

8

Voyages

in Communication

ENGLISH
Learner's Material

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

We value your feedback and recommendations.

Department of Education
Republic of the Philippines

Module 1 Searching for Knowledge



● Introduction and Focus Questions

Have you ever thought of traveling to Africa and Asia? What would you like to know about our African and Asian neighbors?

Like an adventurous explorer, you need to be armed with a map to guide you in your quest for knowledge, a compass to direct you to have a better understanding of the different cultures, and a magnifying lens to highlight your significant discoveries. Your journey in searching for knowledge about Afro-Asian traditions and values will strengthen your identity that will lead you to a better understanding of your being a Filipino and an Asian.

In this module, you will discover that oral literature and informative texts reflect the tradition and values of Afro-Asian countries which have an influence on your distinctive characteristics and identity as a Filipino and as an Asian.

Remember to search for the answer to the essential or focus question: **How can you better understand your identity as an Asian through literature?**

● Lessons and Coverage

This module consists of the following lessons:

- *Lesson 1* – Beginning the Knowledge Quest
- *Lesson 2* – Building Up the Knowledge Bank
- *Lesson 3* – Sharing the Knowledge Learned

Specifically for Module 1, you will learn the following:

- Gather facts and opinions about the traditions and values of people from selected Afro-Asian countries.
- Discover literature as a means of understanding the traditions and values of people from selected Afro-Asian countries.
- Create an informative and creative exhibit showcasing the traditions and values of people from selected Afro-Asian countries.

Lesson I

Beginning the Knowledge Quest



This lesson sets you on a quest for knowledge about the African experience. You will have a glimpse of Africa's history and literature. You will come to understand that there are values, issues, and hopes that Africans and Filipinos share. In the end, you will exhibit what you have learned in this lesson.

In this lesson, you will learn the following:

1. Identify stress, intonation, and pause as elements of spoken language that serve as carriers of meaning (Listening Comprehension)
2. Use appropriate stress, intonation, and pausing to suit the message and audience (Oral Language and Fluency)
3. Use different strategies for coping with unfamiliar words and ideas (Vocabulary Development)
4. Adjust reading rate based on one's purpose for reading and the reading material (Reading Comprehension)
5. Organize information from what has been viewed (Viewing Comprehension)
6. Discover literature as a means of understanding the human being and the force/s he has to contend with (Literature)
7. Accomplish forms and prepare notices (Writing and Composition)
8. Use non-linear texts and outlines to show relationships between ideas (Writing and Composition)
9. Use varied adjective complementation (Grammar Awareness and Structure)
10. Gather information using print and/or electronic resources (Study Strategies)
11. Ask sensible questions based on one's initiative (Attitude)
12. Express a different opinion without being difficult (Attitude)
13. Write an informative article (Writing and Composition)

4. Remain polite even if you disagree with what s/he has said. Take note of some expressions that you may use when disagreeing.
5. Summarize in one semantic web your and your partner's common thoughts or ideas about Africa.
6. Then formulate three questions about Africa which you would like to be answered.
7. Be ready to share your work to the class.

Useful Expressions When Disagreeing

Using appropriate expressions when disagreeing with other people helps develop respect between the speaker and the listener.

Here are some useful expressions when disagreeing:

That's good, but...

Don't you think it would be better if...

Shouldn't you consider...

I'm sorry to disagree with you, but...

Yes, but don't you think...

I'm afraid I have to disagree because...

I'm not so sure about that because...

- adapted from <http://www.xiangtan.co.uk/oralenglishopinions.htm>

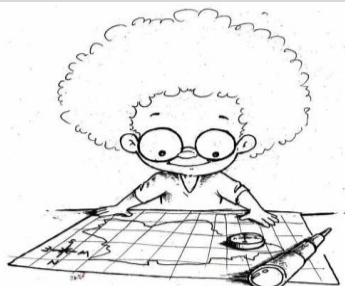
Activity 3: DID YOU KNOW THAT?

As you look at the pictures or watch the video about Africa found in the link <http://www.youtube.com/watch?v=BgP0xePGI8A>, try to search for the answers to the questions you formulated in the previous activity.

After looking at the pictures or watching the video, answer the following with your partner:

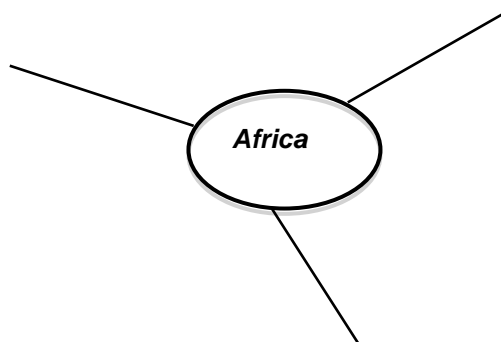
1. What are the answers to your questions?
2. Were your ideas the same as those shown in the video or pictures? Add in your semantic web the new information that you learned. Organize the information by putting similar ideas in one category. An example is given on the next page.

Know



Activity 1: WHAT DO YOU KNOW?

Use the semantic web below to indicate what you know about Africa. You may use a word or a phrase.



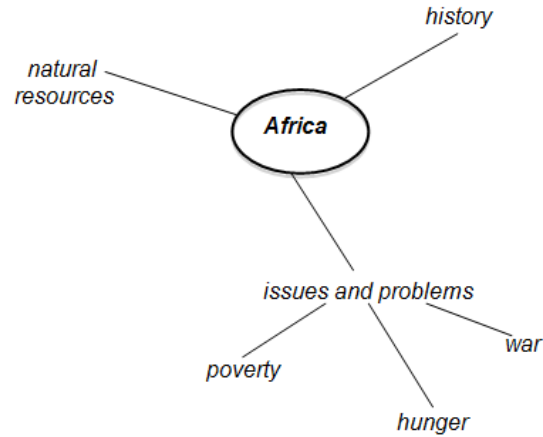
Activity 2: AGREE OR DISAGREE?

1. Find a partner.
2. Using your semantic web as a guide, discuss with him/her your thoughts about Africa.
3. Politely ask your partner a question if you want to clarify something or want more information on what s/he said. When you do so, you may choose from the expressions below.

Useful Expressions When Asking Questions

I wonder if...
Do you think/believe that...
What do you mean by...
Do you like/dislike...
What do you think of/about...
Would you mind...
Could you...

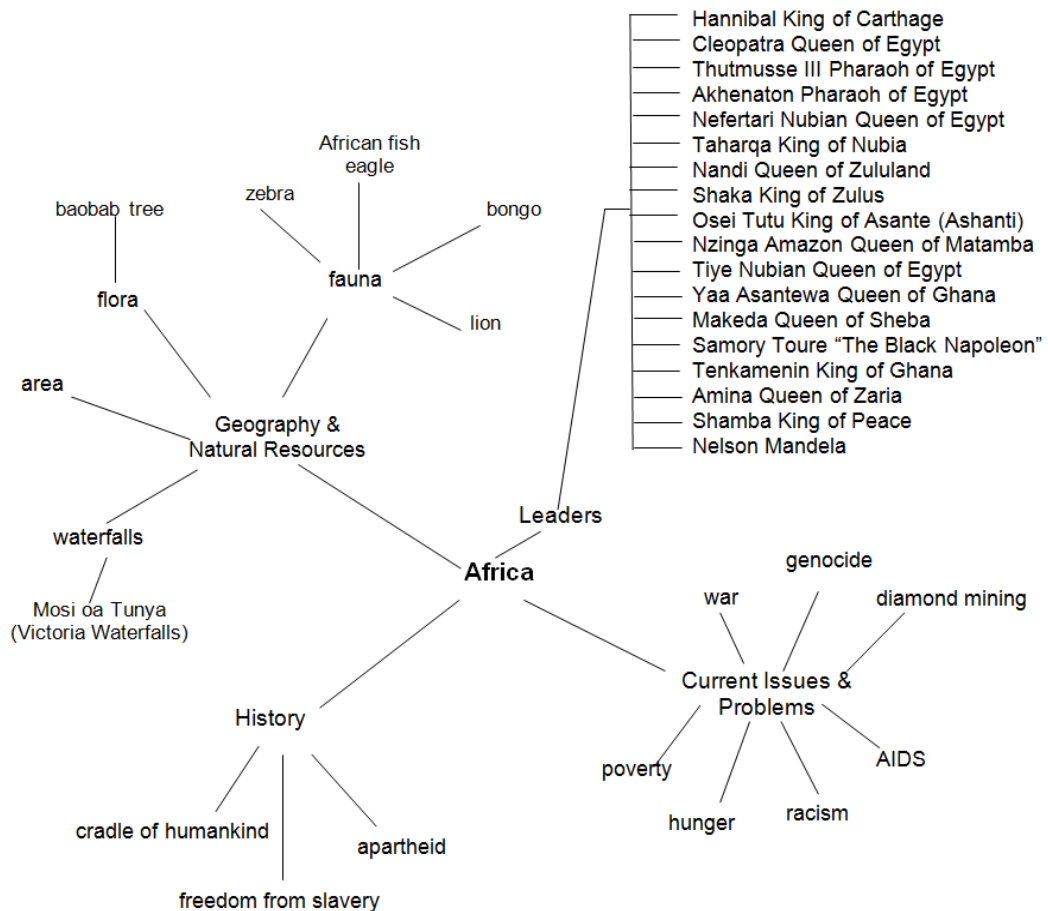
- adapted from <http://www.xiangtan.co.uk/oralenglishopinions.htm>



Activity 4: WHAT ELSE?

Look at the given semantic web of the major information in the video.

Which among the subtopics would you like to know more about?





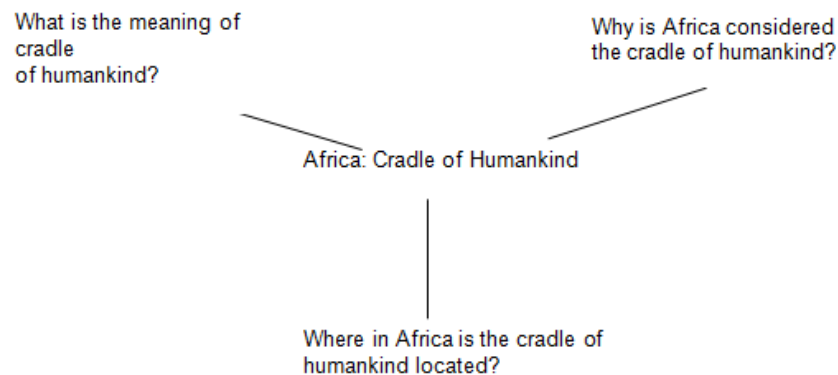
Activity 5: LET'S WRITE!

Form a group with classmates who are interested in the same subtopic. As a group, you will research on then write about it. You may do the following to help you accomplish the work:

PRE-WRITING

Step 1. Generate ideas about your chosen subtopic. (This subtopic will henceforth be referred to as the topic of your research.)

- a. Make a semantic web about your topic. To help you start in listing ideas, ask questions about your topic. Example:



- b. Present your semantic web to another group. Encourage the members to ask questions about the things that they would like to know (more) about your topic.
- c. Take note of their questions and include them in your semantic web.

Step 2. Gather the information you need.

- a. List down how you could best get the information about your chosen topic. For example, you may:

Go to the school or municipal library.

Ask a Social Science teacher or any teacher who knows about it.

Interview someone who had visited the place or studied about it.

- b. If you decide to go to the library, be sure to write down only the important information and not copy every word in the reference material. Identify the things you need to research on before going to the library. You may use the graphic organizer on the right to take note of the important information you gather and its source:

What do I want to know?

Ex. Location of the Cradle of Humankind

What did I learn?

Where did I get the information?

Reference Title: _____

Author/s: _____

Publication Date: _____

Publisher: _____

- c. If you are going to interview someone, you may use the guide below.

Interviewee's Complete Name: _____

Justification for Choosing Him/Her: _____

Date of Interview: _____

Questions I Would Like to Ask	Answers
1.	
2.	
3.	

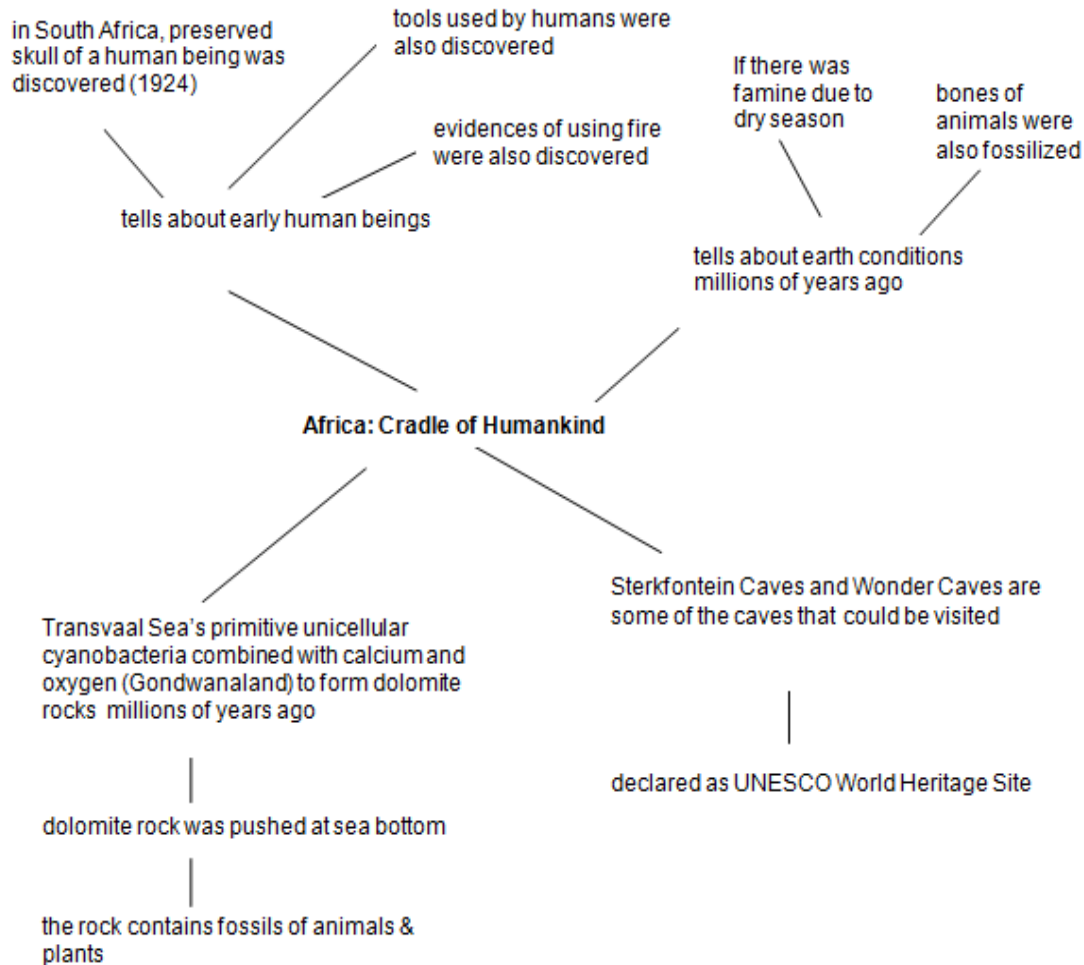
- d. Look at all the information that the group members have gathered.

Omit repetitive parts, if any.

Search further for lacking information, if any.

WRITING

Step 3. Fill in your semantic web with the information you were able to gather. Your semantic web may now look like this:



Step 4. Present your new semantic web to the same group to whom you showed your first semantic web. Ask the members if their questions have been answered. If not, search further for more information, then add it to your web.

Step 5. Check your web for errors and correct them accordingly.



As you read, find out what question about Africans the story seeks to answer. You may stop reading once you have found the question.

The Hands of the Blacks

An excerpt from "We Killed Mangy-Dog"
by Luis Bernardo Honwana

I can't remember now how we got onto the subject, but one day Teacher said that the palms of the black's hands were much lighter than the rest of their bodies because only few centuries ago they walked around on all fours, like wild animals, so their palms weren't exposed to the sun, which made the rest of their bodies darker and darker.

I thought of this when Father Cristiano told us after catechism that we were absolutely hopeless, and that even the blacks were better than us, and he went back to this things about their hands being lighter, and said it was like that because they always went about their hands folded together, praying in secret. I thought this was so funny, this thing of the black hands being so lighter, that you should see me now-I don't let go of anyone, whoever they are, until they tell me why they think that the palms of the black's hands are lighter. Dona Dores, for instance told me that God made their hands lighter like that so they wouldn't dirty the food that they made for their masters, or anything else that they were ordered to do that had to be kept quite clean. Senhor Antunes, the Coca Cola man, who only comes to the village now and again when all the cokes in the cantina have been sold, said to me that everything I had been told was a lot of baloney. Of course I don't know if it was really, but he assured me it was. After I said yes, all right, it was baloney, then he told me what he knew about this things of the black's hands. It was like this:-Long ago, many years ago, God, our Lord Jesus Christ, the Virgin Mary, St. Peter, many other saints, all the angels were in heaven then, and some of the people who had died and gone to Heaven- they all had a meeting and decided to make blacks. Do you know how? They got hold of some clay and pressed it into some second-hand moulds. And to bake them of the creatures, they took them to heavenly kilns. Because they were in a hurry and there was no room next to the fire, they hung them in the chimneys. Smoke, smoke, smoke- and there you have them, black as coals. And now do you want to know why their hands stayed white? Because their hands are tied. When he had told me this Senhor Antunes and the other men who were around us were very pleased and then all burst out laughing.



<http://www.bluerivernews.com/images/hands.jpg>

That very same day, Senhor Frias called me after Senhor Antunes had gone away, and told me everything I had heard from them there had been just pack of lies. Really and truly, what he knew about the black's hands was right, that God finished making men and told them to bathe in a lake in heaven. After bathing the people were nice and white. The blacks, well, they were made very early in the morning, and at this hour the water in the lake was very cold, so they only wet the palms of their hands and the soles of their feet before dressing and coming into the world.

But I read in a book that happened to mention it, that the black hands are lighter like this because they spent their lives bent over, gathering the white cottons of Virginia and I don't know where else. Of course, Dona Estifania didn't agree when I told her this. According to her, it's only because their hands became bleached with all that washing.

Well, I don't know what to think about all these, but the truth is that no matter how calloused and cracked they maybe, a black's hand are always lighter than all the rest of him. And that's that! My mother is the only one who must be right about this question of a black's hands being lighter than the rest of his body. On the day that we were talking about it, I was telling her what I know about the question, and she just couldn't stop laughing. What I thought was strange was that she didn't tell me at once what she thought about all this, and she only answered me when she was sure that I wouldn't get tired of bothering her about it. And even then she was crying and clutching herself around the stomach who had laugh so much that it was quite unbearable. What she said was more or less this: " God made Blacks because they had to be. They had to be, my son. He thought they really had to be...Afterwards, He regretted having made them because other men laughed at them and took them off to their homes and put them to serve as slaves or not much better. But because He couldn't make them all be white, for those who were used to seeing blacks would complain, He made it so that the palms would exactly like the palms of other men. And do you know why that was? Of course, you don't know, and it's not surprising, because many, many people don't know. Well, listen: It was to show that what men do is only the work of men...That what men do is done by hands that are the same- hands of people who, if they had any sense, would know that before anything else they are men. He must be thinking of this when He made the hands of the blacks be the same as the hands of those men who thank God they are not black!

After telling me all this, my mother kissed my hands. As I ran off into the yard to play ball, I thought that I had never seen a person cry so much when nobody had hit them.

Process



Activity 6: HOW?

1. Read again the story “The Hands of the Blacks”.
2. Do the following:
 - a. Write down all the unfamiliar/difficult words you encounter.
 - b. Find a way to learn what each unfamiliar/difficult word means.
 - c. Use the given table on the next page to summarize your work.

<i>Unfamiliar/ Difficult Word</i>	<i>Meaning</i>	<i>Strategy Used to Learn its Meaning</i>

3. Find a partner and exchange ideas about the meaning of each unfamiliar/difficult word on your list.
4. Share with your partner how you learned the meaning of each one. Did you...
 - a. go back to the story and examine how the word was used in context?
 - b. analyze the word by breaking it down into smaller parts?
 - c. think of a word that either looks like or sounds like the word whose meaning you are trying to learn?
 - d. use a dictionary?

STRATEGIES TO HELP IMPROVE VOCABULARY

1. Context Clues

Learning the meaning of words from the context of your reading material can be the most useful strategy to increase your vocabulary comprehension. Using the context that surrounds an unknown word helps to reveal its meaning.

2. Word Structure

Sometimes a word can give clues to the meaning in its structure. Analyzing the word's structure and properties is a vocabulary strategy that you can use to figure out the word's meaning. When you approach an unknown word, you can guess at its meaning by breaking down the parts of the word.

3. Visual-Aural Association

When you use visual-aural association, you think of a word that either looks like or sounds like the word whose meaning you are trying to learn. Thinking of the picture of the look-alike word and/or image will help you remember the word and its meaning.

4. Dictionary

The best way to improve your vocabulary is to carry a pocket dictionary to look up new words as you encounter them. Or, you can collect a list of new words you encounter to look up at the end of the day.

- adapted from [http://vd-p.d91.k12.id.us/Curriculum_Resources/Sheltered%20Instruction%20\(SIOP\)/Component%202_Building%20Background/Four%20Vocabulary%20Strategies.pdf](http://vd-p.d91.k12.id.us/Curriculum_Resources/Sheltered%20Instruction%20(SIOP)/Component%202_Building%20Background/Four%20Vocabulary%20Strategies.pdf).



PROCESS QUESTIONS:

1. Who answered why the black's hands are lighter than the rest of their bodies?
2. Why do you think each of them gave such an explanation?

Summarize your answers using the given table.

Why the Black's Hands are Lighter than the Rest of their Bodies		
Teller	Explanation	Possible Experience/s with Africans that Led Him/Her to Give Such Explanation
Fr. Cristiano		
Doña Dores		
Senhor Antunes		
Book author		
Senhor Frias		
Doña Estifania		
Narrator's Mother		



A Note on African Literature

African literature is rich in oral traditions. Oral traditions are messages passed down through speech or song and may take the form of folktales and fables, epic histories and narrations, proverbs or sayings, and songs. They help people make sense of the world, teach children and adults about important aspects of their culture, and guide social and human morals -- giving people a sense of place and purpose.

Oral traditions have a strong influence on modern African literature. The most successful African writers know what to do with the oral tradition, and understand how its structures and images can be transformed to a literary mode. They place their literary works into the forms of the oral tradition.

Some of the first African writings to gain attention in the West were slave narratives, which described vividly the horrors of slavery and the slave trade. As Africans became literate in their own languages, they often reacted against colonial repression in their writings. As Africans began demanding their independence, more African writers were published. They often shared the same themes: the clash between indigenous and colonial cultures, condemnation of European suppression, pride in the African past, and hope for the continent's independent future.

- adapted from www.umasd.org/...es/Oral_Traditions_Info-1.pdf
www.britannica.com/EBchecked/topic/8275/African-literature
<http://encyclopedia2.thefreedictionary.com/African+literature>

Process



Activity 7: WHAT IS COMMON?

Take note of the bold words and the underlined groups of words in the following sentences.

1. What is common among the words in bold font?
2. What is common among the underlined words?
3. What is common between the underlined words in a and b? c and d? e and f?

