21st Century Literature from the Philippines and the World

Quarter 2 - Module 3: Literary Genres, Traditions, and Forms Across the World
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Printed in the Philippines by: Department of Education – Regional Office 10
Office Address: Zone 1, Upper Balulang Cagayan de Oro City 9000
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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.
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Welcome to this module! You must be very eager to learn about different literature from the world. After all, it’s always nice to travel. This module will deal about 21st Century Literature from the world through different literary genres like poetry, short story and essay.

It desires to situate our study of literary texts to our current time, where you need to not just learn your own culture and values, but also those of other countries with the end of broadening your horizons and perspective in this highly globalized world. Also, this module will talk about different representative texts from different international literature and cultures specifically from Asia, Anglo-American, European, Latin American and Africa.

This module will also take up life issues as viewed from the literary text, emphasizing how literature has enabled us to reflect on human experiences and condense it into writing in a coherent and creative way.

It aspires to provide you a learner-centered education highlighting the very important skill of close and active reading as a tool to push you to think innovatively, critically, and insightfully. It also allows you to better understand both texts and contexts.

The lessons in this module are made with an aim of making you better appreciate literature and culture.
After working on this module, you will be able to:
1. identify representative texts and authors from Asia, North America, Europe, Latin America, and Africa;
2. explain the texts in terms of literary elements, genres, and traditions;
3. situate the texts in the context of the region, nation, and the world;
4. appreciate the cultural and aesthetic diversity of literature of the world; and
5. compare and contrast the various 21st century literary genres and their elements, structures, and traditions from across the globe.

You will learn and benefit from this module if you will follow these steps:

1. Read the module title and the module introduction to get an idea of what the module covers. Specifically, read the first two sections of this module carefully. The first section tells you what this module is all about while the second section tells you of what you are expected to learn.

2. Take the pretest in the What I Know Section. Keep a record of your scores.

3. Never move on to the next page unless you have done what you are expected to do in the previous page. Before you start each lessons, read first the “Unlocking of Difficulties.”
4. Work on the activities. Take note of the skills that each activity is helping you develop.

5. Take the Assessment after you are done with all the lessons and activities in the module.

6. At this point, you are now ready for a conference with your teacher. This is the time when you should ask her about any difficulty or confusion you may have.

7. Finally, prepare and collate all your outputs and submit them to your teacher.

You are to write all your answers to the module, test and exercises on a separate notebook. For this purpose, you should have a notebook or journal.

GOOD LUCK AS YOU BEGIN THIS MODULE!
Instructions: Answer the following statements by writing the letter of the correct answer on your activity notebook.

1. European literature, is also known as ______________________.
   a. Western Literature  c. English Literature
   b. Anglo Literature   d. East Literature

2. He wrote the poem “Atlantis: A lost Sonnet”.
   a. Stephen King   c. Woody Allen
   b. Eavan Boland   d. Anthony Bordain

3. Gabriel Garcia Marquez was one of the best known contemporary writers of Latin America. Which of the following works did he authored?
   a. Wasted in Love
   b. The Beautiful Indifference
   c. The Stone Thrower
   d. A Very Old Man with Enormous Wings

4. It is a name given to the area of land between the Red Sea and the Gulf, from Israel in the west to Iran in the east.
   a. African Peninsula
   b. Middle East
   c. Southeast Asia
   d. North Asia

5. He famously wrote “Yunus On The Beach,” a contemporary short story.
   a. Hassouna Mosbahi
   b. Eavan Boland
   c. Gregory Rabassa
   d. Gabriel Garcia Marquez

6. In the plot of a short story, it is referred to as the final outcome or untangling of events in the story.
   a. Falling Action
   b. Climax
   c. Denouement
   d. Introduction

7. It is a piece of writing, usually written from the author’s personal point of view; also, it is a variant of short nonfiction?
   a. Essay
   b. Memoir
   c. Short Story
   d. Editorial Article
8. She is a novelist and essayist who is one of United States’s leading intellectuals, tackling the big subjects of faith, fear and regret with clarity and rigor that has earned her a Pulitzer prize and famously wrote an essay entitled “Happiness”.
   a. Marilyne Robinson  
   b. Margaret Atwood  
   c. Naomi Woolf  
   d. Chimamanda Ngozi Adichie

9. The following 21st century writers originate from Latin America. Who does not belong to the Latin American Canon of writers?
   a. Giannina Braschi  
   b. Diamela Eltit  
   c. Isabel Allende  
   d. Derek Walcott

10. The poem “The Breath of Sparrows” by Jim Agustin talked about the death of Nelson Mandela, an anti-apartheid revolutionary, political leader, and philanthropist. From what African country does this first black head of state come from?
   a. Kenya  
   b. Madagascar  
   c. Egypt  
   d. South Africa

**Unlocking of Difficulties**

**Collate**- collect and combine (texts, information, or sets of figures) in proper order.

**Colonnade** - A row of columns, usually supporting a roof.

**Context**- the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.

**Dramatic Situation**- is the combination of setting, characters, and action in a poem/prose which is supposed to engage the reader.

**Fanlights** - A window over a door or another window, in the shape of a semi-circle.

**Literary Boom**- It was a period of literary flourishing in the 1960s and 70s that brought much of the area’s literature to an international audience. During this time, Latin America enjoyed increasing economic prosperity, and a new-found confidence.

**Quran**- is the central religious text of Islam, which Muslims believe to be a revelation from God. It is widely regarded as the finest work in classical Arabic literature. The Quran is divided into chapters, which are subdivided into verses.

**Sparrow** - a small finch like Old World bird related to the weaverbirds, typically with brown and gray plumage.

**Sonnet** - A sonnet is a one-stanza, 14-line poem, written in iambic pentameter. The sonnet, which derived from the Italian word sonetto, meaning “a little sound or song,” is “a popular classical form that has compelled poets for centuries.”
**Surah** - is the term for a chapter of the Quran. There are 114 Surahs in the Quran, each divided into verses. The chapters or suras are of unequal length; the shortest chapter (Al-Kawthar) has only three ayat (verses) while the longest (Al-Baqara) contains 286 verses.

**White Pepper** - A condiment made from dried beans and berries instead of the pepper plan.
Learning Competencies:
1. Identify representative texts and authors from Asia, North America, Europe, Latin America, and Africa. (EN12Lit-IIa-22)
2. Explain the texts in terms of literary elements, genres and traditions. (EN12Lit-IIa-22)

Objectives: At the end of this lesson, you will be able to
1. distinguish texts and authors from European and Asian Literatures; and
2. explain the texts in terms of Literary Devices and Elements.

Living the Moment

Advancement in Technology has always been the hallmark of the 21st century. It has made a big impact on people especially on lifestyle. One of the many things technology has benefited us is through having information and communication easier and convenient. In our present generation, people especially the youth, is so obsessed in using gadgets.

That is why, it is undeniable to say, that the use of gadgets in this modern age has become a way of life. It is needed in everyday lifestyle and helps us a lot in making things easier and faster. As we become addicted in this devices, we
sometimes forget to live in the moment and just focus on things that are virtual. The poem that you will be reading is a poem written by Irish writer Eavan Boland.

**Europe and European Literature**

Europe is one of the seven traditional continents of the Earth. Physically and geologically, Europe is the westernmost peninsula of Eurasia, west of Asia. Europe is bounded to the north by the Arctic Ocean, to the west by the Atlantic Ocean, to the south by the Mediterranean Sea, to the southeast by the Caucasus Mountains and the Black Sea and the waterways connecting the Black Sea to the Mediterranean. To the east, Europe is generally divided from Asia by the water divide of the Ural Mountains, the Ural River, and by the Caspian Sea.

European literature refers to the literature of Europe. It includes literature in many languages; among the most important of the modern written works are those in English, Spanish, French, Dutch, Polish, German, Italian, Modern Greek, Czech and Russian and works by the Scandinavians and Irish. Important classical and medieval traditions are those in Ancient Greek, Latin, Old Norse, Medieval French and the Italian Tuscan dialect of the renaissance.

European literature, also known as Western literature, and can also be defined as the literature written in the context of Western culture in the languages of Europe, as several geographically or historically related languages. Diverse as they are, European literatures, like Indo-European languages, are parts of a common heritage belonging to a race of proud nations which boast the likes of Homer who wrote Iliad and Odyssey, Virgil who wrote the Aeneid, Dante who wrote Divine Comedy, Chaucer who wrote Canterbury Tales. These, and other literary masterpieces form part of what we call as Western Canon.

**Instructions:** Read the poem from Ireland and be able to answer the activities found after the poem.

**Atlantis—A Lost Sonnet**

Eavan Boland/ Ireland

How on earth did it happen, I used to wonder that a whole city—arches, pillars, colonnades, not to mention vehicles and animals—had all one fine day gone under?

I mean, I said to myself, the world was small then. Surely a great city must have been missed? I miss our old city —
white pepper, white pudding, you and I meeting under fanlights and low skies to go home in it. Maybe what really happened is

this: the old fable-makers searched hard for a word to convey that what is gone is gone forever and never found it. And so, in the best traditions of

where we come from, they gave their sorrow a name and drowned it.

Poem Analysis

In the first stanza, the narrator begins the poem by asking herself how an entire city could just disappear. How could an entire city, animals, cars, and buildings, just melt into the ocean—never to be seen again?

In the second stanza, the narrator again, asks how a whole city could suddenly disappear. She reminded herself that way back when, the world seemed “smaller”, so surely a huge city disappearing would be a big deal! The narrator then flashes back to her old city where she grew up.

In the third stanza, the speaker thinks back to her hometown, with the amazing food and boardwalks, and having friends to go home to. Then the narrator makes a guess about really happened to Atlantis.

In the fourth stanza, the narrator tells herself that it would be impossible for an entire city to be lost. Then she guesses that maybe, Atlantis is just a symbol that people made up to describe the feeling of losing something, and never getting it back.

In the fifth and final stanza, the narrator convinces herself that Atlantis is just a metaphor, used to give emotions a name and a reason—not an actual city.
About the Poet

Eavan Boland

Eavan Boland was born in Dublin, Ireland, in 1944. She is one of Ireland’s preeminent contemporary poets and the author of *A Poet’s Dublin* and *A Women Without a Country*, among others.

Boland is currently working as a professor of English at Stanford University, where she directs the creative writing program. She lives in California with her husband, the author Kevin Casey, and their two daughters.

