEY POINTS:

Steps that will help them compose a plot synopsis:

1. Start With a Hook

This should be a paragraph or two similar to the blurb on the back of a book. Mood and tone is important here, use special adjectives.

2. Introduction of Characters

*Introduce the main characters in your book. Reveal 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. Remember, each scene should include **action**, **reaction**, and a **decision**.*

4. Use Three or Four Paragraphs to Write the CRISIS and RESOLUTION of your Story.

Keep this simple, but make sure you show your main characters' reactions. Your synopsis must include the resolution to your story.

5. 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 16. The Write and Act Stuff

- a. This task will make them use what they have learned in the lesson to write a plot synopsis and perform a one-act play.

Have the students follow the GRASPS in doing the tasks:

G - the **goal** is to incorporate the elements, features and style

and 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 they 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 creative 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

- c. Ask the students to read the quotation that summarizes the lesson tackled.
- d. Ask them to give the implication of the lesson in their life.
- e. Have the students write their reflection.

Plot Synopsis Rubric

CATEGORY	4	3	2	1
Circle Plot Organization	The story is 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 tells a 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	The story's plot contains a few creative events that contribute to	The story's plot contains a few creative events, but they distract	There is little evidence of creativity in the story. The author does

	contributes to the reader's enjoyment. The author has really used his or her imagination.	the reader's enjoyment. The author has used his or her imagination.	from the story. The author has tried to use his or her imagination.	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 through the entire story.	The sentence structure uses matching or similar words, that establish a clear pattern that is maintained through the entire story.	Some sentences use matching or similar words, but the pattern is not maintained through 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. Character and place names that the author invented are spelled consistently throughout.	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 errors.

	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 are 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	No backdrop	Play uses	Play uses one	Play uses one	Play uses one

Flat 4 pts	flat used in play.	one 4X8 backdrop does not match the script.	4X8 backdrop flat that suggests setting. Scenery is painted somewhat neatly on the flat.	4X8 backdrop flat that helps audience understand setting of play. Flat has neatly painted scenery.	4X8 backdrop flat that makes the play setting instantly recognizable. Flat has neatly and creatively painted scenery.
-----------------------	--------------------	---	--	--	---

DRAFT

April 2, 2014

Teacher's Guide

Module 4

Lesson 1

HOLDING ON TO A DREAM IN A CHANGING WORLD

A. Overview of Content and Objectives

Theme: Literature as a means of Understanding Unchanging Values in a Changing World

Sub-Theme: Holding On to a Dream in a Changing World

Primary Selection: "A Raisin in the Sun" by

Secondary Selection: "Dreams Deferred" by Langston Hughes

B. Assessment Plan

1. Pre-Assessment
2. Post-Assessment

C. Resources

1. Materials
 - a. CD Recording of listening outputs
 - b. Pictures
2. Equipment
 - a. Audio/CD Player
 - b. Projector

D. Activities

Your Initial Tasks

Task 1. Introduction and Initial Tasks

-The River of Dreams

- a. Post the questions on the board that the students are expected to answer and discuss them in the listening activity.
- b. Then have the students listen to the song twice
- c. Elicit the responses of the students based on the questions posted.

d. Allow students to discuss his/her answer with a partner then share it with the class.

e. Process the students' answer.

Task 2. Peek at the Note

a. Instruct the students to read the lines of the song (or let them sing if they know the melody of the song)

b. Process the activity guided by the given questions.

c. Instruct students to analyze the pictures.

(For clarification in case the pictures are black and white)

First Picture: The fish facing the hand is green whereas the rest are gold.

Third Picture: All the lady bugs are red except for one which is yellow.

d. Ask students questions 1 and 2, then process their answers.

e. Instruct them to accomplish the chart. Have them share their answers before the class for discussion and clarification.

f. Link/ Relate the activity to the text of the lesson

g. Relate Task 1 to Task 2

Your Text

Task 3. Perm Term

a. Have the students accomplish this activity in pairs.

b. Instruct them to read first the words in the word pool. Have them read it aloud with your guidance on correct pronunciation

Task 4. Try to Connect

a. Ask the students to read the poem, "Dreams Deferred" by Langston Hughes

b. Ask them to associate the poem to the story (List down their answers)

c. Introduce the text (You can tell something about the author or any back-ground of the story.)

d. Instruct students to read the text silently. (See to it that the text is pre- assigned or pre-read ahead of time).

Task 5. Grasp it

- a. Pose the questions for understanding the text.
- b. Instruct students to accomplish the tasks as instructed.
- b. You can have the brainstorming by group or by round table.
- c. Note the significant responses of the students and process it.

Task 6. Predict a Dream

- a. Instruct students to analyze the picture and predict what could be the dream of the people in the picture.
- b. Instruct them to write the answer on a separate sheet of paper.

Task 7. Text Hub

- a. Tell students to read on the teaching points.
- b. Then ask them to scan and skim on the selection and locate the places indicating the functions of dialogue.

Task 8. The Voice

- a. Instruct students to read on the teaching points.
- b. Allow them to study the examples given.
- b. The teacher may have some inputs or give additional examples in case of gray areas
- c. Solicit students responses on the differences between active and passive constructions
- d. Ask students to give their own examples.

Task 9. On Location

- a. Instruct the students to identify in the dialogue the verbs in the active voice which should be transformed to the passive voice or vice versa.

Task 10. The Voice in Action

- a. Instruct students to write their own sentences in the active voice.
- b. Then change these sentences into the passive voice.
- c. For in depth analysis, instruct them to note the changes that took place in the sentences.

Your Discovery Tasks

Task 11. The Dream Route

- a. Instruct the students clearly about this task.
- b. See to it that they understand clearly the instructions for this activity.
- c. Motivate the students and be able to bring out the creativity that is inherent in all of them.

Task 12. Play President

- a. *Instruct students to resolve the issues presented.*
- b. *You may expand on the term for clearer understanding.*
- c. *Direct them to use the active voice of the verb in their sentence construction.*

Your Final Tasks

Task 13. Review, Analyze, Reflect

- a. Ask students to read the important pointers on how to prepare a report for a play review as they will be required to submit a report at the end of the third week of the quarter.
- b. Instruct them to fill up each blank

Task 14. Tippable Tips!

- a. *Have the students read and analyze the tips on dramatizing a play.*
- b. *Allow them to take down notes if necessary.*
- c. *Tell them that the tips would be very useful in the final activity.*

Task 15. Deliver the Goods!

- a. *Walk with the students through this final activity.*
- b. *Tell them how they will be assessed by presenting to them the rubrics for performance assessment.*

My Treasure

- a. *Have the students reflect on the quotation by Ralph Waldo Emerson.*
- b. *Have them further reflect on their strengths.*
- c. *Then instruct them to complete the statement.*

Teacher's Guide
Module 4
Lesson 2

Ensuring Family Security

B. Assessment Plan

Pre-assessment and Post-assessment tests are given at the beginning and end of the quarter respectively.

C. Resources

1. Materials

- a. video from you tube entitled a “heart touching video about a perfect father”
- b. video transcript of Pres. Ronald Reagan’s campaign ad “It’s Morning Again in America”
- c. Video of a short one act play of “Romeo and Juliet”
- d. Video of “Friday”, one act play by Rebecca Black
- c. strips of paper/metacards

2. Equipment

- a. Projector (DLP)
- b. audio & video system
- c. laptop

D. Activities

1. Introduction (1st day)

Task 1. WHAT’S NEXT?

- a. Ask the class how much they love their father in preparation for the video clip they are about to watch.
- b. As soon as you gather enough responses, tell the class that they will watch a video about a father and a daughter.
- c. Remind the class that you will pause the video three times to give them time to reflect on what will happen next.
 - Tell the class to fill out the table in the LM with their predictions and reasons as to what will happen next every time you pause the video.

- Allow for a number of responses before playing the video again. Acknowledge the predictions/guesses of the class.
 - Ask them why they are able to make the right guesses.
- d. Process students' answers in the Guide Questions. Allow for varied answers.
 - e. Question 3 in the Guide Questions would require your students to role play an ending they would want to give to the "heart touching video about a perfect father."
 - f. Ask the class to form five groups and for three minutes discuss their version of the video's ending.
 - g. Inform each group that they have to assign two members from their group to serve as the "analysts" who will be in charge of answering Task 2 while the rest of the group performs.
 - h. Process the groups' answers in Task 2.
 - i. Ask these follow up questions: What helped you analyze the stand of each group? Why is it important to analyze the stand of a speaker or group of people?
 - j. Draw out generalizations from the students: *Predictions are based on concrete evidences and are not just based on intuitions and feelings.*

Task 3.TAKE TWO

- a. After drawing out ideas from the students on the importance of analyzing one's stand on an issue and predicting outcomes, ask them to work on Task 3 with a partner.
- b. Tell the class that they will watch a video again about the political ad that features US President Ronald Reagan. Here's a short background about the advertisement.

*"Morning in America" is the common name of a political campaign television commercial, formally titled "**Prouder, Stronger, Better**" and featuring the opening line "It's morning again in America." The ad was part of the 1984 U.S. presidential campaign of Republican Party candidate Ronald Reagan. It featured a montage of images of Americans going to work and a calm, optimistic narration that suggested the improvements to the U.S. economy since his 1980 election which were due to Reagan's policies. It asked voters why they would want to return to the pre-Reagan policies of Democrats like his opponent Walter Mondale, who had served as Vice*

President under Reagan's immediate predecessor Jimmy Carter.

The phrase "It's morning again in America" is used both as a literal statement (people are shown going to work as they would in the morning), and as a metaphor for renewal.

Full text of the ad:

"It's morning again in America. Today more men and women will go to work than ever before in our country's history. With interest rates at about half the record highs of 1980, nearly 2,000 families today will buy new homes, more than at any time in the past four years. This afternoon 6,500 young men and women will be married, and with inflation at less than half of what it was just four years ago, they can look forward with confidence to the future. It's morning again in America, and under the leadership of President Reagan, our country is prouder and stronger and better. Why would we ever want to return to where we were less than four short years ago?"

The ad was written and narrated by ad man Hal Riney, who also wrote and narrated Reagan's resonant "Bear in the woods" ad (titled "Bear") as well as his "America's Back" ad. To many, his rich, avuncular voice represented wholesomeness and authenticity.^[1] Bernie Vangrin of Hal Riney & Partners was the Art Director of the ad, which was directed and filmed by John Pytko of Levine/Pytko Productions.

This advertisement won industry awards and praise from the political and advertising world. Republican strategist Dan Schnur said of Riney's work: "Most political advertising hits viewers over the head, while his work makes just as strong a point but in a less confrontational and a more soothing manner."

Source: http://en.wikipedia.org/wiki/Morning_in_America

- c. Remind the students to watch the video but pay particular attention to the message of the ad. Allow them to watch and listen three times. Tell them to write down their answers on the following questions:
 - What is the stand of the speaker in the ad?
 - What are the facts he presented?
 - What are the speaker's biases?
- d. Tell the class to work on Task 3 with a partner. Inform them that they could use their answers to the three questions you presented in answering the task.

- e. After five minutes, call on pairs to share their answers with the class. Process their answers focusing on their “stand” on the issue presented by the ad.
- f. *Ads could be appealing and believable but we should learn how to distinguish real from imaginary ideas.* Connect it also to the political ads in the Philippines that we often watch during election time.

READING HOMEWORK

(See your Text: Death of A Salesman, Act 1 by Arthur Miller)

Inform the students to research on the background of the play, author and historical background.

2. **Presentation** (Your Text) (2nd day)

Task 4 THE WORLD OF WORDS (10 mins.)

- a. Have the students give words associated with “Salesman” and connect this activity with the featured literary piece “Death of A Salesman”.
- b. You may also ask the students to predict what this play is all about based on its title.
- c. Continue the discussion by telling the students that there are words in the play that must be properly defined to aid in understanding the play. Tell the class to work on Task 4, activities B & C found in the LM. In activity C, each student shall copy the lines where each word is used. Then, they have to use each word in their own sentence

Task 5. LIT TO READ (15 mins.)

- a. After unlocking the meaning of terms used in the play, ask students what they have read and researched about the historical background of the play and its author.
- b. Allow for volunteers to share their research then post the author’s picture on the board. Validate the information your students have given.

This website may be of help to you:

http://thebestnotes.com/booknotes/Death_Of_A_Salesman_Summary/Death_Of_A_Salesman_Miller10.html

Task 6 NAME THE CHARACTER

- a. Discuss about the play focusing first on the character. Give enough time for the class to answer the task. Gather answers from the class orally.
- b. Provide follow up questions so students would get to know the characters better.