- a. The child was **interested** to find the reason behind a Black's light hand.
- b. Adults around him were **eager** to answer his question.
- c. He was not **afraid** of the answers he would get.
- d. However, he got **amused** with the different stories they told.
- e. He was **glad** that his mother explained to him the reason.
- f. His mother was **right** that what men do is done by hands that are the same.



Adjective Complement

An **adjective complement** is a group of words that follows an adjective and completes its meaning. Without it, the meaning of the adjective is not complete, or its sense is different from what it will be if the complement is there.

An adjective complement usually comes in three forms – prepositional phrase, infinitive phrase, and clause.

- adapted from <http://www.englishpractice.com/grammar/adjectives-complementation/>

Activity 8: COMPLEMENT OR NOT?

Work with a partner. If the underlined group of words is an adjective complement, write YES on the blank before the number. If it is not, write NO and explain why it is not an adjective complement.

_____ 1. Racial discrimination is difficult to understand.

_____ 2. People should never be happy to see others being oppressed.

_____ 3. Governments should rejoice when citizens fight for their human rights.

_____ 4. Public servants in different parts of the world should work together to promote human dignity.

_____ 5. It is important that future generations of children inherit a more just and humane world.

Activity 9: WHICH COMPLETES WHAT?

Work with a partner. Identify all adjectives with complements in the given poem on the next page. Then make new sentences using the same adjectives but with different complements. The first one has been done as an example.

Stanza	Adjective	Old Component and Type	New Component and Type	New Sentence
1	talented	To be the best (infinitive phrase)	To fulfill dreams (infinitive phrase)	African are talented enough to fulfill their dreams
2				
3				
4				
5				

African Child

by Eku McGred

from <http://www.poemhunter.com/poem/african-child-3/>

1

I am an African child
Born with a skin the colour of chocolate
Bright, brilliant and articulate^a
Strong and bold; I'm gifted
Talented enough to be the best
I am an African child

2

Often the target of pity
My future is not confined^b to charity
Give me the gift of a lifetime;
Give me a dream, a door of opportunity;
I will thrive^c
I am an African child

3

Do not hide my fault
show me my wrong
I am like any other;
Teach me to dream
And I will become
I am an African child

4

I am the son, daughter of the soil
Rich in texture and content
Full of potential for a better tomorrow

Teach me discipline,
teach me character,
teach me hard work
Teach me to think like the star within me
I am an African child

5

I can be extra-ordinary
call me William Kamkwamba^d
the Inventor;
Give me a library with books
Give me a scrap yard and discarded^e
electronics
Give me a broken bicycle;
Plus the freedom to be me
And I will build you a wind mill
I am an African child

6

We are the new generation
Not afraid to be us
Uniquely gifted, black and talented
Shining like the stars we are
We are the children of Africa
Making the best of us
Yes! I am an African child

^a**articulate** - able to talk easily and effectively about things, especially difficult subjects

^b**be confined to** - to exist in or affect only a particular place or group

^c**thrive** - to become very successful or very strong and healthy

^d**William Kawkwamba** - a boy with big dreams who built a windmill from junkyard scraps in order to help feed his village (<http://www.williamkamkwamba.typepad.com/>)

^e**discard** - to get rid of something

Activity 10: DID I HEAR YOU RIGHT?

1. Take note of your thoughts and feelings as your teacher reads a poem.
2. Find a partner and exchange views with him/her.
3. Take turns in reciting the poem in the way your teacher did.
4. Then take turns describing to each other the experience of being the listener and the experience of being the reader.
5. Next, explain to each other which you would rather be and why: the reader reciting the poem in that way or the listener hearing the poem recited in that way?



Basic Elements of Spoken Language

Stress, intonation, and pause are basic elements of spoken language that serve as carriers of meaning. They may aid or interfere in the delivery of the message.

Stress is the emphasis placed on a sound, syllable, or word by saying it relatively more loudly and forcefully.

Intonation refers to the way the pitch of a speaker's voice rises or falls.

Pause is a break, temporary stop, or rest in speaking (or reading) to emphasize or clarify meaning.

Stress

The meaning of what is being said may change depending on the stress the speaker places on a syllable or a word.

Stressed Syllables

A stressed syllable usually combines the following features:

1. It is longer.
2. It is louder
3. It usually has a higher pitch than the syllables coming before and afterwards.
4. It is said more clearly.
5. It uses larger facial movements.

The table below shows patterns in word stress in English, but there are really NO fixed rules. Exceptions can usually be found.

Word	Type of Word	Tendency	Exceptions
apple table happy	two-syllable nouns and adjectives	stress on the first syllable Apple	hotel lagoon
suspect import insult	words which can be used as both nouns and verbs	the noun has stress on the first syllable "You are the SUS pect!" the verb has stress on the second syllable "I sus PECT you."	respect witness
hairbrush football	compound nouns	fairly equally balanced but with stronger stress on the first part HAIR brush	

For long words like polysyllabic and affixed words, it is best to consult a dictionary.

Stressed Words

Generally speaking, a word is stressed if it is a content word (noun, principal/main verb, adjective, or adverb). A word may also be stressed for the following reasons:

1. to emphasize the idea (*That was a difficult **TEST**.* - standard statement;
*That was a **DIFFICULT** test.* - emphasizes how difficult the test was);
2. to point out the difference between an idea and another (*I think I prefer **THIS** color.* – means that it is a specific color, not any other); or
3. to call attention to new information (*When does class begin? -
The class begins at **NINE O'CLOCK**.)*

- adapted from <http://www.teachingenglish.org.uk/print/423>
<http://esl.about.com/od/speakingadvanced/a/timestress.htm>
<http://esl.about.com/od/speakingenglish/a/tstress.htm>

Activity 11: STRESSED OR NOT?

1. Find a partner.
2. Take turns in reading aloud the given words and sentences.
3. Then take turns telling each other
 - a. how easy or difficult it is to read/speak properly;
 - b. how well you think you read/spoke; and
 - c. how well you think your partner read/spoke.

Note: **BOLD AND CAPITALIZED** font indicates a stressed syllable or word.

A. Words

- 1. di**STING**uish
 2. civili**Z**ation
 3. **TOL**erance
 4. com**MU**nity
 5. phi**LOS**opher
-

B. Sentences

1.a. The conception of education and of what an EDUCATED man is varies in response to fundamental changes in the details and aims of society.	1.b. The conception of education and of what an educated man is varies IN RESPONSE to fundamental changes in the details and aims of society.
2.a. In our country and during this transition stage in our national life, what are the qualities which an EDUCATED man should possess?	2.b. In our country and during this transition stage in our national life, what are the QUALITIES which an educated man should possess?
3.a. Great CHANGES have taken place in the nature of our social life during the last forty years.	3.b. Great changes have taken place in the nature of our SOCIAL LIFE during the last forty years.
4.a. The MEANS OF COMMUNICATION have improved and therefore better understanding exists among the different sections of our country.	4.b. The means of communication have IMPROVED and therefore better understanding exists among the different sections of our country.
5.a. The GROWTH of public schools and the ESTABLISHMENT of democratic institutions have developed our national consciousness both in strength and in solidarity.	5.b. The growth of PUBLIC schools and the establishment of DEMOCRATIC institutions have developed our national consciousness both in strength and in solidarity.

Pause

Appropriate pausing helps to impart clarity in what you are saying. It can also be used in such a way that your main points will make a lasting impression.

When to Pause

1. Pause to Punctuate

When you fail to pause when required by punctuation, you make it difficult for others to understand what you are reading aloud or saying.

2. Pause for Change of Thought

When you are making a transition from one main point to another, a pause can give your listener/s an opportunity to reflect, to adjust, to recognize the change in direction, and to grasp more clearly the next thought about to be presented.

3. Pause for Emphasis

A pause for emphasis gives your listener/s the opportunity to reflect on what has just been said, or it creates anticipation for what is to follow.

4. Pause to Allow for Response

Allow your listener/s to respond, if not orally, mentally, because communication is a two-way flow of thoughts.

adapted from <http://wol.iw.org/en/wol/d/r1/lp-e/1102001074>

Intonation

Incorrect intonation can result in misunderstandings, speakers losing interest, or even taking offense.

Reminders/Guidelines

1. Wh questions: falling intonation
2. Yes/No questions: rising intonation
3. Statements: falling intonation
4. Question tags: 'chat' – falling intonation; 'check' – rising intonation
5. Lists: rising, rising, rising, falling intonation
6. New information: falling intonation
7. Shared knowledge: falling-rising intonation

- adapted from <http://www.teachingenglish.org.uk/articles/intonation>

Activity 12: TO PAUSE OR NOT TO PAUSE? TO RISE OR TO FALL?

1. Find a partner.
2. Take turns in reading aloud the given paragraphs.
3. Then take turns telling each other
 - a. how well you think you read and why; and
 - b. how well you think your partner read and why.

Note:

/ denotes a short break/pause in speech in the middle of a sentence

// denotes a longer break/pause in speech at the end of a sentence

CAPITAL LETTERS denote a stressed word

PARAGRAPHS

1.a.

With this growth in national consciousness/ and national spirit among our people,/ we witness the corresponding rise of a new conception of education/– the training of the individual for the duties and privileges of citizenship,/ NOT ONLY for his own happiness and efficiency/ BUT ALSO for national service and welfare.// In the OLD DAYS,/ education was a matter of PRIVATE concern;/ NOW it is a PUBLIC function,/ and the state NOT ONLY has the DUTY/ BUT it has the RIGHT as well to educate every member of the community/ – the OLD as well as the YOUNG,/ WOMEN as well as MEN/ – NOT ONLY for the good of the INDIVIDUAL/ BUT ALSO for the self-preservation and protection of the STATE itself.// Our modern public school system has been established/ as a safeguard against the shortcomings and dangers/ of a democratic government and democratic institutions.//

1.b.

With this growth in national consciousness/ and national spirit among our people,/ we witness the corresponding rise of a new conception of education/— the training of the individual FOR the DUTIES and PRIVILEGES of citizenship,/ not only for his own happiness and efficiency/ but also FOR national SERVICE and WELFARE.// In the old days,/ education was a matter of private concern;/ now it is a public function,/ and the state not only has the duty/ but it has the right as well to educate every member of the community/ – the old as well as the young,/ women as well as men/ – not only for the good of the individual/ but also FOR the SELF-PRESERVATION and PROTECTION of the State itself.// Our modern public school system has been established as a safeguard against the shortcomings and dangers of a democratic government and democratic institutions.//

2.a.

In the light of social changes,/ we come again to the question:/ What qualities should DISTINGUISH the educated Filipino of today?// I venture to suggest/ that the educated Filipino should first be distinguished by the POWER TO DO.// The Oriental excels in reflective thinking;/ he is a philosopher.// The Occidental is the doer;/ he MANAGES things,/ men and affairs.// The Filipino of today needs more of his power to TRANSLATE reflection into action.// I believe that we are coming more and more to the conviction/ that no Filipino has the right to be considered educated/ unless he is prepared and ready to TAKE an active and useful PART in the work,/ life,/ and progress of our country/ as well as in the progress of the world.//

2.b.

In the light of social changes,/ we come again to the question:/ What qualities should distinguish the educated Filipino of today?// I venture to suggest/ that the educated Filipino should first be distinguished by the power to do.// The Oriental excels in reflective thinking;/ he is a PHILOSOPHER.// The Occidental is the DOER;/ he manages things,/ men and affairs.// The Filipino of today needs more of his power to translate REFLECTION into ACTION.// I believe that we are coming more and more to the conviction/ that no Filipino has the right to be considered educated/ unless he is prepared and ready to take an active and useful part in the work,/ life,/ and progress of our country/ as well as in the progress of the world.//



The next reading selection as written by Francisco F. Benitez. He was the first dean of the School of Education of the University of the Philippines (UP). This essay was an excerpt from an address he gave before a General Assembly in UP in 1923. As you read the selection, practice the use of the right stress, intonation, and pause.

What is an Educated Filipino?

*by Francisco Benitez
(An Excerpt)*

What is an educated Filipino and what qualities should distinguish him today?



The conception of education and of what an educated man is varies in response to fundamental changes in the details and aims of society. In our country and during this transition stage in our national life, what are the qualities which an educated man should possess?

Great changes have taken place in the nature of our social life during the last forty years. The contact with the Americans and their civilization has modified many of our old customs, traditions and practices, some for the worse and many for the better. The means of communication have improved and therefore better understanding exists among the different sections of our country. Religious freedom has developed religious tolerance in our people. The growth of public schools and establishment of democratic institutions have developed our national consciousness both in strength and in solidarity. With this growth in national consciousness and national spirit among our people, we witness the corresponding rise of a new conception in education- the training of an individual for the duties and privileges of citizenship, not only for his own happiness and efficiency but also for national service and welfare. In the old days, education was a matter of private concern; now it is a public function, and the State not only has the duty but it has the right as well to educate every member of the community- the old as well as the young, women as well as men- not only for the good of the individual but also for the self –preservation and self protection of the State itself. Our modern public school system has been established as a safeguard against the shortcomings and dangers of the democratic government and democratic institutions.

In the light of the social changes, we come again to the question: What qualities should distinguish the educated Filipino today? I venture to suggest that the educated Filipino should, first, be distinguished by the power to DO. The Oriental excels in reflective thinking; he is a philosopher. The Occidental is a doer; he manages things, men and affairs. The Filipino of today needs more of his power to translate reflection into action. I believe that we are coming more and more to the conviction that no Filipino has the right to be considered educated unless he is prepared and ready to take an active and useful part of the work, life , and progress of our country as well as in the progress of the world.”

Process



Read again the essay “What is an educated Filipino?” and the poem “African Child”.

Reflect and Understand



Identify the similarities and differences of the two selections in terms of the following:

- a. state of the nation then,
- b. state of the nation now,
- c. concept of education,
- d. image of an educated person,
- e. vision of the future, and
- f. speaker.

Summarize your work in the form of a table. Be ready to present your work to the class.

	“What is an educated Filipino”	“African Child”
state of the nation then		
state of the nation now		
concept of education		
image of an educated person		
vision of the future		
speaker		

Activity 13: CAN YOU SAY IT? CAN YOU HEAR IT?

1. Form a group of 5-6 members.
2. Practice reading the poem “African Child” with proper stress, intonation, and pausing.
3. Use the following as a guide. Be ready to present in front of the class.

Note:

- | | |
|-------------|--|
| / | - indicates a short pause in between speech |
| // | - indicates a longer pause in between speech |
| WORD | - indicates a stressed syllable or word;
intonation rises in these syllables or words |

African Child

I am an **AF**rican child/
Born with a **SKIN**/ the colour of **CHOC**olate/
BRIGHT,/ **BRIL**liant/ and ar**TIC**ulate/
Strong and **BOLD**;/ I'm **GIF**ted/
Talented enough to be the **BEST**/
I am an **AF**rican child//

Often the target of **PIT**y/
My future is not confined to **CHA**rity/
Give me the gift of a **LIFE**time;/
Give me a **DREAM**,/ a door of oppor**TU**nity;/
I will **THRIVE**/
I am an **AF**rican child//

Do not hide my **FAULT**/
show me my **WRONG**/
I am like any **OTHER**;/
Teach me to **DREAM**/
And I will be**COME**/
I am an **AF**rican child//

I am the **SON**,/ **DAUGH**ter of the soil/
Rich in texture and **CON**tent/
Full of potential for a better to**MOR**row/
Teach me **DIS**cipline,/ teach me **CHA**racter,/ teach me **HARD** work/
Teach me to **THINK**/ like the **STAR** within me/
I am an **AF**rican child//

I can be extra-**ORD**inary/
 call me William Kam**KWAM**ba/ the In**VEN**tor;/
 Give me a **LI**brary with books/
 Give me a **SCRAP** yard/ and di**SCARD**ed electronics/
 Give me a **BRO**ken bicycle;/
 Plus the **FREE**dom to be me/
 And I will build you a **WIND** mill/
 I am an **AF**rican child//

We are the new gene**RA**tion/
Not aFRAID to be us/
 Uniquely **GIF**ted,/ **BLACK**/ and **TAL**ented
 Shining like the **STARS** we are/
We are the **CHIL**dren of **Africa**/
 Making the **BEST** of us/
YES!// I am an **AF**rican child//



ACTIVITY 14: WHAT'S NEXT?

1. Go back to your group in Activity 4.
2. Study the semantic web of your chosen topic about Africa.
3. Using it as a guide, start writing your informative article.

WRITING

Step 1

Turn your semantic web into paragraph form. (See the example in Activity 4 for reference.)

- a. Make a sentence using the information in the center. This is your main idea.

Main idea: *Africa is the cradle of the humankind.*

- b. Decide on the order of the subtopics and write a sentence about each one.
These sentences support your main idea.

- **Supporting ideas:**

In Africa's Transvaal Sea, primitive unicellular cyanobacteria combined with calcium and oxygen to form dolomite rocks.

Africa is the cradle of humankind because it tells about early human beings.

It also tells about earth conditions when early human beings lived.

The caves where the fossils were found were declared a UNESCO World Heritage site.

- c. Use the details to tell more about the supporting ideas.

Supporting idea: *In Africa's Transvaal Sea, primitive unicellular cyanobacteria combined with calcium and oxygen to form dolomite rocks.*

Details: *The dolomite rock was pushed to the bottom of the sea. The rock contains fossils of animals and plants.*

Step 2

- Put together the main idea, supporting ideas, and details to make one paragraph. This is the first draft.

First Draft

- *Africa is called the cradle of humankind. This is because in Transvaal's Sea, primitive bacteria combined with calcium and oxygen to form dolomite rock millions of years ago. The dolomite rock was pushed to the bottom of the sea. The rock contains fossils of animals and plants. The fossils tell about the life of early human beings. The preserved bones of human beings were discovered. The tools of human beings were also discovered. Based on evidences discovered, early humans also used fire. The dolomite layers also tell about the condition during that time, for example, whether there was famine due to dry season. The bones of the animals discovered also tell about the earth conditions. Now, the caves are a UNESCO World Heritage Site. The Sterfontein Caves and Wonder Caves are some of the caves that could be visited.*

REVISING

Step 1

Reread and improve the first draft. The following questions could be used in improving the draft:

- a. Is the main idea clear?
- b. Do all the sentences relate to the topic?
- c. Do all the sentences clearly state your meaning?
- d. Does the introduction hook your readers?
- e. Does your last statement tie up with your main idea?
- f. Does your work help your readers form a clear picture of the topic?
- g. Do transition words help in establishing relationships between sentences?
- h. Is the order of the sentences the best possible one?
- i. Is it free of spelling, punctuation and grammatical errors?

The revised draft could look like this now.

Revised Draft

Africa is the cradle of humankind because this is where traces of early human life were discovered. Millions of years ago, in a shallow sea in Africa, whirling and swirling single-cell bacteria dwelt. As the sea dried up, the simple cyanobacteria combined with calcium and oxygen to form a layer of dolomite rocks. As the dolomite layers were slowly dissolved in water, they were pushed down and became caves. Animal bones and other remains fell in these caves and were preserved in the dolomite rocks. When the fossils were discovered, the skull of an early human being was among them. Later on, more human bones and tools used by them were found. There were also evidences that our ancestors used fire. Based on the animal fossils, the dolomite layers could also tell about the condition during that time, like for example, if there was famine due to dry season. The Sterfontein Caves and Wonder Caves are some of the caves that could be visited now. The place where these caves are located has been declared a UNESCO World Heritage Site as it shows how human beings started there.

Examples of revisions done

- Main Idea: Africa is called the cradle of humankind.

Revised: Africa is the cradle of humankind because this is where traces of early human life were discovered.

Reason/s: Explanation why Africa is considered the cradle of humankind was added. "Termed" was dropped to provide a stronger image of Africa as the birthplace of the human race.

Supporting detail: The dolomite rock was pushed to the bottom of the sea.

Revised: As the dolomite layers were slowly dissolved in water, they were pushed down and became caves.

Reason/s: The revised sentence provides a cleaner explanation of what happened to the dolomite rocks.

Step 2

- a. Revise your work until you think it could be well understood by your readers.
- b. You may have another group read and critique your work. Give them the questions provided earlier as their guide when they give their comments. Improve your work based on the comments given.

PUBLISHING

Last Step

Publishing means that you need to present your work to an audience.

ACTIVITY 15: READY?

1. Together with your classmates, prepare to exhibit your work.
2. Form several committees that would take care of the things that you need to display your work. Prepare also all the necessary forms and notices for your exhibit.

SUGGESTED COMMITTEES

Program Committee: is in-charge of the short activity before the opening of the exhibit.

Physical Set-up Committee: prepares the venue and exhibit display.

Be sure to reserve the venue by filling out the forms required by the school when holding such events. On the next page is a sample.

Request to Use School Facility

NAME OF SCHOOL School Address	
REQUEST TO USE SCHOOL FACILITY	
Date:	
Name:	
Grade Level:	Section:
Date Facility Will Be Used: _____	
Start Time:	
End Time:	
Facility Requested:	
Purpose of Use:	
Other Request: _____ chairs _____ small table _____ big table _____ rostrum _____ microphone _____ national flag _____ school flag Others _____ _____ _____ _____	
Teacher-in-Charge _____	
Signature of Teacher-in-Charge _____	
<u>All requests must be submitted a minimum of ten (10) working days prior to the use</u>	
FOR OFFICIAL USE ONLY	
Approved _____ Declined _____ Charge _____ No Charge _____ Date _____	
_____ Signature of Person In-charge of Facility Use	

Another form you may need to fill out is the ***Request to Borrow School Materials.***

NAME OF SCHOOL School Address REQUEST TO BORROW SCHOOL MATERIALS	
Date: _____	
Name: _____	
Grade Level: _____	Section: _____
School Materials: <div style="margin-left: 40px;"> _____ bulletin boards _____ small table _____ big table _____ microphone _____ national flag _____ school flag _____ cover table </div>	
Purpose of Use: _____	
Other Request: <div style="margin-left: 100px;"> _____ _____ _____ _____ _____ </div>	
Teacher-in-Charge _____	
Signature of Teacher-in-Charge _____	
<u>All requests must be submitted a minimum of ten (10) working days prior to the use</u>	
FOR OFFICIAL USE ONLY Approved ____ Declined ____ Charge ____ No Charge ____ Date ____ _____ Signature of Person In-charge of Facility Use	

- c. Promotions Committee: prepares the posters, announcements, and flyers. The group can also request the school to use the public announcement system to promote the exhibit. This is a sample guide in making your poster.

(insert name of school &
grade level–section)

presents

(insert exhibit title)

Date
Time
Venue

For more information, visit (insert website address if you have
one) or call (insert name of contact person and telephone
number)

Sometimes, before being able to promote your activity, the school requires the student/s to submit a sample poster together with an approval form.

On the next page is a sample form you may be asked to fill out.

NAME OF SCHOOL School Address	
REQUEST TO PROMOTE ACTIVITY	
Date: _____	
Name: _____	
Grade Level: _____	Section: _____
REQUEST: <div style="margin-left: 40px;"> <input type="checkbox"/> Use public announcement Date _____ Time _____ </div> <div style="margin-left: 40px;"> <input type="checkbox"/> Post announcements/posters on bulletin boards <input type="checkbox"/> Distribute flyers </div>	
Activity: _____	
Teacher-in-Charge: _____ Signature of Teacher-in-Charge: _____ <p style="text-align: center;"><u>All requests must be submitted a minimum of ten (10) working days prior to the use.</u></p>	
<div style="text-align: center;"> FOR OFFICE USE ONLY </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> Approved _____ Declined _____ Charge _____ No Charge _____ </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 60%;"> _____ Signature of Person-in-Charge of Facility Use </div> <div style="width: 30%;"> Date _____ </div> </div>	

References

Croghan, Richard V. (1975) The Development of Philippine Literature in English (since 1900). *What Is An Educated Filipino by Francisco Benitez an excerpt*. Phoenix Publishing House. Quezon City.