In "Atlantis: A Lost Sonnet," Eavan Boland uses literary devices to illustrate and express her ideas. **Literary devices** are techniques a writer uses to produce a special effect in their writing.

**Examples are:**

**Metaphor**- is a figure of speech in which ideas, actions, or objects are described in non-literal terms. In short, it’s when an author compares one thing to another. The two things being described usually share something in common but are unalike in all other respects.

**Symbolism**- refers to the use of an object, figure, event, situation, or other idea in a written work to represent something else—typically a broader message or deeper meaning that differs from its literal meaning. The things used for symbolism are called "symbols," and they’ll often appear multiple times throughout a text, sometimes changing in meaning as the plot progresses.

**Hyperbole**- is an exaggerated statement that's not meant to be taken literally by the reader. It is often used for comedic effect and/or emphasis

**Imagery**- is a figure of speech where an author describes a scene, thing, or idea so that it appeals to our senses (taste, smell, sight, touch, or hearing). This device is often used to help the reader clearly visualize parts of the story by creating a strong mental picture.
ACTIVITY 1

Instructions: You have come to an important part of this module. After trying to know what Literary Devices are, identify what type of Literary Device is being used by some lines of the poem.

1. “They gave their sorrow a name and drowned it.”
   a. Metaphor    c. Imagery
   b. Hyperbole   d. Symbolism
2. “The world was small then.”
   a. Metaphor    c. Imagery
   b. Hyperbole   d. Symbolism
3. “You and I meeting under fanlights and low skies.”
   a. Metaphor    c. Imagery
   b. Hyperbole   d. Symbolism
4. “White Pepper; White Pudding - purity & hope”
   a. Metaphor    c. Imagery
   b. Hyperbole   d. Symbolism
5. Atlantis - A feeling of needing something that is gone forever and never finding it again.
   a. Metaphor    c. Imagery
   b. Hyperbole   d. Symbolism
Instructions: Identify and write the name of the city whose landmark is shown below. Choices are given in the box below.

<table>
<thead>
<tr>
<th>Athens</th>
<th>Tokyo</th>
<th>Manila</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paris</td>
<td>New York</td>
<td>Beijing</td>
</tr>
<tr>
<td>Jerusalem</td>
<td>Rio de Janeiro</td>
<td>London</td>
</tr>
</tbody>
</table>

1. __________________

2. __________________
Instructions:
Identify and write the name of the city whose landmark is shown below. Choices are given in the box below.

1. __________________
2. ___________________
3. ___________________
4. ___________________
5. ___________________
6. ___________________

Athens
Tokyo
Manila
Paris
New York
Beijing
Moscow
Jerusalem
Rio de Janeiro
London
Asian/ Middle Eastern Literature

The Middle East is the name given to the area of land between the Red Sea and the Gulf, from Israel in the west to Iran in the east. Along with western Asia, much of this land is inhospitable, with dry desert in the Arabian Peninsula, and mountains in Iran and Iraq. Turkey is dominated by a high plateau, but has plenty of fertile farmland. There are snow-capped mountains in north Lebanon and Israel, which drop down to fertile plains along the coasts.

In the past, this area of land became the sprawling area of some of the greatest ancient civilizations in the world today, namely the Mesopotamian civilization which is known for its rich and advance way of life.

Today, the Middle East has become the world's most militarized region and most arms sales head there. Suppressed people that see the world from a different perspective.

Arabic Literature

Arabic literature refers to the body of written works produced in the Arabic language. The tradition of Arabic literature stretches back some 16 centuries to unrecorded beginnings in the Arabian Peninsula. The nature of “the modern” in the context of Arabic literary history involves two processes: first, renewed contacts with the Western world, something that was considerably accelerated by European imperial incursions during the 19th century, and, second, a renewed interest in the classical heritage of the Arabic language and Islam.

The Qurʾān

The revelation of the Qurʾān to the Prophet Muhammad, beginning at some point early in the 7th century AD, is the foundational event in Islam. It separates the period before Islam from the Islamic era and provides the Muslim community with its most significant monument, the word of God revealed to humanity.

Its message is conveyed in a language of great beauty, something that is regarded as an inimitable miracle. Its contents are the primary basis for the formulation of Islamic law and the designation of conduct by Muslims, both as individuals and as a community. The revelation of this sacred book also needs to be viewed as the event that marks the initial stages in the recording and study of the Arabic literary tradition.

21st Century Arabic Literature

At the turn of the 21st century, the Arab creative writer operated at a local level within a social environment that, more often than not, constrained freedom of
expression and indeed subjected literature to strict forms of censorship. Many prominent Arab authors spent large segments of their life in exile from their homelands for political reasons. More broadly, the confrontation between secularism and popular religious movements, which might in the best of circumstances provide for a fruitful interaction of opinions, instead—because of local, regional, and global factors—created an atmosphere of tension and repression that was often not conducive to creative thought. This confrontation also prompted Arab writers to view the global environment with considerable circumspection.

New generation of poets across the Arabic-speaking world were taking poetry in a variety of new directions. Among the notable poets were the Syrian Muḥammad al-Ṃāghūṭ, the Moroccan Muḥammad Bannīs, the Iraqi SaʿdīYūsuf, and the Egyptians Muḥammad ʿAffīMaṭar and Amal Dunqul. In the 21st-century world of global communication and of television, video, and the Internet, Arabic poetry struggled to find a place within the public domain, but, when political crises loomed, it was the voice of the poet that continued to express the conscience, the agony, and the aspirations of the Arab people.

**Read the short story below**

**Yunus On The Beach**
by Hassouna Mosbahī/ Arabic
Translated by William M. Hutchins

The world was still, and Yunus felt alone in existence. He walked along the shore beneath a sky studded with stars. It was his birthday, and he was finally returning home, after his drinking buddies had departed one by one. What was the essence of his solitude? A void and waiting... waiting for what? The end that no one can escape. All he could hope for was that the end be without pain or suffering, as if he were sleeping, roaming the seashore, leafing through a book, listening to one of his favorite symphonies, lost in thought, or recalling memories from his happy past.

The void was frightening, dark, and weighty. All his reading, writing, walks, conversations with friends, and all his other activities and endeavors wouldn’t suffice to fill even a little of its alarming emptiness. When he had chosen to settle in Neapolis, he had thought that writing might be more beneficial than at any previous time. Therefore, he had decided to devote himself to it seriously; perhaps it would relieve him of his torments and pains and restore serenity, vitality, and hope to him. But whenever he picked up a pen and brought it toward a white piece of paper, words fled from him like birds flying away from a hunter.

According to Kierkegaard, life makes sense only when a person looks backward, but the only way to live is to look forward all the time—in other words, toward something that does not exist. The future also alarmed Yunus because all he
could envision was a bleak, desolate, thorny desert. The past, though, was an enjoyable, comforting expanse. There he was—sixty years ago—a baby. His mother delivered him at dawn on a Thursday. It was the day of the weekly market in al-'Alla. While screaming in labor, she was able to hear the clamor of men exchanging their morning greetings and preparing to head to the market. Yunus’ father had hosted a magnificent banquet for the village’s dignitaries to celebrate the new baby. His mother’s sister Salima, who was an expert cook, oversaw the preparations. The guests ate couscous with mislan. They stayed up late that night, enjoying panegyrical songs, Sufi chanting, and Qur’anic recitations. The Qur’anic sura “Yunus” was recited more than once, because when his mother was pregnant with him, she had had an amazing dream: She had seen herself swimming in the sea in her green wrap that she wore to feasts and weddings. Around her waist she had fastened a brilliantly colored sash. She was as light as a butterfly, and the sea was calm, blue, and as vast as the sky above. Her dream was amazing because she had never seen the sea and the tales she had heard about it would not have sufficed to create a clear image in her mind.

She told her dream to her friend Dhahabiya, who was renowned for her skill and expertise in deciphering the riddles of dreams. Dhahabiya thought about it for a long time. When she failed to interpret it, she suggested his mother seek out Ammar, the teacher at the Qur’anic primary school. He was a thin man who was said to resemble a scorched piece of firewood. Cross-eyed, he spoke extremely slowly—as if the words were imprisoned inside his chest and could escape only with difficulty. He pondered her dream silently, his brow furrowed, almost oblivious to her sitting before him covered with the green cloak she had worn in her dream. Her heart was pounding quickly and powerfully. It was winter, and Kesra Mountain was covered with snow. A camel was wailing in the distance, because they had slaughtered her calf to celebrate the ample olive harvest.

Then Master Ammar cleared his throat and—with the slow delivery for which he was renowned and loved by the people of the village—began to tell her about a prophet called Yunus, who was a generous ascetic. “God sent him to his people, and he began to preach to them, counsel them, and guide them to goodness, although none of them responded. When he gave up and left them, he was extremely angry, promising them a painful punishment that would befall them in three days. When he reached the sea, determined to quit his people for good, he boarded a ship that was sailing to a distant land. He did so without realizing that God was displeased with him because he had not shown the patience it takes to deliver a divine message. Even so, despair and hopelessness quickly spread to his soul for not properly performing the mission entrusted to him. Back in the village, God granted belief to the hearts of Yunus’s people before He punished them. So they repented, and the men, women, and children wept.
Meanwhile a violent storm rocked the ship on which the Prophet Yunus was a passenger. The waves raged high around it and began to toss it about, threatening to drown those on board. They considered this storm to be a sign that one of their fellow passengers had sinned. For this reason they decided to throw the sinner into the sea; perhaps that would decrease God’s anger and He would save them from imminent destruction. After discussing the matter, they drew arrows. Yunus drew the losing arrow, and they were all astonished, because he was renowned for righteousness and veracity. Then they drew arrows twice more, but each time Yunus drew the losing one. So he cast himself into the sea, where a whale swallowed him whole.

“God, however, commanded the whale not to harm His prophet. During the course of three nights, Yunus remained shaded by three degrees of darkness: the darkness of the whale’s belly, the darkness of the sea, and the darkness of the night. This was a divine test for him. After the third night, the whale spat him out. He stood naked and emaciated on the shore. Over his head grew a gourd plant with large, tender leaves that shaded him and were unmolested by flies or other insects. Once the Prophet Yunus regained his health, God sent him back to his people. All of this was part of God’s plan, may He be praised and exalted.