Answer
1. E
2. D
3. B
4. A
5. C
6. G
7. H
8. F

- c. Process students' answers to the guide questions. Below are additional information about the protagonist and antagonist in "Death of a Salesman"

Protagonist

The protagonist of a story is the main character who traditionally undergoes some sort of change. Willy Loman is the protagonist. He is a traveling salesman, the low man of popular United States culture, who believes in the false promises of the American Dream.

Antagonist

The antagonist of a story is the force that provides an obstacle for the protagonist. The antagonist does not always have to be a single character or even a character at all. The antagonist is the false promise of the American Dream, which makes people believe that anyone in the United States can become rich through hard work, perseverance, or personality. The dream also seems to say that the individual need not master any form of skill or profession to make it big. Unfortunately, Willy is overcome by his dreams and illusions during the course of the play. He is fired by the company that he believes will promote him; he is rejected by his sons, for whom

he has worked and struggled; and he is forced to see that his life and his philosophies are a lie

Task 7 GUESS THE MESSAGE

- a. Tell the class to work on this task with their group. Allow the group to discuss their answers in five minutes. Then allow each group to present and explain their answers. Facilitate the class discussion and process groups' answers.

Task 8 TALK ME IN

- a. Ask the class what interior or internal monologue is and ask them who among the characters in the play always has an internal monologue.
- b. Ask them to cite examples from the play.
- c. Ask the class what allowed them to understand the play better and what real life experience they have that are similar to any of the characters in the play.
- d. Ask them to write their answers in the thought bubble.

Here are possible questions you might want to use to help your students better understand the play. You might find these questions useful.

These questions are taken from the "DEATH OF A SALESMAN": A UNIT PLAN Second Edition by Mary B. Collins.

Questions for Act One

1. Who is Willy Loman?
2. Who is Linda?
3. What happened to Willy after he got a little above Yonkers?
4. What is Linda's reaction to Willy's complaints about himself?
5. What reason does Willy give that he can't work in New York?
6. Who are Biff and Happy?
7. In the first scene with Linda, Willy contradicts himself twice. About what did he contradict himself?
8. What seems to be the problem between Biff and Willy?
9. Why doesn't Happy go west with Biff?
10. What does Biff want from Bill Oliver?
11. Why did Biff stop working for Bill Oliver?

12. Happy says, "I don't know what to do about him [Willy], it's getting embarrassing." To what is he referring to and what does the fact that Happy thinks this way tell you about his character?
13. Why does Willy talk so much about the car?
14. Where did Biff get the football? What does Willy have to say about that?
15. What does Willy admit to Linda about his business? What is her reaction?
16. Who is The Woman?
17. What does Willy mean, "I'll make it up to you, Linda, I'll --"? What does Linda think he means?
18. What does Willy want young Bernard to do for Biff?
19. What does Willy tell Happy about Ben when Happy asks how Ben "did it"?
20. Who is Ben?
21. Who is Charley?
22. Charley says, "To hell with it. When a deposit bottle is broken, you don't get your nickel back." What does he mean?
23. Charley and Willy are playing cards. Why does Charley leave?
24. What did Willy's father do for a living? How is that different from what Willy does?
25. Why does Charley tell Willy "the jails are full of fearless characters"?
26. Linda says, "Attention, attention must be paid to such a person." Explain why she says this.
27. Linda tells the boys that Willy won't be all right. When the boys ask why he won't, what is her reply?
28. What advice does Willy give Biff on the evening before he goes to see Bill Oliver? How does Willy contradict himself again?
29. How much time passes in the first act? How much time are we given information about?

3. **Enrichment** (3rd day) (Your Discovery Tasks)

SPEAK AND ACT! (30 mins.)

- a. Give the class time to read the lines silently.
- b. After 3 minutes, assign groups to read a particular dialogue. Remind them to be in character. Feel what the characters are feeling when they present the dialogue assigned to them.
- c. Facilitate the discussion of their performance. Process the students answers in the guide questions.
- d. Based on the given questions, draw out from the class important learning on the use of non-verbal strategies in communicating. Visit this website:
<http://www.businessballs.com/body-language.htm#eyes-body-language> for more details.

SET THE STYLE

- a. Inform the class that there are particular words used in theatre. These theatre styles are needed when the class plans for a production.
- b. Ask them to answer the activity while reminding the class that indirectly they have used one or two of them when they delivered the lines assigned to them.

Answers: 1. Improvisation; 2. Melodrama; 3. Mime; 4. Musical Theater

GET THE ISSUE...(30 mins.)

- a. Connect the previous activity to this by asking the class what theater style do they think is suitable to “Death of A Salesman”. While the play is a tragedy, there is also a touch of melodrama in it.
- b. Ask the class how Willy, Linda, Biff and Happy are related. Continue further by asking what they are like as a family.
- c. Have the class read the informative text. Allow them to answer the 3-2-1+1 chart.
- d. Highlight the issue reflected in the text. Allow students to give other possible ways to keep the family together.

4. Expansion (4th day) (Your Final Task/Your Treasure)

MODEL YOUR MODALS (30 mins.)

- a. Facilitate the class' analysis of the given statements. Ask the class to answer questions about the given sentences. (10 mins.)
- b. Draw out from the students the idea that 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**. (20 mins.)
- c. Check out this website for a detailed explanation:
<http://linguapress.com/grammar/modal-obligation.htm>.
- d. Here are the answers for the activity Hello Obligation: 1. Must/have to; 2. Have to/must; should; should; should; must/have to; must/have to; should.

REVIEW THAT PLAY (30 mins.)

- a. Allow for varied answers in this activity. This should be done with a partner. Call on volunteers from the class to read their work and allow the class to react on the advice or suggestions given. (5 mins.)
- b. Lead the class in recalling the one act play video of Romeo and Juliet that they have seen in their previous lesson.
- c. Tell the class that they will watch the video clip again but before that they need to fill out an information sheet about the play. Advise the class that they may use their notes in their previous lesson in filling out the information sheet of Activity B.
- d. Show the video to the class, then tell them to work on Activity C with their partner.
- e. Once done, help the class come up with an individual output in Activity D. Process the answers of the students in the guide questions. Highlight the elements of effective writing: Coherence, Unity and Emphasis.
- f. Finally, inform the class to write a play review focusing on :
 - Title of the play
 - Name of the playwright
 - The group's general impression of the play
 - Theme or message of the play, and

- the acting of the main characters

- g. Remind the class that they will do the play review by group. Each member must be given an assigned task in writing the play review, eg. Two members will give their general impression of the play while others would comment on the acting.
- h. Explain the rubrics for grading the play review to the class.

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	The work has few grammar and spelling errors	The work needs editing for many grammar and	The work has many errors in grammar and spelling and it interferes with

	spelling errors		spelling errors.	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

- i. Show the video “Friday”, a short play in one act by Rebecca Black.
- j. Provide ample time for the students to write their play review.
- k. Before collecting the group’s work, ask: What is your prediction about the play? Do you think it will become a “hit”? Why?
- l. Highlight the day’s learning by informing the class that the initial fact sheet contains the introduction of the play review that they will accomplish on the 6th week.
- m. Grade the group’s work using the rubric provided here.

My Treasure (Synthesis)

- a. Explain to the class how they will work on the PMI (Plus, Minus and Interesting) chart. This is part of their synthesis or summary of learning activity.
- b. As soon as the task is understood by the class, allow them to work on this activity at home. Advise the class to write their PMI in their Journal of Learning.
- c. Begin next week’s discussion by calling on a representative from the class to share their answers in their PMI chart.

Teacher's Guide

Module 4

Lesson 3

Learning from Others

B. Assessment Plan

Pre-assessment and Post-assessment tests are given at the beginning and end of the quarter respectively.

C. Resources

1. Materials

- a. graphic organizer on making decisions
- b. pictures of Adonis and lady with stockings
- c. graphic organizer for elements galore
- d. ppt or drawings of captured images from video clips
- e. video clips: motivational and inspiring videos on success in life, successful life motivational video, and inspirational video: "just do it"
- f. strips of manila paper

2. Equipment

- a. Projector (DLP)
- b. laptop
- c. audio-video system

D. Activities

5. Introduction (1st day)

WHAT'S IN A PIC?

- a. Invite the class to study the captured images of the three video clips in Task 1.
- b. Ask the class to write down in their notebook what they think the video is about. Ask the class to predict what the message in the video is by analyzing the pictures.
- c. Ask the students to take turns in sharing their answers. Write on the board the answers of the students. Tell them that you will go back to their responses after they've seen the video clips.

WATCH AND LEARN

- k. Before the students watch the video clips, ask the students to give their “recipe” for success. Allow for varied answers. Write their answers on the board.
- l. Show the class the three video clips. Remind the class that as they watch they have to take down important notes about the video clips. Tell them that their notes would be helpful as they answer Task 2.
 1. Motivational and inspiring video to success in life
www.youtube.com/watch?V=kTr1kQuEqRg&desktop_uri=%2Fwatch%3Fv%3d
 2. Successful Life – motivational video
www.youtube.com/watch?=psMbUy8eAAI
 3. Inspirational video – Just do it
www.youtube.com/watch?v=XRtuD0zqtPo
- m. Form small groups. Allow each group to discuss the answer to Task 2. Remind each group to write their answers on manila paper to be presented to the class. Give follow up questions when needed. (15 mins.)

LISTEN TO MAKE A DECISION

- a. Allow the students to work on the activity with a partner. In accomplishing the task, remind students to list down the message of Videos 1-3, write the strong and weak points of each under the pros and cons box. Then, ask them to work on their own in accomplishing the decision box at the bottom. Allow for a number of representatives from the class to share and explain their answers. Draw out insights from the class like: *comparing and contrasting should be based on concrete examples and sound ideas. It is a helpful skill in making sound decisions.* (25 mins.)

Task 4 GAME AND PLAY

- a. Ask the students to work on Task 4 and to make good use of their decision making skill.
- b. Using the playbill and the synopsis or abstract of the play, ask the students to decide which between the Phantom of the Opera and Grease would they watch.
- c. Ask them to write their reasons for their choice in their notebook. Conduct a class survey of the two plays and call on representatives from the class to share reasons for their choice.

- b. Invite students to join their groups again and ask them to finalize their “tips” or “recipe” for a successful life. Be sure to draw out from the students important highlights for the day.
- c. To close the day, you may ask each student to write in their journal their goal in life and a commitment statement to accomplish that goal. (5 mins.)

READING HOMEWORK

(Go over the literary text again: “The Death of A Salesman,” Act 1 by Arthur Miller)

6. **Presentation** (Your Text) (2nd day)

Task 5. ELEMENTS GALORE

- d. For the recall, ask students about the characters and theme they remember in the Act One of “Death of a Salesman.” Ask them about any important learning they may have about the play.
- e. Tell the class that they may continue on the journey towards a better understanding of the play.
- f. Remind them that plays have elements too. Ask the class what elements of short stories they remember. Connect that with the group activity they will work on.
- g. Tell the class to go to their group and explain to them that they will fill out the needed information on the elements. Each group will write their answer on manila paper. Facilitate the group discussion.
- h. Process the groups’ answers. Provide feedback to the output of each group to eliminate misconceptions.
- i. Provide more input on the elements as the students individually answer. Task 6. Ask follow up questions to draw out ideas from the students.

Answers: 1. Setting; 2. Theme; 3. Character; 4. Character; 5. Theme; 6. Mood

PLAY VS. SHORT STORY

- a. Connect the previous activity to this task by asking the class how plays and short stories are similar or different from each other.
- b. Tell the students to work with a partner in doing Task 7.

DECIPHER THE SYMBOLS

- a. In the play, Willy Loman would refer to Adonis as the embodiment of his children and the stockings which represent his infidelity to Linda. Ask the students to think about their answers to the two items under this task.
- b. As soon as they have written down their individual answer to the questions, ask them to work with a partner and discuss their answers. Ask them to agree on a final answer.
- c. Draw out from the students other symbols used in the play and the messages that they convey. To end the day's discussion, gather responses from the students about an object, idea, or place that symbolizes an unforgettable event in their lives.

Reading Homework: Read the Worst Depression of Modern History

7. Enrichment (3rd day) (Your Discovery Tasks)

GO LESS WITH WORDS

- e. For priming, you may ask students about the elements of a play. Connect that to the day's lesson by saying that one important characteristic of a play is it is meant to be performed. Ask the class who among them are interested in performing the staging of "Death of A Salesman." Ask them who among the characters do they want to portray.
- f. Lead the class to the next task. Ask them to do what's asked in the LM. Provide explanations to the task. Ask them to work on this for 10 minutes then tell them to be ready for the presentation afterwards. Remind them to be in character. Feel what the characters are feeling when they present the dialogue assigned to them.
- g. Inform the groups that they will be graded using the rubrics provided in the LM. Inform the groups that they will take turns scoring the performance of each group.
- h. Facilitate the discussion of their performance. Draw out from the class important learning on the use of non-verbal strategies in communicating. Visit this website: <http://www.businessballs.com/body-language.htm#eyes-body-language> for more details.