<http://www.youtube.com/watch?v=LHV2FebL4YU>

<http://www.xiangtan.co.uk/oralenglishopinions.htm>

<http://www.xiangtan.co.uk/oralenglishopinions.htm>

<http://www.vocabulary.cl/Lists/Opinions.htm>

[http://vd-p.d91.k12.id.us/Curriculum_Resources/Sheltered% 20Instruction%20\(SIOP\)/ Component%202_Building%20Background/Four% 20Vocabulary%20Strategies.pdf](http://vd-p.d91.k12.id.us/Curriculum_Resources/Sheltered%20Instruction%20(SIOP)/Component%202_Building%20Background/Four%20Vocabulary%20Strategies.pdf).

http://www.umasd.org/...es/Oral_Traditions_Info-1.pdf

<http://www.britannica.com/EBchecked/topic/8275/African-literature>

<http://encyclopedia2.thefreedictionary.com/African+literature>

<http://www.englishpractice.com/grammar/adjectives-complementation/>

<http://www.poemhunter.com/poem/african-child-3/>

<http://www.thefreedictionary.com/STRESS>

<http://www.teachingenglish.org.uk/knowledge-database/intonation>

<http://www.definitions.net/definition/pause>

<http://www.teachingenglish.org.uk/print/423>

<http://esl.about.com/od/speakingadvanced/a/timestress.htm>

<http://esl.about.com/od/speakingenglish/a/tstress.htm>

<http://wol.jw.org/en/wol/d/r1/lp-e/1102001074>

<http://www.teachingenglish.org.uk/articles/intonation>

http://www.bbc.co.uk/worldservice/specials/1624_story_of_africa/page88.shtml

<http://www.bbc.co.uk/worldservice/africa/features/storyofafrica/index.shtml>

<http://www.uncoversouthafrica.com/gauteng/attractions/joburg/cradle-of-humankind/>

http://www.gauteng.net/cradleofhumankind/discover/how_fossils_are_formed/dolomite_holding_the_secrets_to_our_past/

Directions:

1. Select any lines from the selection “The Hands of the Blacks”. The lines must contain word or words which you have encountered for the first time.
2. List down the words; find a dictionary or a thesaurus and look for different meanings/synonyms of these words.
3. Choose two extremes among the synonyms. These will become the boundaries of the cline. When done, place the remaining words in between these boundaries.
4. Write these words on a set of cards. Use recycled materials such as old calendars, shoe boxes and the likes.
5. Exchange cards with your classmates; list down their own words until you have a rich copy of clines.
6. If internet is accessible, upload your compilation - that’s what we call *e-portfolio of vocabulary*. If not, you can improvise your own portfolio using recyclable materials.

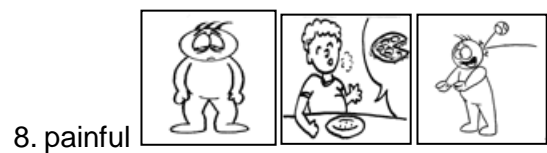
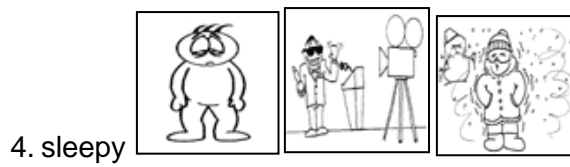
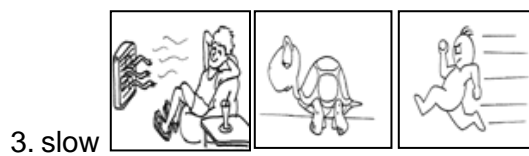
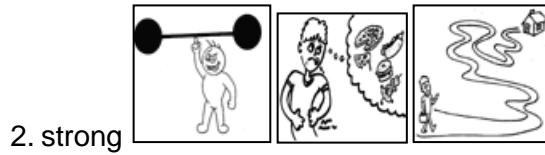
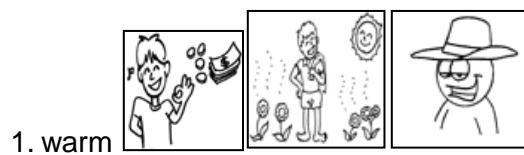


ACTIVITY 11: GRAMMAR TOPICS

ADJECTIVES AND TYPES OF ADJECTIVES

An **adjective** is defined as a word used to modify a noun or pronoun. It limits or qualifies nouns or pronouns by telling what kind, which one, how many or how much. Adjectives allow writers to describe color, tastes, shapes, sizes, and a multitude of other qualities; they can add important details to a sentence.

Let us start by doing this activity. Encircle the correct picture that matches the given descriptive word in each item below.



Lesson II

Building Up the Knowledge Bank



You are now aware that there are more to discover about Asian traditions and values.

In this lesson, you will build up your knowledge bank further with the rich and varied ancient traditions of the Chinese and Japanese. Through this, you are expected to answer the question, “How can I better understand my identity as a Filipino and as an Asian?”

Your answer will hopefully create in you a sense of pride and camaraderie with your fellow Asians. You are now ready to embark on the second phase of your search for knowledge. Have fun while learning!

In this lesson, you will be able to do the following:

1. Identify changes in the meaning of a spoken message due to changes in stress, intonation, and pauses (*Oral Language and Fluency*)
2. Express feelings and attitudes by listening to variations in stress, tone, and tempo (*Listening Comprehension*)
3. Guess meanings of words or expressions by noting keywords in expressions, context clues, collocations, clusters, etc. (*Vocabulary Development*)
4. Scan rapidly for connecting words or expressions that signal sequence in the organization of a text (*Reading Comprehension*)
5. Demonstrate a heightened sensitivity to the needs of others as illustrated in a literary text (*Literary Appreciation*)
6. Narrate events logically (*Reading Comprehension*)
7. Write informative articles that relate to culture and values (*Writing and Composition*)
8. Formulate correct conditional statements (*Grammar Structure and Awareness*)
9. Gather data using general references (*Study Skills*)
10. Express a different opinion without being difficult (*Attitude*)
11. Prepare a travel brochure on the traditions and values of China, Japan and the Philippines (*Writing and Composition*)

Learning Goals and Targets

For you to accomplish the tasks and perform well in the activities in this lesson, complete the statement below to express your own goals, targets, or expectations in the box provided below.

In this lesson, I hope to _____

Know



Let's begin this lesson by studying the photos below. The photos show the different traditions and values of selected countries in Asia and Africa. As you start working on this task, think about this question, "How can you understand better your identity as an Asian?"



Activity 1: LET'S CELEBRATE!

Families all over the world celebrate important events that preserve the history and traditions of their countries. Most of these are handed down from one generation to the next.

On the upper row are photos of Asian/African families and on the lower row are some traditions/festivals celebrated in Asia and Africa. Match the family with the festival/s they celebrate by writing the number of the festival on the space provided for.



A _____



B _____



C _____



D _____



1



2



3



4



PROCESS QUESTIONS:

1. What country does each family represent? How do you know?
2. Is one festival exclusive to only one family? Why do you say so?
3. Do Asian-African families share similar characteristics? Why do you think so?
4. Which of these characteristics are also commonly observed among Filipino families?
5. What may be said about the identity of Filipinos as Asians based on the answers to the previous question?



Activity 2: ARG TIME!

Anticipation-Reaction Guide (ARG)

Read the set of statements found in the center column in the table below. Respond to each statement by writing:

Agree if you agree with the given statements or

Disagree if you disagree with the statements

Fill out only the left column “*Response before the lesson*” in your notebook. The right column, “*Response after the lesson*” will be answered at the end of the lesson.

Response Before the Lesson	Statements	Response After the Lesson
	Japan, Philippines, China have many examples of oral literature.	
	China has different folktales that feature their religious beliefs.	
	Only Asian countries have wedding traditions.	
	Love for family is often the theme of Japan’s oral literature.	
	For Asians, shame and honor go far beyond the individual; and reflect directly upon ones’ family,	

	nation, or other group, and so is taken very seriously.	
	Philippines, China, and Japan have traditions that are influenced by religion.	
	Kimono, geisha, sumo, and samurai are parts of Chinese traditions.	
	Philippines, China and Japan have rice and tofu as staple food.	
	Japanese write <i>haikus</i> to honor nature.	
	Hard work is one of the outstanding qualities of Chinese and Japanese.	
	Philippines, China and Japan have three common qualities: love for the family, religiosity, and value for work.	



You have just tried giving your initial answers or ideas about the traditions and values of selected Asian countries. Find out whether your assumptions about them are valid by doing the next set of activities.

What you will learn in the next set of activities will also enable you to do the lesson project which involves preparing a **two-page informative brochure** about the traditions and values of our country and our Asian neighbors particularly China and Japan.

Process



You are now in the second phase of your journey. Your goal in this section is to learn and understand key concepts related to common key values among Asians and Africans. As you go through this part, keep on thinking about the question, “*How can I understand better my identity as an Asian?*”



Activity 3: VOCABULARY BUILDING

This time, be ready to read the folktale “Soul of the Great Bell” from China. Go over the following terms or expressions taken from the text. Read them to yourself and figure out the meaning of each italicized word using context clues. Put a check mark in the circle of your chosen answer.

In the *Tower of the Great Bell*, now the (1) mallet is lifted to (2) smite the lips of the metal monster—the vast lips inscribed with Buddhist texts.

(1) A *mallet* is _____ ☐ a hammer ☐ an axe ☐ a saw

(2) To *smite* is to _____ ☐ hit ☐ touch ☐ caress

All the little dragons on the high-tilted eaves of the green roofs (3) shiver to the tips of their gilded tails under that deep wave of sound. The underlined word means to _____.

- ☐ fall on one's knees
- ☐ tremble at the loud sound
- ☐ be destroyed by the gilded tails

All the green-and-gold tiles of the temple are vibrating; the wooden goldfish above them are (4) writhing against the sky. The underlined word means _____.

- ☐ twisting
- ☐ pointing
- ☐ leading

Therefore, the worthy mandarin Kouan-Yu assembled the master-molders and the renowned bell smiths of the empire, and all men of great repute and (5) cunning in (6) foundry work.

cunning means _____ ☐ innocent ☐ expert ☐ skillful

foundry means _____ ☐ market ☐ factory ☐ garden

act, process, art of casting metals act, process, art of painting metals

Therefore, the molds had to be once more prepared, and the fires (7) rekindled, and the metal remelted, and all the work tediously and (8) toilsomely repeated.

rekindled means _____ ☐ lighted again ☐ set on fire again ☐ stopped the fire

toilsomely means _____ ☐ with difficulty ☐ lightly ☐ unmindfully

(9) Gold and brass will never meet in wedlock, silver, and iron never will embrace, until the flesh of a maiden be melted in the crucible; until the blood of a virgin be mixed with the metals in their fusion.” What does this mean?

- ☐ The blood of a virgin maiden is made up of gold, brass, silver, and iron.
- ☐ Gold, brass, silver, and iron will fuse when mixed with the blood of a virgin
- ☐ Gold, brass, silver, and iron will never be fused together by a virgin maiden.

And even as she cried, she (10) leaped into the white flood of metal.

Leaped means to _____ ☐ squat ☐ jump ☐ run

(11) And still, between each mighty stroke there is a long low moaning heard; and ever the moaning ends with a sound of sobbing and of complaining, as though a weeping woman should murmur, “Hiai!” Which words are closely related in the statement?

- ☐ between, low, end, stroke, ever
- ☐ stroke, long, low, murmur, sound
- ☐ moaning, sobbing, complaining, weeping, murmuring



Here now is a folktale from China retold in English by Lafcadio Hearn (1850-1904). Hearn was an American journalist whose parents were Irish and Greek. He spent the latter part of his life in Japan later marrying a Japanese girl. His interest in oriental culture inspired him to write the English version of well-loved Chinese and Japanese folktales. When he became a Japanese citizen, he took the name Yakumo Kaizumi.



As you read, identify Chinese values and traditions reflected in this folktale.



The Soul of the Great Bell

by Lafcadio Hearn (1850-1904)

The water-clock marks the hour in the Tachungsz', in the Tower of the Great Bell: now the mallet is lifted to smite the lips of the metal monster—the vast lips inscribed with Buddhist texts from the sacred Fa-hwa-King, from the chapters of the holy Ling-yen-King! Hear the great bell responding!—how mighty her voice, though tongue less! KO-NGAI!

All the little dragons on the high-tilted eaves of the green roofs shiver to the tips of their gilded tails under that deep wave of sound; all the porcelain gargoyles tremble on their carven perches; all the hundred little bells of the pagodas quiver with desire to speak. KO-NGAI—all the green-and-gold tiles of the temple are vibrating; the wooden goldfish above them are writhing against the sky; the uplifted finger of Fo shakes high over the heads of the worshippers through the blue fog of incense! KO-NGAI!—what a thunder tone was that!

All the lacquered goblins on the palace cornices wriggle their fire-coloured tongues! And after each huge shock, how wondrous the multiple echo and the great golden moan, and, at last, the sudden sibilant sobbing in the ears when the immense tone faints away in broken whispers of silver, as though a woman should whisper, “Hiai!” Even so the great bell hath sounded every day for well-nigh five hundred years—Ko-Ngai: first with stupendous clang, then with immeasurable moan of gold, then with silver murmuring of “Hiai!” And there is not a child in all the many-coloured ways of the old Chinese city who does not know the story of the great bell, who cannot tell you why the great bell says Ko-Ngai and Hiai! Now this is the story of the great bell in the Tachungsz', as the same is related in the Pe-Hiao-Tou-Choue, written by the learned Yu-Pao-Tchen, of the City of Kwang-tchau-fu.



Nearly five hundred years ago the

Celestially August, the Son of Heaven, Yong-Lo, of the "Illustrious" or Ming dynasty, commanded the worthy official Kouan-Yu that he should have a bell made of such size that the sound thereof might be heard for one hundred *li*. And he further ordained that the voice of the bell should be

strengthened with brass, and deepened with gold, and sweetened with silver; and that the face and the great lips of it should be graven with blessed sayings from the sacred books, and that it should be suspended in the centre of the imperial capital to sound through all the many-coloured ways of the City of Pe-King.

Therefore the worthy mandarin Kouan-Yu assembled the master-moulders and the renowned bell smiths of the empire, and all men of great repute and cunning in foundry work; and they measured the materials for the alloy, and treated them skillfully, and prepared the moulds, the fires, the instruments, and the monstrous melting-pot for fusing the metal. And they laboured exceedingly, like giants neglecting only rest and sleep and the comforts of life; toiling both night and day in obedience to Kouan-Yu, and striving in all things to do the behest of the Son of Heaven.

But when the metal had been cast, and the earthen mould separated from the glowing casting, it was discovered that, despite their great labour and ceaseless care, the result was void of worth; for the metals had rebelled one against the other—the gold had scorned alliance with the brass, the silver would not mingle with the molten iron. Therefore the moulds had to be once more prepared, and the fires rekindled, and the metal remelted, and all the work tediously and toilsomely repeated. The Son of Heaven heard and was angry, but spoke nothing.

A second time the bell was cast, and the result was even worse. Still the metals obstinately refused to blend one with the other; and there was no uniformity in the bell, and the sides of it were cracked and fissured, and the lips of it were slagged and split asunder; so that all the labour had to be repeated even a third time, to the great dismay of Kouan-Yu. And when the Son of Heaven heard these things, he was angrier than before; and sent his messenger to Kouan-Yu with a letter, written upon lemon-coloured silk and sealed with the seal of the dragon, containing these words:



"From the Mighty Young-Lo, the Sublime Tait-Sung, the Celestial and August, whose reign is called 'Ming,' to Kouan-Yu the Fuh-yin: Twice thou hast betrayed the trust we have deigned graciously to place in thee; if thou fail a third time in fulfilling our command, thy head shall be severed from thy neck. Tremble, and obey!"



Now, Kouan-Yu had a daughter of dazzling loveliness whose name—Ko-Ngai—was ever in the mouths of poets, and whose heart was even more beautiful than her face. Ko-Ngai loved her father with such love that she had refused a hundred worthy suitors rather than make his home desolate by her absence; and when she had seen the awful yellow missive, sealed with the Dragon-Seal, she fainted away with fear for her father's sake.

And when her senses and her strength returned to her, she could not rest or sleep for thinking of her parent's danger, until she had secretly sold some of her jewels, and with the money so obtained had hastened to an astrologer, and paid him a great price to advise her by what means her father might be saved from the peril impending over him. So the astrologer made observations of the heavens, and marked the aspect of the Silver Stream (which we call the Milky Way), and examined the signs of the Zodiac—the *Hwang-tao*, or Yellow Road—and consulted the table of the Five *Hin*, or Principles of the Universe, and the mystical books of the alchemists. And after a long silence, he made answer to her, saying: *"Gold and brass will never meet in wedlock, silver and iron never will embrace, until the flesh of a maiden be melted in the crucible; until the blood of a virgin be mixed with the metals in their fusion."* So Ko-Ngai returned home sorrowful at heart; but she kept secret all that she had heard, and told no one what she had done.

At last came the awful day when the third and last effort to cast the great bell was to be made; and Ko-Ngai, together with her waiting-woman, accompanied her father to the foundry, and they took their places upon a platform overlooking the toiling of the moulders and the lava of liquefied metal. All the workmen wrought at their tasks in silence; there was no sound heard but the *muttering of the fires*. And the *muttering deepened into a roar like the roar of typhoons approaching*, and the *blood-red lake of metal slowly brightened like the vermilion of a sunrise*, and the *vermilion was transmuted into a radiant glow of gold*, and the *gold whitened blindingly, like the silver face of a full moon*. Then the workers ceased to feed the raving flame, and all fixed their eyes upon the eyes of Kouan-Yu; and Kouan-Yu prepared to give the signal to cast.

But ere ever he lifted his finger, a cry caused him to turn his head and all heard the voice of Ko-Ngai sounding sharply sweet as a bird's song above the great thunder of the fires—*"For thy sake, O my father!"* And even as she cried, she leaped into the white flood of metal; and the *lava of the furnace roared to receive her*, and

spattered monstrous flakes of flame to the roof, and burst over the verge of the earthen crater, and cast up a whirling fountain of many-coloured fires, and subsided quakingly, with lightnings and with thunders and with mutterings.



Then the father of Ko-NGai, wild with his grief, would have leaped in after her, but that strong men held him back and kept firm grasp upon him until he had fainted away, and they could bear him like one dead to his home. And the serving-woman of Ko-NGai, dizzy and speechless for pain, stood before the furnace, still holding in her hands a shoe, a tiny, dainty shoe, with embroidery of pearls and flowers—the shoe of her beautiful mistress that was. For she had sought to grasp Ko-NGai by the foot as she leaped, but had only been able to clutch the shoe, and the pretty shoe came off in her hand; and she continued to stare at it like one gone mad.

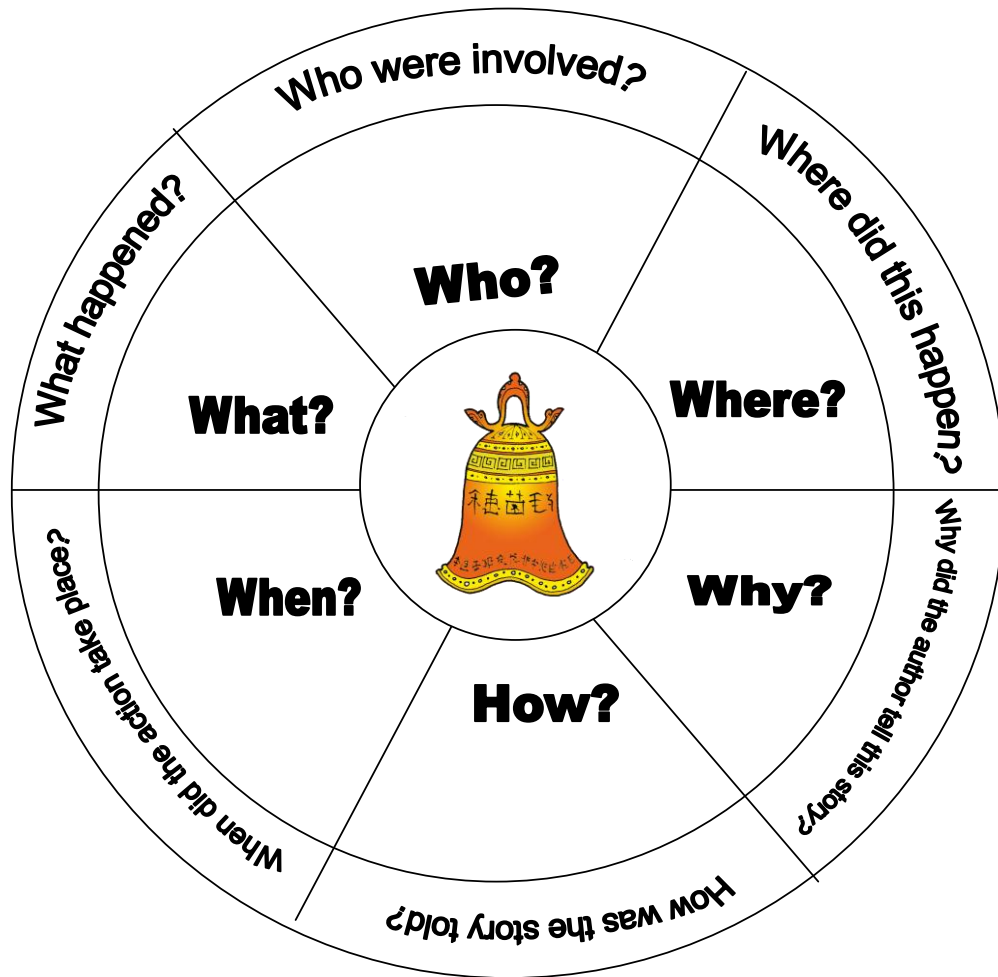
But in spite of all these things, the command of the Celestial and August had to be obeyed, and the work of the molders to be finished, hopeless as the result might be. Yet the *glow of the metal seemed purer and whiter than before*; and there was no sign of the beautiful body that had been entombed therein. So the ponderous casting was made; and lo! when the metal had become cool, it was found that the bell was beautiful to look upon and perfect in form, and wonderful in colour above all other bells. Nor was there any trace found of the body of Ko-NGai; for it had been totally absorbed by the precious alloy, and blended with the well-blended brass and gold, with the intermingling of the silver and the iron. And when they *sounded the bell*, its tones were found to be deeper and mellower and mightier than the tones of any other bell, reaching even beyond the distance of one hundred *li*, *like a pealing of summer thunder*, and yet also like some vast voice uttering a name, a woman's name, the name of Ko-NGai. And still, between each mighty stroke there is a long low moaning heard; and ever the moaning ends with a sound of sobbing and of complaining, as though a weeping woman should murmur, "*Hial!*"

And still, when the people hear that great golden moan they keep silence, but when the sharp, sweet shuddering comes in the air, and the sobbing of "*Hial!*" then, indeed, do all the Chinese mothers in all the many-coloured ways of Pe-King whisper to their little ones: "*Listen! that is Ko-NGai crying for her shoe! That is Ko-NGai calling for her shoe!*"



Activity 4: SPIN A STORY WHEEL

In a group of five, answer the questions in the story wheel to get to know more about the folktale. Share your answers with the class.