This strange story enthralled his mother, who continued to gaze at Master Ammar with fascination, as if she were in the presence of an angel who had delivered her from darkness and shown her the light. Master Ammar spoke again; he admitted he had not understood her dream well but advised her to name her baby Yunus, if it was a boy. Then he placed his hand on her belly and prayed for her and the Muslim community, hoping they would enjoy goodness and blessings, health and happiness.

When she gave birth, his mother followed Master Ammar’s advice and named her son Yunus. Once he became conscious of the world around him, his mother liked to entertain him from time to time with the unique tale of the Prophet Yunus. It was the most captivating story he ever heard. When she finished, he would close his eyes to see himself first aboard a ship rocked by the waves, next in the whale’s belly enveloped by the three darknesses, and finally standing stark naked on the beach with a blessed gourd plant over his head while his people stared at him, fascinated and astonished. When he was five and had begun to memorize the Qur’an, he was in a hurry to reach the sura “Yunus.” With a speed that astonished the schoolmaster, he memorized the short suras and then the long ones. Whenever he finished one of the Qur’an’s sixty sections, he would parade through the village with the slate on which he had written the revelatory verses with resin, decorating the center and margins with egg yolk. Then men and women would bless him, stroking his small head with their hands while praying for his success and achievement, by the grace of God, of His Messenger, and of the righteous saints.
After he finished memorizing the sura of Yunus, his heart overflowed with all the rapture of a voyager who has reached a verdant oasis where he hopes to rest after the hardships of a long journey. Whether he was alone on the footpaths, watching the sun set behind the hill, or wandering through the fields, his eyes moist with tears, he would repeat in a whisper: “If only the town had believed and benefited! Only the people of Yunus did. So, when they believed, We freed them from the punishment of ignominy in their worldly pursuits and allowed them to enjoy their lives.”

Two years before she died, he brought his mother to the capital. Accompanied by his wife and their daughter Maryam, he took his mother to the seashore for the first time, at the harbor beach, early in the summer. They spent three hours there. When they were preparing to return, he asked her, “What did you think of the sea?”

She smiled and replied, “Exactly like the sea I saw in the dream when I was pregnant with you!”

How he wished he might recall only happy memories. But his memories were constantly threatened with annihilation beneath the weight of time. Rilke was wrong when he believed that old age could bring happiness. No, it was hideous and unfair. The satirist Swift, who created incredible worlds—after he was placed in a care facility he himself had founded when he was younger—liked to stand before the mirror, contemplating his face, and shout with self-loathing, “What a miserable old man you are!” Perhaps, before long, Yunus would do the same thing. Then he would fall over dead amidst the heap of his defeats. The victories he had encouraged his soul to anticipate had never been achieved, and his marriage had failed miserably.

Suddenly there was a commotion on the beach where Yunus was walking alone, and figures approached him rapidly. He stopped walking only to find himself surrounded by a group of young men, all of them drunk. They were glowering, and sparks flew from their eyes.

“Didn’t I tell you?” one of them said in a harsh voice coarsened by rage and rancor. “He’s one of those dogs!”
The others replied, “You’re right!”
“Son of a bitch! He strolls along the beach in a fancy suit!”
“In fancy shoes too!”
“Yesterday he and his brothers were picking up cigarette butts and eating crumbs. Today they’ve become the lords of the country!”
“They piss on us from dawn to dusk, and no one can punish them.”
“Bastards! Thieves!”
“Crooks!”
“Sicilian Mafia!”

“Their sister, the whore, protects them and spoils them!”
“How vile!”
“She’s become the mistress of the country. She gives speeches, she commands, she appoints government ministers.”
“Not to mention ambassadors, and she builds mansions and buys private planes!”
“Without any limits, as if buying children’s toys.”
“The hussy!”
“And her husband, the general, obeys her like a dog!”
“Fuck them!”
“This wretch—what shall we do to him?”

“We’ll fuck his mother and his sister.”
Yunus broke his silence and shouted at them, “Listen, guys!”

But they attacked him and began kicking him. They shouted gruffly while cursing and insulting him, spitting at him. Then they ripped his suit off and cast it into the sea. Blood began to flow, and he was about to pass out.

“Not so fast, fellows,” he heard one of the young men say. “This isn’t one of them!”
“How can he not be one of them?”
“I know this man!”
“Who is he?”
“He’s that sad professor who sits in the Albatross and prowls alone on the beach.”
“Ah, true, true!”
“The poor man, you’ve treated him badly.”
“What shall we do now?”

“Let’s get out of here. He’s to blame for strolling on the beach in a fancy suit at this hour of the night!”

They departed. He remained where he had been dumped on the cold sand, unable to move. Bruises covered every part of his body, and blood smeared his face. With difficulty he opened his eyes. The world was black: no sky, no sea. He was falling into a deep, dark void. He remembered Abu Hayyan al-Tawhidi’s words:

Life is short. The hours fly past. Motion is perpetual. Opportunities glitter brightly. When strings play music, they approach each other and then separate. As souls expire, they dissolve and catch fire.
About the Writer

Hassouna Mosbahi

Hassouna Mosbahi, who was born in 1950 near Kairouan, Tunisia, is a literary author and critic, as well as a freelance journalist for Arab and German newspapers and magazines. In Arabic, he has published five collections of short stories, six novels, and some nonfiction. He has additionally made a name for himself as a travel writer, biographer, and translator from French into Arabic—translating Henri Michaux, René Char, Samuel Beckett, and Jean Genet.

His biography of Saint Augustine was published in Arabic in Tunisia in 2010. In 2012, he wrote and lectured in the United States. Mosbahi won the Tunisian Broadcasting Prize in 1968 for some of his short stories and the National Prize for the Novel from Tunisia in 1986. He was awarded the Tukan Prize in Munich in 2000. His short story entitled “The Tortoise” was short-listed for the Caine Prize for African Writing in 2001. A Tunisian Tale (2011) was his first novel to be published in English.

About the Translator

William Hutchins

William Maynard Hutchins is an American academic, author and translator of contemporary Arabic literature. He is currently a professor in the Department of Philosophy and Religion at Appalachian State University in Boone, North Carolina. Hutchins graduated from Yale University 1964, where he majored in art history.
The text that you have just read is a short story. A short story is a short work of fiction. Fiction, as you know, is prose writing about imagined events and characters. Prose writing differs from poetry in that it does not depend on verses, meters or rhymes for its organization and presentation.

Novels are another example of fictional prose and are much longer than short stories. Some short stories, however, can be quite long. If a short story is a long one, say fifty to one hundred pages, we call it a novella.

Elements of Short Story

Setting
The time and location in which a story takes place is called the setting. For some stories the setting is very important, while for others it is not. There are several aspects of a story’s setting to consider when examining how setting contributes to a story.

a) place - geographical location. Where is the action of the story taking place?
b) time - When is the story taking place? (historical period, time of day, year, etc)
c) weather conditions - Is it rainy, sunny, stormy, etc?
d) social conditions - What is the daily life of the characters like? Does the story contain local color (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
e) mood or atmosphere - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

Plot
The plot is how the author arranges events to develop his basic idea; It is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end. The short story usually has one plot so it can be read in one sitting. There are five essential parts of plot:

a) Introduction - The beginning of the story where the characters and the setting is revealed.
b) Rising Action - This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and climax).
c) Climax - This is the highest point of interest and the turning point of the story. The reader wonders what will happen next; will the conflict be resolved or not?
d) **Falling action** - The events and complications begin to resolve themselves. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).

e) **Denouement** - This is the final outcome or the untangling of events in the story.

**Conflict**

Conflict is essential to a plot. Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Conflict is not merely limited to open arguments, rather it is any form of opposition that faces the main character. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones.

**Character**

Can be defined as any person, animal, or figure represented in a *literary* work.

**Theme**

The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying and he may use various figures of speech to emphasize his theme, such as: symbol, allusion, simile, metaphor, hyperbole, or irony.
Instructions: Copy and fill the graphic organizer below with answers based on the short story "Yunus on the beach."

Characters

Setting

Conflict

Theme

Yunus On The Beach
Mosbahi

What's More
LESSON 2

AFRICAN, LATIN AMERICAN AND NORTH AMERICAN LITERATURE

Learning Competencies:
1. Identify representative texts and authors from Asia, North America, Europe, Latin America, and Africa. (EN12Lit-11a-22)
2. Explain the text in terms of literary elements, genres, and traditions. (EN12Lit-11bc)

Objectives: At the end of this lesson, you will be able to
1. distinguish the texts and authors from African, Latin American and North American Literature; and
2. explain the texts in terms of genres and traditions in prose and poetry.

Multicultural Experience

Since the industrial revolution until now, several improvements have been made which paved the way to present societies having advance communication and transportation systems. Now, people can travel to anywhere anytime at an...
accelerated speed. This breakthrough have allowed people to explore different places of the world. Today, it is common to see Africans in America, Chinese in the Middle East, Filipinos in Latin America among others. This multiculturalism has allowed people to experience the diversity of peoples and nations in the world.

**Africa and Mandela**

When people think of Africa, they sometimes think of “darkness”, “black,” and “poverty.” History has shown us how this continent became brutally colonized by white European traders and imperialists in Congo. Each portion of the continent was divided and spoiled by western countries like France, the Netherlands, Great Britain, Belgium, Germany, Portugal, Spain and Italy. Slavery, racism, discrimination including violence and colonial domination became the reality of most Africans. In fact, most of their natural resources where highly exploited and exported to colony countries.

But Africa is more than just a continent with dark and bitter history, but it is the world’s second largest and second most-populous continent next to Asia. Also, Africa contains an enormous amount of wealth like mineral resources, including some of the world’s largest reserves of fossil fuels, metallic ores, and gems and precious metals. This richness is matched by a great diversity of biological resources that includes the intensely lush equatorial rainforests of Central Africa and the world-famous populations of wildlife of the eastern and southern portions of the continent. Although agriculture still dominates the economies of many African countries, the exploitation of these resources became the most significant economic activity in Africa in the 20th century. Because of these exploitations, several Africans stood up to oppose injustices and express their hardships and experiences to the world.

African literature stands proud with the likes of J.M. Coetzee (South Africa), Wole Soyinka (Nigeria), Derek Walcott (Saint Lucia), Naguib Mafouz (Egypt), and Nadine Gordimer (South Africa) as winners of the prestigious Nobel Prize for Literature. Other writers who have made an impact on world literature include Ngugi Wa Thiong’o (Kenya) and Chinua Achebe (Nigeria).