MIND THE ISSUES

- e. Inform the class that the dialogues of the characters in the play, the setting and other elements reflect the social condition of the time when the play was written. Ask the class what was happening to the US economy during the 1940's, the time when "Death of a Salesman" was written.
- f. Connect that to the reading selection which talks about the Wall Street Crash and the Great Depression. Here is an excerpt of Miller's biography that could help explain the theme of his play.

Arthur Miller - BIOGRAPHY

Arthur Miller was born in New York City on October 17, 1915. His father, Isadore Miller, was prosperous as a shop owner and a manufacturer of women's coats; however, he lost his fortune in the stock market crash of 1929. The young Miller was forced to work a number of odd jobs to support himself, including being a farm hand. The years after the Depression were formative years for Miller, during which the formerly indifferent student began reading on his own and developing a strong social conscience and sense of justice. He eventually entered the University of Michigan, where he began writing plays and worked on the college newspaper. After graduating in 1938, he moved back to New York, where he continued writing, primarily dramas.

- g. Call on volunteers to read each paragraph of the selection. After the whole selection has been read, facilitate the discussion of the Guide Questions.

The last question carries the theme of the play which is connected to the article. The American Dream of prosperity and a good life had vanished with the Great Depression. This event left many Americans homeless, jobless and with shattered dreams.

Allow for other possible answers in the discussion.

CAUSE + EFFECT

- a. The Wall Street Crash and the Great Depression caused great problems in US. One of its effects was the theme of Arthur Miller's play.

- b. Tell your students to work in group and identify the effects of these two events based on the article. Ask them to write their answers on manila paper.
- c. Allow them to present and interpret their answers pointing out the relationship of the Wall Street Crash and the Great Depression. Process the answers of all the groups.

SHARE YOUR PROHIBITIONS

- a. Highlight the idea that the Wall Street Crash and the Great Depression have their causes and effects. In the next activity, ask your students to fill out the table on what they can do to be ready for an economic crisis and what they can't and mustn't do to win over an economic crisis. Ask them do this individually.
- b. Facilitate the discussion on Modals expressing Prohibitions. Draw out from the students what is expressed by the underlined words in the sentences. Provide inputs on Modals of Prohibitions. Emphasize the use and importance of using modals of prohibitions.

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.

For more information on the modals of prohibition, you may visit [this website: http://learnenglish.britishcouncil.org/en/grammar/reference/modals-1](http://learnenglish.britishcouncil.org/en/grammar/reference/modals-1)

USE YOUR PROHIBITIONS

- a. Ask the class to work on this task's first activity by pair. Use modals of prohibition properly.
Answers: 1. Can; 2. Can't; 3. Can, mustn't; 4. Can; 5. Mustn't
- b. The next activity under this task may be done in groups. Ask the groups to write down five things that performers are prohibited from doing during their performance and in the same group ask the class to list down props that can be used for the play "Death of A Salesman."

- c. Ask each group to write their answers on manila paper. Ask all the groups to post their work in front and call on volunteers to present their group's output. As one group presents, let the representative of the other groups check for similarities and differences in their answers. This will lessen the chance of repetitive reports.
- d. For individual work, instruct the class to do Task 14. Facilitate this activity by asking the class to recall the presentation done by the group and the scores you have given the other groups.
- e. Ask them to write to the group about what they can improve on in delivering their lines or dialogues. Have them use the modals: mustn't and can't. Ask them to write their answers in their notebook. Call on volunteers to share their work with the class. Allow for reactions from the group written to.

MIND YOUR WORDS

- a. Remind the class that aside from the suggestions of the group, there is still a lot to learn about stage production.
- b. Ask students to find the meaning of some terms pertaining to theater.

Answer: 1. False, Cold Reading; 2. False, Tech Rehearsal; 3. False. Dress Rehearsal; 4. False, Pacing; 5. False, Formal Theater; 6. False, Informal Theater

- c. Ask the students about other theater terms they have learned aside from those mentioned in the day's lesson. Ask how these theater terms can be useful to their stage production.
- d. Cap the day's lesson by drawing out from the students important learnings for the day.

8. Expansion (4th day) (Your Final Task)

REVIEW REWIND (30 mins.)

- n. Begin the day's lesson by recalling the advice and suggestions given about what performers are prohibited from doing. Tell the class that the reviewers of the play will always see through what is going on in a play.
- o. Tell the class to read the sample high school play review provided in the LM.

- p. As soon as they are done, ask the class their comments about the play. After gathering enough answers from the class, tell them to bring out the group's play review that they made the previous week.
- q. Tell the class to compare and contrast their play review with the sample high school play review. Call for class representatives to give the similarities and differences of the two play reviews.
- r. List on the board the points for improvement the class identified.
- s. Then, allow the class to study closely the sample high school play review by filling out the play review checklist with a partner.
- t. Facilitate the discussion of the students' answers. Draw out from the class the pointers to consider in writing a play review. Provide inputs. You may visit this website for more information:
: <http://writing.wisc.edu/Handbook/PlayReview.html>

TIME TO REVIEW

- a. Ask the class to go over the play review they have written on the play "Friday." Using the tips learned in writing a play, ask the class to revise their work.
- b. Have all the groups include the following mechanics in improving their play review: Introduction, summary statement, acting of the cast and technical aspect of the production like improvisation, background music, props among others.
- c. Show the class the video of the play "Friday" again to help the students in rewriting their play review. Encourage the class to give their play review a catchy title.
- d. Inform the class that their work will be graded using the same rubric.
- e. Allow the first group to finish and read their play review to the class.

My Treasure (Synthesis)

- d. Explain to the class how they will work on their "My Treasure" activity sheet.

- e. As soon as the task is understood by the class, allow them to work on this activity at home. Ask the class to write this activity in their Journal of Learning.
- f. Begin next week's discussion by calling on a representative from the class to share their answers to this task.

Teacher's Guide

Module 4

Lesson 4

Discerning Future Opportunities

B. Assessment Plan

Pre assessment is given at the start of Quarter 4 and the post assessment at the end of Quarter 4.

C. Resources

1. Materials

- a. copies of graphic organizers
- b. videoclips of appropriate advertisements
- c. video of Death of A salesman, Act 1 from Longman High School's Drama Club
- d. cartolina, manila paper, permanent markers

2. Equipment

- a. Projector
- b. Laptop
- c. speaker

D. Activities

I. **Introduction** (Your Goal, Your Journey, Your Initial Tasks)

1. Have the class watch the video version of Death of A Salesman, Act I from Longmont High School Drama Club found in www.youtube.com/watch?v=xDgpeV3D7XE. (10 mins.)
2. After watching, guide the class in guessing the events that would happen after Act 1. This may be done in group. Provide the materials that each group would need. (5 mins.)
3. As each group presents, ask them for the reasons for their answers. (5 mins.)

Task 2. Take Sides!

1. Connect the previous activity to this one by saying that in plays, there are no interruptions. There are no advertisements shown after each scene. Ask the class if they enjoy watching ads too. Remind the class that, while we watch and listen to ads we have to discern facts from opinion.
2. Then, read to your class a political campaign advertisement. Tell them to listen for facts and determine the biases from the ads by working on the chart below. (20 mins.)

Full text of the ad: http://en.wikipedia.org/wiki/Morning_in_America

“ It's morning again in America. Today more men and women will go to work than ever before in our country's history. With interest rates at about half the record highs of 1980, nearly 2,000 families today will buy new homes, more than at any time in the past four years. This afternoon 6,500 young men and women will be married, and with inflation at less than half of what it was just four years ago, they can look forward with confidence to the future. It's morning again in America, and under the leadership of President Reagan, our country is prouder and stronger and better. Why would we ever want to return to where we were less than four short years ago?

The ad was written and narrated by ad man [Hal Riney](#), who also wrote and narrated Reagan's resonant "[Bear in the woods](#)" ad (titled "Bear") as well as his "America's Back" ad. To many, his rich, avuncular voice represented wholesomeness and authenticity.^[1] Bernie Vangrin of Hal Riney & Partners was the Art Director of the ad, which was directed and filmed by John Pytko of Levine/Pytko Productions

Task 3. Speak with Feelings... (20 mins.)

1. Call on volunteers from the class to read the sample scene provided in the LM. Remind the class to check whether the “tips” are followed by the volunteers.
2. Lead the class in the discussion of what should be observed when delivering lines in a play, What does juncture include, and how important is using the right juncture in performing in a play.
3. After this, allow each group to choose one scene or event from the play that they will practice and later on present to the class.
4. Each group is given three minutes to practice and two minutes to present. Advise them to observe proper junctures.
5. Orient the class on using the rubrics for oral presentation. Groups take turns scoring each group as assigned by the Teacher.

Peer Scoring Rubric

THEATRE 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 Lines are always clear and understandable	3 Most of the lines are clear and understandable	2 Some of the lines are clear and understandable	1 Did not speak so lines are clear and understandable
Expression Puts expression into their lines - bring life to the character. Does more than just read lines from script.	4 Puts expression into his/her lines. Performs the entire time while presenting - even when not doing lines.	3 Puts expression into most of his/her lines, Performs most of the time while presenting - even when not doing lines.	2 Puts some expression into his/her lines. Performs some of the time while presenting - even when not doing lines.	1 Did not put very much expression into his/her lines. While presenting, not using non- verbal communication.
Oral Delivery Flawless delivery using proper, stress, intonation and juncture at the precise	Outstanding use of proper, stress, intonation and juncture at the right dialogues which aid in the better understanding of the	Most of the time proper, stress, intonation and juncture are used at the right moment which aid in the better understanding	Few of the times proper stress, intonation and juncture are used at the right dialogues which made it difficult to understand	There is no use of proper stress, intonation and juncture all throughout the delivery of the lines which makes it difficult to understand

moment which aids in the better understandi ng of the play	play	g of the play	the play	the play
---	------	---------------	----------	----------

6. Have one group to present while the rest work on it as an assignment.

II. Presentation (Your Text) (1 hour)(2nd day)

Before beginning the day's activity, allow for a recall of the previous lesson or presentation of activities not finished on the first day.

Task 4. Time for Theater (10 mins.)

1. Here are some theatrical terms discussed in the previous weeks. Allow your students to define each based on how they have understood them. You may also provide concrete examples to aid their understanding.
 - a. Dress rehearsal 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.
 - b. Cold reading means is a reading of a script done by actors who have not previously reviewed the play.
 - c. Tech rehearsal Rehearsals where technical elements such as sound and lighting are added to the show.
 - d. Pacing is the tempo of an entire theatrical performance.
 - e. Informal theatre focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.
 - f. Formal theatre focuses on public performance in the front of an audience and in which the final production is most important.
 - g. Improvisation is a spontaneous style of theatre through which scenes are created without advance rehearsal or a script.
 - h. Melodrama 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.

- i. Mime is an incident art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions.
 - j. Musical Theater is a type of entertainment containing music, songs, and, usually, dance.
2. Some of the unfamiliar words which could be quite unfamiliar to your students are listed here. It's important that you have the list of difficult words and their meaning before letting your students work on this activity as you need to validate their answers right away. Encourage your students to use the dictionary or go online through the Visual Thesaurus. (10 mins.)

- | | | |
|------------------|---|---|
| 1. Mercurial | — | quick and changeable in temperament |
| 2. Sentiment | — | tender, romantic or nostalgic feeling |
| 3. Agitation | — | disturbance, annoyance |
| 4. Idealist | — | one who sees the best in things; a dreamer; |
| unrealistic | | |
| 5. Avidly | - | enthusiastically, with great interest |
| 6. Enthralled | - | held spellbound; captivated |
| 7. Insinuates | - | becomes introduced gradually |
| 8. Incipient | - | beginning to exist |
| 9. Liable | - | likely at risk of experiencing something |
| unpleasant | | |
| 10. Incarnate | - | personified, given a human form |
| 11. Laconic | - | using few words |
| 12. Trepidation | - | state of alarm or dread |
| 13. Dispel | - | to rid one's mind of |
| 14. Philandering | - | engaging in many love affairs |
| 15. Remiss | - | not attending to duty, negligent, careless |
| 16. Subdued | - | made less intense, toned down, softer |

Task 5. Plot the Events (20 mins.)