Activity 5: RING THAT BELL!

Have you noticed the descriptions of the bell in the story? Fill out the bell's description on the columns and answer the questions that follow.



Description of the Bell



Before KoNgai leaped to the furnace		After KoNgai leaped to the furnace
		
(Indicate paragraph number where you found your answers)		(Indicate paragraph number where you found your answers)



PROCESS QUESTIONS:

1. Why was the story given the title "The Soul of the Great Bell"?
2. What other Chinese traditions involve bells? Compare and contrast these traditions with Filipino traditions.
3. What values or traditions are common to both Filipinos and Chinese?
4. How has the story helped you understand your identity as a Filipino and as an Asian?



Activity 6: VALUES GALORE

Go over the story of "The Soul of the Great Bell". In the chart on the next page, identify the values and traditions of the Chinese people that you can infer from the reading selection. Cite the supporting detail or details in the story to prove your claim. Answer the process questions that follow.

The Soul Of The Great Bell	
Chinese Value/Tradition	Supporting Detail/s in the Story



Activity 7: SIGNALS TO CONNECT

Below are words and lines taken from “The Soul of the Great Bell”. Find out how these connect the paragraphs in the story. How do you think is this achieved? Find out as you answer the questions that follow.

1. Therefore the worthy mandarin Kouan-Yu assembled the master-moulders and the renowned bellsmiths of the empire, and all men of great repute and cunning in foundry work...
2. But when the metal had been cast, and the earthen mould separated from the glowing casting,...
3. A second time the bell was cast, and the result was even worse.
4. Now, Kouan-Yu had a daughter of dazzling loveliness whose name—Ko-Ngai—...
5. At last came the awful day when the third and last effort to cast the great bell was to be made;
6. But ere ever he lifted his finger, a cry caused him to turn his head and all heard the voice of Ko-Ngai
7. Then the father of Ko-Ngai, wild with his grief, would have leaped in after her, but that strong men held him back
8. But in spite of all these things, the command of the Celestial and August had to be obeyed, and the work of the moulders to be finished
9. And still, when the people hear that great golden moan they keep silence, but...



PROCESS QUESTIONS:

1. What is the function of the underlined expressions? How are they called?
2. How are the paragraphs organized? What do they show?
3. What are other ways to organize a paragraph?



Activity 8: DIFFERENT STROKES FOR DIFFERENT FOLKS

The Filipinos, Chinese, and Japanese are all talented and skillful.

Your involvement in the following activities will prove this. Read carefully the instructions and be ready to present your group work to the class.

Task 1 – For the visual artists: Draw a scene/character/an object from the story that has the most impact on the group. Give a short explanation on the connection of the drawing/illustration to our lives as Asians.

Task 2 – for the singers: Choose a song that best interprets the message of the story and sing it to the class. Your performance may be accompanied by interpretive movements. Before you perform, give the class a short background of your chosen song and how it is connected with the traditions and values you have learned about the Chinese.

Task 3 – for the actors/actresses: Role play the scene that you like best in the story. Use the words you have learned from the story. Traditional Chinese clothes using improvised materials may be used. You may also look for background Chinese music. Here are some suggested scenes but you may come up with other scenes in the story:

- workers who labored hard to make the bell
- when Kouan Yu received the lemon colored envelope from the Mighty Emperor
- when KoNgai leaped to the lava of melted iron

Task 4 – for the writers: Write your own ending of the story. Use the transitional devices you have learned from the selection. Include the tradition and values of the Chinese shown in the story.

Task 5 – for the techies: Create a five-slide PowerPoint presentation highlighting the traditions and values of both the Filipinos and the Chinese. You may research on other Chinese traditions and values related to Filipino values which are not mentioned in the story. Include them in your slide presentation.

A copy of the scoring rubric based on the Differentiated Learning Rubric by Maxine from www.atozteacherstuff.com is shown on the next page. Use this for your group presentation. You will do peer grading. Each group shall score the other groups based on the indicators given.

Different Acts for Different Folks (Differentiated Learning)

Indicators	1	2	3	4	Score
Preparation	Did not prepare enough for the presentation	Some preparation was done.	A good amount of preparation was done.	Student prepared beyond level of assessment.	
Visuals	There were no helpful visual aids.	There were a few visual aids.	There were clear and interesting visual aids.	Students created excellent visual aids.	
Speaking and Audience Contact	Did not look at the audience and did not speak clearly	Looked at audience some of the time; spoke clearly once in a while	Looked at the audience and spoke clearly.	Held attention of the audience and spoke very expressively	
Overall understanding of the topic	Group didn't show sufficient understanding of the traditions and values from the story.	Group understood most of the traditions and values from the story.	Group understood the entire traditions and values presented in the story.	Group understood the traditions and values from the story and presented extra information.	
Instilling Values in Students	Helped other students understand at least one important values and traditions of other countries	Helped other students understand at least two important values and traditions of other countries	Helped other students understand at least three important values and traditions of other countries	Helped other students understand at least four important values and traditions of other countries	
TOTAL					



You had a glimpse of the Chinese way of life through the previous section. You will now have a taste of Japanese culture in this section. See if there are similarities between the Chinese and Japanese customs and traditions as shown here. Then, identify any resemblance to your own culture and values as a Filipino and as an Asian.



Read the following Japanese folktale. Study how the organization of the paragraphs helps develop the story. You will also have to deduce from the selection some of the Japanese traditions and values.

The Story of the Aged Mother

A Japanese Folktale
by Matsuo Basho



Long, long ago there lived at the foot of the mountain a poor farmer and his aged, widowed mother. They owned a bit of land which supplied them with food, and their humble were peaceful and happy.

Shinano was governed by a **despotic** leader who though a warrior, had a great and cowardly shrinking from anything suggestive of failing health and strength. This caused him to send out a cruel proclamation. The entire province was given strict orders to immediately put to death all aged people. Those were barbarous days, and the custom of abandoning old people to die was not common. The poor farmer loved his aged mother with tender reverence, and the order filled his heart with sorrow. But no one ever thought a second time about obeying the **mandate** of the governor, so with many deep hopeless sighs, the youth prepared for what at that time was considered the kindest mode of death.

Just at sundown, when his day's work was ended, he took a quantity of unwhitened rice which is principal food for poor, cooked and dried it, and tying it in a square cloth, swung and bundle around his neck along with a **gourd** filled with cool, sweet water. Then he lifted his helpless old mother to his back and stated on his painful journey up the mountain. The road was long and steep; the narrowed road was crossed and recrossed by many paths made by the hunters and woodcutters. In some place, they mingled in a confused puzzled, but he gave no heed. One path or another, it mattered not. On he went, climbing blindly upward – ever upward towards the high bare **summit** of what is known as Obatsuyama, the mountain of the “abandoning of aged”.

The eyes of the old mother were not so dim but that they noted the reckless hastening from one path to another, and her loving heart grew anxious. Her son did



not know the mountain's many paths and his return might be one of danger, so she stretched forth her hand and snapping the twigs from brushes as they passed, she quietly dropped a handful every few steps of the way so that they climbed, the narrow path behind them was dotted at frequent intervals with tiny piles of twigs. At last the summit was reached.

Weary and heart sick, the youth gently released his burden and silently prepared a place of comfort as his last duty to the loved one. Gathering fallen pine needle, he made a soft cushion and tenderly lifting his old mother therein, he wrapped her padded coat more closely about the stooping shoulders and with tearful eyes and an aching heart said farewell.

The trembling mother's voice was full of unselfish love as she gave her last injunction. "Let not thine eyes be blinded, my son." She said. "The mountain road is full of dangers. Look carefully and follow the path which holds the piles of twigs. They will guide you to the familiar way farther down".

The son's surprised eyes looked back over the path, then at the poor old, shrivelled hands all scratched and soiled by their work of love. His heart smote him and bowing to the grounds, he cried aloud: "Oh, honorable mother, thy kindness thrusts my heart! I will not leave thee. Together we will follow the path of twigs, and together we will die!"

Once more he shouldered his burden (how light it seemed no) and hastened down the path, through the shadows and the moonlight, to the little hut in the valley. Beneath the kitchen floor was a walled closet for food, which was covered and hidden from view. There the son hid his mother, supplying her with everything needful and continually watching and fearing. Time passed, and he was beginning to feel safe when again the governor sent forth heralds bearing an unreasonable order, seemingly as a boast of his power. His demand was that his subject should present him with a rope of ashes. The entire province trembled with dread. The order must be obeyed yet who in all Shinano could make a rope of ashes?

One night, in great distress, the son whispered the news to his hidden mother. "Wait!" she said. "I will think. I will think" On the second day she told him what to do. "Make rope twisted straw," she said. "Then stretch it upon a row of flat stones and burn it there on the windless night." He called the people together and did as she said and when the blaze had died, behold upon the stones with every twist and fiber showing perfectly. Lay a rope of whitehead ashes.

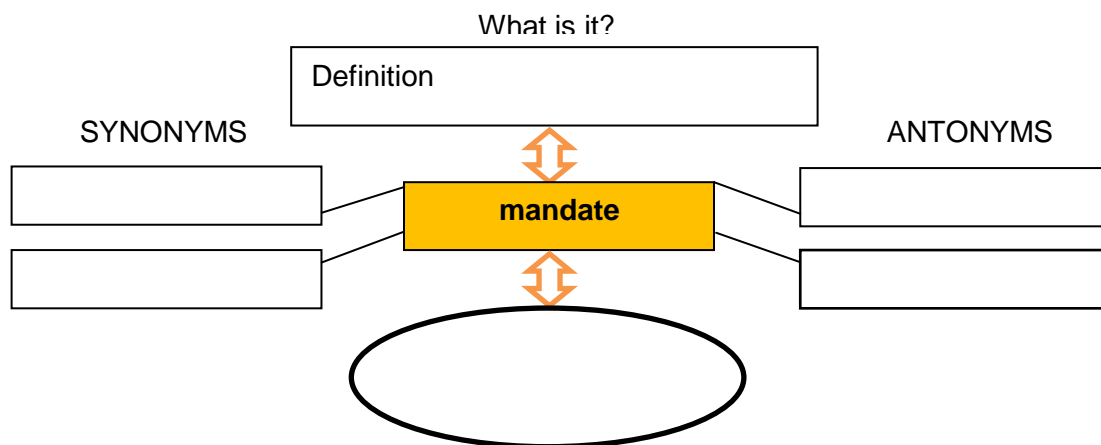
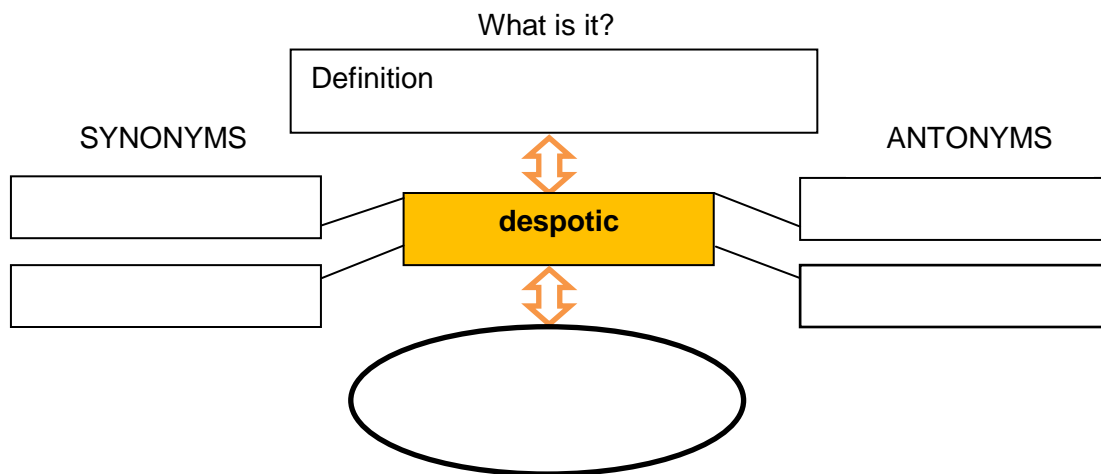


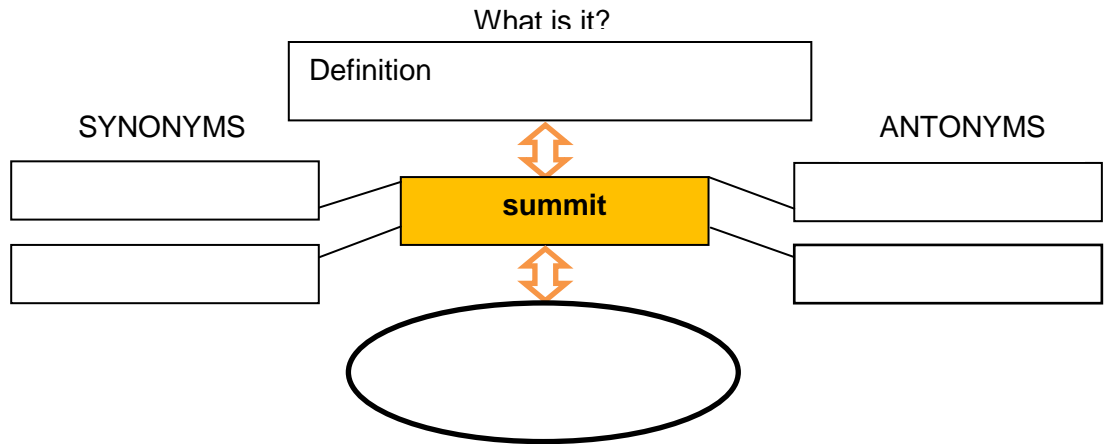
The governor was pleased at the wit of the youth and praised greatly, but he demanded to know where he had obtained his wisdom. "Alas! Alas!" cried the farmer, "the truth must be told!" and with deep bows he related his story. The governor listened and then meditated in silence. Finally he lifted his head. "Shinano needs more than strength of youth," he said gravely. "Ah, that I should have forgotten the well-known saying, "with the crown of snow, there cometh a **wisdom!**". That very hour the cruel law was abolished, and the custom drifted into as far a past that only legends remain.



Activity 9: WORD WATCH

Directions: In the middle of each Word Chart are words highlighted in the text. In your group, give the definition of the word in focus. Then, give examples of words with similar meanings (SYNONYMS) and words that have opposite meaning (ANTONYMS). Finally, use the word in a sentence. Write in the circle below.





Activity 10: GOING JAPANESE

In the chart below, identify the values and traditions of the Japanese people that you can infer from the reading selection “The Story of the Aged Mother”. Cite the supporting detail or details in the story to prove your claim. Answer the process questions that follow.

The Story of The Aged Mother	
Japanese Value/ Tradition	Supporting Detail/s In The Story



PROCESS QUESTIONS

1. Do you find the values and/or traditions of the Japanese people illustrated in the story similar to your values and/or traditions as a Filipino? Explain briefly.
2. Do you think these values and/or traditions are also true to your other Asian neighbors especially the Chinese? Why?
3. Why is it important to know the values and traditions of our Asian neighbors?



Recall how you've given your own ending to the story "The Soul of the Great Bell". You have provided a "sort" of condition, a "what if" situation, right? And now, you have just read "The Story of the Aged Mother". Imagine yourself creating your own story line. To be able to successfully do that, you need to learn how to formulate correct conditional statements.



Activity 11: ON ONE CONDITION

Analyze the following "what if statements" inspired by The Story of The Aged Mother. Answer the questions that follow.

1. If I could talk to the son, I would express my admiration for him.
2. If I could talk to the mother, I would congratulate her on having a son like him.
3. If the son had left his mother in the mountain, then she would have died.
4. If you were the son, would you also save your mother?
5. I will express my admiration to people who do good despite of the difficulty if I will meet one.



PROCESS QUESTIONS

1. What word is common among the given sentences?
2. What does it express?
3. What are the common uses of conditional sentences?

Exercise A. Complete the line with the most appropriate "if" statement.

1. Ko-Ngai would not die a tragic death _____.
2. _____ would you also jump into the boiling metal?
3. The farmer's mother would die _____.
4. _____, the custom of abandoning aged people would have continued.
5. _____, their parents would be very happy.

Exercise B. Write two to three sentences using conditional statements about Chinese and Japanese traditions and values you have learned from the previous activities. Compare these values with some common Filipino values and cite the title of the story where those values are evident.

Example:

*If the Chinese and Japanese value their families, the Filipinos love their families, too, as shown in the story *The Mats*.*

1. _____
2. _____
3. _____



Get to know more about Japanese customs and traditions by watching a video clip on the Seven Rules for Happiness Japanese **Style**. As you watch the video clip, take note of some important points that will help you in working on the next exercise.



Activity 12: SEVEN RULES

After watching the clip, list down the seven rules for happiness. Have a self-assessment on these rules by placing a check mark in the appropriate column to indicate how important each rule is to you as a Filipino and Asian. (<http://www.youtube.com/watch?v=HpF9UIzkQ1c>)

Rule For Happiness (Japanese Style)	Importance To You As A Filipino		
	Very Important	Important	Least Important
1.			
2.			
3.			
4.			
5.			
6.			
7.			



PROCESS QUESTIONS:

Directions: In answering the questions about the video clip you have just seen, do the “Think Pair Share” strategy.

Think about your answer to each question. As soon as you’ve written your answer on the space provided, **Pair** up with your seatmate and discuss your answers. Agree on one common answer to each question and **Share** your answer with the class.

1. How many of the rules for happiness mentioned in the video clip have you checked as ‘very important’? Why do you consider them ‘very important’?
2. How many of the rules for happiness have you checked as ‘least important’? Why do you consider them ‘least important’?
3. What have you realized about your own values as a Filipino based on your answers to the activity?
4. As you listened to and watched the video clip on the Seven Rules for Happiness Japanese Style, what did you notice about how the Japanese woman expressed her feelings?
5. As non-native English speakers, how similar to or different are we from Japanese people in term of using the English language?
6. Does this activity help you in understanding your identity as an Asian? How?



Activity 13: SPEAK THE LANGUAGE

You have learned in lesson 1 that meaning changes due to stress, intonation and juncture or a pause. Study the excerpt of the Keynote Speech by Junichiro Koizumi, Prime Minister of Japan on the Occasion of the Asia-Africa Business Summit on April 22, 2005 at Mulia Hotel, Jakarta. Read the speech excerpt observing proper stress, intonation and pauses.

Keynote Speech Excerpt:

I am honoured to be with you tonight and to have been invited to be the first Li KaShing professor here at Lee Kuan Yew School of Public Policy.

It is a great privilege to be associated with such an influential school at a world-class university.

I am proud as well to be linked, even indirectly, with two of the outstanding figures in Asia’s growing success and rising influence on our world.

I am sorry that my dear friend Lee Kuan Yew has not been able to join us here tonight.

I will try to meet the high standards he always sets for himself and for this country.

Standards that I know are reflected at this wonderful university and in its students.

Indeed, the success of this remarkable city state provides a fitting context for what I want to talk about today.

Singapore is a shining example of Asia’s growing economic and political success and an impressive testimony to the vision, courage and commitment

which is found here in such abundance.

Your region is on a roll. You, unlike Europe and the US, learnt the lessons from the financial crisis of the late 90s and put in place prudent measures to prevent a repeat. The result is your economies have weathered the recent global storms much better – and already returned to strong growth.

Over the past decades, this economic growth has helped lift hundreds of millions out of poverty. It has also established the region's leadership on critical global issues, including trade and climate change. This is impressive in itself, but even more so if compared to the fate of Africa.

At the time of decolonization, the level of economic development in most of Asia was comparable with that of Africa. Four decades ago, for example, the per capita income of South Korea was virtually the same as that of Sudan.

Yet today, South Korea is one of the richest countries in the world while Sudan is among the poorest. Unfortunately, this comparison holds true for most countries in the two regions.

The divergent paths of Africa and Asia are a much studied subject. I want today to focus on how Africa can learn from the approach and success of Asia and, crucially, how we can build a more effective partnership to the benefit of everyone..

For the full text of the speech, follow this link:

<http://kofiannanfoundation.org/newsroom/speeches/2010/03/asia-and-africa-past-lessons-future-ambitions>



PROCESS QUESTIONS:

1. What is the speech about? Give its gist in one sentence.
2. Did the speech increase your knowledge about the values and traditions of Asia and Africa? Explain.
3. How does stress, intonation, and juncture or pause affect the delivery of speech?
4. What tips can you give the learners of English on how to deliver a good speech?
5. How does the speech affect you being an Asian? Do you understand better your identity as an Asian through it?



Activity 14: EXTRAditions!

Now that you have explored ideas about Chinese and Japanese traditions, how can you better understand your identity as an Asian? This final **PROCESS** activity may give you a better view of the collective values and traditions that Asians particularly Chinese and Japanese hold dear.



Read this article about Japanese and Chinese traditions. How does the knowledge of these traditions and values help you in understanding better your identity as an Asian?

Japanese and Chinese Traditions

Many Japanese traditions stem from their deep roots in religions. Two main religions dominate the Japanese culture: Buddhism and Shintoism.

Buddhist practices and beliefs in Japan stemmed from practices in China and were very similar to those in China.



participate in the tradition.

The Japanese Tea Ceremony is a cultural tradition that originated in China. The tea was considered medicine that promoted physical and spiritual health and was consumed for enjoyment purposes primarily. The spiritual aspect involves harmony between the persons participating in the ceremony, respect for those involved in the ceremony, and purity. These three aspects bring tranquility to those who

Japanese Theater : Noh & Kabuki Drama

Noh drama is rigidly traditional Japanese drama which in its present form dates back to the early 14th century. Noh plays are short dramas combining music, dance, and lyrics, with a highly stylized ritualistic presentation. Kabuki drama combined elements of noh drama and folk theater.



The Japanese New Year Celebration (January 1-15)

In Japan, the celebration of the New Year is the most significant and important holiday. During this time they begin the New Year with a clean slate, spend time with family and friends and prepare for the events of the New Year. After the cleaning, houses are decorated with straw ropes and pine bough that is burned in a ceremonial bonfire at the end of the New Year's celebration.



Kimono and Yukata are traditional Japanese clothing. **Kimono** are made of silk and are usually very expensive. Nowadays they are worn at formal or traditional occasions such as funerals, weddings or tea ceremonies. Only rarely can kimono still be seen in everyday life. The **Yukata**, on the other hand, is more of informal leisure clothing.

Sumo is a Japanese style of wrestling and Japan's national sport. It originated in ancient times as a performance to entertain the Shinto gods. Many rituals with religious background are still followed today.



Most houses in Japan have *tatami mats*. Tatami were originally a luxury item for the nobility. During the [Heian period](#), when the [shinden-zukuri](#) architectural style of aristocratic residences was



consummated, the flooring of shinden-zukuri palatial rooms were mainly wooden, and tatami were only used as seating for the highest aristocrats. It is said that prior to the mid-16th century, the ruling nobility and samurai slept on tatami or woven mats called *goza*, while commoners used straw mats or loose straw for bedding.

Japanese Haiku started as [Hokku](#), an opening stanza of an orthodox collaborative linked poem, or [renga](#), and of its later derivative, [renku](#) (or *haikai no renga*). By the time of [Matsuo Bashō](#) (1644–1694), the hokku had begun to appear as an independent poem, and was also incorporated in [haibun](#) (a combination of prose and hokku), and [haiga](#) (a combination of painting with hokku). In the late 19th century, [Masaoka Shiki](#) (1867–1902) renamed the standalone hokku or poem to **haiku**.