Among the many Africans, one that most people know including many Filipinos is Nelson Mandela. He is the head of South African anti-apartheid revolutionary, a political leader, and philanthropist who served as President of South Africa from 1994 to 1999 and was the country’s first black head of state and the first elected in a fully representative democratic election.

**21st Century Canon of African Literature**

African literature of the 21st century is defined by their long history of colonization, to gaining independence and now, the rise of present-day globalization. When one is studying African literature, one can’t get away without studying the
works of South African writer Nadine Gordimer. She is a contemporary novelist known for *July’s People* and *Burgher's Daughter*.

Aside from Gordimer is Chinua Achebe whose works also represents African literature to world literature. He is best know for his novel *Things Fall Apart*. The novel deals about how African countries are product of colonization.

Many contemporary artists describe modern African literature as “astonishing and vibrant body of work, produced in multiple languages and from every part of the continent, including memoir, oral literature, poetry, short fiction, novels and more.”

**South Africa**

South Africa is a nation with a wonderful and varied culture. This country has been called “The Rainbow Nation”, a name that reflects the diversity of such amazing place. The different ethnic and cultural groups of the South Africa do, however, appreciate their own beliefs and customs. Many of these traditions, besides African culture, are influenced by European and Western heritage. The complex and diverse population of the country has made a strong impact to the various cultures. There are forty-five million people; about thirty million are black, five million white, three million colored and one million Indians. The black population has a large number of rural people living in poverty. It is among these inhabitants that cultural customs are preserve the most.

South Africa is such a beautiful country abundant of life and hope. Africa ‘s landscape is composed of wide open spaces, brownish hills and red sunsets. These prodigious backgrounds depict the nature of the culture in South Africa. Culture is what makes Africa special and aside from beautiful landscapes, the fervent and contrasting culture in South Africa is what makes it unique. This is a country where there are people with different beliefs and traditions, but at the end they are identified by their pride of being from South Africa. In 2013, the news of Nelson Mandela’s death became like a wildfire, late that day, a poet, Jim Agustin, wrote a poem as a eulogy to Mandela’s death, entitled “The Breath of Sparrows.”

**South African literature**

South African literature, the body of writings in either Afrikaans or English produced in what is now the Republic of South Africa. The rest of African literature is treated in African literature.

South Africa was colonized by Europeans against the resistance of Africans and was for some time afterward a battlefield between Briton and Boer. Although South Africa became independent in 1910, the nation’s varied ethnic constituents have not yet been unified in a harmonious whole, and the tension arising from the unequal relations between blacks and whites is the authentic note of much South African literature. Indigenous South African literature effectively began in the late 19th century and became fairly copious in the 20th century. Much of the work by persons born in South Africa was limited in its viewpoint; often these writers only dimly apprehended the aspirations, perceptions, and traditions of South Africans belonging to a people other than their own. English-speaking South African writers
are mainly urban and cosmopolitan; their culture is English, and they often have a wider audience among English-speaking communities abroad. By contrast, Afrikaans writers belonged for many decades to a close-knit community—born of a defensive posture—with shared experiences (including rural roots), shared aspirations and religion, and a strong sense of nationhood. Only in the 1960s did a major break with this tradition become apparent.

The twin 20th-century phenomena of urbanization and apartheid greatly affected the psychological makeup and thus the literary expression of English- and Afrikaans-speaking whites, as well as of indigenous Africans of the 21st century. The moral and artistic challenges inherent in South Africa’s situation stimulated writing up to a point, but the South African preoccupation with “race” problems may ultimately have proven inimical to the creation of an authentic national literature.

Comparing Philippines and South Africa

Instructions: Do a research about the African liberation and Nelson Mandela’s fight for national independence in his country. With the data you will be getting, find out if South African experiences specific to Mandela’s leadership also reflect with Philippine experience. Also, point a political figure in the Philippines that is similar with Mandela. Lastly, compare and contrast South African culture with Filipino culture using the Venn diagram below.
The Breath of Sparrows
Jim Agustin
Manila/South Africa

For Nelson Rolihlahla Mandela

The day Mandela died,
I dreamt I was in the house
of my mentor, as a frequent guest
who took a desk by the window.

A towering tree with red
and yellow flowers as big as hands,
the breeze slipping between each
petal finger. I went to his room
to ask the name of that tree.

He lay on his bed, resting
with eyes closed but aware
of the birds weighing down
the branches, leaves caressing
the roof. The breath of sparrows

like his own. There was no need to name
the tree, no need to name anything
at all at that moment. I bid him thanks
before leaving, my footsteps drowning
in sparrow wings.
About the Poet

Jim Pascual Agustin writes and translates in Filipino and English. He grew up in Manila, the Philippines, during the reign of the late dictator, Ferdinand Marcos, and moved to South Africa in 1994.

His poetry has appeared in Rhino, World Literature Today and Modern Poetry in Translation, among others. His poem, “To be an Orc,” won the Noise Medium Grand Prize, and his own translation of his poem from the Filipino, “Danica Mae,” won the Gabo Prize for Literature in Translation and Multilingual Texts from Lunch Ticket and Antioch University. In South Africa, he won the DALRO Award for Poetry second prize as well as the Sol Plaatje EU Poetry Award 3rd Prize in 2014 and 2015.

Agustin’s latest collection of poetry, Wings of Smoke, was recently released by The Onslaught Press (Oxford 2017). He is currently working on a new collection that contains work criticizing the bloody war on drugs by Philippine president Rodrigo Duterte and commenting on socio-political events in his South Africa.
Instructions: Based on the poem, make your own definition of the following concepts:

<table>
<thead>
<tr>
<th>Concept</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Autobiography</td>
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<td>Context</td>
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<td>Simile</td>
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<td>Metaphor</td>
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<td>Dramatic Situation</td>
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Post WW II Latin American Boom

Latin America is an area that consists of the entire continent of South America in addition to Mexico, Central America, and the islands of the Caribbean whose inhabitants speak a Romance language. The peoples of this large area shared the experience of conquest and colonization by the Spaniards and Portuguese from the late 15th through the 18th century as well as movements of independence from Spain and Portugal in the early 19th century. Even since independence, many of the various nations have experienced similar trends, and they have some awareness of a common heritage.
However, there are also enormous differences between them. Not only do the people live in a large number of independent units, but the geography and climate of their countries vary immensely.

**Latin American Literature**

The twentieth century saw an unmatched period of artistic accomplishment in Latin American literature. Though it is nearly impossible to choose only a few writers to highlight, the following Latin American authors must be noted for their contributions to the richness of modern literature and poetry.

In the early portion of the 1900s, poets like Gabriela Mistral, Pablo Neruda and César Vallejo, as well as Cuban novelist Alejo Carpentier, and Argentine prose writer Jorge Luis Borges laid the foundation for the Latin American Boom. The Latin American Boom was a period of literary flourishing in the 1960s and 70s that brought much of the area’s literature to an international audience. Famous Boom authors include Julio Cortázar, Carlos Fuentes, Octavio Paz, Mario Vargas Llosa, and Gabriel García Márquez.

Moreover, Latin American writers like García Márquez, Mistral, Vargas Llosa, Paz, and Neruda) have won the Nobel Prize. They are among the fortunate international authors who no doubt signify legions of worthy Latin Americans waiting for an audience.

The region's literature is often associated solely with this style, with the 20th Century literary movement known as Latin American Boom, and with its most famous exponent, Gabriel García Márquez. Latin American literature has a rich and complex tradition of literary production that dates back many centuries.

**Boom in Latin Literature**

After World War II, Latin America enjoyed increasing economic prosperity, and a new-found confidence also gave rise to a literary boom. It was a period of literary flourishing in the 1960s and 70s that brought much of the area’s literature to an international audience. Famous Boom authors include Julio Cortázar, Carlos Fuentes, Octavio Paz, Mario Vargas Llosa, and Gabriel García Márquez. Boom writers ventured outside traditional narrative structures, embracing non-linearity and experimental narration. They launched Latin American literature onto the world stage, as it was distinguished by daring and experimental novels. Emir Rodríguez Monegal published his influential Latin American literature monthly Mundo Nuevo which was one of the Boom's defining novels, which led to the association of Latin American literature with magic realism.
Post-Boom and Contemporary Literature

Sometimes characterized by a tendency towards irony and towards the use of popular genres. Some writers felt the success of the Boom to be a burden, and spiritedly denounced the caricature that reduces Latin American literature to magical realism. Other writers have traded on the Boom's success like Laura Esquivel's pastiche of magical realism in Comona agua para chocolate.

Contemporary literature in the region is vibrant and varied, ranging from the best-selling Paulo Coelho and Isabel Allende to the more avant-garde and critically acclaimed work of writers such as Diamela Eltit and Giannina Braschi.

Read the short story below.

A Very Old Man with Enormous Wings
by Gabriel Garcia Marquez
Translated by Gregory Rabassa

On the third day of rain they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them into the sea, because the newborn child had a temperature all night and they thought it was due to the stench. The world had been sad since Tuesday. Sea and sky were a single ash-gray thing and the sands of the beach, which on March nights glimmered like powdered light, had become a stew of mud and rotten shellfish. The light was so weak at noon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn’t get up, impeded by his enormous wings.

Frightened by that nightmare, Pelayo ran to get Elisenda, his wife, who was putting compresses on the sick child, and he took her to the rear of the courtyard. They both looked at the fallen body with a mute stupor. He was dressed like a ragpicker. There were only a few faded hairs left on his bald skull and very few teeth in his mouth, and his pitiful condition of a drenched great-grandfather took away any sense of grandeur he might have had. His huge buzzard wings, dirty and half-plucked, were forever entangled in the mud. They looked at him so long and so closely that Pelayo and Elisenda very soon overcame their surprise and in the end found him familiar. Then they dared speak to him, and he answered in an incomprehensible dialect with a strong sailor’s voice. That was how they skipped over the inconvenience of the wings and quite intelligently concluded that he was a lonely castaway from some foreign ship wrecked by the storm. And yet, they called
in a neighbor woman who knew everything about life and death to see him, and all she needed was one look to show them their mistake.

“He’s an angel,” she told them. “He must have been coming for the child, but the poor fellow is so old that the rain knocked him down.”