Let your class do the Think Pair Share strategy in this activity. Give them time to answer this on their own. After three minutes, tell the class to find a partner to compare answers and agree on their new answers. Then, inform the class to go to their respective groups to come up with their final answer. Call one group to present their answer to the whole class. Remind the other groups that they may check their answers against the group that is reporting. A group which has a totally different answer may also be given chance to present and explain their work.

Arrange the events according to how they happened in the play. Write first for the first event, second and so on.

Events	Order
Tired from an unsuccessful sales trip, Willy Loman returned to his home one night.	1 st
Willy has the habit of talking to himself in the kitchen. While he is 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.	2 nd
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.	3 rd
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.	4 th
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.	5 th
Charley comes in having heard the noise. They play cards together with Charley offering him a job. Willy calls Charley Ben several times which agitated him. Charley leaves.	6 th
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.	7 th
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.	8 th

Task 6. Know Your Purpose...(20 mins.)

Process the answers of your students in this activity. Be sure to give them appropriate follow up questions to help them answer the questions. This may also be given as advanced assignment so that they could have time to research on the literary technique used by the author.

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?

Wikipedia defines Flashback as a literary technique that takes the narrative back in time from the current point.

Although the play happened in just 24 hours, the flashback and daydreaming of the major character, Willy Loman prolonged the events in the story.

The flashback also made the readers understand where the characters are coming from, why they act the way they did and why they treat each other like that. It makes us connect the events in the past to the present. To realize that our situation in the present is shaped by what happened in our past is one insight about this play. This is achieved through the flashback.

2. What is the prevailing mood in the play? Describe it.

All throughout the play, the feeling of melancholy and sadness are very dominant.

The way Willy and Biff treat each other is already saddening.

Willy's regret of not going with his brother Ben in Alaska and his need for a father figure in his life make the play more serious.

Willy's frustration over his children particularly, Biff who used to be so well-liked in their community but ended up without a stable job and a career, the fall of his American Dream.

Willy's infidelity to Linda. He had an affair with a woman in Boston.

(Allow for additional description of the sadness in the play.)

3. What are the symbols used by the author in Act 1? What do these symbols stand for?

Stockings which represent Willy's infidelity to Linda also represent the time when Willy could afford the good things in life.

The **car** which Willy Loman loved in the past but in the present he despises. This also alludes to the economic condition of the family. Willy is on commission basis in the present and most of the time he comes home without selling anything. Adding to his burden is the fact that his car is giving up on him.

4. What is the theme or message of the play prevalent in Act 1?

Success is something one has to work on. It can't be achieved through good looks and a likeable personality.

Allow for varied answers.

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?

It has been said that Miller would want his readers to see the "American Dream" in Death of A Salesman.

Miller chose the job of salesman carefully for his American Dreamer. A salesman does not make his/her own product, has not mastered a particular skill or a body of knowledge, and works on the empty substance of dreams and promises. Additionally, a salesman must sell his/her personality as much as his/her product. Willy Loman falsely believes he needs nothing more than to be well liked to make it big.

Read more at:

http://thebestnotes.com/booknotes/Death_Of_A_Salesman_Summary/Death_Of_A_Salesman_Miller10.html

3. Enrichment (Your Discovery Tasks)(1hr.)(3rd day)

Task 6. Justify Ideas (15 mins.)

1. Before you let your students read the video transcript of America's President Barack Obama, give them background on the context of the message.

He gave this message of hope and support to the LGBT youth who are struggling with being bullied as part of the It Gets Better project on October 2010.

2. Connect this lesson from the previous activity by pointing out that America has changed from the way Willy Loman has seen it in the Death of A Salesman. You may also ask the class about Biff, Happy

and Bernard. From the three young men in the play who do they think is most likely to be bullied.

3. Process your students' answers in the questions for this activity. Allow for varied answers.

Task 7. Validate Info...(10mins.)

Answers to the activity:

1. S 2. F 3. S 4. F

1. Search this website for additional information on the critical evaluation of arguments in an article:
<http://academic.cuesta.edu/acasupp/as/403.htm>
2. For additional activity, tell your students to go over Nelson Mandela's speech in the previous lesson and identify statements that are factual or those with subjective content.
3. Let your students remember that Facts are statements that can be verified or proven to be true or false. Subjective content is any material that involves judgment, feeling, opinion, intuition, or emotion rather than factual information.
4. **Emphasize the need to learn how to judge or distinguish between factual and subjective statements. This skill is important in choosing leaders to run our country, making wise decision in buying products and many others.**

Task 8. Direct the Indirect way (10 mins.)

1. Process the answers of your students. Guide them in answering the questions about changing direct to indirect (reported) speech. Allow for varied explanations.

What made sentences A different from sentences B?

Sentences A are all examples of Direct statements while sentences B are indirect statements or reported statements.

What is their similarity?

They mean the same thing. We often give direct or indirect statements when we have to give information about what people say or think.

When do we use sentences A? sentences B?

Sentences A or Direct statements are used when quoting someone or when saying exactly what someone has said. It is sometimes called quoted speech.

Here what a person says appears within quotation marks ("...") and should be word for word.

Sentences B are indirect statements or reported speech used when reporting about what has been said by the speakers. This doesn't use quotation marks to enclose what the person said and it doesn't have to be word for word.

When reporting speech the tense usually changes. This is because when we use reported speech, we are usually talking about a time in the past (because obviously the person who spoke originally spoke in the past). The verbs therefore usually have to be in the past too.

2. For more information on the rules of changing direct to reported speech, you may visit this website:
<http://www.learnenglish.de/grammar/reportedspeech.html>

Task 9. Practice the direct and indirect ways (25 mins.)

1. Let your students work on this activity with a partner. Facilitate the drawing out of the rules on changing direct to indirect statements from the class. Provide additional input and examples to concretize the rules.

Incorrect

Mia said that she wanted to watch the play.

Incorrect

Lanze said that he was going with you.

Correct

Pauline said she saw the play with Brayden yesterday.

Incorrect

Niko said he and his Mommy would watch the play in Resorts World

Correct

Grandmother asked what we could learn from the play

Some Basic rules in Direct and Indirect Speech

Source: <http://www.learnenglish.de/grammar/reportedspeech.html>

Tense change

As a rule when you report something someone has said you go back a tense: (the tense on the left changes to the tense on the right):

Direct speech

Present simple

She said, "It's cold."

Present continuous

She said, "I'm teaching English

Indirect speech

Past simple

, She said it was cold.

Past continuous

, She said she was teaching English

online."

Present perfect simple

She said, "I've been on the web since 1999."

Present perfect continuous

She said, "I've been teaching English for seven years."

Past simple

She said, "I taught online yesterday."

Past continuous

She said, "I was teaching earlier."

Past perfect

She said, "The lesson had already started when he arrived."

Past perfect continuous

She said, "I'd already been teaching for five minutes."

Modal verb forms also sometimes change:

Direct speech

will

She said, "I'll teach English online tomorrow."

can

She said, "I can teach English online."

must

She said, "I must have a computer to teach English online."

shall

She said, "What shall we learn today?"

may

She said, "May I open a new browser?"

online.

Past perfect simple

› She said she had been on the web since 1999.

Past perfect continuous

› She said she had been teaching English for seven years.

Past perfect

› She said she had taught online yesterday.

Past perfect continuous

› She said she had been teaching earlier.

Past perfect

› NO CHANGE - She said the lesson had already started when he arrived.

Past perfect continuous

› NO CHANGE - She said she'd already been teaching for five minutes.

Indirect speech

would

› She said she would teach English online tomorrow.

could

› She said she could teach English online.

had to

› She said she had to have a computer to teach English online.

should

› She asked what we should learn today.

might

› She asked if she might open a new browser.

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

Direct speech

"I might go to the cinema", he said.

Indirect speech

He said he might go to the cinema.

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

Direct speech

"My name is Lynne", she said. or

Indirect speech

She said her name was Lynne.

She said her name is Lynne.

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

Direct speech (exact quote) Indirect speech (not exact)

"Next week's lesson is on reported speech", she said.

She said next week's lesson will be on reported speech.

2. Give this activity as a homework for the class. Answers to this activity are provided here.
 - a. Biff said he just couldn't focus on his job.
 - b. Willy said he was tired to the death.
 - c. Linda replied your mind was overactive and adding that the mind was what counts.
 - d. Willy said he had worked a lifetime to pay off a house but now there was nobody to live in it.
 - e. Willy said, "Not finding yourself at the age of 34 is a disgrace!"
 - f. Linda said, people had to move somewhere.
 - g. Happy said, "Everybody around him is so false that he is constantly lowering his ideals
 - h. Willy said the world is an oyster, but you couldn't crack it open on a mattress."
 - i. Linda said a small man could be just as exhausted as a great man.
 - j. Linda said "There is more good in Willy than in many other people."

4. Expansion (YOUR FINAL TASK)(1 hr.)(4th day)**Task 10. Play & Review!**

1. This a group activity. Advise the groups or the teams to assign the parts of the play review to the members of the team.
2. Before the class watches the video, discuss/review the content of each part of the play review. Remind the class that they have

done all the three parts already except for the conclusion.
Provide input on the parts. This website might be of help:
<http://writing.wisc.edu/Handbook/PlayReview.html>

3. Inform the class that their play review will be graded using this rubric from
<http://www.rcampus.com/rubricshowc.cfm?sp=true&code=T53367>

Play Review				
	Exceeds Standards 10 pts	Grade Level 7 pts	Basic 5 pts	Below Basic 3 pts
Understanding	<p>Exceeds Standards</p> <p>The group has at least 1 paragraph that summarizes the important story elements of the play. They give details and have remembered characters names, setting, problem and how it was solved.</p>	<p>Grade Level</p> <p>At least 1 paragraph that summarizes the important story elements of the play is given</p>	<p>Basic</p> <p>Problem and solution have been identified.</p>	<p>Below Basic</p> <p>No evidence of the understanding of the play was given.</p>
Opinion	<p>Exceeds Standards</p> <p>Not only clearly stated</p>	<p>Grade Level</p> <p>Given opinion of the play</p>	<p>Basic</p> <p>Opinion was given and explained why.</p>	<p>Below Basic</p> <p>Opinion was given with no real reason.</p>

	opinion, but used connotative vocabulary to stress the point when describing 3 reasons why they did or did not like it.	and have at least 3 clear reasons why.		
Elements of play	<p>Exceeds Standards</p> <p>Elements of the play were described in great detail and critiqued them (dialogue, scenery, acting, costumes, etc.)</p>	<p>Grade Level</p> <p>Certain elements of the play were described and critiqued (dialogue, scenery, acting, costumes, etc.)</p>	<p>Basic</p> <p>Mentioned different elements of a play(dialogue , scenery, acting, costumes, etc.)</p>	<p>Below Basic</p> <p>Failed to list or mention elements of a play</p>
Conventions	<p>Exceeds Standards</p> <p>Work is free (or almost free) of grammar and spelling errors.</p>	<p>Grade Level</p> <p>Work has few grammar and spelling errors.</p>	<p>Basic</p> <p>Work needs editing for many grammar and spelling errors.</p>	<p>Below Basic</p> <p>Work has many errors in grammar and spelling and it interferes with meaning.</p>

Here are some tips for writing play reviews from <http://writing.wisc.edu/Handbook/PlayReview.html>

Writing the Introduction

The introduction should include the following:

- The title of the play, the name of the playwright, and any pertinent historical information regarding them (other similar works from this period? by this writer?).
- The name of the director, the place and date of the production you attended, and the name of the production company (again, do you know of any previous work by this company? this director?).
- The thesis of your review, which should include (possibly in more than a single statement) the following:

A general impression of the relative success or failure of the production, based on what you actually saw and on your initial impression of how the play should have been performed.

(Note that even if the production did not exactly coincide with your own conception of the play, you should not feel obliged to condemn the performance outright. Be open-minded and willing to weigh pros and cons.)

Writing the Statement and Summary

- Include a brief thematic summary (but not a plot summary) of the play, and support that summary with concrete evidence from the text.
- You can include this summary in the introduction

Writing the Body of the Paper: The Review

- Remember that in the body of the paper you are obliged to deal specifically with each element of the production that you mentioned in the introduction and thesis.
- In order to give your review a tight internal logic and cohesiveness, you should also discuss these elements in the order that you outlined in the introduction. Such points of discussion might include the non-technical (acting, directing) and/or the technical (lighting, scenery, costumes) aspects of the production.
- **Describe, Interpret, Analyze, Evaluate:** This part of the paper requires the most thought and organization and consequently receives the most attention from your reader. After you have finished describing important elements of the production, proceed to evaluate them. In the evaluation, you are given the opportunity to attack as well as commend the performance; if the production fails to answer questions that you feel need answers, then say so. If the question or problems are relatively minor, ignore them. Don't quibble at the expense of missing the more important concerns.