Like the Japanese, Chinese considered tea as one of their seven basic necessities. Firewood, oil, salt, soy sauce and vinegar were some of the basic needs. Ways of tea preparation, tasting it and the occasions on which it is consumed make the Chinese tea culture unique.



In the beginning, tea was cultivated and used solely as herbal medicine mostly within temples. Monks began to use tea to teach a respect for nature, humility and an overall sense of peace and calm. Today, there are six major aspects to consider when performing a Chinese Tea Ceremony: attitude of the person performing the ceremony, tea selection, water selection, tea ware selection, ambiance and technique.

Children serve tea to their elders as a token of respect. People of lower order are supposed to serve tea to people of higher ranks. This custom is still practiced on formal occasions.



Chinese weddings have certain traditional customs. As a form of expressing gratitude, the bride and groom kneel in front of their parents and offer them tea. In olden times, drinking the tea offered showed acceptance of marriage while refusal represented opposition to the marriage.

Chopsticks are believed to symbolize kindness and gentleness. Confucianism taught the Chinese to abandon knives and forks from the dining table. So they have their food cut to bite-size before it comes on the table.



New Year is one of the most prominent festivals of the Chinese calendar. It

is about getting together. Red is believed to abolish bad luck. So people clothe in red for the New Year celebration.

A long dragon made of silk, bamboo, and paper are carried along streets. Young men hold the dragon and dance while carrying the dragon along. The Dragon dance is an ancient Chinese tradition.

When you give your gift make sure to wrap it in red and gold never with white, black or gray as they symbolize death.

Directions: After reading the article, do the **3-2-1** Chart below.

3 Things You Find Out:	
2 Interesting Things You Discovered	
1 Questions You Still Have to Ask	



At this point, has your knowledge of the traditions and values of selected Afro-Asian countries increased? Are you now ready to modify your initial answers to the focus question: As a Filipino, how can you better understand your identity as an Asian?

Fill out the **ARG** Worksheet that follows. Feel free to modify your initial answers.

Anticipation-Reaction Guide

Read the set of statements found at the center column in the table below. Respond to each statement **by writing**:

Agree if you agree with the given statements.

Disagree if you disagree with the statements.

In your notebook, write your answer in the last column. Compare your previous answers with your answers now.

Response Before the Lesson	Statements	Response After the Lesson
	Japan, Philippines, and China have many examples of oral literature.	
	China has different folktales that feature their religious beliefs.	
	Only Asian countries have wedding traditions.	
	Love for family is often the theme of Japan's oral literature	

	For Asians, shame and honor go far beyond the individual; and reflect directly upon ones' family, nation, or other group, and so is taken very seriously.	
	Philippines, China and Japan have traditions that are influenced by religion.	
	Kimono, geisha, sumo, samurai are parts of Chinese traditions.	
	Philippines, China, and Japan have rice and tofu as staple food.	
	Japanese write <i>haikus</i> to honor nature.	
	Hard work is one of the outstanding qualities of Chinese and Japanese.	
	Philippines, China, and Japan have three common qualities: love for the family, religiosity and value for work.	



In the previous section, the discussion was about the concepts related to the common values and traditions among selected Asian countries particularly China and Japan.

Go back to the previous section and compare your initial ideas with the things you learned. How many of your initial ideas are similar to those discussed in the section? Which ideas are different and need refinement?

Now that you know the important ideas about this topic, let us go deeper by moving on to the next section.

Reflect and Understand



Your goal in this section is to enrich your familiarity with the common traditions and values of selected Afro-Asian countries, particularly China, Japan, and the Philippines. In this phase, you will engage yourself in a further search for knowledge to satisfy your curiosity and deepen your understanding of your being an Asian.

Activity 15: INFO SEARCH

Conduct an online or library research to come up with a comprehensive view of the unifying and distinctive characteristics, values, and traditions of the people of China, Japan, and



Philippines in preparation for your final performance task. Use the template on the next page to guide you in your online or library research.

Aspect of Life/ Culture	China	Japan	Philippines
Famous festivals			
Wedding Traditions			
Unique cuisines/dishes			
Family Values			
Music/Theater Arts			
Literature			
Martial arts			
Social values			
Popular culture			
Unique Beliefs			



Activity 16: IT HELPS TO KNOW...

Read the following passages about Asian-African traditions and values and draw conclusions or make logical predictions about each. Copy the Inference-Evidence Chart in your notebook and write your answers there.

1. Parents are really very keen to see that their children are married to suitable families. Married sons continue to live in the same household with their parents. It is considered ideal for men to marry and bring their wives to go and live with them after marriage. A unique feature of the Chinese family is the one child policy that has been enforced by the law of the country. The first son enjoys the greatest benefits in terms of education and opportunities. The first daughter takes responsibility in helping to raise her younger siblings.

Inference-Evidence Chart

Inference	Evidence

2. Unlike other Asian countries where women tend to be in more subservient positions, women in the Philippines have had high societal positions since pre-colonial times. Since there is gender equality, businesses are more accepting of women performing business.

http://www.asianinfo.org/asianinfo/philippines/pro-family_customs.htm

Inference-Evidence Chart

Inference	Evidence

3. In many places in Africa, young girls are trained to be good wives from an early age. They may even learn secret codes and secret languages that allow them to talk with other married women without their husbands understanding what is being said. Depending on which part of Africa you are in, wedding ceremonies can be extremely elaborate, some lasting many days. Often huge ceremonies are held during which many couples are united at the same time.

http://www.worldweddingtraditions.com/locations/african_traditions.html

Inference-Evidence Chart

Inference	Evidence

4. Taking off one's shoes is another prevalent practice in Japan. While entering houses, schools and many other buildings, people are expected to take off their shoes. It is basically done to keep the house clean. Make sure you are wearing decent socks, as you will be expected to take off your slippers when seated on tatami mats.

<http://lifestyle.iloveindia.com/lounge/japanese-family-traditions-2550.html>

Inference-Evidence Chart

Inference	Evidence

5. In [African culture](#), a child learns at an early age on how to become a good member of his tribe. Each member of the tribe belongs to an age group that has special services within the tribe. Each person is expected to contribute to the tribe by doing his share of the work and obeying its customs.

<http://www.victoriafalls-guide.net/african-customs.html>

Inference-Evidence Chart

Inference	Evidence



Activity 17: TRADITIONS AND VALUES REVISITED

Directions: Reflect on your previous ideas and fill out this **Retrieval Chart** using the knowledge you acquired about the traditions and values of the people of selected Asian and African countries.

Five Common Traditions and Values of Asians (Chinese & Japanese) and Africans		
Aspect of Culture	Specific Tradition/Value	Best Features

Transfer



In this final phase of the lesson, your goal is to apply your learning to real life situations. You will be given a practical task which will demonstrate your understanding. You will likewise finalize your answer to the focus question that has been asked since the beginning of this lesson.

To begin with, you need to understand that the goal of this lesson is for you to learn on your own how to present information using various tools of data gathering. More often, in real life situations you will be required to gather, collate, organize, and present information in many different occasions. Thus, for your practical task, you are going to write brief articles for a brochure that contains relevant information about the culture and values of the Chinese or Japanese people, your Asian neighbors.



You are going to come up with a similar output as follows:



You might be asking how you will go about this practical task. There are many ways of doing this. But before you worry about the design, learn first the basic steps in preparing a brochure.



Activity 18: CONTENT MATTERS

Using the information you gathered in the different activities included in this lesson:

- write in a half sheet of paper a 5-sentence article each about the traditions and values of China, Japan, and Philippines
- provide a catchy title for each article
- paste an appropriate photo for your article



Activity 19: LEARNING THE BASICS

It's good that you have written your brief article on the traditions and values of the Chinese and Japanese. You will need those articles for your Brochure-making project.



Study the simple guidelines on brochure making below adopted from the article “Brochure Projects Made Easy with Rubric” by Kellie Hayden.

1. Plan

Fold a piece of paper in thirds and concisely write information on it with graphic design. It can be completed on the computer or without the aid of the computer. You may write the information and paste pictures about your topic.

2. Prepare materials needed

Have the following available: paper, colored pencils, markers, photos, artwork, a computer, color printer, and access to the Internet, if available.

3. Preparatory Procedure

Step 1: Decide on a purpose and a specific topic. Your brochures have to inform the reader about the traditions and values of the selected Asian and African countries. You may need to do some research to add more information and complete the brochure. You should list your resources at the bottom of one panel.

Step 2: Make a draft of the six panels. There are three panels on each side of the paper. It can be folded in many ways, but the six panels need to be planned out on a piece of notebook paper.

Front Panel: This should have the title, name of the Group and the individual members, and basic information about the topic. A picture, a clip art or a small piece of artwork about the topic is a good addition.

Other Five Panels: Display information with subtitles, pictures, clip art, and designs.

You should decide on what main information you want to display and tell about your topics. For example, if you are making a travel brochure about a country, one panel can be about the beaches in the country. If there are many beaches, you

will need to choose the most important ones. A picture is always a good addition.

4. Constructing the Brochure

Step 1: Once the brochure is planned, you can begin working on your final product. If you will make the brochure on the computer, you can use Microsoft Word software or Microsoft publisher. The paper can be set up on "landscape" and each side of the paper can be split into three panels by making three columns on each page. You can insert clip art, photos, and scanned artwork.

If you are not using a computer, you need to neatly write your information on each panel and glue photos or clip art to the brochure.

5. Assessing the Brochure with a Rubric

The brochure can be assessed using a scoring rubric. Again, key criteria could be accuracy, neatness, creativity and appropriate use of color.



Activity 20: BROWSING YOUR BROCHURE

You have learned how to make a brochure based on the given guidelines. You will try your knowledge of the steps by doing the given activity below. You may follow the previous guidelines or work with the suggested steps in this activity. Don't hesitate to ask for details or clarify instructions.

Directions: Read carefully the task below. In your group with five members, do the activities that follow.

You are a feature writer of your school paper. You have been asked by the barangay council to promote tourism as an industry. One of your first tasks is to design a travel brochure. This brochure will be distributed to the visitors of your barangay. Copies of your brochure will likewise be distributed to restaurants and stores that sell local products.

This is what you do:

- Prepare a letter-size sheet of paper by folding it twice to form a tri-fold brochure.
- That will give you three outside areas, or "panels," to work with and one large area, or "spread," inside.
- Present your brochure to the class as soon as you are ready. Wait for your teacher to give you the cue.

Prepare your information:

- Gather information about the tourist attractions, local festivals and unique qualities of your barangay or locality. Interview long-time residents and local officials.
- Arrange your information according to "topics" based on the assignment. For example, you might gather all information collected about living accommodations that a visitor might expect to find in your locality, the kinds of

terrain a traveler might expect to pass through; modes of transportation; the gifts tourists can expect to buy in your place; and things to see and do in your locality.

Tips for designing a brochure:

- Create a colorful and eye-catching cover for your brochure.
- Remember to provide accurate and detailed information on how visitors could get to the place.
- Make your brochure as attractive, appealing, and informative as you can.
- Balance the text with illustrations and use varied colors.

Assessment

The following criteria will be used in evaluating your travel brochure:

Quality of the Information on How to Get There (10 points possible)

- *High-Quality Work:* All possible modes of transportation are mentioned and explained. The terrains are mentioned as well as traffic conditions in the area. Map is beautifully colored.
- *Satisfactory Work:* Comments about modes of transportation, terrains, traffic condition are included but not well explained. Map is neatly colored.
- *Unsatisfactory Work:* No map. Very vague descriptions of the modes of transportation, terrains and traffic situation.

Quality of the Information on Tourist Attractions (10 points possible)

- *High-Quality Work:* All tourist attractions including festivals are explained thoroughly. All possible reasons on why visitors have to visit the attractions have been provided.
- *Satisfactory Work:* Some tourist attractions including festivals have been explained. Some possible reasons have been given on why visitors have to visit the attractions have been provided.
- *Unsatisfactory Work:* Few tourist attractions have been identified. Festivals are not mentioned. No reasons were mentioned as to why visitors have to visit the place.

Organization of Brochure (10 points possible)

- *High-Quality Work:* Information is organized. The brochure is easy to read and "flows" very well. The sections of the brochure are in an order.
- *Satisfactory Work:* Most of the brochure is organized. The brochure has decent "flow" throughout. The sections of the brochure are in a logical order.
- *Unsatisfactory Work:* Very difficult to follow. Information doesn't "flow" in a way that makes sense. Very disorganized.

Here is the CHECKLIST FOR the REVIEW OF a TRAVEL BROCHURE. Exchange brochure with the other group and evaluate the group's sample travel brochure by checking on the appropriate column.

CATEGORIES	High Quality	Satisfactory	Unsatisfactory
Information on How to Get There			
Information on Tourist Attractions			
Organization of Brochure			



Activity 21: FEATURING...OUR BROCHURES

By this time you are now ready to perform your practical task in this lesson. You are on your own to figure out which of the skills you learned in the previous activities you will use to meet the standards set in this given task.

Directions: Read the task below. In your group, discuss and plan on how you will make your travel brochure. The rubric for grading is provided here to remind you on how your work will be graded.



TASK

Travel and Tours Organization plans to publish a two-page brochure that contains relevant information about the culture and values of China, Japan and Philippines which they will use for their marketing campaign.

The Organization chose your advertising company to prepare the brochure.

As the writer you are tasked to:

- Write 5-sentence article about the traditions and values of the three countries with accurate information
- Design the brochure with attractive layout and a good mix of graphics and arts
- Observe the principles of clear organization, correct grammar, spelling and mechanics and effective vocabulary.

RUBRIC FOR ASSESSMENT OF BROCHURE ON TRADITIONS AND VALUES

First, evaluate your finished brochure using the rubric below. You may revise your output after doing your self-check. Then, submit your group's final output to your teacher.

CATEGORY	4	3	2	1
Content - Accuracy	All facts in the brochure are accurate.	99-90% of the facts in the brochure are accurate.	89-80% of the facts in the brochure are accurate.	Fewer than 80% of the facts in the brochure are accurate.
Writing - Organization	Each section in the brochure has a clear beginning, middle, and end.	Almost all sections of the brochure have a clear beginning, middle and end.	Most sections of the brochure have a clear beginning, middle, and end.	Less than half of the sections of the brochure have a clear beginning, middle, and end.
Writing - Grammar	There are no grammatical mistakes in the brochure.	There are 1-2 grammatical mistakes in the brochure.	There are 3-4 grammatical mistakes in the brochure.	There are several grammatical mistakes in the brochure.
Attractiveness & Organization	The brochure has exceptionally attractive formatting and well-organized information.	The brochure has attractive formatting and well-organized information.	The brochure has well-organized information.	The brochure's formatting and organization of material are confusing to the reader.
Graphics/ Pictures	Graphics go well with the text and there is a good mix of text and graphics.	Graphics go well with the text, but there are so many that they distract from the text.	Graphics go well with the text, but there are too few and the brochure seems "text-heavy"	Graphics do not go with the accompanying text or appear to be randomly chosen.
Writing - Mechanics	Capitalization and punctuation are correct throughout the brochure.	Capitalization and punctuation are correct throughout the brochure after feedback from an adult.	There are 1-2 capitalization and/or punctuation errors in the brochure even after feedback from an adult.	There are several capitalization or punctuation errors in the brochure even after feedback from an adult.

3-2-1 Chart– is a graphic organizer that calls for the use of process skills like data gathering and analysis. Accomplishing the 3-2-1 chart requires identifying three things found out/discovered about the topic; two interesting things learned and one question that still needs to be answered which is not covered by the topic/article read.

ARG or Anticipation-Reaction Guide – aims to illustrate student or class's prior knowledge about a topic or section of a lesson which is similar to the K-W-L-H technique; it is also used to assess student or class's knowledge before, during and after the lesson.

Brochure project – a two-page flyer or leaflet that usually has many pictures and information about a product, a place, etc. as in the example for this lesson, a travel brochure.

Customs – is an action or way of behaving that is usual and traditional among the people in a particular group or place.

Deduce–is to use logic or reason to form (conclusion or opinion about something); is to decide (something) after thinking about known facts.

Excerpt – a small part usually the most important or interesting of a longer written work or oral work like a speech.

Folktales - are oral narratives that do not have a singular, identifiable author. Expanded and shaped by the tongues of tellers over time, and passed down from one generation to the next, folktales often reflect the values and customs of the culture from which they come. Because folktale plots are generally concerned with life's universal themes, they also transcend their culture of origin to reveal the commonality of human experience. This ancient form of narrative communication for both education and entertainment not only offers a window into other cultures, but can also be a revealing mirror of the comedy and pathos of our lives.

Identity–refers to the qualities, belief, value system that makes a particular person or group different from others.

Inference-Evidence chart – is a graphic organizer that needs skills in making inferences (drawing conclusions about what is implied but not directly stated) and gathering evidence or factual information to support the inference.

Making Inferences - or *infer* is often described as "reading between the lines." Making an inference involves using background knowledge combined with information from the text and illustrations to draw conclusions about what is implied but not directly stated (Pinnell & Scharer, 2003). In other words, sometimes an author does not come right out and tell something but uses words or illustrations to *show* readers so they can draw their own conclusions and make logical predictions.

Peer Grading – makes use of a rubric that is accomplished by members of the different groups in a class to give a score or grade the output or performances of other groups.

Retrieval Chart- is a graphic organizer used for organizing and categorizing data using headings or key concepts. Retrieval Charts are useful for:

- ♦ Presenting information in an easily accessible way;
- ♦ Comparing and contrasting attributes;
- ♦ Organizing data for use in research projects and the like; and
- ♦ Note taking in a systematic way.

TPS or Think, Pair, Share strategy –is a group activity that calls for a step by step approach in discussing answers in the group. First, the members in the group are asked **Think** about answers to a question on their own. As soon as they've written/thought of their answers, each member will **Pair** with another member of the group. They discuss their answers and agree on one common answer to each question before they could **Share** their answer to the group and finally to the class.

Tradition – means a way of thinking, behaving or doing something that has been used by people in a particular group, family, society; pertains to stories, beliefs, customs that have been part of the culture of a group of people for a long time.

Values – a strongly held belief about what is valuable, important or acceptable like cultural, moral, religious, traditional

Lesson III

Sharing the Knowledge Learned



Hello, young explorers! You have reached your final journey in searching for knowledge. You have received enough information to build up your knowledge bank. It's time for you to share that knowledge with others.

At the end of this lesson, you are expected to put up your own informative and creative exhibit showcasing the traditions and values of people from selected Afro-Asian countries discussed in Lessons 1- 3.

To give you an overview of the things you will do in this lesson, pay close attention to the expected skills and the lesson map.

In this lesson, you will learn the following:

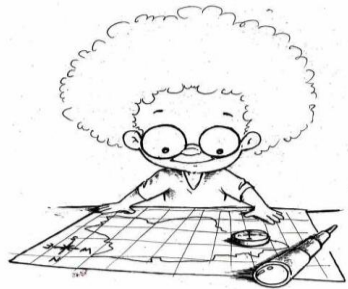
1. Listen to points the speaker emphasizes as signaled by contrastive sentence stress (Listening Comprehension)
2. Use stress, intonation, and juncture to signal changes in meaning (Speaking-Oral Language and Fluency)
3. Guess the meaning of expressions by noting keywords in expressions, context clues, collocations, clusters, etc. (Vocabulary Development)
4. Skim to determine the author's key ideas and purpose by answering questions raised after surveying the text (Reading Comprehension)
5. Read closely to select appropriate details from a selection for specific purposes. (Reading Comprehension)
6. Narrate events logically (Viewing Comprehension)
7. Validate mental images of the information conveyed by a program viewed (Viewing Comprehension)
8. Respond to questions raised in a program reviewed. (Viewing Comprehension)
9. Discover through literature the links between one's life and the lives of people throughout the world. (Literature)
10. Transcode ideas from texts to concept maps. (Writing and Composition)
11. Make write-up ideas presented in concept maps. (Writing and Composition)
12. Use of coordinators and subordinators. (Grammar Awareness and Structure)
13. Use of correct complex and compound-complex sentences. (Grammar Awareness and Structure)
14. Get and assess current information from newspaper and other print and non-print media. (Study Strategies)
15. Set new goals for learning on the basis of self-assessment made. (Attitude)
16. Put up an informative and creative exhibit.

Learning Goals and Targets

For you to accomplish the tasks and perform well in the activities in this lesson, write your goals and targets (expectations) in the box provided below:

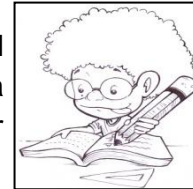
Know

Let us begin this lesson by reflecting on what you know so far about Afro-Asian people, in particular, their traditional dances.



Activity 1: THE THOUGHTS THAT I KNOW ARE...

Are you familiar with our traditional dances? Can you name one? Take a look at the following pictures and answer the questions that follow:



1



2



3



4



5



6





PROCESS QUESTIONS:

1. What do the pictures show? What do they have in common?
2. Can you identify what country is being represented in picture 1? How about the other pictures?
3. What helps you in identifying the specific country shown in each picture?
4. Do these pictures help you understand your identity as an Asian? How?

Directions: Explain your answer to this question by accomplishing the **IRF worksheet** below. Accomplish the **(I)** for your **Initial Answer**. As you continue doing this module, you still have a chance to **Revise** your answer and come up with your **Final Answer**.

Initial Answer

Revised Answer

Final Answer



Good start! But your search for knowledge is not yet over; in fact, you have just begun another journey to discover new things and the privilege to share these with others.

You have just shared your first discovery that dance is a part of human culture and traditions. Let's find out how others would answer the question and compare their ideas to our own. As we compare, you will also learn other concepts which will help you complete the required project.

Your project is to put up an informative and creative exhibit showcasing the traditions and values of people from selected Afro-Asian countries.

You will start by doing the next activity.

Process



Your goal in this section is to learn and understand key concepts related to Indian and Persian people. We will start with India, let's try to find out why the Indians are said to be a remarkable people. We will do this by studying aspects of their identity, their culture, and their literature.

As you go through this part, be guided by this question: How can you better understand your identity as an Asian?

Listen as your teacher reads the passage on **Indian culture**. Notice how she puts emphasis to some important words in the sentences to communicate the message more effectively

Source: *English for Secondary Schools (Revised Edition) Second Year*
India, Library of Nations (Time-Life Books, Amsterdam)



PROCESS QUESTIONS:

1. Did your teacher give emphasis to all words in the sentence?
2. Can you recall the words that were stressed? What do we call those words?
3. What words were not stressed? Why do you think they were not stressed?
4. What do we call this emphasis or prominence which is given only to a syllable of certain words in a sentence?



You have learned in your previous lessons that **Sentence stress** refers to the emphasis or prominence given to a syllable of certain words in a sentence.

Content Words like *nouns, verbs, adjectives, and adverbs*, and *interrogatives* when used as subjects are sometimes stressed because they have meaning in themselves.

On the other hand, **Function Words** like *articles, auxiliaries, linking verbs, conjunctions, pronouns*, and *prepositions* are not normally stressed. These words do not have meaning except when they are used in relation to their grammatical use in the sentence.



Having understood the difference between **content** and **function** words try to do the oral practice and accomplish the retrieval chart afterwards.