On the following day everyone knew that a flesh-and-blood angel was held captive in Pelayo’s house. Against the judgment of the wise neighbor woman, for whom angels in those times were the fugitive survivors of a celestial conspiracy, they did not have the heart to club him to death. Pelayo watched over him all afternoon from the kitchen, armed with his bailiff’s club, and before going to bed he dragged him out of the mud and locked him up with the hens in the wire chicken coop. In the middle of the night, when the rain stopped, Pelayo and Elisenda were still killing crabs. A short time afterward the child woke up without a fever and with a desire to eat. Then they felt magnanimous and decided to put the angel on a raft with fresh water and provisions for three days and leave him to his fate on the high seas. But when they went out into the courtyard with the first light of dawn, they found the whole neighborhood in front of the chicken coop having fun with the angel, without the slightest reverence, tossing him things to eat through the openings in the wire as if he weren’t a supernatural creature but a circus animal.

Father Gonzaga arrived before seven o’clock, alarmed at the strange news. By that time onlookers less frivolous than those at dawn had already arrived and they were making all kinds of conjectures concerning the captive’s future. The simplest among them thought that he should be named mayor of the world. Others of sterner mind felt that he should be promoted to the rank of five-star general in order to win all wars. Some visionaries hoped that he could be put to stud in order to implant the earth a race of winged wise men who could take charge of the universe. But Father Gonzaga, before becoming a priest, had been a robust woodcutter. Standing by the wire, he reviewed his catechism in an instant and asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens. He was lying in the corner drying his open wings in the sunlight among the fruit peels and breakfast leftovers that the early risers had thrown him. Alien to the impertinences of the world, he only lifted his antiquarian eyes and murmured something in his dialect when Father Gonzaga went into the chicken coop and said good morning to him in Latin. The parish priest had his first suspicion of an imposter when he saw that he did not understand the language of God or know how to greet His ministers. Then he noticed that seen close up he was much too human: he had an unbearable smell of the outdoors, the back side of his wings was strewn with parasites and his main feathers had been mistreated by terrestrial winds, and nothing about him measured up to the proud dignity of angels. Then he came out of the chicken coop and in a brief sermon warned the curious against the risks of being ingenuous. He reminded them that the devil had the bad habit of making use of carnival tricks in order to
confuse the unwary. He argued that if wings were not the essential element in
determining the different between a hawk and an airplane, they were even less so in
the recognition of angels. Nevertheless, he promised to write a letter to his bishop so
that the latter would write his primate so that the latter would write to the Supreme
Pontiff in order to get the final verdict from the highest courts.

His prudence fell on sterile hearts. The news of the captive angel spread with
such rapidity that after a few hours the courtyard had the bustle of a marketplace and
they had to call in troops with fixed bayonets to disperse the mob that was about to
knock the house down. Elisenda, her spine all twisted from sweeping up so much
marketplace trash, then got the idea of fencing in the yard and charging five cents
admission to see the angel.

The curious came from far away. A traveling carnival arrived with a flying
acrobat who buzzed over the crowd several times, but no one paid any attention to
him because his wings were not those of an angel but, rather, those of a sidereal
bat. The most unfortunate invalids on earth came in search of health: a poor woman
who since childhood has been counting her heartbeats and had run out of numbers;
a Portuguese man who couldn’t sleep because the noise of the stars disturbed him;
a sleepwalker who got up at night to undo the things he had done while awake; and
many others with less serious ailments. In the midst of that shipwreck disorder that
made the earth tremble, Pelayo and Elisenda were happy with fatigue, for in less
than a week they had crammed their rooms with money and the line of pilgrims
waiting their turn to enter still reached beyond the horizon.

The angel was the only one who took no part in his own act. He spent his time
trying to get comfortable in his borrowed nest, befuddled by the hellish heat of the oil
lamps and sacramental candles that had been placed along the wire. At first they
tried to make him eat some mothballs, which, according to the wisdom of the wise
neighbor woman, were the food prescribed for angels. But he turned them down, just
as he turned down the papal lunches that the pentinents brought him, and they never
found out whether it was because he was an angel or because he was an old man
that in the end ate nothing but eggplant mush. His only supernatural virtue seemed
to be patience. Especially during the first days, when the hens pecked at him,
searching for the stellar parasites that proliferated in his wings, and the cripples
pulled out feathers to touch their defective parts with, and even the most merciful
threw stones at him, trying to get him to rise so they could see him standing. The
only time they succeeded in arousing him was when they burned his side with an
iron for branding steers, for he had been motionless for so many hours that they
thought he was dead. He awoke with a start, ranting in his hermetic language and
with tears in his eyes, and he flapped his wings a couple of times, which brought on
a whirlwind of chicken dung and lunar dust and a gale of panic that did not seem to
be of this world. Although many thought that his reaction had not been one of rage
but of pain, from then on they were careful not to annoy him, because the majority
understood that his passivity was not that of a hero taking his ease but that of a cataclysm in repose.

Father Gonzaga held back the crowd’s frivolity with formulas of maidservant inspiration while awaiting the arrival of a final judgment on the nature of the captive. But the mail from Rome showed no sense of urgency. They spent their time finding out if the prisoner had a navel, if his dialect had any connection with Aramaic, how many times he could fit on the head of a pin, or whether he wasn’t just a Norwegian with wings. Those meager letters might have come and gone until the end of time if a providential event had not put an end to the priest’s tribulations.

It so happened that during those days, among so many other carnival attractions, there arrived in the town the traveling show of the woman who had been changed into a spider for having disobeyed her parents. The admission to see her was not only less than the admission to see the angel, but people were permitted to ask her all manner of questions about her absurd state and to examine her up and down so that no one would ever doubt the truth of her horror. She was a frightful tarantula the size of a ram and with the head of a sad maiden. What was most heartrending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune. While still practically a child she had sneaked out of her parents’ house to go to a dance, and while she was coming back through the woods after having danced all night without permission, a fearful thunderclap rent the sky in two and through the crack came the lightning bolt of brimstone that changed her into a spider. Her only nourishment came from the meatballs that charitable souls chose to toss into her mouth. A spectacle like that, full of so much human truth and with such a fearful lesson, was bound to defeat without even trying that of a haughty angel who scarcely deigned to look at mortals. Besides, the few miracles attributed to the angel showed a certain mental disorder, like the blind man who didn’t recover his sight but grew three new teeth, or the paralytic who didn’t get to walk but almost won the lottery, and the leper whose sores sprouted sunflowers. Those consolation miracles, which were more like mocking fun, had already ruined the angel’s reputation when the woman who had been changed into a spider finally crushed him completely. That was how Father Gonzaga was cured forever of his insomnia and Pelayo’s courtyard went back to being as empty as during the time it had rained for three days and crabs walked through the bedrooms.

The owners of the house had no reason to lament. With the money they saved they built a two-story mansion with balconies and gardens and high netting so that crabs wouldn’t get in during the winter, and with iron bars on the windows so that angels wouldn’t get in. Pelayo also set up a rabbit warren close to town and gave up his job as a bailiff for good, and Elisenda bought some satin pumps with high heels and many dresses of iridescent silk, the kind worn on Sunday by the most desirable women in those times. The chicken coop was the only thing that didn’t receive any attention. If they washed it down with creolin and burned tears of myrrh inside it every so often, it was not in homage to the angel but to drive away the
dungheap stench that still hung everywhere like a ghost and was turning the new house into an old one. At first, when the child learned to walk, they were careful that he not get too close to the chicken coop. But then they began to lose their fears and got used to the smell, and before their child got his second teeth he'd gone inside the chicken coop to play, where the wires were falling apart. The angel was no less standoffish with him than with the other mortals, but he tolerated the most ingenious infamies with the patience of a dog who had no illusions. They both came down with the chicken pox at the same time. The doctor who took care of the child couldn't resist the temptation to listen to the angel's heart, and he found so much whistling in the heart and so many sounds in his kidneys that it seemed impossible for him to be alive. What surprised him most, however, was the logic of his wings. They seemed so natural on that completely human organism that he couldn't understand why other men didn't have them too.

When the child began school it had been some time since the sun and rain had caused the collapse of the chicken coop. The angel went dragging himself about here and there like a stray dying man. They would drive him out of the bedroom with a broom and a moment later finds him in the kitchen. He seemed to be in so many places at the same time that they grew to think that he'd be duplicated, that he was reproducing himself all through the house, and the exasperated and unhinged Elisenda shouted that it was awful living in that hell full of angels. He could scarcely eat and his antiquarian eyes had also become so foggy that he went about bumping into posts. All he had left were the bare cannulae of his last feathers. Pelayo threw a blanket over him and extended him the charity of letting him sleep in the shed, and only then did they notice that he had a temperature at night, and was delirious with the tongue twisters of an old Norwegian. That was one of the few times they became alarmed, for they thought he was going to die and not even the wise neighbor woman had been able to tell them what to do with dead angels.

And yet he not only survived his worst winter, but seemed improved with the first sunny days. He remained motionless for several days in the farthest corner of the courtyard, where no one would see him, and at the beginning of December some large, stiff feathers began to grow on his wings, the feathers of a scarecrow, which looked more like another misfortune of decrepitude. But he must have known the reason for those changes, for he was quite careful that no one should notice them, that no one should hear the sea chanteys that he sometimes sang under the stars. One morning Elisenda was cutting some bunches of onions for lunch when a wind that seemed to come from the high seas blew into the kitchen. Then she went to the window and caught the angel in his first attempts at flight. They were so clumsy that his fingernails opened a furrow in the vegetable patch and he was on the point of knocking the shed down with the ungainly flapping that slipped on the light and couldn't get a grip on the air. But he did manage to gain altitude. Elisenda let out a sigh of relief, for herself and for him, when she watched him pass over the last houses, holding himself up in some way with the risky flapping of a senile vulture.
She kept watching him even when she was through cutting the onions and she kept on watching until it was no longer possible for her to see him, because then he was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.

This 1955 short story by Márquez was written in the style of magical realism, a term that refers to works of art that include magical elements in an otherwise realist world. The appearances of both the old man and the spider woman indicate that the story is set in a world where magical things sometimes occur.

Márquez uses both natural and divine imagery in his descriptions of places, characters, and events in the short story. In the first paragraph, he writes that "the world had been sad since Tuesday," when it started raining. This sets the tone for the story.

Wings are symbols of freedom, power, and divinity in the story. When the old man flies, he’s both literally and symbolically freeing himself from his years as a sideshow attraction.