Writing the Summary and Conclusion

- Your conclusion should not merely recapitulate your thesis in a mechanical way.

Rather, you should try to show why your response to the play is valid and significant, based on what you have described in the body of the paper.

Do not add any significant new material, but don't be afraid to leave your reader with something to think about.

<http://writing.wisc.edu/Handbook/PlayReview.htm>

4. Watch the video of Death of A Salesman, Act 1 (Longman High School Drama Club) at www.youtube.com/watch?v=xDgpeV3D7XE
5. Remind your students that they may use the sample play review found in the LM discussed in Lesson 5.

MY TREASURE

1. This activity may be part of a homework.
2. Check for your students' learning or difficulties by letting them do the 3-2-1 chart. Facilitate the activity. This is an individual activity. You may allow for a volunteer to share their work if there is still time. This may also be given to the students as part of their homework and must be written in their Journal of Learning.

April 2, 2014

Teacher's Guide

Module 4

Lesson 5

Rectifying One's Mistakes

B. Resources

1. Materials

- a. Downloaded video clips for viewing and listening text
- b. Pictures of materialism symbols e.g. luxury houses, money, etc.
- c. Pictures/ symbols of pork barrel

2. Equipment

- a. lap top
- b. DLP
- c. OHP

C. Activities

YOUR JOURNEY

Change is the only occurrence that remains constant in the world. This change being inevitable brings forth immeasurable surprises that somehow and sometimes lead to mistakes. Consequently, you as a teacher play a vital role in rectifying these worldly sins through the provision of right avenue for learning and development of skills of the youth today.

Concepts and activities which are provided in the learners' modules for this week should be discussed, executed, and conducted for your students to become assertive by taking a stand pertaining to a critical issue that affects their decision as a learner and as an individual citizen. Values which forever linger in their midst should be revealed and emphasized to enhance their thinking capacity and emotional stability.

Your Goals

To help your students enhance their knowledge and develop their skills, you must let them:

1. take a stand on critical issues brought up in the material viewed.
2. judge the relevance and truthfulness of the ideas listened to.
3. judge the relevance and worth of ideas, soundness of author's reasoning, and
the effectiveness of the presentation.

4. use the appropriate pitch, stress, juncture, and intonation.
5. analyze literature as a means of understanding unchanging values in a changing world.
6. determine tone, mood, technique, and purpose of the author.
7. change direct to indirect speech and vice – versa.
8. familiarize technical vocabulary for drama and theater (like stage directions)
9. compose a play review. (make a play bill)

YOUR INITIAL TASKS

STANDING UP FOR GOOD (10 minutes) - day1

See Task 1 “Your Initial Tasks”

- a. Show the students the photos and then let them answer the questions pertaining to the ads.
- b. Ask volunteers to share their work to the class.

RELATING THE TRUTH (10 minutes)

See Task 2 “Your Initial Tasks”

- a. Play a recorded news article and then, tell the learners to take note of the important details.
- b. Instruct them to fill – out the table of the facts mentioned in the text.
- c. Process the answers

Note: Please download video clip article about The High Price of Materialism from <http://www.youtube.com/watch?v=oGab38pKscw&feature=youtube> for the students to view.

Or

Read the following text for the students to listen to.

Conversion, renewal

Manila Archbishop Luis Antonio Cardinal Tagle challenged government leaders involved in the anomalies to undergo conversion and renewal.

“There is corruption everywhere. If proven, there should be conversion from those who committed it,” Tagle said over Radio Veritas.

The cardinal earlier said that the pork barrel scam was a form of injustice, saying that “instead of giving what is due to others and to the country, resources are being denied from them.”

“We do not only lack love for others but we also lack a sense of justice,” he said during Caritas Manila’s Generosity Conference on Sunday.

Tagle called on Filipinos to turn their back from greed by “letting the values of fairness and generosity reign in their lives.”

He urged the faithful to be sensitive to the needs of the less fortunate.

DIGGING DETAILS (SGD) -40 minutes

See Task 3 “Your Initial Tasks”

- a. Direct the students to form small groups to come up with a panel of discussant to tackle the issues in task 2 “Relating the Truth”.
- b. Use the data that you gathered from this activity in digging for the relevance and truthfulness of the ideas presented.
- c. Discuss the guidelines for conducting a panel discussion. This will prepare the class in their future play production.
- d. After the discussion, assign each group a task. The following are the suggested group tasks:
Group 1 and 2- panel discussion
Group 3 and 4- observers
Group 5- critiques of the observers
- e. Inform the class regarding the rubrics to be used in evaluating the students’ outputs for them to be guided in doing the activity.

CRITIQUING ONE’S STYLE (SGD)- 10 minutes day 2

See Task 4 “Your Initial Tasks”

- a. Tell the class to summarize their observation by taking down of the strong and weak points of the group performers before the start of the panel discussion.
- b. Let them write their observations in the note pad prepared for this activity.
- c. Process the observation of each group.
- d. Give feedbacks for improvement and for the scaffolding of the skills essential in the future tasks.

YOUR TEXT

TWISTING THE MEANING (Dyads) 10 minutes

See task 5”Your Text”

- a. Allow the students to interpret the meaning of expressions taken from the text.
- b. Call volunteer students to share their outputs.

- c. Process the answers.

PREPARING TO READ

See task 6 “Your Text”

- a. Allow the students to brainstorm on the answers to the preliminary questions.
- b. Remind them that brainstorming is good to be able to solicit ideas.

EXPLORING THE TEXT- 10 minutes

See task 7 “Your Text”

- a. Instruct the students to read the Act II of the “Death of a Salesman” by Arthur Miller.
- b. Remind them to take note of the details of the play and the elements such as the tone, mood, and the author’s technique in writing.

YOUR DISCOVERY TASKS

FIRMING ONE’S ACTS (10 minutes)

See task 8 “Your Discovery Tasks”

- a. Have the students assess whether the character’s action is just or unjust.
- b. Process the answers by asking follow-up questions.
- c. Use the following questions to lead the students for better understanding of the text read.

Guide Questions:

1. Why do you think Howard fired Willy?
2. What could be the reasons of Howard’s refusal to give Willy a job/position in their company in New York?
3. Did Charley’s generosity help Willy overcome his problems?
4. What do you think, Biff and Happy should have done when Willy broke off in the restaurant?
5. What gentle way of telling Willy that suicide is not the solution to a problem can you suggest?
6. Would you be happy if you lie? How will you deal with the guilty feelings just because you lied with your loved ones?
7. What glory will bring you if you fulfill your parents dream? Explain.

8. What is the importance of assuring your loved one or family of your support and love?
9. What is the importance of earning a degree or of becoming an educated person? Does education affect your future? How? To what extent?
10. Do you believe in the saying "There is more success and happiness in humility? Explain

DETERMINING THE TONE, MOOD AND THE AUTHOR'S TECHNIQUE (20minutes)

See task 9 "Your Discovery Tasks" (Dyads)

- a. Discuss the difference between the tone and mood.
- b. Let the learners state the tone and mood by letting them write the answers in the callout box.
- c. Process the answers.
- d. After processing the answers, remind them about the different literary techniques used by the author in writing.
- e. Tell them to identify the prevailing literary technique used by the author in the text read.
- f. Have them share their answers with a partner.
- g. Call some volunteers to share the output to the entire class.
- h. Give feedbacks

RESTYLING THE WRITE – UP (30 minutes) - day 3

See task 10 "Your Discovery Tasks"

- a. Discuss the mechanics of changing direct to indirect discourse. (30 minutes)

Direct/Indirect Speech

We may report the words of a speaker in two ways.

1. Direct Speech

We may quote the actual words of the speaker. This method is called Direct Speech.

2. Indirect Speech

We may report what he said without quoting his exact words. This method is called Indirect Speech or Reported Speech.

Example:

- Direct: Clinton said, "I am very busy now."
- Indirect: Clinton said that he was very busy then.
- Direct : He said, " my mother is writing letter."
- Indirect: He said that his mother was writing letter.

[How](#) to change [Direct](#) to [Indirect](#) Speech?

It will be noticed that in Direct Speech, we use inverted commas to mark off the exact words of the speaker. In Indirect Speech we do not use the inverted commas.

It will be further noticed that in changing the above Direct Speech into Indirect speech, certain changes have been made

Thus:

- i. We have used the conjunction 'that' before the Indirect Statement.
- ii. The pronoun "I" is changed to "HE". (The Pronoun is changed in Person)
- iii. The verb "am" is changed to "was".
- iv. The adverb "now" is changed to "then".

Rules for changing Direct into Indirect Speech:

- A. When the reporting or principal verb is in the Past Tense, all the Present Tenses in the Direct Speech are changed into Past Tense.

- a. A simple present tense becomes simple past tense.

Example:

• Direct : He said, "I am unwell."

• Indirect: He said that he was unwell.

- b. A present continuous tense becomes a past continuous.

- B. c. A present perfect becomes a past perfect:

Are you clear about the conversion of Direct to Indirect Speech?

Example:

• Direct: He said, "I have passed the examination."

• Indirect: he said that he had passed the examination

- d. As a rule the simple past tense in the Direct Speech becomes the past perfect tense in Indirect Speech.

Example:

• Direct: He said, "His horse died in the night."

• Indirect: he said that his horse had died in the . night.

NOTE:

The shall of the future is changed into should.

The will of the future is changed into would.

The can and may of the future are changed into could and might respectively.

Are you clear about the conversion of Direct to Indirect Speech?

http://www.english-for-students.com/DirecttoIndirectSpeech.html#chitika_close_button

- b. Allow them to change direct and indirect speech and vice – versa.

(30 minutes)

- c. Process the answers

DIVERSIFYING THE LINES

See task 11 “Your Discovery”

- a. Divide the class into small groups, then from each group, draw at least two names of the members to recite one of the lines taken from task 9a.
- b. Direct the lucky members the particular emotion which they should convey.
- c. Tell them to observe appropriate pitch, stress, juncture, and intonation as they recite the lines.

COMPREHENDING THE TEXT

See task 12 “Your Discovery Task”

- a. Instruct the students to answer the questions pertaining to the selection read.
- b. Process the answers for clarity.

DETERMINING THE CHARACTERS’ DESIRE.

See task 13 “Your Discovery Task”

- a. Remind the students that not all desires should be dealt with, and then direct them to identify the kind of desire which the characters from “Death of a Salesman” tried to pursue using the pointers enumerated in the text.
- b. Let them draw a symbol or icon for each character’s desire at the left side, then opposite the name allow them to write the desire and its type.
- c. Have them use the graphic organizer indicated below.

JUDGING ONE’S DESIRE

See task 14 “Your Discovery Task”

- a. Tell the students to decide individually whether the desire they enumerated in task 13 should be pushed through or not by writing the draft in their notebook.
- b. After finishing their draft, ask them to go to their group members to brainstorm on the best desire as well as the values that will be developed if this will be realized.

BEING ACQUAINTED WITH THE WORLD OF PLAY

See task 15 “Your Discovery Tasks”

- a. Let the students familiarize the play jargons through the matching type activity.
- b. To make the activity more exciting and interesting, divide the class into small groups.
- c. Assign each member of the group to answer an item in a form of a board game.
- d. Check the answer every after each item. Record the score of each group on the board for them to be aware of their status.
- d. Repeat the process until all the items are answered.
- e. Recognize the winners.

YOUR FINAL TEXT (day 4)

Play Bill Making

See task 16 “Your Final Task”

- a. Before letting the students create a playbill, discuss comprehensively the mechanics in making it. Refer to the guidelines below.
- b. After the discussion, show them the sample play bill which is also found in the module.

What is a Playbill?

Is a poster or piece of paper that advertises a play.

Procedure in Making a Playbill

1. **Gather the information.** Without the information, you only have bland design pages. This information includes:
 - Who plays what character
 - Who needs to be thanked
 - Who the play is directed by
 - Who wrote the play
 - (If it applies) Who wrote the music
 - (If it applies) Who directed the orchestra
 - When and where the performances are
 - 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 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 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 want to use a fancier font than Arial, but you 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 the first page!
5. **Cast Page.** This is by far the most complicated page. It seems easy enough at first, sure, 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 all 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, or even there if you wish, 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 colour. 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 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 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 is the same place you perform), and, finally, the audience. Most likely your thank yous 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're 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 review 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 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 it's breathtaking! 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 won't usually handle the playbill, 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:



<http://www.wikihow.com/Design-a-Playbill>

My Treasure (10 minutes)

- a. Emphasize the values of faithfulness, patience, respect, and love which the particular characters showed in the text. Take note that it's a 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 from the one being offended by asking for forgiveness.
- b. Motivate the students to express their respect and love to their parents in spite of their shortcomings.
- c. Let them draw a symbol or cut and paste photos.
- d. To emphasize these values have them write their thoughts and plans to visualize them.