Activity 2: PRACTICE MAKES PERFECT

Directions: With your partner, take turns in reading this paragraph properly. Be sure to put emphasis to a syllable of a content word.

The Prophet by Khalil Gibran

(*excerpts*)

Then a ploughman said, "Speak to us of Work."

You work that you may keep pace with the earth and the soul of the earth. For to be idle is to become a stranger unto the seasons, and to step out of life's procession, that marches in majesty and proud submission towards the infinite.

Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy.

For if you bake bread with indifference, you bake a bitter bread that feeds but half man's hunger.

And if you grudge the crushing of the grapes, your grudge distils a poison in the wine. And if you sing though as angels, and love not the singing, you muffle man's ears to the voices of the day and the voices of the night.

Process this activity using the retrieval chart.

Retrieval Chart

Directions: Pick out 10 words from the excerpts and classify them as content or function words. Then, tell whether they are stressed or unstressed; write your answers in Column 3. Give your reasons why you have the words as such. Write your reasons in the box provided.

Words	Content Word/Function Word	Stressed/ Not stressed
1.		
2.		
3.		
4.		
5.		

6.		
7.		
8.		
9.		
10.		
Reasons for your answers:		

Grammar Recall: Coordinating and Subordinating Conjunctions

Take a look at these lines taken from the excerpt and answer the questions below:

Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy.

1. What is said about *work* in the paragraph?
2. According to Gibran, what are the better things to do if one cannot work with love but only with distaste?
3. How many ideas are given to answer question no. 3? What word is used to connect these ideas?
4. How do we call this word that connects ideas?
5. Can you give other connectors that join words, phrases, and clauses? Give one. When do you use that connector?

Now take a look at these lines:

“If you bake bread with indifference, you bake bitter bread that feeds but half man's hunger.

If you grudge the crushing of the grapes, your grudge distils a poison in the wine”

1. How many ideas are joined in the first lines? What are those?
2. What about in the second line?
3. Does the first part of every sentence convey a complete thought? Why? Why not?
4. What word is used to introduce the first part of the sentence? What is its function in the sentence?



A. Coordinating conjunctions tie together words and word-groups which have the same grammatical construction.

List of coordinating conjunctions:

F – for
A – and
N – nor
B – but
O – or

Examples:

I study *mathematics* and *history*. (Noun)
We *sang* and *danced* heartily. (Verbs)
The book was *old* and *soiled*. (Adjectives)
They worked *rapidly* but *carefully*. (Adverbs)
He went into the water and down to the bottom. (Phrases)
They waited a long time, yet nobody came. (Principal Clauses)
We can go if our father permits us and *if he gives us money.* (Dependent Clauses)

1. The *And* type

And is used to add something to what has already been said. It should be used only when the second idea is along the same line of thought as the first idea.

Examples:

a. The man was ***ugly*** and ***mean***.

(The words *ugly* and *mean* are both negative qualities.)

b. She is ***attractive*** and ***bad tempered***.

(The sentence is ***faulty*** because *attractive* is a positive quality while *bad tempered* is a negative quality.)

2. The *But* type

But adds something contrary to or different from what has been said. When we use ***and***, the second part of the sentence expresses an idea similar to the first. When we use ***but***, the second part of the sentence expresses an idea that is the contrast to the first.

Example:

He is ***stupid*** but ***hardworking***.

(*Stupid* expresses a negative quality while *hardworking* expresses positive quality. The second idea is constructive.)

3. The *Or* type

Or implies a choice. It connects ideas of equal value, giving one a chance to choose either idea.

Examples:

a. You can come ***today*** or ***tomorrow***.

b. I can ***go*** or ***stay*** as I please.

4. The **So** type

The conjunction **so** is used when the second part is a consequence or effect of the first part. The **so** type differs from the **and** type, which implies the same line of thought and from the **but** type, which implies a contrast. **So** implies that the second part follows as a result of the first part.

Example:

He **shouted**, so I **had to listen** to him.

B. Subordinating Conjunctions

Subordinators are function words that join dependent clauses to main clauses; they are of two types: those that pattern like because and form that pattern like who, whom, whose, which and that.

These words not only introduce the subordinate clause but link it to the main clause. Their chief function is to make clear what the relation between the two clauses is. The chief relations they show are time, place, cause, result, exception, condition, and alternative.

Subordinators express various logical relationships such as:

1. **Purpose:** so that, in order that, in case, lest
They read **that** they may learn.
They read, **so that** they may learn.
2. **Cause and effect:** because, since, whereas, inasmuch as
He failed **because** he did not study.
He could not stand the wind and rain **since** he fell ill.
3. **Manner:** as, as if, as though, in such a way that
Tess is acting **as if** she knows everything.
4. **Condition:** if, even if, unless, in case, in the event that
If you go with me, I'll treat you to a snack.
I'll not speak to you **unless** you go with me.
5. **Place:** where, wherever
I don't know **where** I lost it.
6. An **adjectival subordinate clauses** are usually introduced by the pronouns who, whom, whose, which and that. These pronouns are called *relative pronouns* because they relate the adjective clause to the word the clause modifies (the antecedent of the relative pronoun). In addition to referring to the word the clause modifies, the relative pronoun has a job to do within the adjective clause.
 - a. The boy who **won the prize is my cousin**.
(The relative pronoun **who** relates the adjective clause to **boy**. It also functions as the *subject* of the adjective clause.)
 - b. Javeline is one of the people whom **I invited**.
(**Whom** relates the adjective clause to **people**; it also functions as the *direct object* of the clause, *I invited*.)
 - c. The boys apologized to the man whose **window they had broken**.
(**Whose** relates the clause to **man**. Within the adjective clause it functions as a modifier of **window**.)



Activity 3: CONNECT ME IF I'M RIGHT

Using the Correct Coordinating Conjunctions

Directions: What coordinating conjunctions should connect these clauses? Write your answer on the space provided for you.

- ___ 1. It was raining. We went out.
- ___ 2. It was a warm day. We took off our sweaters.
- ___ 3. He was an extravagant person. He did not spend all his money.
- ___ 4. He was an extravagant person. He spent his money foolishly.
- ___ 5. Tell the truth. I will punish you.
- ___ 6. Tell the truth. I'll not punish you.
- ___ 7. Anton lost his book. He didn't look for it.
- ___ 8. You will hand in your theme on time. I'll impose a penalty.
- ___ 9. Josie studied hard for the test. She got a good grade.
- ___ 10. You are not paying attention. The teacher will scold you.

Supplying the Appropriate Subordinating Conjunctions

Directions: What subordinating conjunctions should connect these clauses? Choose from the subordinating conjunction inside the box. Write your answer on the space provided for you.

if	that
when	unless
although	because

- ___ 1. She could not go out. She felt ill.
- ___ 2. We went out. The rain stopped.
- ___ 3. She did not know. She lost her watch.
- ___ 4. The child is crying. He has been punished.
- ___ 5. She was not sure. She could go.
- ___ 6. She didn't wear her new shoes. Her mother told her to.
- ___ 7. It was growing dark. She reached home.
- ___ 8. I'll attend your party. You invite me.
- ___ 9. I'll buy that picture. It is very pretty.
- ___ 10. She has a lot of books. She doesn't read them.



Great job! You have combined sets of ideas to form new sentences. But always remember, we do not just put together any two or three sentences into one. There must be a relationship in meaning between those sentences. You would still encounter more exercises regarding conjunctions in the next quarter.

Previously, you listened to an informative text about the culture of India, now it's time for you to know additional information about the said country. You will read a selection about the **characteristics of Indian Literature**.

But, let us first define the unfamiliar words you will encounter in the text. Let's do it through **Vocabulary Mapping**.



Activity 4: VOCABULARY MAPPING


Directions: Give the meaning of the italicized words using the vocabulary mapping procedure.

1. *rituals* and prayers
2. *discourses* between teachers and pupils
3. moral *undertones*
4. cultural *revival*

Process for Vocabulary Mapping:

- Accomplish the vocabulary mapping worksheet by following the procedure below:
- There are 4 squares in each worksheet. Place the italicized word at the middle of each square.
- Label each of the four corners of the square with the following headings: *definition, synonym, sentence and picture*.
- Complete what is being asked for in each of the four headings
- Share your map with the class.

Study and follow the given example below.

<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;"> <i>Definition</i> </div> <p>To be patient is to care enough about someone so that he/she may have the time to understand.</p>	<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;"> <i>Synonym</i> </div> <p>Tolerant Uncomplaining Thoughtful</p>
<div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 60%;"> <i>Patient</i> </div>	
<p>Tom was very patient with me when I didn't understand the instructions on how to play soccer. He helped me join in the game.</p> <div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;"> <i>Sentence</i> </div>	 <div style="border: 1px solid black; padding: 5px; margin: 0 auto; width: 80%;"> <i>Picture</i> </div>

VOCABULARY MAPPING WORKSHEET

1	2
<div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Definition</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Synony m</div> </div> <div style="border: 1px solid black; width: 100px; height: 40px; margin: 20px auto;"></div> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Sentenc</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Picture</div> </div>	<div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Definition</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Synony m</div> </div> <div style="border: 1px solid black; width: 100px; height: 40px; margin: 20px auto;"></div> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Sentenc</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Picture</div> </div>
3	4
<div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Definition</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Synony m</div> </div> <div style="border: 1px solid black; width: 100px; height: 40px; margin: 20px auto;"></div> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Sentenc</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Picture</div> </div>	<div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Definition</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Synony m</div> </div> <div style="border: 1px solid black; width: 100px; height: 40px; margin: 20px auto;"></div> <div style="display: flex; justify-content: space-between; margin-top: 20px;"> <div style="border: 1px solid black; padding: 5px; width: 45%;">Sentenc</div> <div style="border: 1px solid black; padding: 5px; width: 45%;">Picture</div> </div>



The Literature of India is one of the indelible marks of India's culture. It has its own unique development. In centuries, India produced some of the most famous literary works in the world.



Read and study the selection that follows. Find out what are the factors that contributed to the development of Indian Literature.

Characteristic of Indian Literature

Sanskrit literature originated with an oral tradition that produced the Vedic holy texts, some time after 1500 B.C. The Aryans, who came from Central Asia bringing their own Gods with them, memorized these sacred literatures, the Vedas, which means “knowledge.” The oldest of these holy works is the *Rig Veda*—“the Veda of praise”—a collection of 1017 hymns addressed to the various Gods of the Aryans. After the *Rig Veda*, came the *Brahmanas*, which codified the rituals and prayers of the Brahmins, the priests of the Aryans. The *Brahmanas* were followed by the *Upanishads*, which were discourses between teachers and pupils. Then came the *Puranas*, which were essentially the history of the Aryan race and its relationship with the gods.

The two most famous Puranic epics are the *Mahabharata* and the *Ramayana*, which have since been used as the sources of countless literary works. The *Mahabharata* interwove ideas about cosmology, statecraft, philosophy and the science of war into its stories of the deeds of Gods and men. It was considered to be the longest poem in any language. The *Ramayana* simply recounted a sequence of heroic adventures, many of them with moral undertones.

When Sanskrit grammar was evolved beginning about 400 B.C., the literary works aimed to put in order all learning in the form of laws for the arts and sciences, called *shastras*, as well as poetry and stylized drama. Prior to this, the Indian constitution recognized several official languages. This resulted in the production of regional literature. Major writers such as Bhartrihari, and Mayura emerged when classical poetry reached its peak in the 7th century A.D. Kalidasa, one of the notable poets, is better known for his play *Sakuntala*.

Modern Indian literature started with establishment of civil service training schools and printing presses early in the 19th century. Western literary and philosophical writings produced a cultural revival, while vernacular language and culture was taught to British colonial officials.

Twentieth-century writing has managed to keep alive the sentimental romanticism of the 19th century, while nationalist leaders such as Mahatma Gandhi influenced the development of social realism in the earlier works.

Writing in English was viewed with mixed feelings in post-Independence India but was well-established nevertheless. Pioneers in this field included Michael Dutt (1824-73) and Sudhindranath (1901-60), Tagore, and Sri Aurobindo. Sarojini Naidu achieved fame both as a poet in English and as a patriot.

PROCESS QUESTIONS:



1. Describe briefly the development of Indian Literature.
2. Explain the role played by *religion* in Indian literature.
3. Differentiate *Ramayana* from *Mahabharata* as to the theme.
4. How do several languages affect the development of Indian literature?
5. How was English accepted as literary medium?



You now got additional information about India. Do you find it easy to answer the comprehension questions? If you didn't, let me give you more input on how to do it. This is by skimming the article.

In the course of time, you will be asked to do research work in one of your subjects. **Skimming** is one skill which can help you get a quick overview of the material you are reading. To **skim** is to get the gist or the general understanding of a reading material.

How do you do it? Here are the key points.



Skimming for Major Ideas

To skim effectively, let your eyes move quickly over the reading material. The titles, subtitles and illustrations will give you clues about the content of the material. If there are no subtitles and illustrations, do the following:

1. Read carefully the topic sentence in the first paragraph, and then skip rapidly to the next paragraph. In this way, you can get all your facts without having to spend too much time on the reading matter.
2. If the reading material does not have explicit topic sentences, glance down the pages. Pick out sentences at random or select nouns and verbs which give you the trend of the material. Exercise keen judgment as you search for the *catchwords*.
3. Read sentences or parts of sentences at random throughout the article. This will help you grasp the idea of the author as quickly as possible.



Activity 5: READ QUICKLY

Practice one of the methods of skimming. Browse again the article about the characteristics of Indian Literature and identify the topic sentence for each paragraph.

What is being discussed in each paragraph?

Paragraph 1:

Paragraph 2:

Paragraph 3:

Paragraph 4:

Paragraph 5:

Paragraph 6:



As a grade 8 student, you will often come across a material that is difficult to remember. Thus there is a need for you to outline your reading material. Reducing complex material to its outline form will make you understand the material fast and easy.

How do you prepare a reading outline?



Keep these points in mind:

1. Read the material and determine its purpose and structure.
2. Pick out the writer's thesis statement or controlling principle; if it is not explicitly stated, express it in your own words.
3. Look for the major divisions and label each with a Roman numeral.
4. Divide each major division into subdivisions.
5. Check whether the divisions and subdivisions relate to the thesis statement or the purpose of the writer.
6. Compare your outline with the original material to check against any misinterpretation or distortion of the content and structure of the original. Remember that there are two kinds of outline: the **topic outline**, in which the entries are given in words or phrases, and the **sentence outline**, in which the entries are complete sentences.



Now, try to convert the selection you have just read to an outline. You can use three-step word, phrasal, or sentence outlines to organize your ideas.



Activity 6: OUTLINING

Directions: Fill out this outline of the development of Indian literature and give the characteristics of each period.

Stages of Development	Characteristics
<p>I. Oral Literature</p> <p>A. _____</p> <p>B. _____</p> <p> 1. _____</p> <p> 2. _____</p> <p>C. _____</p> <p>D. _____</p> <p> 1. Ramayana</p> <p> 2. Mahabharata</p> <p>II. Beginnings of Sanskrit Grammar</p> <p>A. _____</p> <p>B. _____</p> <p>III. Modern Indian Literature</p>	<p>I. Sacred/ holy texts</p>



The world is getting smaller but not in size. We know what is happening in other Afro-Asian countries by reading newspapers. This will also help us understand their traditions and values.

Newspapers give us information about what is happening in a country or in the world every day. It is said that people need news, as much as they need eyes in order to see what's going on.

It is important for you, as students, to develop skills in getting information from newspapers.

Most newspapers have **several sections**: *News page, sports page, classified advertisements, comics/cartoons, editorial, columns, and obituary.*



Activity 7: GETTING INFORMATION FROM NEWSPAPERS

1. Form a group of five members and examine the parts of a newspaper. Note its different sections.
2. Collect items belonging to every section. Display them around the room.
3. Note how many sections talk about the following:
 - a. local news
 - b. national news
 - c. international news



PROCESS QUESTIONS:

1. Where do international news items come from?
2. What do international news items talk about?
3. Are these news items mostly good or bad?
4. What are the local news items mostly about?



So, have you gathered data about other Afro-Asian countries from the newspapers?

Let me give you another input about India. This time, you will watch a **video clip** of the ***Kids Animation Epics*** containing the full episode of the ***Ramayana***.



Activity 8: WATCH AND WORK

Directions: Watch the video clip and observe keenly. Be ready to do the following group tasks below. You will be graded based on your preparation, visual aids, speaking and audience contact, overall understanding of the topic and teaching value for other students.

<http://www.bollydb.in/playvideo-k3lPGfvF2Bk.html>

Group 1: Arrange the given events to get the summary of the Ramayana

Group 2: Accomplish the Attitude Analysis

Group 3: Identify the conflict in The Ramayana

Group 4: Identify the theme of Ramayana

Group 5: Write a script of Ramayana and read it dramatically

RUBRIC FOR DIFFERENTIATED TASK

Group no. _____

Task: _____

	1	2	3	4	Total
Preparation	Did not prepare enough for presentation.	Some preparation was done.	A good amount of preparation was done.	Group prepared beyond level of assignment	
Visual Aids	There were no helpful visual aids.	There were a few visual aids.	There were clear and interesting visual aids.	Student created excellent visual aids.	
Speaking and Audience Contact	Did not look at audience and was not loud enough	Looked at audience some of the time and used a soft voice	Looked at the audience and spoke clearly.	Held the attention of the audience and spoke very expressively.	
Overall Understanding of the Topic	Students did not show sufficient understanding of the topic.	Students understood most of the topic	Students understood the entire topic.	Students understood the topic and found extra information.	
Teaching value for other students	Did not help other students learn about the topic.	Helped other students learn something.	Helped other students understand the topic well.	Helped other students understand the topic and enjoy the presentation	

Differentiated Learning Rubric by Maxine – www.atozteacherstuff.com
http://atozteacherstuff.com/pdf.htm?rubric_differntiated.pdf

Group 1: SEQUENCING OF EVENTS

Arrange the following events in the order of the diagram. Write numbers 1 to 10. Then, retell the story in your own words. Put your answer on the space provided for you.

_____ King Dasharatha, Rama's father, decides it is time to give his throne to his eldest son Rama. Everyone seems pleased. However Rama's stepmother, the king's second wife, is not pleased. She wants her son, Bharata, to rule. Because of an oath Dasharatha had made to her years before, she gets the king to agree to banish Rama for fourteen years and to crown Bharata, even though the king, on bended knees, begs her not to demand such things.

_____ Rama, always obedient, is as content to go into banishment in the forest as to be crowned king. Sita convinces Rama that she belongs to his side and his brother Lakshman also begs to accompany them. Rama, Sita and Lakshman set out for the forest.

_____ Dasharatha, King of Ayodhya, has three wives and four sons. Rama is the eldest. Bharata is the second and the other two are twins, Lakshman and Shatrughna.

_____ In a neighboring city the ruler's daughter is named Sita. When it is time for Sita to choose her bridegroom, at a ceremony called a swayamvara, Sita indicates she has chosen Rama as her husband by putting a garland around his neck. The disappointed suitors watch.

_____ Ravana devises a plan to abduct Sita. He sends a magical golden deer which Sita desires. Rama and Lakshman go off to hunt the deer, first drawing a protective circle around Sita and warning her she will be safe as long as she does not step outside the circle. As they go off, Ravana (who can change his shape) appears as a holy man begging alms. The moment Sita steps outside the circle to give him food, Ravana grabs her and carries her off to his kingdom in Lanka.

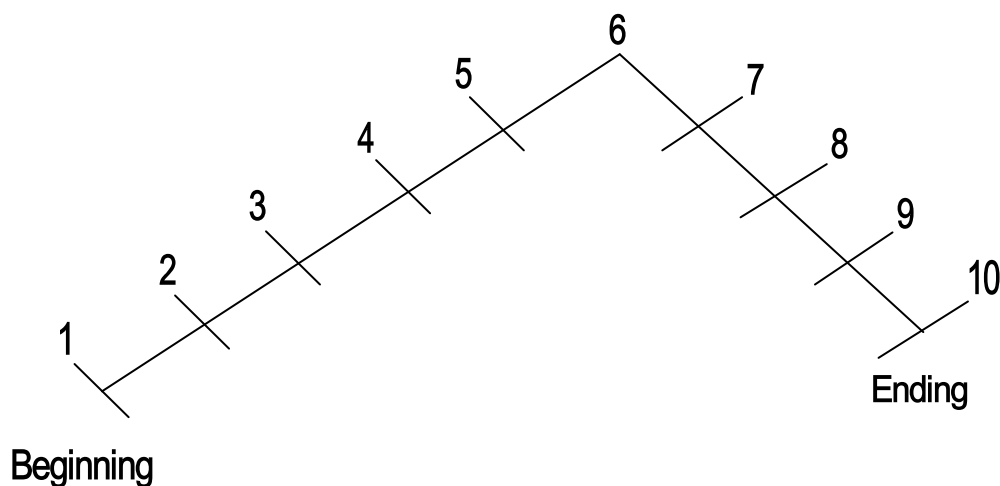
_____ Bharata, whose mother's evil plot has won him the throne, is very upset when he finds out what has happened. Not for a moment does he consider breaking the rules of dharma and becoming king in Rama's place. He goes to Rama's forest retreat and begs Rama to return and rule, but Rama refuses.

___ Rama is broken-hearted when he returns to the empty hut and cannot find Sita. A band of monkeys offers to help him find Sita. Ravana has carried Sita to his palace in Lanka, but he cannot force her to be his wife so he puts her in a grove and alternately sweet-talks her and threatens her in an attempt to get her to agree to marry him. Sita will not even look at him but thinks only of her beloved Rama. Hanuman, the general of the monkey band can fly since his father is the wind, and Hanuman flies to Lanka and, finding Sita in the grove, comforts her and tells her Rama will soon come and save her.

___ Years pass and Rama, Sita and Lakshman are very happy in the forest. One day a rakshasa princess tries to seduce Rama, and Lakshmana wounds her and drives her away. She returns to her brother Ravana, the ten-headed ruler of Lanka, and tells her brother (who has a weakness for beautiful women) about lovely Sita.

___ Rama frees Sita. After Sita proves her purity, they return to Ayodhya and Rama becomes king. His rule, Ram-rajya, is an ideal time when everyone does his or her dharma and "fathers never have to light the funeral pyres for their sons."

___ Ravana's men capture Hanuman, and Ravana orders them to wrap Hanuman's tail in cloth and to set it on fire. With his tail burning, Hanuman hops from house-top to house-top, setting Lanka afire. He then flies back to Rama to tell him where Sita is. Rama, Lakshman and the monkey army build a causeway from the tip of India to Lanka and cross over to Lanka. A mighty battle ensues. Rama kills several of Ravana's brothers and then Rama confronts ten-headed Ravana. Rama finally kills Ravana.



Group 2: Analyze the Attitude (Action/Attitude)

Fill out the **Attitude Analysis** below and discuss your analysis in front of the class. Other groups are free to agree/ disagree on the answers of the group reporting in front of the class.

Process for Attitude (Action/Attitude) Analysis

- First enumerate the attitudes/values of the characters revealed in the video.
- Then write the corresponding actions/ practices that will serve as your evidence.
- Analyze everything and come up with the summary of your analysis.