**About the Author**

**Gabriel García Márquez** (1927-2014)

Gabriel José de la Concordia García Márquez was a Colombian novelist, short-story writer, screenwriter and journalist, known affectionately as Gabo throughout Latin America. Considered one of the most significant authors of the 20th century and one of the best in the Spanish language, he was awarded the 1972 Neustadt International Prize for Literature and the 1982 Nobel Prize in Literature. He pursued a self-directed education that resulted in his leaving law school for a career in journalism.
She kept watching him even when she was through cutting the onions and she kept on watching until it was no longer possible for her to see him, because then he was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.

This 1955 short story by Márquez was written in the style of magical realism, a term that refers to works of art that include magical elements in an otherwise realist world. The appearances of both the old man and the spider woman indicate that the story is set in a world where magical things sometimes occur.

Márquez uses both natural and divine imagery in his descriptions of places, characters, and events in the short story. In the first paragraph, he writes that “the world had been sad since Tuesday,” when it started raining. This sets the tone for the story.

Wings are symbols of freedom, power, and divinity in the story. When the old man flies, he’s both literally and symbolically freeing himself from his years as a sideshow attraction.

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Activity 3

Instructions: Write the letter of the best answer for each of the following questions:

1. Why was the angel in Pelayo and Elisenda’s backyard?
   a. He was looking for shelter from the rainstorm.
   b. He was kicked out of heaven.
   c. He was shipwrecked.
   d. He fell out of the sky.

2. How does the angel react to his visitors?
   a. He yells at them in a language they cannot understand.
   b. He asks them for mothballs.
   c. He ignores them.
   d. He shows them how to fly.

3. Why is the spider lady more interesting to the people than the angel?
   a. The spider lady is a miracle healer.
   b. The spider lady openly shares her story.
   c. The spider lady can predict the future.
   d. The spider lady spins a web.

4. What details about Pelayo and Elisenda hint that they care about the angel?
   a. They let him take care of the baby.
   b. They took him to see the spiderwoman so they compare experiences.
   c. They let him sleep in the shed when the chicken coop fell down.
   d. They let him have visitors.

5. What happened in December, after the child started school?
   a. The angel turned into a spider.
   b. The child died.
   c. The angel’s feathers began to grow back.
   d. The angel’s wings fell off, and he became human.
B. **Instructions:** Match the definition on column B with the vocabulary word from column A. Write the letter of your choice on the space provided before each number.

<p>| | | | | |</p>
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<td>A</td>
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<tr>
<td>6.</td>
<td>frivolous</td>
<td>a. scanty; not full or rich</td>
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<td>7.</td>
<td>meager</td>
<td>b. offensive smell</td>
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<tr>
<td>8.</td>
<td>impeded</td>
<td>c. obstructed; blocked, as by some obstacle</td>
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<tr>
<td>9.</td>
<td>prudence</td>
<td>d. good judgment, cautiousness</td>
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<tr>
<td>10.</td>
<td>stench</td>
<td>e. not properly serious; silly</td>
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**American Perspective**

North America is the third largest of the world’s continents. The name America is derived from that of the Italian merchant and navigator Amerigo Vespucci, one of the earliest European explorers to visit the New World. Although at first the term America was applied only to the southern half of the continent, the designation soon was applied to the entire landmass.

**North American Literature**

In Studying American literature, it is important to understand that after having been politically and culturally dominated by England, it became necessary for Americans to develop a means of expression which could reflect American habits, thoughts and ambitions. American society demanded a literature expressed in a new style. American culture offered characteristics which greatly differed from those of the old cultures of Europe: democracy, the frontier, and a new concept of humanity. By its very nature, American society lacked a definite structure about which to write. Search for identity has always been an outstanding trait in the American literature.

It is necessity to remember that the American population has never been homogeneous, since it is comprised of people of European, African, and Asian ancestry. America has always been a land in which one looked to the future for fulfillment of his expectations. The emphasis has been upon individualism, dynamism and innovation, rather than upon moderation or respect for an established social hierarchy. American literature has always reflected the double consciousness of its parent cultures and its own youthful ambition. Up to the first part of the twentieth century, there had been a trend to avoid topics such as the imperfection of humanity or the nation. The literature reflected the process of settlement, the conquering of a continent, the growth of political, social and spiritual ideals.
Although trends do exist, American literature is by no means static. Its temperament changes from decade to decade and it has been subjected to violent shocks through war, economic changes and criticism generated by changes in the intellectual climate. The sentiments of optimism and pessimism mix when America ideals find themselves contradicted by reality.

**Major Themes in 21st Century North American Literature**

With increasing globalization, intersections of cultures and more vocal discussions of women’s rights and LGBT rights, identity has become a common theme in 21st century literature. In a world that is now able to exchange ideas more quickly than ever before via the Internet and other technological advancements, people have relatively more freedom to draw from multiple cultures and philosophies and question the concept of the self and its relation to the body, brain and “soul.”

As contemporary readers are able to look back on history and see how history has been depicted differently for different audiences, history and memory have become themes in 21st century literature. Often contemporary literature explores the notion of multiplicities of truth and acknowledges that history is filtered through human perspective and experience.

Today, technology is more integrated into people’s lives than ever before. Dreams of what technology could potentially help people become and anxieties regarding the demise of humanity as a result of technology can be seen in 21st century literature.

Read the essay below.

**Happiness**

*by Marilynnne Robinson*

Happiness as an actual state of being is chimerical, evanescent, suspect. At the same time, as an idea or an ideal it is very potent indeed. In this it resembles other great abstractions, for example, love, justice, truth and holiness. A significant part of the world’s recorded thought treats of the questions that surround concepts like these. It was love that burned the towers of Ilium. A fierce, cold, cosmic justice tormented Thebes and overrode the merely human justice Oedipus set out to restore. No account of truth or holiness has ever been conclusive. This fact by itself should be taken as important information about the mind and the world it inhabits.

The last century or two have given an odd turn to the subject of happiness. I was educated to believe that we in the modern West were afflicted with an unhappiness particular to our moment yet more irreversible than the Fall. We were told we had disabused ourselves of belief in God, and that the notion
that human life had meaning had fallen with the collapse of religious belief. There was nothing inevitable about any of this, but it was a potent narrative and it laid out a progression, in fact a curriculum, from Galileo and the Enlightenment to Darwin and Freud, which seemed to bring us inevitably to our modern condition, a state of malaise and anomie. It is impossible to know how many people actually believed this or believe it now, but it was and is authoritative because it was and is decidedly comme il faut. It seems strange that melancholy should have attended our discovery of our true place and nature, and that over the centuries mere illusion should have been so enthralling to so many of the greatest minds. This new world view has raised a multitude of questions it has never acknowledged. It has put aside the history of thought, ensnared as this history is in metaphysics. And it has excluded the testimonies of individual experience by a sort of cultural fiat: the modern state of knowledge entails the modern state of mind. Dissent must be rejected as cowardice or obscurantism. Yet happiness is implicitly defined in the naming of losses and absences that yield unhappiness—-the loss of faith, the loss of a sheltering ignorance that had allowed humankind to believe in its singular significance. So “modern thought” has inspired nostalgia and hostility to learning in certain quarters while rewarding its adherents with ennui and with a much abbreviated syllabus of things to be known and pondered. Weariness with the elusiveness of the subjects that have engrossed religious and philosophic thought has led to neglect of the fact that this elusiveness itself is full of implication.

In the older literature happiness is often treated as the goal and reward of a life well lived. Montaigne considers the ancient maxim that no one should be called happy until after his death, and concludes that “since this mortal happiness of ours depends on the calm and contentment of a noble mind, on the resolution and assurance of a well-ordered soul, it should never be attributed to a man until we see him perform the last act of his drama, which will certainly be the most difficult.” So it seems we may be wholly mistaken in the matter of our own happiness until it is put to this final test. There are any number of stories of deathbed reappraisals, of lives seen in an alarmingly starker light as their end approaches. But what is the name for that pre-terminal state that must look and feel more like happiness than like any other thing? Is not the illusion of calm and contentment a kind of happiness in its own right?

One’s own experience and testimony cannot be wholly misguided or irrelevant, since, as Montaigne understands it and as we moderns do as well, happiness is a subjective state, if it is anything at all. It is entirely possible, as William Blake says, to make a heaven in hell’s despair and a hell in heaven’s despite, especially the latter of the two, if one may judge by the often-observed difference between the apparent and the actual “happiness” of some who enjoy, so to speak, beauty, success, loving families and so on. Or of the prosperous West, so prone to lament its condition. This is by no means to minimize the
actual misery that can attend apparent misery. In fact, given the history of the world, it might be easier to get a grasp of the subject if one were to assume the reality of unhappiness and then to ponder exceptions and alleviations. This is not intended as pessimism. It is meant only to do justice to the fact that human beings in a vast majority of times and places have suffered affliction and loss at levels that seem to have staggered the human imagination even when such suffering was commonplace. Their humanity seems never to have hardened itself against the loss of friends or children or homeland, or to have learned indifference to the enormities of warfare. The lives of generations not so remote from ours often seem unbearable.

Yet those generations have variously found means to sustain in some form the idea of happiness. Guibert of Nogent, writing about his life in 12th century monasteries, typically describes deaths as the work of demons, though death and its agonies must have been rather familiar to him. It is as if Guibert could not naturalize the fearful aspects of life as he knew or understood them to the world itself, and intended a very oblique rescue of belief in the basic goodness of the world by means of a form of dualism (though God’s justice is behind it all). He makes life’s evils radically alien, however familiar they might seem. In his telling, demons perch at bedsides and troop through cloisters, the epitomized presence of every peril that besets body and soul. Even in the ways they are seen and heard—one is reported to have been barefoot, with straws stuck between his toes—there are few special effects. They simply abet ordinary affliction. That said, Guibert scarcely mentions the world’s goodness, except as he takes satisfaction in God’s peremptory vengeance. When he does, for example, thank God for the blessings of his youth, they include, exclusively, six years with a tutor whose “hailstorm of slaps and blows poured down on [him] almost every day as he tried to force [him] to learn what he couldn’t teach” and an adored mother who abandoned him. If he says all this without irony, then he is providing grounds for the argument that happiness has everything to do with expectations, which in the 12th century may well have been modest, and with the effects of retrospection, which place the matter beyond dispute. Whatever else might be said of Guibert’s youth, it did indeed make a monk of him, and for this he was grateful. Here I have used the word “happiness” as Guibert might use it, as if it were synonymous with blessing or good fortune, though neither of these actually aligns itself reliably with a subjective experience of happiness, as his case proves. When these words were synonyms, when “hap” meant fortune or luck, to be happy might well have meant to enjoy reasonable health and comfort and to have been so placed in life as to have some chance of seeing certain of one’s children live to adulthood. “Property” is commonly numbered in place of happiness among essential human rights, as in The Declaration of the Rights of Man and of the Citizen. Its relationship with happiness in this sense is clear when bare material sufficiency was not to be assumed and when the ownership of
property was denied by law to religious dissenters and others, and was always “alienable” by persons of higher rank.