Teacher's Guide

Module 4

Lesson 6

Taking a Stand

B. Resources

1. Materials

- a. video clip of an American Value System or Listening Text
- b. sample poster blurbs
- c. photos of a funeral, a happy gathering, a happy family

2. Equipment

- a. Lap top
- b. DLP
- c. OHP

C. Activities

YOUR JOURNEY

Simultaneous with the sophistication of technology is the change in behavior, preferences, and moral standard due to the influence of the outside forces. The accessibility to the global fashion poses danger to our youth because not all the time the elders are around to guide them in their pursuits. As a 21st century teacher, your responsibility is to extend guidance and assistance to the learners.

In this lesson, you have to emphasize that expressing an opinion about an issue is very difficult for there are times that one's ideas are against a trend or culture. However, due to its necessity, he/she is forced to push through it because of the belief that his/her position has to do with the welfare of the majority. One has to take a stand no matter how unpopular it is because doing so brings an incomparable change. Varied tasks are provided to prepare him/her in embracing innovations through a more complex tasks. His peers as well as the society will influence him/her 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, one will be trained to make decisions and take a stand about something that has to do with his/her future performances.

Your Goals

For the enhancement of the knowledge and honing of one's skills, the following are to be realized.

1. take a stand on critical issues brought up in the material viewed.
2. judge the validity of the evidence listened to.
3. judge the relevance and worth of ideas, soundness of author's reasoning, and the effectiveness of the presentation.
4. analyze literature as a means of understanding values in a changing world.
5. draw similarities and differences of the featured selections in relation to the theme.
 6. get familiar with the technical vocabulary for drama and theater
(like stage directions)
 7. use words to express evaluation.
 8. compose a play review. (make a poster blurb)
 9. use appropriate multi – media resources appropriately, effectively, and efficiently.

YOUR INITIAL TASKS

ASSESSING THE TRAIT'S VALUE

See Task1"Your Initial Tasks"

Instruct the students to watch the video clip pertaining to a value system and then, let them fill – out the grid with details extracted from the

material viewed. Download the material from ...

http://www.youtube.com/watch?v=dxdpqIEWH_k

or

Read the text aloud for the students to listen to.

Listening Text:

Forum criticizes European-American value system

By [Michelle McCollum](#)

Arizona Daily Wildcat

U.S. lifestyle decimating the environment, American Indian speaker says

He started with a prayer.

"Grandfathers, great spirits," said Mala Spotted Eagle Pope. "Help us to see each other's hearts, to be able to open them up, to stop what keeps us from being one people."

The prayer asked Pope's American Indian ancestors to help all nations to unify and heal the earth from the Western value system that he said is killing it.

He argued that American Indian values are ultimately better for "Mother Earth" than those imposed on the land by European-Americans.

Because of Western culture, toxic pollution is ruining the planet, the Western family system is very unstable and individuals' relationships with the earth is non-existent, Pope said.

"At one time we all had one teacher - Mother Earth. The earth taught us to live in harmony and only take what was given. But when you take all the time, you begin to take things for granted," Pope said.

Pope, an elder of the Western Shoshone and Cherokee tribes, came from Oregon yesterday to discuss such Western issues as anti-whaling laws and genetically altered foods.

Anti-whaling laws, Pope explained, have good intentions in trying to save the environment and its wildlife, but they are decimating communities - like the Makah, a tribe living on the Olympic Peninsula in Washington, which depends on whale for food.

"(The activists) never took into account what it would do to the native village. They had no food, nothing," Pope said. "Some of the women had to resort to prostitution."

Such culture clashes are the reason the department of Africana Studies and the Native American Activities Board sponsored the talk.

They wanted to make students are aware of the value systems associated with those whom Western culture defines as minorities.

"There is fundamentally a common thread that runs through the experiences and cultures and heritage of most indigenous peoples around the world. This includes the African people too," said Julian Kunnie, acting director of Africana studies.

"We are not the minority in the world; we are actually part of the world's majority. It is this Euro-centric view that is the minority view, which tends to

impose its minority views."

Kunnie said the capitalistic Euro-centric society has created stigmatized races like African Americans and American Indians. Pope's talk gave the audience, consisting of 30 people, an altruistic alternative to that way of life by proposing a unified earth where Euro-centrism and the greed of corporations would end.

Pope criticized the Monsanto Corp., which creates sterile seeds altered to include pesticides in their genes. The corporation, Pope said, was killing the environment and greedily controlling farmers who had to buy the company's seeds every year.

The majority of a flock of 10,000 monarch butterflies were killed while migrating across the continent when they happened to feed on genetically altered pollen from Biotech corn, Pope said.

Biotech corn is one of the corporation's most controversial products, but the company claims their products are not only safe, but also better for the environment because they promote the quality of human life around the world.

Research from Cornell University, however, states that 44 percent of monarch larva eating Biotech pollen-coated leaves died after four days. The Monsanto Corp. dismisses the Cornell University research as invalid.

"It's funny how our values can misguide us in what we do," said Andrea Williams, a creative writing and English senior. "I can't believe those people out there are making seeds so they can have control over all the power and all the money and all the food. It's ridiculous that people go so far."

While he may have started the discussion with a prayer, Pope ended it with a warning.

"If (Western people) had the right values, they would not have started this," Pope said. "Mother Earth will only take so much."

http://wc.arizona.edu/papers/94/145/01_5_m.html

a. Direct the learners in making a stand as to the right disposition in order to attain a better change.

b. Process the above activity, and then allow them to proceed to the next task by dividing them first into a small group.

c. Tell them to brainstorm on the valid action, acceptable rites/traits, and valid reasoning to be adapted by the group in order to establish a happy and progressive family and community.

CHARADING A WORD

See task 2"Your Initial Tasks"

- a. Divide the class into small groups.
- b. Instruct the students to choose a leader.
- c. Prior to this activity prepare the words (e.g. respect, serenity, faithfulness, fame, fortune, and support) which should be used for the groups' charade.
- d. Write the suggested words on strips of paper and roll them. Put them in a box for the draw lots.
- e. Have each leader of the group pick one for them to prepare for the group charade.
- d. Allow all the groups to brainstorm the necessary actions which they have to employ.
- e. Ask them to present in the class and to be ready for the feedbacks which their classmates and teachers will give them.

YOUR TEXT

EXPLORING THE WORLD OF EXPRESSIONS

See Task 3"Your Text"

- a. Explain to the learners that they are about to finish the play as they will be reading the 'Requiem'
- b. After giving a short background of the play's culmination, have the students explore the meaning of expressions taken from the text by giving their own interpretation.
- c. Process the answers of the students.

SKETCHING AN EXPRESSION (INDIVIDUAL)

See task 4 "Your Text"

- a. Let the students choose one from the five expressions in task 3.
- b. Have them make a sketch or illustration of its real meaning.
- c. Tell them to use a short bond paper, crayons, pastel, colored pencil/pen or any art materials that will vividly describe the expression they have chosen.
- d. Inform them to be ready to share their output to the entire class.
- e. Give feedbacks
- f. Lead the students in reading the text silently by raising the question prompt.

See Task 5 "Your Text"

CHECKING YOUR COMPREHENSION

See task 6 "Your Text"

- a. Remind the students about the difficulty of the text and the importance of answering the questions as regards it.
- b. Process the answers to the questions.

JUSTIFYING ONE'S ACTS (SGD)

See Task 7 "Your Text"

- a. After having the students read the text, let them discuss in a small group, the causes of the characters' actions or dialogues based on their understanding.
- b. Let them suggest a positive disposition which they should undertake so as to establish a good relationship among the members of their family.

YOUR DISCOVERY

IMMERSING INTO THE AUTHOR'S CRAFT

See Task 8 "Your Discovery"

- a. Discuss comprehensively the merits of knowing the author's craft by letting them answer the questions which will lead to further understanding of the text.
- b. Emphasize the value of attaining one's dream without sacrificing the happiness of our loved ones particularly the acceptance of truth.

MESSAGE TWISTING

See task 9 "Your Discovery Tasks"

- a. Link this activity to the previous one.
- b. Have the students form another small group.
- c. Instruct them to write down the lesson of the play in poetry style.
- d. Allow them to practice reading it in chorus.
- e. Tell them to present it in front of the class.
- f. Encourage them to reproduce the copy of their original poem for the use of each member of the group.
- g. Guide them in using the rubric indicated below to serve as their guide.

h. Give feedbacks after the presentation.

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.
--	--	--	---	--

SEEING THE OTHER SIDE OF A CHARACTER

See Task 10“Your Discovery”

- Have the student’s reenact the real dream of Biff’s statement.
- After the reenactment, tell the class to evaluate the activity by describing their feelings and realization pertaining to the task.
- Motivate them to use the adjectives suggested for the movies and stage play’s description or evaluation.

After the above activity, tell the students to read the text about how to die with dignity. Ask them also to be ready to compare this to how the salesman, Willy in the play “Death of a Salesman – Requiem part differ.

DIGESTING THE TEXT

See task 11”Your Discovery”

- Have the students find out how they understand the selection by answering the questions to check their comprehension.

COMPARING AND CONTRASTING ONE’S VALUE SYSTEM

See task 12”Your Discovery”

- Remind the students that Willy Loman in “Death of a Salesman” died with only his family and a few friends attended the funeral.

b. Tell the class to relate Willy Loman's funeral to the value system of the

Americans in the play by asking the following questions:

1. What can you say about the value system of Americans in the play?

2. How do you compare this to your own value system?

c. Ask them to identify the possible causes of the differences of the value system mentioned.

d. Have them write their ideas on the fish bone.

e. Instruct them to indicate on the problem a particular value and identify the major causes and sub causes of their disagreement about it.

f. Allow them to Explain what needs to be retained or changed in the value system they enumerated.

FAMILIARIZING THE THEATER'S TERRITORY

See Task13 "Your Discovery"

a. To prepare the learners in a big stage play production, let them complete the sentence with the technical terms essential for the task.

b. Discuss the answers for better understanding of the technical terms.

A RENEWED CHARACTER

See task 14 "Your Discovery Tasks"

a. Tell the class that the characters in the play which they have read are flawed, thus, there is a need for behavioral transformation so as to establish good rapport among the members of the family.

b. Remind them that transformation in characters' attitude and behavior should be shown through a mini – play.

c. Inform them that the elements of the play should be considered so discuss these elements before the presentation. See the lecture below.

c. Divide the class into small groups and give them particular tasks to be accomplished. Use the following groupings:

Group 1- Role play the scenario of members of the family with good attitudes and behavior.

Group 2- Write a short script about the scenario to be played by group

1.

Group 3- Prepare the props and sets as well as the venue.

Group 4- Prepare the costumes and make –up.

Group 5- Prepare the sound track, lightings, stage directions, and acting

Directions.

Lecture
History
Arts 5

Material:

Theatre
Theatre

Lecture One: Elements of Theatre and Drama
Terrin Adair-Lynch

The Basic Elements of Theatre

Script/Text, Scenario, Plan:

This is the starting point of the theatrical performance. The element most often considered as the domain of the playwright in theatre. The playwright's script is the text by which theatre is created. It can be simplistic, as in the 16th century, with the scenarios used by the acting troupes of the Commedia dell' arte, or it can be elaborate, such as the works of William Shakespeare. The script, scenario, or plan is what the director uses as a blue print to build a production from.

The Process:

This is the coordination of the creative efforts usually headed up in theatre by the director. It is the pure process by which the playwright's work is brought to realization by the director, actors, designers, technicians, dancers, musicians, and any other collaborators that come together on the script, scenario, or plan. This is the works in progress stage.

The Product:

This is the end result of the process of work involved. The final product that results from all of the labors coming together to complete the finished work of script, scenario, and plan, in union with all of the collaborators in the process to create the final product. This is what the audience will witness as they sit in the theatre and view the work.

The Audience:

Theatre requires an audience. For all of the arts public is essential. The physical presence of an audience can change a performance, inspire actors, and create expectations. Theatre is a living breathing art form. The presence of live actors on the stage in front of live audiences sets it apart from modern day films and television.

Let us now look to the person who is responsible for the starting point of the theatrical event. The initial creator of the script, scenario, or plan, as outlined above. This person is the playwright. A playwright works in that branch of literature dealing with the writing and producing of plays for the theatre. The literary composition that is written specifically for the stage in play format by the playwright.