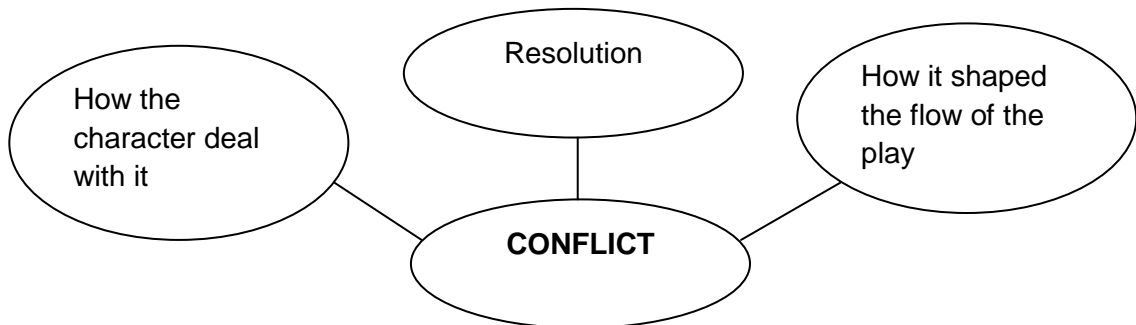
Attitude Analysis of...

Summary

<i>Attitudes/Values</i>	<i>Action/Practices</i>

Group 3: Validate the Conflict

- Identify the conflict in the story “Ramayana”
- Do this through a graphic organizer, how the conflict shaped the course of the story and how it was resolved.



Group 4: Examine the Theme

- Identify the theme of “Ramayana”
- Process the activity by answering the following questions.

1. What is the theme of the play?
2. What ideas lead you to identifying the theme?
3. How is the theme of *Ramayana* similar or different from the other themes of dramas/movies you have watched on television?
4. What does this reveal of about Afro-Asian plays?
5. How does the theme affect you as a person?
6. Are you able to relate an experience, a thought or a personal feeling with the story? Explain your answer.

Group 5: Make your Own Script

- In your own words, create a script of *Ramayana*.
- Check the script you will make with that on video. Go to the following link for the video: <http://www.bollydb.in/playvideo-k3lPGfvF2Bk.html>
- Read dramatically your written script.



Recall the lines in the video clip, “The Ramayana.” Think about how Sita felt when she said to Rama these lines:

“As shadow to substance, so wife to husband, is not the wife's dharma to be at her husband's side? Let me walk ahead of you so that I may smooth the path for your feet,”

If you were acting out a dialog, how would you convey Sita’s feeling as she begged to accompany Rama to his retreat?

When people talk, can you guess how they feel and what their attitudes are?

You can if you listen well to their **pitch**, **stress**, and **intonation**.



Pitch refers to the *highness or lowness of a sound*; **stress** or **accent** refers to the *greater or lesser force* given to certain syllables or words; **intonation** refers to the *way the voice goes either up or down* at the end of the sentence.

A person who is in great fear may utter stressed sounds in a high pitch as when calls out:

Fire! Look!
Help! Run!

A person who is embarrassed may stutter in a low pitch as when one says:

I’m s-s-s-sorry.
P-p-p-please f-f-forgive me.

One who is doubtful may use a rising intonation for a statement as in:

Yoni holds office in this building?

One who scorns or wants to emphasize a place, person, or thing stresses a demonstrative adjective before that noun, as in;

Yoni holds office in this building.

One who has self-confidence and poise may use a normal pitch, stress and intonation pattern as in;

The battle began.



How can you identify a person's attitudes and feelings?

You can identify attitudes and feelings by listening to the way a person speaks.



Activity 9: ORAL PRACTICE

Get a partner and take turns in reading and listening to the following dialogs from The Ramayana. Identify the feeling expressed by your partner through his/her intonation, stress, and pitch.

1. "I gladly obey father's command." - *Rama*
2. "The eldest must rule, please come back and claim your rightful place as king." - *Bharata*
3. "You must stand vigilant, guarding a sacrifice from demons for six days and seven nights." – *Visvamitra*
4. "My husband, remember when I saved your life in the battlefield so many years ago? And do you remember that you granted me two boons at that time. The time has come for you to fulfill your promise!" – *Kaikeyi*
5. "Oh woman, have you no heart? Please ask anything but not that." – *King Dasaratha*



Did you make clear and interesting explanations about your answers in the last activity? You will encounter more exercises about this topic in the succeeding lessons.

Aside from using the proper stress and intonation, you can also improve your skill in expressing your ideas clearly and interestingly by using a variety of sentence structures.

You learned in your previous lessons that sentences could be classified into: *simple*, *compound*, *complex*, and *compound-complex*. If you are not sure of the characteristics of each of these, here are key points to refresh your memory before going further.



Kinds of Sentences According to

A. **Simple sentence** – is a sentence with one independent clause and no subordinate clause. It may contain two or more verbs or two or more subjects connected by subordinators, but this does not alter the fact that only one thought is expressed.

Examples:

King Dasharata had four sons.

Lakshman and Shatrughna were twins.

King Dasharatha decides it is time to give his throne to Rama and retire to the forest.

Sita and Lakshman begged and convinced Rama to let them set out for the forest.

B. **Compound Sentence** – is a sentence composed of two or more independent clauses but no subordinate clauses. The clauses of a compound sentence may be separated by semi-colons or commas followed by coordinating conjunctions; or semi-colons followed by sentence connectors. You may separate the two main clauses of a compound sentence into two simple sentences.

The most common coordinators are:

and or nor so but for yet

The most common sentence connectors are:

therefore moreover indeed while also

hence

in fact nevertheless however thus consequently

Examples:

Bharata begs Rama to return to the palace but the latter refuses.

Rama goes off to hunt the deer, while Lakshman draw a protective circle around Sita.

C. **Complex Sentence** - is a sentence containing one independent clause and at least one subordinate clause.

Examples:

When Sita steps outside the circle, Ravana grabs her and carries her off to his kingdom in Lanka.

Ravana's men capture Hanuman before he could finish conversing with Sita.

D. **Compound-Complex Sentence** – contains two or more independent clauses and at least one subordinate clause.

Examples:

The people who were in the kingdom are pleased with Rama, but Kaikeyi plotted an evil plan against him.

Kaikeyi requested that her son be made the regent king and Rama should be exiled in the forest.



Activity 10: SENTENCE STRUCTURE TEST

Read and analyze each sentence and write on the space before the number whether the sentence is simple, compound, complex, or compound-complex. Be prepared to explain your answer.

- _____ 1. After the supplies are delivered, Lucia and Shine will decorate the Audio-Visual Room.
- _____ 2. We know that the English department has worked very hard, and we appreciate their efforts.
- _____ 3. If we start early, we can finish before noon.
- _____ 4. Arrange the props creatively and artistically.
- _____ 5. Somebody must stand at the door and collect the tickets.
- _____ 6. This presentation should be a success, because we have already sold several hundred tickets.
- _____ 7. We have elected a king and a queen for the dance, and they will lead the Grand March.
- _____ 8. The clean-up committee will report tomorrow at noon.
- _____ 9. Tess moves the table at the center.
- _____ 10. Javy does the arrangements for the program.



Activity 11: WRITE A REFLECTION

Write a summary of the insights you have gained about the two characters in “The Ramayana”. Use a mixture of simple, compound and complex sentences to make your summary interesting.

1. Characterize Rama as a husband and Sita as a wife.
2. How did Sita show her love and devotion to her husband? How about Rama to his wife?
3. What conclusion can you make about the Indian women and men of their time?
4. Do you see any similarities between Indian men and Filipino men? Or Indian women and our Filipino women? In what way are they similar?



Have you gathered enough information about India? Do you now understand why Indians are said to be a remarkable people?

Now, we will talk about another country, Persia. Let's try to know about the Persians through their literature. One of the best Persian prose selections is the “Rubaiyat of Omar Khayam”.



Background on Persian Literature

Persian literature refers to the body of writings in Modern Persian, the form of the Persian language that emerged in the 19th century, especially in north-eastern Iran. The first writings in Modern Persian were in verse. As prose translation from Arabic were made, improvements based on Arab literary

conventions and the use of literary devices were introduced.

The “Rubaiyat of Omar Khayam”, which scattered philosophical quatrains of rare music and charm, was written in answer to the many questions about life. What makes it outstanding is the fact that these verses were written, not by a man of letters, but by a famous mathematician and astronomer who lived in Persia in the eleventh century for the readers of the western world.

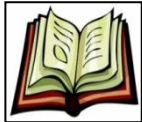
Let’s try to find out the general mood or tone of the poem. Find the lines that describe it. But before you do it, answer this vocabulary test.



Activity 12: BUILDING YOUR VOCABULARY

Match the underlined words in Column A with their definitions in Column B.

- | A | B |
|--|---------------------|
| ___ 1. The sultan’s <u>turret</u> stands tall. | a. a large inn |
| ___ 2. Tomorrow will be here <u>anon</u> | b. soon |
| ___ 3. Her collection of <u>vintage</u> paints | c. rundown |
| ___ 4. Travellers rest in <u>caravanserai</u> | d. an earlier model |
| ___ 5. abandoned <u>battered</u> building | e. projecting tower |
| | f. disappeared |



The Rubaiyat of Omar Khayam

Translated by Edward Fitzgerald

Wake!

For the Sun, who scattered into flight
The Stars before him from the Field of Night,
Drives Night along with them from Heav’n and strikes
The Sultán’s Turret with a Shaft of Light.
And, as the Cock crew, those who stood before
Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly -- and Lo! the Bird is on the Wing.
The Worldly Hope men set their Hearts upon
Turns Ashes -- or it prospers; and anon,
Like Snow upon the Desert’s dusty Face
Lighting a little Hour or two -- is gone.
Think, in this batter’d Caravanserai
Whose Doorways are alternate Night and Day,
How Sultan after Sultan with his Pomp
Abode his Hour or two and went his way.
Ah, my Beloved, fill the Cup that clears
TO-DAY of past Regrets and future Fears:
To-morrow! Why, To-morrow I may be

Myself with Yesterday's Sev'n thousand Years.
 For some we loved, the loveliest and the best
 That from his Vintage rolling Time has prest,
 Have drunk their Cup a Round or two before,
 And one by one crept silently to rest
 Ah, make the most of what we yet may spend,
 Before we too into the Dust descend;
 Dust into Dust, and under Dust, to lie,
 Sans Wine, sans Song, sans Singer, and--sans End!
 Oh threats of Hell and Hopes of Paradise!
 One thing at least is certain--This Life flies:
 One thing is certain and the rest is lies;
 The Flower that once is blown for ever dies



Let's find out if you understand the poem through **Reading Meaning into Poetry.**



Activity 13: READING MEANING INTO POETRY

Directions: Encircle the letter of the most appropriate meaning of each of the following passages.

1. *The Bird of Time has but a little way
To fly -- and Lo! the Bird is on the Wing.*
 - a. Life is short.
 - b. Birds die fast.
 - c. Birds cannot fly for a long time.
2. *The Worldly Hope men set their Hearts upon
Turns Ashes -- or it prospers;*
 - a. Men burn their hopes.
 - b. When men hope, their hurts burn.
 - c. Men's desires either fail or succeed.
3. *How Sultan after Sultan with his Pomp
Abode his Hour or two and went his way.*
 - a. No matter how rich a person is, time comes when he becomes poor.
 - b. Even rich men just live the life meant for them, then they die.
 - c. A rich man does not stay permanently in a palace.
4. *Oh threats of Hell and Hopes of Paradise!
One thing at least is certain--This Life flies:*
 - a. Everyone should think about hell and paradise.
 - b. Life is destined for hell or paradise.
 - c. Life on earth soon ends.

5. One thing is certain and the rest is lies;
The Flower that once is blown for ever dies.
 a. Only one thing is certain in this world; all that live, die.
 b. All flowers die after it has bloomed.
 c. Once a thing dies, it does not live again.

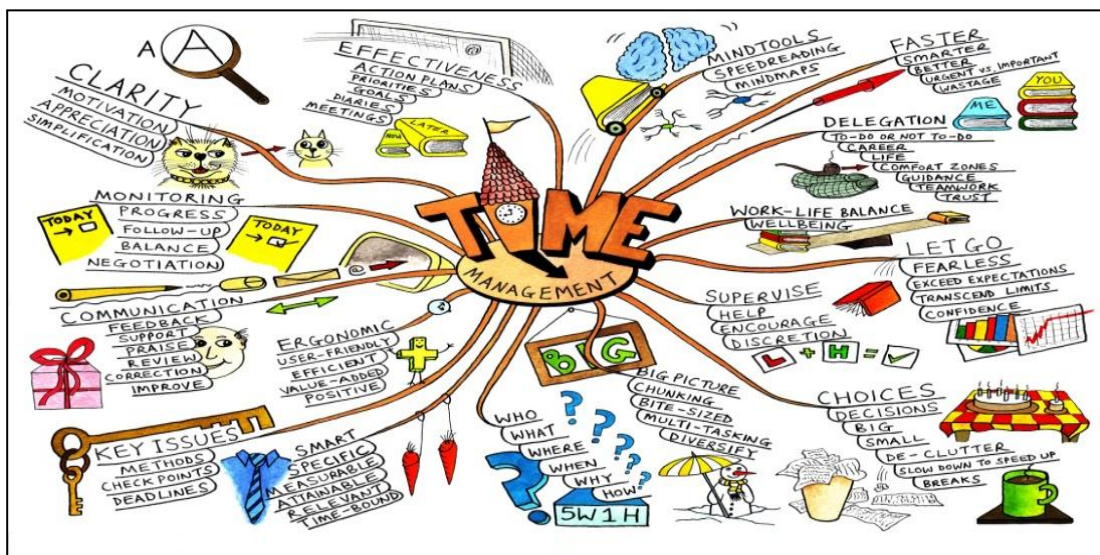


Activity 14: WHAT'S ON YOUR MIND?

Identify what is the author's concept of life and death. Answer this using a concept map. See the sample on the next page.

The steps in doing a concept map

- Write the major idea at the center.
- Associate ideas using your own words.
- Check to make sure the connections are valid and clear.
- Share your concept map to your classmates.



Activity 15: WRITING AN EXPERIENCE

Directions: Choose a passage from the poem, “The Rubaiyat of Omar Khayam”, and write your reflections on it.

Example:

The Bird of Time has but a little way, To fly -- and Lo! the Bird is on the Wing.



As you go through your formal education, you will be expected to study or do research work. Because of this, you will have to do a lot of reading and learn how to read fast. One way to do fast reading is through scanning. To scan is to move the eyes quickly down a page to find facts or details quickly. Let's try this one.



Activity 16: SCANNING FOR SPECIFIC INFORMATION

Directions: Scan the following passage and find the answers to the following questions. Write your answers on the space provided.

1. What are inseparable in Asia?

2. What are regarded as valued “classical” traditions in Asia?

3. What makes it difficult to draw a sharp borderline between and among dance, ceremonies and rituals?

4. Why is Asia, called a treasury of traditions representing development of theatrical performances?

Asian Traditional Theatre and Dance

1. The interrelatedness of drama, dance and music

In Asia, drama, dance and music are inseparable. Most of the traditional forms of Asian performing art combine drama, dance and music into a kind of whole in which it is difficult to draw a clear borderline between these art forms. Most of the Asian traditions employ either dance or dance-like, stylized movements, while movements are frequently interwoven with text. In addition to this, most of the traditions are characterized by their own specific musical styles or genres. The acting technique, which employs dance-like body language, is usually very intricate and it demands many years of arduous training, as western ballet technique, for example, does. Therefore in Asia it is simply not possible to classify stage arts as nonverbal “dance” or “spoken theatre”.

2. The Interaction between “Living Theatre” and Puppet Theatre

In Asia, puppet theatre and one of its variations, shadow theatre, are often regarded as valued “classical” traditions. In Asia there are dozens of important forms of puppet theatre. One could generalize that shadow theatre usually represents the early strata of puppetry with a long history and religious or magical connotations. In shadow theatre the silhouette-like figures are often cut from leather or other transparent or semi-transparent materials and they are seen through a cloth screen while manipulated by one or more puppeteers.

The interaction of puppet theatre and “living theatre” is one of the characteristics of Asian theatrical traditions.

3. Relationship with Religion

In many of the Asian cultures, theatre and dance are still organically related religions and other belief systems today. This deep intermingling of theatre, dance and religion makes it difficult to draw a sharp borderline between dance, ceremonies and rituals, as will be apparent later.

4. The Preservation of Ancient Forms

In Asia there is an abundance of theatrical traditions with histories of hundreds, sometimes even thousands, of years in which the performance traditions with specific acting techniques are also still preserved. This may be due to the deep interrelationship with religion and rituals. Religious art tends to be conservative in nature and changes of style are mainly avoided. Thus Asia is a treasury of traditions representing different stages of the development of theatrical performances from stone-age rituals to later, complex court performances and to modern, often western-influenced styles.

Most of these traditions preserve not only a literary heritage, but also an acting technique, costuming, masks, a make-up system etc. that have retained much of their original qualities throughout the centuries.



At this point, has your knowledge of the traditions and values of selected Afro-Asian countries increased? Are you now ready to modify your initial answer to the focus question: As a Filipino, how can you better understand your identity as an Asian?

Answer the Focus Question by giving your Revised Answer in the IRF grid based on the things learned.

Initial Answer

Revised Answer

Final Answer

Reflect and Understand



Hello there! Congratulations on making it this far. Now that you know the important ideas/concepts about our topic, let's go deeper by moving on to the next level.

Your goal in this section is to enrich your understanding on the topic. You have learned from the previous activities that the traditions and values of people have come down to us through oral language, literature, and in theatre and dance. The Afro-Asian countries share some common characteristics, but each one manifests peculiar qualities.



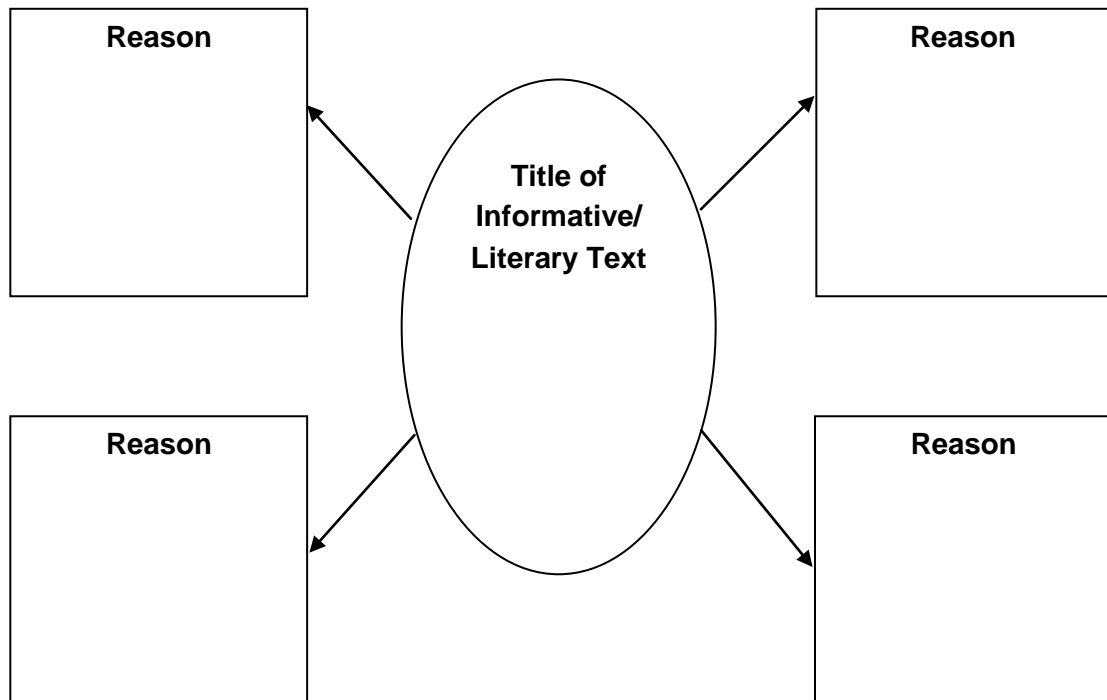
Activity 17: CHECK AND BALANCE

Directions: What have you learned so far? Choose one Informative or Literary text you took up in the previous lesson. Write four reasons for choosing it. Plot them on the chart below and answer the questions that follow.

Title of Informative/Literary Text

1. Indian Culture
2. The Prophet by Khalil Gibran

4. The Ramayana
5. Rubaiyat of Omar Khayam



PROCESS QUESTIONS:

1. How do these informative/literary texts help you understand the different traditions and values of Afro-Asian countries?
2. In what manner do these informative / literary texts help you understand your identity as an Asian?



Continue sharing your knowledge and views with others through this activity. What would you do if you were in these situations?



Activity 18: REAL LIFE SITUATIONS

Do the following group tasks. Decide an action if you were in these situations:

- Group 1:** Deciding whether to take your parents order in choosing a course or not
- Group 2:** Letting go of a friend due to some conflicts
- Group 3:** Staying away from peers due to family pressure
- Group 4:** Deciding whether to stay and live in the city or province
- Group 5:** Deciding whether to live independently or to stay with parents after schooling



You are about to read another literary work, this time a play titled, “Shakuntala”. This play was written by a well known poet Kalidasa. What do you know about him?

Before you start reading “Shakuntala”, try to unlock some vocabulary words found in the selection.



Activity 19: VOCABULARY TEST

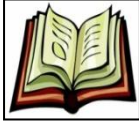
Directions: Choose the word from the word pool which means the same as the word or words in parentheses.

heralds	curse
hesitate	ashram
apparently	dynasty
garland	blurs

(1) **A/An** _____ (abode, refuge) is the home of the family – the basic unit of society. It is from the family that individuals come to birth and it is within the family that they find the first school of the social virtues that are important to build a society. (2) _____ (obviously) parents are the first teachers.

Every child is a gift to its brothers, sisters, parents and entire family. They say a good child is a (3) _____ (wreath of flowers) that brings honor to the parents while a black sheep is a (4) _____ (damnation), but nevertheless, the child is loved and cared for.

In most cases the family (5) _____ (announces) progress and strives to contribute to national development. Family members don't (6) _____ (waver) to pursue fields of endeavor that would bring them honor and glory. Take for example the political (7) _____ (ancestry lines of hereditary rulers) we have in the country.



Read the selection silently. Then, choose the character you prefer and read its lines aloud.

Shakuntala by Kalidasa (Act IV)
(*excerpts*)

Sharnagarava (listening to the song of koil-birds).

Father,
The trees are answering your prayer
In cooing cuckoo-song,
Bidding Shakuntala farewell,
Their sister for so long.

Invisible beings.

May lily-dotted lakes delight your eye;
May shade-trees bid the heat of noonday cease;
May soft winds blow the lotus-pollen nigh;
May all your path be pleasantness and peace.
(*All listen in astonishment.*)

Gautami.

My child, the fairies of the pious grove bid you farewell. For they love the household. Pay reverence to the holy ones.

Shakuntala (does so. Aside to PRIYAMVADA).

Priyamvada, I long to see my husband, and yet my feet will hardly move. It is hard, hard to leave the hermitage.

Priyamvada.

You are not the only one to feel sad at this farewell. See how the whole grove feels at parting from you.
The grass drops from the feeding doe;
The peahen stops her dance;
Pale, trembling leaves are falling slow,
The tears of clinging plants.

Shakuntala(recalling something).

Father, I must say good-bye to the spring-creeper, my sister among the vines.

Kanva.

I know your love for her. See! Here she is at your right hand.

Shakuntala (approaches the vine and embraces it).

Vine sister, embrace me too with your arms, these branches. I shall be far away from you after to-day. Father, you must care for her as you did for me.