Jefferson gave America the phrase “the pursuit of happiness” to describe a right which is both God-given and inalienable but which nevertheless eludes definition. This elusiveness or capaciousness was surely intentional. The phrase can include but need not be limited to the attaining of material well-being. On balance Jefferson’s reticence is very much to be preferred to any more prescriptive language, even though he has left open the possibility that he is describing a sort of ignis fatuus, a hope that glimmers ahead of us and is never attained. John Locke makes an emphatic association of “the pursuit of true happiness” with liberty in his understanding of it, as a higher self-restraint.

As therefore the highest perfection of intellectual nature lies in a careful and constant pursuit of true and solid happiness; so the care of ourselves, that we mistake not imaginary for real happiness, is the necessary foundation of our liberty. The stronger ties we have to an unalterable pursuit of happiness in general, which is our greatest good, and which as such our desires always follow, the more are we free from any necessary determination of our will to any particular action, and from a necessary compliance with our desire . . . we are, by necessity of preferring and pursuing true happiness as our greatest good, obliged to suspend the satisfaction of our desires in particular cases.

About the Writer

Marilynne Summers Robinson

Marilynne Summers Robinson is an American novelist and essayist. During her writing career Robinson has received numerous awards, including the Pulitzer Prize for Fiction in 2005, the 2012 National Humanities Medal, and the 2016 Library of Congress Prize for American Fiction. In 2016 Robinson was named in Time magazine’s list of 100 most influential people.
sense, Robinson is a kind of contemporary George Eliot: socially engaged, preoccupied with the environment and the moral progress of man.

The text that you have just read is an essay. An essay is a piece of writing, usually from an author’s personal point of view. Essays are non-fictional but often subjective; while expository, they can also include narrative. Essays can be literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author. The word essay derives from the French infinitive essayer, ‘to try’ or ‘to attempt’. The first author to describe his works as essays was the Frenchman Michel de Montaigne (1533-1592). In general, an academic essay has three parts:

An introduction that gives the reader an idea of what they are about to learn and presents an argument in the form of a thesis statement.

A body, or middle section, that provides evidence used to prove and persuade the reader to accept the writer’s particular point of view.

A conclusion that summarizes the content and findings of the essay.

Also, the essay made use of figure of speech called as Allusions. Allusion is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

The use allusions are not confined to literature alone. Their occurrence is fairly common in our daily speech. Examples of Allusions in everyday life are:

a. “Don’t act like a Romeo in front of her.” – “Romeo” is a reference to Shakespeare’s Romeo, a passionate lover of Juliet, in “Romeo and Juliet”.

b. “This place is like a Garden of Eden.” – This is a biblical allusion to the “garden of God” in the Book of Genesis.
Instructions: The essay that you have just read contained difficult words used by the author in the text. To have a grasp of what the author really means, it is important for you to define difficult terms.

Copy the puzzle and search the words given below, encircle and look for its meaning in the dictionary. Write it in the space after the word.

1. chimera-
2. malaise-
3. elusive-
4. enormities-
5. lament-
6. cloister-
7. affliction-
8. evanescent-
9. potent-
10. melancholy-
11. metaphysics-
12. maxim
**Instructions:** In the essay “Happiness,” by Robinson, the author uses allusions to important philosophers and thinkers in history. In the left are alluded personalities, I want you to write a short description about them. The number 1 item is done for you.

<table>
<thead>
<tr>
<th>Alluded Personalities</th>
<th>Short Description about them</th>
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<tr>
<td><strong>Example:</strong>&lt;br&gt;Galileo Galilei was an Italian astronomer, physicist and engineer, sometimes described as a polymath. Galileo has been called the &quot;father of observational astronomy&quot;, the &quot;father of modern physics&quot;, the &quot;father of the scientific method&quot;, and the &quot;father of modern science&quot;.</td>
<td>1 Galileo Galilei</td>
</tr>
<tr>
<td>2 Charles Darwin</td>
<td></td>
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<tr>
<td>3 Michel de Montaigne</td>
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Instructions: Write the letter of the correct answer.

1. Gabriel Garcia Marquez was one of the best known contemporary writers of Latin America. Which of the following works did he authored?
   a. Wasted in Love
   b. The Beautiful Indifference
   c. The Stone Thrower
   d. A Very Old Man with Enormous Wing

2. European literature, is also known as
   a. Western Literature
   b. Anglo Literature
   c. English Literature
   d. East Literature

3. He famously wrote “Yunus On The Beach,” a contemporary short story.
   a. Hassouna Mosbahi
   b. Eavan Boland
   c. Gregory Rabassa
   d. Gabriel Garcia Marquez
4. In the plot of a short story, it is referred to as the final outcome or untangling of events in the story.
   a. Falling Action  c. Denouement
   b. Climax  d. Introduction

5. It is a piece of writing, usually written from the author's personal point of view; also, it is a variant of short nonfiction?
   a. Essay  c. Short Story
   b. Memoir  d. Editorial Article

6. He wrote the poem “Atlantis: A lost Sonnet?”
   a. Stephen King  c. Woody Allen
   b. Eavan Boland  d. Anthony Bordain

7. The following 21st century writers originate from Latin America. Which does not belong to the Latin American Canon of writers?
   a. Giannina Braschi  c. Isabel Allende
   b. Diame Lalit  d. Derek Walcott

8. It is a name given to the area of land between the Red Sea and the Gulf, from Israel in the west to Iran in the east. Along with western Asia, much of this land is inhospitable, with dry desert in the Arabian Peninsula, and mountains in Iran and Iraq.
   a. African Peninsula  c. Southeast Asia
   b. Middle East  d. North Asia

9. The poem “The Breath of Sparrows” by Jim Agustin talked about the death of Nelson Mandela, an anti-apartheid revolutionary, political leader, and philanthropist. From what African country does this first black head of state come from?
   a. Kenya  c. Egypt
   b. Madagascar  d. South Africa

10. She is a novelist and essayist who is one of United States's leading intellectuals, tackling the big subjects of faith, fear and regret with clarity and rigor that has earned her a Pulitzer prize and famously wrote an essay entitled “Happiness.”
    a. Marilynne Robinson  c. Naomi Woolf
    b. Margaret Atwood  d. Chimamanda Ngozi Adichie
Learning Competency: Differentiate/compare and contrast the various 21st century literary genres and the ones from the earlier genres/periods citing their elements, structures and traditions, EN12Lit-IIc-25.

Objectives: At the end of this lesson, you will be able to:

1. identify different 21st literary genres;
2. compare and contrast various 21st century literary genres and their elements, structures and traditions from across the globe’ and
3. create your own composition of the different 21st literary genres.
Instructions. Arrange the following scrambled letters to form the correct term for each literary genres described in each item. Write your answer on the blank provided for.

1. L A T E T X U – It is a poetry written and read on a mobile which was introduced by Frank G. Rivera. ______________
2. C K I C H Lit – It is a literature written by women intended for the women. ______________
3. Y D A I R – It is a collection of discrete accounts of a person’s experiences and thoughts each day. ______________
4. D A R M A – It is a literary work that tells a story through actions and dialogues. ______________
5. D Y C O M E – A type of drama that makes the audience laugh. ______________
6. T I O N C I F – It is a literature that describes imaginary events and people. ______________
7. G R C A P H I – It is a text that combines words and images. ______________
8. G O H S T – These are stories that feature a ghost as one of the characters. ______________
9. S H L A F – A type of fiction that is known for its brevity (shortness). ______________
10. B O L G – This refers to your regular thoughts, opinions, or experiences that you put on the internet for the people to read. ______________

Great Job! Now you have an idea of few of the 21st Century Literature genres. Now, let us learn their concepts as well as to where we can find them. You may not realize what you are posting on facebook, or in any social networking sites, your creative drawing of any concept or idea fall under these genres. Let’s get to know more about them. 😊😊
Learning the Concepts

In the emerging and progressing world we have today, everything seems to be changing from an old style to a modern one. With the advent of social trends, high-end technology, fast-paced education also comes the immersion of different literary genres. Let me ask you, are you fond of reading Wattpads? Well, if you do, you are one of those who enjoys modern literary works. Do you post your daily experiences online by any means and by any social networking sites? Undoubtedly, you can become a potential blog writer! Were you able to express your imagination through a story with lots and lots of images? If yes! you just do not know you were doing graphic novels.

Here, let us define and identify the different 21st literary genres we enjoy today. First, let us recall how literature in the Philippines began.

Philippine Literature during the American Occupation in the Philippines (1898-1940). Since the time that Filipinos learned how to speak and write in English, Filipino literary works were then produced that time. Some works were published in UP College Folio and The Coconut of Manila High School. During 1930’s and 1940’s Filipino writers in English came to their own.

What happened after this era?

Just as how you upgraded your cell phones from keypad to touch screen, literature has changed too. Welcome to the 21st Century where you belong. In this period, textula, graphic novels, hypertext and other famous modern literature came in the spotlight. Below are examples of these genres you might already encounter or even read anywhere.

What is Textula?

Textula or Mobile Textula is a poetry genre popularized by Frank Rivera. This poem is read on mobile phones and is traced from its origin to traditional tagalog poetry called Tanaga. A short poetry that is sent through SMS on mobile phones with your friends, families, and loved ones, and through netizens. It consists of 4 lines with 7 syllables each.
Here are the examples of a Textula:

**Makata Ng Cellphone**  
*Frank G. Rivera*  
On September 29, 2013

Bayang mahilig sa ganda/  
Inuuna ang postura/  
Walang laman ang bituka/  
Kundi Gasgas na pag-asa/

Si Megan Young nang manalo/  
Nagbunyi ang Pilipino/  
May dala sanang asenso/  
Magkakapag-asa tayo/

Nagkagyera sa Mindanao/  
Kaban ng bayan ninakaw/  
Sa bagyo'y daming pumanaw/  
Miss World, salamat sa araw/

**Pulitiko**  
*Atilla Roma*

Ay! Walang kapagurang  
Pagngasab at pagdaldal  
Labis pang tumatakaw  
Ang baboy sa labangan

**Sa Sining, Bida ang Pinoy Galing**  
*Lewis P. Borja*

O, tayong mga Pinoy  
Malikhain ang isip  
Malikot ang mga kamay  
Bumibida sa Sining

How about you? Can you compose your own textula now?