The Playwright

What is a playwright? According to the American Heritage Dictionary, "One who writes plays".

*The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth*

To heaven;

*And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.*

THESEUS

In *A Midsummer Night's Dream*

William Shakespeare

How plays are written at any given time depends on many factors: the intended audience and purpose; the playwright's current views about the human condition, and how the playwright perceives the truth around him. A playwright must understand and know the established artistic and theatrical conventions of the theatre. A playwright must appreciate the working procedures, materials, and technical aspects of a production. Because the

script is the starting point of the theatrical production, the process through which it comes into being is of primary importance. There are many ways to write a play. Sometimes a playwright starts with an idea. Another playwright may begin with a single character in mind. Some playwrights base their work on spectacle. Plays can be tightly structured or episodic. Regardless of the original inspiration, the work of the playwright is not just to set forth an idea, to create characters, or tell a story. A playwright recreates and restates the human experiences and the universal mirror of mankind.

The script is the heart of the theatrical event. It must be respected.

Steps of the Playwright's Work

Playwriting and creating drama for each playwright is distinctively different. Plays can develop out of any combination of starting points and patterns. The processes by which drama is created for each playwright can be varied in the steps used to create the text. Below is a simple list in a progressive order, but order can change depending on each playwright's characteristic style and preferences for writing.

The basic steps involved in the development of drama include:

1. Coming up with Thought/Theme/Ideas to be expressed through the work.
2. Determine the Genre and Style of the work
3. Outlining Basic Action of the work and Creating Plot.
4. Establish the Structure of the Play and Overall Framework
5. The Development of Characters presented in the work.
6. The Creation of Dialogue and the Language of the Characters.
7. Creating Music: This can involve the Rhythm of the Language or actual Music Composition and the Lyrics of the songs.
8. Establishing Spectacle: The visual and Environmental elements of the work.
9. Research of Subject Matter and Relevant issues presented in the play.

Elements of Drama

Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by a man named Aristotle. In his works *the Poetics* Aristotle outlined the six elements of drama

in his critical analysis of the classical Greek tragedy *Oedipus Rex* written by the Greek playwright, Sophocles, in the fifth century B.C. The six elements as they are outlined involve: Thought, Theme, Ideas; Action or Plot; Characters; Language; Music; and Spectacle.

1. Thought/Theme/Ideas

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright's voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action.

2. Action/Plot

The events of a play; the story as opposed to the theme; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax, and falling action to resolution.

3. Characters

These are the people presented in the play that are involved in the perusing plot. Each character should have their own distinct personality, age, appearance, beliefs, socio economic background, and language.

4. Language

The word choices made by the playwright and the enunciation of the actors of the language. Language and dialog delivered by the characters moves the plot and action along, provides exposition, defines the distinct characters. Each playwright can create their own specific style in relationship to language choices they use in establishing character and dialogue.

5. Music

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actor's voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in

theatre. In the aspects of the musical the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricist work together with playwrights to strengthen the themes and ideas of the play. Character's wants and desires can be strengthened for the audience through lyrics and music.

6. Spectacle

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production. The visual elements of the play created for theatrical event. The qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.

Further Considerations of the Playwright

Above and beyond the elements outlined above the playwright has other major considerations to take into account when writing. The Genre and Form of the play is an important aspect. Some playwrights are pure in the choice of genre for a play. They write strictly tragedy or comedy. Other playwrights tend to mix genre, combining both comedy and tragedy in one piece of dramatic work.

Genre/Form

Drama is divided into the categories of tragedy, comedy, melodrama, and tragicomedy. Each of these genre/forms can be further subdivide by style and content.

Tragedy

Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude. The tragedy is presented in the form of action, not narrative. It will arouse pity and fear in the audience as it witnesses the action. It allows for an arousal of this pity and fear and creates an affect of purgation or catharsis of these strong emotions by the audience. Tragedy is serious by nature in its theme and deals with profound problems. These profound problems are universal when applied to the human experience. In classical tragedy we find a protagonist at the center of the drama that is a great person, usually of upper class birth. He is a good man that can be admired, but he has a tragic flaw, a hamartia, that will be the ultimate cause of his down fall. This tragic flaw can take on many characteristics but it is most often too much pride or hubris. The protagonist always learns, usually too late, the nature of his flaw and his mistakes that have caused his downfall. He becomes self-aware and accepts the inevitability of his fate and takes full responsibility for his actions. We must have this element of inevitability in tragedy. There must be a cause and effect relationship from the beginning

through the middle to the end or final catastrophe. It must be logical in the conclusion of the necessary outcome. Tragedy will involve the audience in the action and create tension and expectation. With the climax and final end the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened.

Comedy

Comedy should have the view of a “comic spirit” and is physical and energetic. It is tied up in rebirth and renewal, this is the reason most comedy end in weddings, which suggest a union of a couple and the expected birth of children. In comedy there is absence of pain and emotional reactions, as with tragedy, and a replaced use of mans intellect. The behavior of the characters presented in comedy is ludicrous and sometimes absurd and the result in the audience is one of correction of behaviors. This correction of behaviors is the didactic element of comedy that acts as a mirror for society , by which the audience learns “don’t behave in ludicrous and absurd ways.” The types of comedies can vary greatly; there are situation comedies, romantic comedies, sentimental comedies, dark comedies, comedy of manners, and pure farce. The comic devices used by playwrights of comedy are: exaggeration, incongruity, surprise, repetition, wisecracks, and sarcasm.

Melodrama

Melodrama is drama of disaster and differs from tragedy significantly, in that; forces outside of the protagonist cause all of the significant events of the plot. All of the aspects of related guilt or responsibility of the protagonist are removed. The protagonist is usually a victim of circumstance. He is acted upon by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. In melodrama we have clearly defined character types with good guys and bad guys identified. Melodrama has a sense of strict moral judgment. All issues presented in the plays are resolved in a well-defined way. The good characters are rewarded and the bad characters are punished in a means that fits the crime.

Tragicomedy

Tragicomedy is the most life like of all of the genres. It is non-judgmental and ends with no absolutes. It focuses on character relationships and shows society in a state of continuous flux. There is a mix of comedy and tragedy side by side in these types of plays.

Style/Mode/ “ism”

The shaping of dramatic material, setting, or costumes in a specific manner. Each play will have its own unique and distinctive behaviors, dress, and language of the characters. The style of a playwright is shown in the choices

made in the world of the play: the kinds of characters, time periods, settings, language, methods of characterization, use of symbols, and themes.

Dramatic Structure

Dramatic structure involves the overall framework or method by which the playwright uses to organize the dramatic material and or action. It is important for playwrights to establish themes but the challenge comes in applying structure to the ideas and inspirations. Understanding basic principals of dramatic structure can be invaluable to the playwright. Most modern plays are structured into acts that can be further divided into scenes. The pattern most often used is a method by where the playwright sets up early on in the beginning scenes all of the necessary conditions and situations out of which the later conditions will develop. Generally the wants and desires of one character will conflict with another character. With this method the playwright establishes a pattern of complication, rising action, climax, and resolution. This is commonly known as cause to effect arrangement of incidents.

The basic Characteristics of the cause to effect arrangement are:

- Clear exposition of situation
- Careful preparation for future events
- Unexpected but logical reversals
- Continuous mounting suspense
- An obligatory scene
- Logical resolution

Point of Attack

The moment of the play at which the main action of the plot begins. This may occur in the first scene, or it may occur after several scenes of exposition. The point of attack is the main action by which all others will arise. It is the point at which the main complication is introduced. Point of attack can sometimes work hand in hand with a play's inciting incident, which is the first incident leading to the rising action of the play. Sometimes the inciting incident is an event that occurred somewhere in the character's past and is revealed to the audience through exposition.

Exposition

Exposition is important information that the audience needs to know in order to follow the main story line of the play. It is the aspects of the story that the audience may hear about but that they will not witness in actual scenes. It

encompasses the past actions of the characters before the play's opening scenes progress.

Rising Action

Rising action is the section of the plot beginning with the point of attack and/or inciting incident and proceeding forward to the crisis onto the climax. The action of the play will rise as it set up a situation of increasing intensity and anticipation. These scenes make up the body of the play and usually create a sense of continuous mounting suspense in the audience.

The Climax/Crisis

All of the earlier scenes and actions in a play will build technically to the highest level of dramatic intensity. This section of the play is generally referred to as the moment of the plays climax. This is the moment where the major dramatic questions rise to the highest level, the mystery hits the unraveling point, and the culprits are revealed. This should be the point of the highest stage of dramatic intensity in the action of the play. The whole combined actions of the play generally lead up to this moment.

Resolution/Obligatory Scene

The resolution is the moment of the play in which the conflicts are resolved. It is the solution to the conflict in the play, the answer to the mystery, and the clearing up of the final details. This is the scene that answers the questions raised earlier in the play. In this scene the methods and motives are revealed to the audience.

Categories of Plot Structure

Climatic vs. Episodic

Climatic Structure

- I. Plot begins late in story, closer to the very end or climax
- II. Covers a short space of time, perhaps a few hours, or at most a few days
- III. Contains a few solid, extended scenes, such as three acts with each act comprising one long scene
- IV. Occurs in a restricted locale, one room or one house
- V. Number of characters is severely limited, usually not more than six or eight
- VI. Plot in linear and moves in a single line with few subplots or counter plots

- VII. Line of action proceeds in a cause and effect chain. The characters and events are closely linked in a sequence of logical, almost inevitable development

Episodic Structure

- I. Plot begins relatively early in the story and moves through a series of episodes
- II. Covers a longer period of time: weeks, months, and sometimes years
- III. Many short, fragmented scenes; sometimes an alternation of short and long scenes
- IV. May range over an entire city or even several countries
- V. Profusion of characters, sometimes several dozen
- VI. Frequently marked by several threads of action, such as two parallel plots, or scenes of comic relief in a serious play
- VII. Scenes are juxtaposed to one another. An event may result from several causes, or no apparent cause, but arises in a network or web of circumstances

Outline of Playwriting

Along with the basic understanding of these qualities the playwright must take the aspects of unity into great consideration. At the center of every play there should be unity. Unity in playwriting means harmony among the component parts. Included in the next section of this project is an informative outline that can help a perspective playwright achieve unity in their work. It also aids in the process of starting the initial development of a play and adds credibility to the work. Some of these important aspects and considerations listed in the outline have been covered in some detail thus far, but others should be strongly considered before a playwright puts pen to paper or hands to keys.

These important aspects include the following:

- I. Research and Knowledge of:
 - a. Themes and Subject Matter Explored
 - b. Unity in the Genre/Form and Clarity of Style/Mode of the Intended Work
 - c. Knowledge of the Time Period Presented
 - d. Research of Any other Relevant data presented in the play
- II. Inspiration:

- a. Painting/Photo that encapsulates the World of Play
 - b. Metaphor that describes the themes at work in a single sentence
 - c. Any other Relevant Ideas of inspiration
- III. Concepts:
- a. Questions you should be able to answer:
 - i. What does the play represent? What is its theme? Why is it important? Why does it deserve to be witnessed? What is the moral? What universal truth does it illustrate? What excites you, the playwright, about the work? What aspects of the drama fires your imagination? What makes you feel zealous and impassioned? What moves you? What about the material gives you a deep feeling of satisfaction? What in the play makes it worthy of an audience's attention? Why is it compelling?
- IV. Predominant Elements: What is the leading element in your dramatic work?
- a. Theme- Waiting for Lefty by Clifford Odets is a thesis play directly promoting the theme that the common man will continue to be oppressed until he succeeds in organizing into unions. It is nearly a propaganda play. Character and dialogue serve the theme exclusively. The spectacle is limited to a bare stage. The language is didactic to the point of preachiness.
 - b. Plot- The Tavern by George M. Cohan is a play in which the predominant element is almost exclusively plot. The action hurls itself relentlessly at the audience. Character is continuously subservient to plot. The theme, crime does not pay, is apparent from the beginning, and the spectacle requires on an upstage door and a winter wind (example of Music) so powerful it drives all the players to the wall.
 - c. Character-All the plays of Chekhov have the predominant element of character. One could barely choose plot as the secondary element. It is also unlikely that one would choose language, because language in Chekhov is intentionally commonplace. There is Theme in Chekhov, but it is subservient to character, it lays quiet and low in the play and rises gracefully and gently to the surface.
 - d. Spectacle- Barnum by Mark Bramble and Michael Stewart won a number of prizes in New York, despite the fact that it has no plot, no characters of consequence, and no significant language; its theme, at best, could be stated, A circus causes

sweat. The sheer intensity and speed of the spectacle, the unrelenting energy, the nonstop sensation of movement, sound, and color; the surprises, the acrobatic feats, dances, magic, and razzmatazz overwhelmed and gratified audiences.