Kanva.

My child, you found the lover who
Had long been sought by me;
No longer need I watch for you;
I'll give the vine a lover true,
This handsome mango-tree.
And now start on your journey.

Shakuntala (going to the two friends).

Dear girls, I leave her in your care too.

The two friends.

But who will care for poor us? *(They shed tears.)*

Kanva.

Anusuya! Priyamvada! Do not weep. It is you who should cheer
Shakuntala. *(All walk about.)*

Shakuntala.

Father, there is the pregnant doe, wandering about near the cottage. When she
becomes a happy mother, you must send someone to bring me the good
news. Do not forget.

Kanva.

I shall not forget, my child.

Shakuntala (stumbling).

Oh, oh! Who is it that keeps pulling at my dress, as if to hinder me? *(She turns
round to see.)*

Kanva.

It is the fawn whose lip, when torn
By kusha-grass, you soothed with oil;
The fawn who gladly nibbled corn
Held in your hand; with loving toil
You have adopted him, and he
Would never leave you willingly.

Shakuntala.

My dear, why should you follow me when I am going away from home? Your
mother died when you were born and I brought you up. Now I am leaving
you, and Father Kanva will take care of you. Go back, dear! Go back! *(She
walks away, weeping.)*

Kanva.

Do not weep, my child. Be brave. Look at the path before you.
Be brave, and check the rising tears
That dim your lovely eyes;
Your feet are stumbling on the path
That so uneven lies.

Sharngarava.

Holy Father, the Scripture declares that one should accompany a departing
loved one only to the first water. Pray give us your commands on the bank
of this pond, and then return.

Kanva.

Then let us rest in the shade of this fig-tree. *(All do so.)* What commands would
it be fitting for me to lay on King Dushyanta? *(He reflects.)*

Anusuya.

My dear, there is not a living thing in the whole hermitage that is not grieving to-
day at saying good-bye to you. Look!
The sheldrake does not heed his mate
Who calls behind the lotus-leaf;
He drops the lily from his bill
And turns on you a glance of grief.

Kanva.

Son Sharngarava, when you present Shakuntala to the king, give him this message from me.

Remembering my religious worth,
Your own high race, the love poured forth
By her, forgetful of her friends,
Pay her what honour custom lends
To all your wives. And what fate gives
Beyond, will please her relatives.

Sharngarava.

I will not forget your message, Father.

Kanva (turning to SHAKUNTALA).

My child, I must now give you my counsel. Though I live in the forest, I have some knowledge of the world.

Sharngarava.

True wisdom, Father, gives insight into everything.

Kanva.

My child, when you have entered your husband's home,
Obey your elders; and be very kind
To rivals; never be perversely blind
And angry with your husband, even though he
Should prove less faithful than a man might be;
Be as courteous to servants as you may,
Not puffed with pride in this your happy day:
Thus does a maiden grow into a wife;
But self-willed women are the curse of life.
But what does Gautami say?

Gautami.

This is advice sufficient for a bride. (*To SHAKUNTALA.*) You will not forget, my child.

Kanva.

Come, my daughter, embrace me and your friends.

Shakuntala.

Oh, Father! Must my friends turn back too?

Kanva.

My daughter, they too must someday be given in marriage. Therefore they may not go to court. Gautami will go with you.

Shakuntala (throwing her arms about her father).

I am torn from my father's breast like a vine stripped from a sandal-tree on the Malabar hills. How can I live in another soil? (*She weeps.*)

Kanva.

My daughter, why distress yourself so?
A noble husband's honourable wife,
You are to spend a busy, useful life
In the world's eye; and soon, as eastern skies
Bring forth the sun, from you there shall arise
A child, a blessing and a comfort strong—
You will not miss me, dearest daughter, long.

Shakuntala (falling at his feet).

Farewell, Father.

Kanva.

My daughter, may all that come to you which I desire for you.

Shakuntala (going to her two friends).

Come, girls! Embrace me, both of you together.

The two friends (do so).

Dear, if the good king should perhaps be slow to recognise you, show him the ring with his own name engraved on it.

Shakuntala.

Your doubts make my heart beat faster.

The two friends.

Do not be afraid, dear. Love is timid.

Sharngarava (looking about).

Father, the sun is in midheaven. She must hasten.

Shakuntala (embracing KANVA once more).

Father, when shall I see the pious grove again?

Kanva.

My daughter, When you have shared for many years
The king's thoughts with the earth,
When to a son who knows no fears
You shall have given birth,
When, trusted to the son you love,
Your royal labours cease,
Come with your husband to the grove
And end your days in peace.

Gautami.

My child, the hour of your departure is slipping by. Bid your father turn back.
No, she would never do that. Pray turn back, sir.

Kanva.

Child, you interrupt my duties in the pious grove.

Shakuntala.

Yes, Father. You will be busy in the grove. You will not miss me. But oh! I miss you.

Kanva.

How can you think me so indifferent? *(He sighs.)*
My lonely sorrow will not go,
For seeds you scattered here
Before the cottage door, will grow;
And I shall see them, dear.

Go. And peace go with you. *(Exit SHAKUNTALA, with GAUTAMI, SHARNGARAVA, and SHARADVATA.)*

The two friends(gazing long after her. Mournfully).

Oh, oh! Shakuntala is lost among the trees.

Kanva.

Anusuya! Priyamvada! Your companion is gone. Choke down your grief and follow me. *(They start to go back.)*

The two friends.

Father, the grove seems empty without Shakuntala.

Kanva.

So love interprets. (*He walks about, sunk in thought.*) Ah! I have sent Shakuntala away, and now I am myself again. For
A girl is held in trust, another's treasure;
To arms of love my child to-day is given;
And now I feel a calm and sacred pleasure;
I have restored the pledge that came from heaven.

(all exit)



Let's try to figure out if you understand the selection. Do the following activities as you go deeper in your search for knowledge.



Activity 20a: CHARACTER MAP

Directions: Do the following tasks below. Use the character map to answer this activity.

1. Describe Shakuntala as a daughter, as a sister, and as a friend.
2. Describe Kanva as a father.
3. Cite proof/evidence to your answer.

Name of the Character		Proofs/ Evidence
Descriptions		



Activity 20b: ACTIVE KNOWLEDGE-SHARING

Directions: Participate in the class discussion by answering the following questions. Write your answers on the space provided.

1. How is Kanva similar to most fathers nowadays?

2. What advice did he give his daughter in her relation with her husband, her husband's family, **and** the people around her?

3. As described in the excerpt, what is the concept regarding the role of a woman as bride?

4. What Indian traditions and values were mentioned in the story? Relate it to Filipino traditions and values.

5. Go over the text again and list down common practices that we still observe nowadays.



Activity 21: CHARACTER'S EMOTIONS

Directions: Pick one line of a character from the story and deliver it dramatically in front of the class.

Examples:

ANASUYA: Even people ignorant of wordly affairs would say that the King had not behaved like a gentleman towards Shakuntala. **(Complaining)**

PRIYAMVADA: Anasuya, hurry. We are arranging for the departure of Shakuntala. **(With Joy)**

SHAKUNTALA: So I became bride again. I will never have friends like you. **(She drops tears)**

KANVA: How grief weakens me when I see all those grains you scattered in offering of the cottage door sprouting! Go now! God be with you on your journey. **(Sighing with grief)**



Activity 22: READER'S CIRCLE

Directions: Group into five and write your interpretation of the following excerpts in depth using the *Readers Circle Strategy*. Read, discuss, and respond to the dialog assigned to your group. Choose a representative to report what you have discussed.

Process for the Readers Circle Strategy

- Be sure to work with your members
- Assign roles to your members (clarifier, summariser, timekeeper etc.)
- Analyse the assigned text/lines to your group
- Prepare for your roles in the circle
- Assign your facilitator to a circle
- Fill up the self and peer assessment checklist after your group's discussion.

Group 1. **Priyamvada:**

You are not the only one to feel sad at this farewell.
See how the whole grove feels at parting from you.
The grass drops from the feeding doe;
The peahen stops her dance;
Pale, trembling leaves are falling slow,
The tears of clinging plants.

Group 2. **Kanva:**

Do not weep, my child. Be brave.
Look at the path before you.
Be brave, and check the rising tears
That dim your lovely eyes;
Your feet are stumbling on the path
That so uneven lies.

Group 3. **Kanva:**

My child, when you have entered your husband's home,
Obey your elders; and be very kind
To rivals; never be perversely blind
And angry with your husband, even though he
Should prove less faithful than a man might be;
Be as courteous to servants as you may,
Not puffed with pride in this your happy day:
Thus does a maiden grow into a wife;
But self-willed women are the curse of life.
But what does Gautami say?

Group 4. **Shakuntala:**

I am torn from my father's breast like a vine stripped
From a sandal-tree on the Malabar hills.
How can I live in another soil? (*She weeps.*)

Group 5. **Kanva:**

So love interprets. (*He walks about, sunk in thought.*)
Ah! I have sent Shakuntala away, and now I am myself again.
For a girl is held in trust, another's treasure;
To arms of love my child to-day is given;
And now I feel a calm and sacred pleasure;
I have restored the pledge that came from heaven.

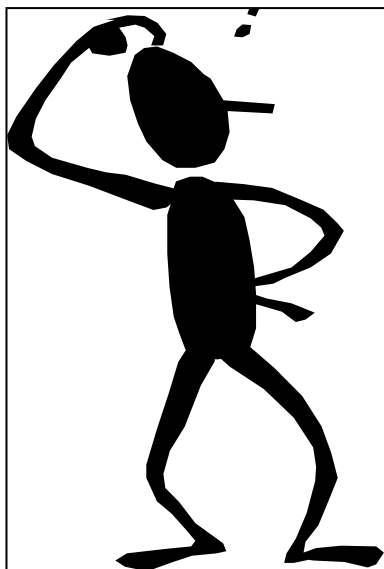
Self and Peer Assessment Sheet

	Yes	No	Sometimes	Evidence
Everyone participates and shares in the discussion process. Communication is interactive.				
The group is supportive of their individual members. Group climate promotes friendliness.				
Group members often ask questions for clarification or elaboration.				
The group discussion stays on topic or on directly related issues.				
The group is energetic and enthusiastic.				



Activity 23: SKETCH TO STRETCH

Directions: Sketch the topic assigned to your group in order to “stretch” or broaden and deepen your imagination, ideas or concepts.



- Group1: Draw a comics strips narrating the story *Shakuntala*.
- Group2: Draw an illustration of the characters mentioned in the selection.
- Group 3: Reveal the theme of the story through a collage.
- Group 4: Have a visual presentation of the setting of the story.
- Group 5: Illustrate the traditions and values revealed in the selection.



Activity 24: THINK PAIR

Directions: Answer the following questions with a help of a partner. Write your answers on the space provided.

1. What new realizations do you have about the traditions of Afro-Asian?

2. What similarities do you find between your values as a Filipino and the values of other Afro-Asian countries discussed in lessons 1 to 3? How did you feel about it?

3. Do you see the significance of studying the traditions and values of other Afro-Asian countries? Explain your answer.



At last, you are now ready to give your final answer to the focus question ***“How can you better understand your identity as an Asian?”*** Write your **Final** answer in the IRF grid below.

Initial Answer

Revised Answer

Final Answer

Transfer



In this final phase of the lesson, your goal is to apply your learning to real life situations. You will be given a practical task which will demonstrate your understanding of the lesson.

Right from the start of Lesson 1 you have been gathering facts and opinions about the traditions and values of people from selected Afro-Asian countries. You have also discovered that the literature of these countries is a great tool in understanding their beliefs and customs.

Furthermore, the previous lessons taught you how to write an informative paragraph that leads you to have your own informative article. Also, you were given a chance to write your own brochure.

This time, your target is to make a write-up promoting the informative and creative exhibit you will put up. This exhibit should showcase the traditions and values of selected Afro-Asian countries.

As part of your preparation for your exhibit, you need to write an event proposal for your exhibit. Please take note of the following instructions on how you will do this.



How to Write an Event Proposal

Instructions:

1. Write an introduction. Indicate the purpose of the event proposal. Mention prior contact with the recipient or how you learned about the project. Say something encouraging about your company or the project and give an overview of the proposal's contents.
2. Discuss the background. State the problem or opportunity that has brought about this event proposal.
3. Briefly state what it is you are proposing to do.
4. Discuss the benefits or advantages of doing the project.
5. Discuss how you will go about the event and what concepts or theory is involved.
6. Discuss or describe what the finished product will look like and how will it work.
7. Make a statement of feasibility or possible outcome of the proposal. Describe the full benefits of the event.
8. Provide a schedule, timeline or list of project "milestones" for the project. If you cannot cite specific dates for completion of key project phases, estimate in number of days, weeks or months.

Source: How to Write an Event Proposal | eHow.com

http://www.ehow.com/how_6115264_write-event-proposal.html#ixzz2ByM9uEwM



Activity 25: TAKE MY PROPOSAL

Directions: You have learned how to write an event proposal from the guidelines above. You will try your knowledge of the steps by doing the given exercise. Consider the scenario below:

You are the event organizer in your company. You have been asked to run a concert for a fund raising project of a certain foundation. Your target is to invite sponsors who will support your project. As part of your preparation for the event, your task is to write an event proposal. This letter will be distributed to all the prospect sponsors.



— This is how you will write your event proposal:

1. Title Information:

- The title of the document should be centered in bold letters at the top of the page and should say something such as "LETTER OF INTENT."
- On a line underneath, type what type of intent the letter is for, i.e., "Park Enhancement Grant Program."
- On the left-hand side of the page, begin with the date. It's best to write the date out. For example, write "August 21, 2012", instead of using, "09/21/12", which tends to look less professional.

2. Address Information:

- The address and title information should be typed professionally and correctly. If you are addressing the letter to John Dela Cruz, you would address it to, "Mr. John Dela Cruz". If the letter is sent in care of a second person, you would add that underneath in the following format:
Mr. John Dela Cruz
c/o Cherry De Vera
- The name of the addressee's organization or company goes on the line below with the address following. For example:
Mr. John Dela Cruz
c/o Cherry De Vera
Department of Parks and Recreation
Pearl Drive, Ortigas, Pasig City
- Then type in the regarding line, i.e., "RE: PEG Letter of Intent." And type in the "dear" line. For example, "Dear Mr. Dela Cruz".

3. Letter Body

- Keep paragraphs short and concise. Begin the letter with something such as, "I submit this letter of intent to notify the Department of Parks and Recreation of [enter name of organization here]'s intent to submit a proposal for..." Add the remaining information and end the first paragraph here.
- In the second paragraph, talk about your organization's intent and give a brief description of the improvement or whatever the intent is. If you are speaking of a specific park or organization, use proper names.
- In the final paragraph, let the reader know who your representative will be. For example, "[Name] will be our main point of contact for the purposes of the application process and can be reached at:"
- use a bulleted list for the contact information. For example:
 - Mailing Address

- Phone Number
- E-mail Address
- In the final paragraph, thank the reader for the opportunity to participate in whatever program to which you are applying. Complete and sign the letter as follows:
Sincerely,
Your Name

Assessment

The following criteria will be used in evaluating your event proposal:

- 1. Proper Business Letter Format** (5 points)
⇒ Heading, inside address, salutation, body, closing, etc. are present.
- 2. Focused Body Paragraphs** (5 points)
⇒ Distinct claims in each body paragraph explaining your project's origins and goals are evident.
- 3. Specific Details** (5 points)
⇒ Specific details in each body paragraph are provided. It doesn't just summarize and generalize.
- 4. Polished** (5 points)
⇒ The errors are checked thoroughly. There is a signature.
- 5. Passion** (5 points)
⇒ Demonstrated a choice of project that reflects your passions and future goals. Showed how your choices relate to your dreams and previous things you've done.



PROCESS QUESTIONS:

1. Were you successful in writing your event proposal? Why do you say so?
2. What difficulty did you encounter in writing your letter of proposal? What did you do about it?
3. Do you think your output meets the criteria for assessing an event proposal? Why?



The planning process takes time and should not be rushed, that is why it is a good idea to begin this as early as possible. The plan of action and schedule will then be drawn up based on the ideas created by your class and will be used on the day of the event.

You are going to come up with a similar output as follows:



How are you going to do this? There are many creative ways on how to put up an exhibit. Take a look at this.



How to Put Up the Best Exhibition Display

Putting up an exhibition, whether it is a large event or a small activity, can be stressful thing to organize and run. Here are some of the important aspects to consider in putting up an informative and creative exhibit:

1. Find the right equipment to put up a good display and promoting the exhibit. Many people will have been to exhibitions for various reasons and will have noticed that in these events the key to a successful exhibition is promotion and communication.
2. Plan carefully where you will place each unit, making sure that the people are able to see and understand what is being displayed (products, leaflets, brochures, booklets, prototypes, samples, pictures etc.).
3. Choose a theme. It's not enough to simply have lots of artwork you'd like to exhibit; in order to tie each piece together, you need to come up with a focus.
4. Advertise the exhibition. Consider doing press releases. Put up posters around local art schools, universities, trendy areas, cafes, clubs, or even the supermarket bulletin boards. Get in touch with local newspapers and tell them about the upcoming exhibition.
5. Entertain with food and drink. If you can afford it, offer beverages such as champagne, wine or juice, along with finger food or buffet. Or reserve this just for the opening night or morning to share among those who come to an invitation-only opening.

If it enhances the experience, play music at a low level, especially at the end when people start leaving.

Source: <http://www.articlesbase.com/marketing-articles/how-to-put-up-the-best-exhibition-display-526499.html>



PROCESS QUESTIONS:

1. Do you find it easy to put up an exhibit?
2. What important things have to be considered in putting up an informative and creative exhibit?
3. What skills and attitudes do you need to come up with an exhibit?



You are now ready to perform your practical task in this lesson. You are on your own to figure out which of the skills you learned in the previous activities you would use to meet the standards in this given task.

Consider the following scenario.



Activity 26: GRASP YOUR PERFORMANCE

Directions: Read the task below. In your group, discuss and plan on how you will prepare your exhibit. The rubric for grading is provided here to remind you on how your work will be graded.



TASK

Your city is hosting the 1st Asia-Africa Cultural Summit.

As the spearhead of the promotional activities for the event, the City Tourism Council intends to put up an exhibit dubbed as “Taste Asia, Taste Africa” as a welcome treat to the summit delegates.

As the well acclaimed group of event organizers in the city, you have been tapped to prepare the exhibit showcasing the different traditions and values of selected Afro-Asian countries.

Your output will be evaluated based on the quality of information presented, creativity, relevance to the theme and visual impact.

Goal:

To showcase the different cultures of selected Afro-Asian countries in an exhibit

Differentiated Roles:

You are:

- *event organizers who will prepare a detailed plan of the event*
- *advertisers/entrepreneurs who will design flyers/brochures for the event including the agro-industrial products of Afro-Asian countries*
- ** artists who (1) will dress up like mannequins dressed in traditional Afro-Asian costumes and will move and talk at the drop of a coin (fund-raising) and (2) prepare slide/video presentation on the traditional music and dance of Afro-Asian countries*
- *chefs who will feature the best Afro-Asian cuisines through make-believe/real cooking demonstration*
- *event hosts who will write script for the presentation of the exhibits in coordination with the events' organizers*

Audience:

*The target audience is foreign and local tourists.

Situation:

The City Tourism Council will launch the "Taste Asia, Taste Africa: A Cultural Awareness Program" as part of its information campaign for the "One ASEAN" advocacy. Your group is tasked to present an exhibit of Afro-Asian cuisine, traditional music and fashion, and agro-industrial products.

Product:

You need to put up an informative and creative exhibit showcasing the different traditions and values of selected Afro-Asian countries.

You need to show foreign and local tourists the distinctive characteristics of the selected Afro-Asian countries.

Rubric of the “Taste Asia, Taste Africa Exhibit

CRITERIA	Outstanding 4	Satisfactory 3	Developing 2	Beginning 1	RATING
Organization/ Collaboration	All members contribute in the completion of the assigned task.	Most of the members contribute in the completion of the assigned task.	Some members contribute in the completion of the assigned task.	Few members contribute in the completion of the assigned task.	
Content/ Information presented	Presentation of information is in-depth and comprehensive and strongly adheres to the theme.	Presentation of information includes essential knowledge about Afro-Asian countries and adheres to the theme	Presentation of information includes essential knowledge about Afro-Asian countries but there are 1 to 2 factual errors and inadequately adheres to the theme.	Content is minimal or there are several factual errors and does not adhere to the theme.	
Creativity	Exhibit makes excellent use of effects, style, and artistry to enhance the content.	Exhibit makes use of effects, style and artistry to enhance the content.	Exhibit makes use of effects and style to enhance the exhibit but occasionally distract the content.	Exhibit uses effects and style to enhance the exhibit but these often distract the content	
Audience impact	Presentation is well rehearsed with smooth delivery that holds audience attention.	Presentation is rehearsed with fairly smooth delivery that holds audience attention most of the time.	Delivery is not smooth but is able to maintain interest of the audience most the time.	Delivery is not smooth and audience attention is often lost.	
				TOTAL	

Differentiated Learning Rubric. Retrieved December 5, 2012 from Maxine website:
http://atozteacherstuff.com/pdf.htm?rubric_differentiated.pdf

Ramayana: Summary. Retrieved December 7, 2012
<http://www.mythome.org/RamaSummary.html>

English - Mythology Stories - Animated Story For Kids. Retrieved November 10, 2012.
<http://www.youtube.com/watch?v=k3IPGfvF2Bk>

Asian Traditional Theatre and Dance. Retrieved December 3, 2012.
<http://www.xip.fi/atd/introduction/introduction.html>

Philippine Dances. Retrieved December 3, 2012.
<http://www.google.com.ph/search?q=traditional+dances+of+filipino&hl=fil&biw=1366&bih=643&prmd=imvns&source=lnms&tbn=isch&sa=X&ei=CKKKUNeZDdHirAeumlHYBw&ved=0CAcQAUoAQ>

Shakuntala by Kalidasa (Act IV). Retrieved December 6, 2012.
http://oll.libertyfund.org/?option=com_staticxt&staticfile=show.php%3Ftitle=1261&chapter=77399&layout=html&Itemid=27

Writing an Event Proposal. Retrieved December 6, 2012.
http://www.ehow.com/how_6115264_write-event-proposal.html#ixzz2ByM9uEwM
Letter of Intent. Retrieved December 7, 2012.
http://www.ehow.com/way_5348161_example-letter-intent-proposal.html#ixzz2BylfJtQv

Sample Exhibit. Retrieved December 6, 2012.
http://www.google.com/search?q=informative+and+creative+exhibit&hl=en&tbo=d&source=lnms&tbn=isch&sa=X&ei=bEegUMjLKaeCiQfRqoDwDg&sqi=2&ved=0CAQQAUoAA&biw=1366&bih=643#hl=en&tbo=d&tbn=isch&sa=1&q=Afro-Asian+exhibit&oq=Afro-Asian+exhibit&gs_l=img.12...472570.473837.0.477434.25.7.0.0.0.1.3207.6311.9-2.2.0...0.0...1c.1.dqEfnO1v-34&pbx=1&bav=on.2,or.r_gc.r_pw.r_qf.&fp=b9f3c05734f0b8b7&bpcl=38093640&biw=1366&bih=643

How To Put Up The Best Exhibition Display. Retrieved December 7, 2012.
<http://www.articlesbase.com/marketing-articles/how-to-put-up-the-best-exhibition-display-526499.html>