- e. Language-Under the Milk Wood by Dylan Thomas is subtitled “A Play for Voices.” It is a demonstration of the most miraculous parade of words in the spoken English. It is poetry at its most dazzling. The theme is vague at best. As for plot, it is a patchwork of incidents involving sixty-four characters in a tiny Welch town in the course of a summer day. The characters are sketched, not developed. The predominant element in this play is clearly the most radiant language ever assembled. Spectacle would ruin this work.
- f. Mixtures-Most commonly you will find that the majority of plays have mixtures of all of the elements of drama. The examples cited above are plays demonstrating one predominant element almost to the exclusion of the others. Many playwrights tend to utilize a bit of all the elements. One of the greatest exceptions and examples of incredible use of all the elements is the plays of Shakespeare. The reason his plays tower above all others is that he fuses the elements of theme, plot, character, spectacle, and language so magnificently. In Shakespeare we can marvel at the great skill with which these elements have been united.

V. Outlining: Beginning, Middle, and End

- a. Beginning:
 - i. Prologue and or start of play with introduction of characters, date, place, time, setting, and exposition and inciting incident introduced
 - ii. Point of attack, introduce primary conflict and central dramatic question
- b. Middle:
 - i. Characters pursue objectives and encounter obstacles
 - ii. Answers sought; goals of characters conflict with other characters
 - iii. Characters attempt to overcome obstacles and challenges
 - iv. Characters plan tactics, succeed, fail, attack, retreat, surprise, and are surprised, encounter major reversals and a crisis is reached

- c. End:
 - i. Characters engage in final conflict (climax of play)
 - ii. Characters main objective achieved or lost
 - iii. Central dramatic question is answered, theme or ideas of play confirmed. Resolution where order is established.

Conclusion

Artistic consideration in playwriting requires selection and arrangement. Art is skill acquired by experience, study, and clear observations. Playwrights must consciously set about making choices with a competent plan and creative imagination. Only then can we consider the playwrights work as a viable start to the theatrical process. Before anyone begins to write a play it is important to understand the medium for which you intend on writing. Writing for the stage demands an understanding of two fundamentals: the essence of drama and the nature of theatre.

http://homepage.smc.edu/adair-lynch_terrin/ta%205/elements.htm

BE ACQUAINTED WITH THE STARS

See task 15 "Your Discovery"

- a. Assign other group to present a talk show where all the mini – play actors

and actresses will be the guest. Consider the groupings suggested below:

Group 1- guests in the talk show

Group 2- host a talk show (prepare questions, comments, and script to be used in hosting)

Group 3- act as audience (prepare possible comments and questions to be asked to the guests.)

Group 4- prepare the venue, sound, and other equipment

Group 5- act as observers (prepare observation reports about the hosting and the guests)

FREE – STYLE FEED BACKING

See task 16 “Your Discovery”

- a. Have the group assigned to observe discuss the observations.
- c. Give feedbacks for improvement.

YOUR FINAL TASK

BLURBING THE TONE, MOOD, AND MESSAGE OF THE TEXT

See task 17 “Your Final Task”

Discuss comprehensively what a poster blurb is as well as its importance and usage specifically in a stage play. Consider the lecture below.

Blurbs for performances are very much like those you'd find on the back cover of a paperback or the flap-copy on a hardback. They are there to **entice the user to action** -- whether it be to buy a ticket, attend a workshop, or fund your theatre.

http://www.prarts.com/news_view.aspx?articleid=15&LessonID=2

For many people, a **poster** or flyer will be their first point of contact with a theatre production. In principle, these materials should carry basic information regarding who, what, where, and when; but also communicate something about the thrust of the performance itself: its directorial vision, its design choices, its aesthetic through-line.

An **effective poster** can hold a number of competing ideas within its borders; distilling, illuminating and ultimately deepening our understanding of a production. We can accredit Jules Chéret and Henri de Toulouse-Lautrec for making the first, sustained connection between graphic and theatrical arts in their vibrant designs for 19th century Parisian shows. For many people, their first impressions of a theatre piece are still based on encounters with graphic design. It relays factual information, but the crucial question we ask either consciously or otherwise is: ‘What does this image say about this production?’ And we should have a sense of what’s in store aesthetically as well as thematically.

The **overall design of a poster** or flyer should not be seen as tangential to a theatre production: a supplemental marketing device used to communicate basic information. Rather, these materials should be approached as intrinsic to that production, and approached with a sense of the overall aesthetic vision in mind. As both a window into a production, and eventually a record of its taking place, these visual materials are arguably as central as costumes, lighting and staging to a production. If we think of posters and flyers as mere advertising devices, then they can easily be compromised. Instead, we should think of them as active components within the larger creation, which cannot be easily ignored on the grounds of cost. Poor graphic design fails to make

that important initial connection between the performance and the public. It also suggests that a company does not take its visual art very seriously, and for a theatrical culture that needs to continue exploring its physical and visual languages to match its literary ones, this is a shame, and a potentially dangerous one at that.

<http://www.irishtheatremagazine.ie/blog/june-2011-%281%29/graphic-tensions--what-posters-say-about-plays>

a poster acts as a visual prompt, a reminder of a show's existence, usually peppered with a [selective array](#) of positive press quotes. But a good poster should be more than just an advert, more than just a hand-waving plea of "Come and see me!" Indeed, the best designed images work on numerous levels.

A perfect example is the artwork for the Royal Court's production of Marius von Mayenburg's [The Ugly One](#), which managed to be as stark, simple and witty as the show itself. Also memorable of late, was the rococo pastiche of a classic Athena poster used by Told By An Idiot to promote their update of [Casanova](#). This proved so popular that [copies went missing](#) from a number of university campuses and Northern Stage was forced to print new ones. Indeed this image will probably linger longer in the memory than the show itself which received distinctly mixed reviews.

Back to Jeremy Herbert's work for The Ugly One. Successful in evoking many elements of the play, it also echoed the [simple graphic quality](#) that has run through all the Royal Court's recent designs. This is presumably a good thing in terms of brand uniformity and other things that make marketing departments happy. The image speaks to you not just about the play itself, but offers broader connotations about the nature of the production and the theatre that is staging it.

The National Theatre's posters are a fine example of this. With their black and white photography and striking slanted lettering, the images are bold and instantly recognizable as promoting National Theatre productions.

<http://www.theguardian.com/stage/theatreblog/2007/oct/26/whatkindofroledoesaposte>

- a. After the discussion, ask them to recall the play and then, let them make a poster blurb to emphasize its climax, tone, mood, and message.
- b. Remind them that their output will be used for their stage play production.
- c. To guide them in their activity, show them samples of poster blurbs.

My Treasure

- a. Emphasize that materialism will not bring happiness and contentment as depicted in the ending of the play. Explain also that one must be ready to accept the truth and the consequence of our actions.
- b. Remind them that everybody has an obligation and a dream to fulfill all they have to do is to work hard and be prepared to give their support .
- c. After these reminders let the students suggest a remarkable *contribution for a family and societal reform*.
- d. *Have them express their ideas by completing the phrases.*

DRAFT

April 2, 2014

Teacher's Guide

Module 4

Lesson 7

In for Greater Challenges

B. Resources

1. Materials

- a. video of the entire play
- c. photos that imply addiction and their consequence

2. Equipment

- a. Audio Player
- b. Laptop
- c. DLP
- d. OHP

C. Activities

I.YOUR JOURNEY (Introduction)

See Learning Materials

II. Your Goals (Objectives)

See Overview of Content and Objectives

III. YOUR INITIAL TASKS (What to Know)

STANDING UP FOR A REASON

See task 1 "Your Initial Tasks"

- a. Show the pictures that imply addiction and then let your class analyze their possible meaning.
- b. Have them answer the questions pertaining to the photos.
- c. Process the questions to lead them to the purpose of the activity which is --- making a stand.

REALIZING THE GENERAL IDEA

See task 2 "Your Initial Tasks"

- a. Play the text pertaining to the issues on a play, and then have the students state the general idea which the material tries to convey to the public.
- b. Instruct them to write their answer in the thought balloon.

Listening Text:

Stage Play Confronting Issues In The Church- ADDICTION: No One Knows But Me

ADDICTION: No One Knows But Me promotes spiritual healing for those faced with tormenting struggles. ADDICTION will premier Saturday August 13 at the Meadowcreek High School, Norcross, GA. Hosted by Gospel Comedian John Gray.

Norcross ([I-Newswire](#)) July 27, 2011 - Never has a stage play addressed issues facing church members like ADDICTION: No One Knows but Me. "I want to bring to the forefront issues that confront church members everyday-issues that nobody wants to talk about but know are there" says Andre Knighton play wright and producer.

Andre believes it is time for the church to take off its mask and do away with being pretentious."We all know the catch phrases, ' I'm blessed and highly favored,' and 'Too blessed to be stressed' but most of that is a facade and the real issues are not being addressed," says Knighton. He believes that having that kind of attitude makes a person feel alone and or isolated as if they are the only person struggling with a particular issue.

"We need to be real and understand that everybody struggles; Knighton passionately expressed. It does not make you any less spiritual. It makes you human. He hopefully expressed his conviction that it is through Christ that we can overcome any ADDICTION.

ADDICTION: No One Knows But Me is a confrontational stage play that addresses the many issues and struggles faced by Christians: drugs, pornography, low self-esteem, and suicide to name a few. For instance Thomas Harding is a 31 year old former vice-president of a credit corporation but lost his job after arriving to work drunk. He has been an alcoholic for over 3 years after losing his son in a kidnapping. He then later lost his wife due to his compulsive drinking habits. Then there is Nikki Kennedy-Age 28-Daughter of Pastor Elijah and Monique Kennedy, starters of the addiction sessions, struggles with addiction to cocaine after feeling the pressures of the church (status quo) and having to be the "Christ-like" Pastor's daughter. "Not everyone will like this play and we do not expect everyone to like it. But we expect people to identify with it," says Andre.

With a glint in his eye Knighton wants his audience to take off

their masks and live with hope. "As real as the addictions are, there is an even greater reality and that is you can be free," say Andre. "We just don't want the audience to walk away only identifying with the struggles but to walk away with the knowledge that they can be free through Jesus Christ and obedience to the Word of God."

Knighton referred to the scripture 'Whom the Son sets free, shall be free indeed.' "Christ is the answer to all our problems. Only through Christ you can be free-free from the stereotype: once an addict always and addict. The only issue we have to over come is the issue of faith. If you truly believe the words of Christ, you can be set free," says Knighton. "Christians aren't that different from any other human being, says Knighton, "But the difference is Jesus Christ who has given us the ability to overcome any ADDICTION."

ADDICTION: No One Knows But Me promotes spiritual healing for those faced with tormenting struggles. Audiences will know they are not alone and will be inspired to live the abundant life through the powerful stories presented.

IV. YOUR TEXT (What to Process)

CONQUERING THE WORLD OF STAGE

See task1"Your Text"

- a. Remind the students about the diversity of tasks in a stage play production and how essential for them to work collaboratively to attain success.
- b. Lecture on the "Production Staff for a Stage Play, Stage management, Designing some Props, Blocking, and Stage Directions".

DISCOVERING WHAT'S BEYOND

See task 2"Your Text"

- a. Let the learners answer the questions regarding the lecture to check understanding as it is imperative in choosing for their roles.
- b. Process the answers

V. YOUR DISCOVERY (What to Reflect and Understand)

Mirroring Myself

See task 1"Your Discovery"

- a. Instruct the learners to assess their strengths and weaknesses.

- b. Let them state the traits they want to improve or explore by filling out the table as indicated.

COMMITTING MYSELF

See task 2 "Your Discovery"

To check whether everyone has already a chosen role...

- a. Let the class come up with the ultimate role they want to fulfill in this year's endeavor ----- that is making them a part of a stage play production.
- b. Have them write their final decision by filling out the grid.

VI. Your Final Task (What to Transfer)

RE- VIEWING THE PLAY ---- INTO A REAL PRODUCTION

- a. Allow a comprehensive re – viewing of the entire play "Death of a Salesman" for the class to have an idea about the overall stage play production.
- b. Tell them to take note of the dialogues, how they are delivered, the blockings, the setting, the props and sets, the costume, the audio, the lighting, and the stage directions which they have to employ.
- c. Remind them to practice regularly for the final and actual stage play.

VII. My Treasure (Synthesis)

- a. After the grand performance, congratulate everyone for a job well done and give your feedbacks.
- b. Have the students express what they think, and feel about their performance as well as their plan in the future.