As a teenager, do you love reading comic books? Or maybe you are more interested in reading books with lots of drawings or images on it? If so, you already have an idea what a graphic novel is. As the name implies, graphic novels are simply defined as book-length comics. They tell a single, continuous narrative from first page to last. They are collections of short stories or individual comic strips. (http://www.ipl.org/div/graphicnovels/gnsHistBasics.html)

But do not confuse yourselves with graphic novels and comic books because there is a difference between the two. Graphic novels are much longer and tend to be more complex. While a comic book will tell a story over many issues, graphic novels more often have their storylines wrapped up in only one or two book. (https://knowledgenuts.com/2014/01/07/difference-between-comic-books-and-graphic-novels/)

These are some examples of famous graphic novels.

As you browse through the internet for an assignment or project, you might notice some words in a page (often in blue font color) in which you can click on leading you to another page, right? There could be a prompt that says click here and once you click it, another site appears for more information. We refer to that as hypertext. Hypertext is a text that links to other information. By clicking on a link, a user can quickly jump to a different content. (https://techterms.com/definition/hypertext)

Read the passage below and notice the given hypertexts.

An indexed presentation of a text is only one of many uses of hypertext, a form of hyperfiction has evolved where writing is produced especially for presentation in electronic form. Aarseth has developed four categories of non-linear text which are useful to provide a framework for a discussion as to the value of literature written for hypertext. These distinct groups reflect the difference in 'genre'
that is found with in hyperfiction and emphasise the volume of work available in hyperfiction.

**Simple non-linear text** whose individual elements (Aarseth refers to 'textons') are static, open and explorable by the user. The reader cannot see all the text at once, they must follow a path through the narrative. The reader is a passive subject who never has an opportunity to dominate the direction of the text.

**EXAMPLE: PRIDE AND PREJUDICE** version by Henry Churchyard.

**EXAMPLE: PRIDE AND PREJUDICE** version by Henry Churchyard. For further discussion click [here](http://www.unask.com/website/work99/bp3/KateD/hypertext2.html)

**Discontinuous non-linear text** which may be traversed by links. Links allow the readers to have a sense of overview.

**EXAMPLE: AFTERNOON** by Micheal Joyce

The syntax and descriptive language are untouched by modernist experiments in fragmentation as found in printed texts such as James Joyce's *Ulysees* or The Wasteland by T.S. Eliot. Whilst the narrative is spread over web sites rather than pages it is cohesive. In its subject matter *Afternoon* follows lines of traditional narrative as the relationships of the central characters are revealed. By navigating the space in different ways characters are reinterpreted, so a second visit functions like a flashback. Micheal Joyce has combined traditional techniques with the new hypertext medium. At the same time Joyce utilizes the lack of central control in hypertext, rather than providing an obvious enigma to be resolved, the narrative remains enigmatic; Did the narrator's son and wife die in the car crash or not? "I want to say I may have seen my son die this morning." It is this lack of certainty, or missing centre, which produces the multiple narrative configurations of the text, and the space in which the narrative exists.

**Determinate cybertext** or never-ending text where elements are predictable, but conditional. The sequence of the elements might lead to multiple endings. This category encompasses the tree fiction found on the web where the reader makes choices dictating the action and is essential to the process of the text. Aarseth stated that "the reader makes the action, and without the reader the process is dead."

**EXAMPLE: THE CYBERSPACE SONNETS** by Charles Deemer

**EXAMPLE: THE CYBERSPACE SONNETS** by Charles Deemer

This work, written as hyperfiction, has five decision points each offering between two and four choices. If Deemer continues this work in progress offering as many choices as already exist, Gareth Rees estimates that the completed collection will have over 250 possible sonnets and over 900 lines of iambic pentameter. The reader is becoming more empowered, but as distance between the reader and the author of
all the choices increases there is a corresponding loss of coherence. In Queneau's *Cent Mille Milliard de Poemes* a hundred trillion sonnets are available and the reader selects randomly from ten possibilities for each line, but the poems now mostly get their meaning from the interpretation of the reader rather than the author.

This kind of hyperfiction utilizes the freedom of non-linearity available in hypertext, within an ever increasing range of choices. The more choices, the less control that the author has over how a text will be presented. Some authors have adopted the form but decided to retain a tight narrative control by limiting choices, John Zakour merged the continuous so that several branches led to the same conclusion in his hypertext novel; *The Doomsday Brunette*.

Example: *The Doomsday Brunette.*
(http://www.unask.com/website/work99/bp3/KateD/hypertext2.html)

**Indeterminate cybertext** where text elements are dynamic and unpredictable. The reader's role is similar to that of the author of a classic text who manipulates the plot, but unlike the determinate cybertext reader their presence does not determine the existence of the text. These texts encourage simultaneous interaction amongst users experiencing multiple perspectives

**EXAMPLE: MUDS**
http://www.unask.com/website/work99/bp3/KateD/hypertext2.html

Interactive games, and in this discussion fiction, allow several readers to write their own narratives, simultaneously. They utilize the form fully as the reader becomes writer, but not with the narrative control of an author of classic texts since their characters and plot movements will then be adapted by other users. They offer themselves as *scriptible* texts for everyone. (http://www.unask.com/website/work99/bp3/KateD/hypertext2.html)

In case you search and read this online, surely, once you click on those hypertexts, you will be routed to another document or page.

Read the story below.

**The Love Spell by David Croll**

"Please help me. I love a girl who doesn't even know I exist. I need a love spell," pleaded the scrawny teenager to the decrepit old man rumored to have magical powers.

"You can't make someone fall in love with you," said the old man. "But you can make others stay away. Recite this chant tonight, and tragedy will befall anyone near her."

One by one the boys near her suffered freakish injuries. Soon nobody
wanted to sit with her, so she sat next to the scrawny teenager who was excited to be with her.

Then he remembered the spell.

Do you understand the story? Or, was there a story in the first place? What do you notice on the structure of it? How about the length of the overall passage? Too short, right? Unlike any other stories you have read your whole life which you have to scan so many pages to get up to the ending. But this example above is way different. We call it **Flash Fiction**. Yes, you made a good connection on the word “flash” which means fast or quick! A flash fiction is known for its extreme brevity (shortness). These are stories that only have less a thousand words.

**Creative Non-fiction** refers to narrative events told in a literary style. Let’s learn the five kinds of Creative Non-fiction.

1. **Memoir** - This account is narrowly focused on a single event in a person’s life.
2. **Biography** - This is a detailed account of a person’s life written by another person.
3. **Autobiography** - This is a written account of the life of a person written by the subject himself or herself.
4. **Diary** - This is a collection of discrete accounts of a person’s experiences and thoughts each day.
5. **Essay** - This writing features any subject that the writer personally comments about or describes.

How do you feel after learning all these 21st literary genres? Knowing all these are important as we are part of this emerging period where everything is changing and improving. It is just right to get to know all of these genres most especially because you are a 21st century learners.

At this point, let us materialize what we have learned and understood from this lesson by performing the given activities below. Are you excited?
Instructions:

1. Create a 20-word flash fiction.
2. Compose one textula of any topic and make sure to send it to ten friends on your phone book.

(Rubrics for giving points)

Activity 1 Criteria for Flash Fiction Composition:

<table>
<thead>
<tr>
<th>No</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ideas/Organization/Content (10)</td>
</tr>
<tr>
<td>1</td>
<td>Presents a small, focused idea</td>
</tr>
<tr>
<td></td>
<td>Setting, characters, plot are connected</td>
</tr>
<tr>
<td></td>
<td>Flow of action is logical</td>
</tr>
<tr>
<td></td>
<td>Plot is creative, imaginative and original</td>
</tr>
<tr>
<td></td>
<td>Contains identifiable conflict</td>
</tr>
<tr>
<td></td>
<td>Twist effective ending</td>
</tr>
<tr>
<td>2</td>
<td>Style (5)</td>
</tr>
<tr>
<td></td>
<td>Vivid and imaginative descriptive details are not present, yet not too lengthy.</td>
</tr>
<tr>
<td></td>
<td>Appropriate use of powerful image</td>
</tr>
<tr>
<td></td>
<td>Reflects a unique, consistent personal voice</td>
</tr>
<tr>
<td>3</td>
<td>Word Choice/Sentence Fluency (5)</td>
</tr>
<tr>
<td></td>
<td>Word choice is inventive/sophisticated/appropriate</td>
</tr>
<tr>
<td></td>
<td>Good sentence structure</td>
</tr>
<tr>
<td>4</td>
<td>Convention (5)</td>
</tr>
<tr>
<td></td>
<td>Spelling is correct.</td>
</tr>
<tr>
<td></td>
<td>Punctuation is correct.</td>
</tr>
</tbody>
</table>

Total points: 25
### Activity 2 Scoring Rubric for Composition

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Excellent - 4</th>
<th>Good - 3</th>
<th>Satisfactory - 2</th>
<th>Needs Improvement - 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE WRITING PROCESS / EFFORT</strong></td>
<td>Student devoted a lot of time and effort to the writing process and worked hard to make the poem a good read. The poem has no errors.</td>
<td>Student devoted adequate time and effort to the writing process and worked to get the job done. The poem may have one or two errors.</td>
<td>Student devoted some time and effort to the writing process but was not very thorough. Does enough to get by. There are several errors.</td>
<td>Student devoted little time and effort to the writing process. It appears that the student does not care about the assignment. The poem has many errors.</td>
</tr>
<tr>
<td><strong>TITLE</strong></td>
<td>The poem has a title that clearly relates to the poem and adds interest to the theme or message of the poem</td>
<td>The poem has a title that relates to the poem</td>
<td>The poem has a title</td>
<td>The poem has no title</td>
</tr>
<tr>
<td><strong>NEATNESS</strong></td>
<td>The final draft of the poem is readable, clean, neat and attractive. It is free of erasures and crossed-out words. It looks like the author took great pride in it.</td>
<td>The final draft of the poem is readable, neat and attractive. It may have one or two erasures, but they are not distracting. It looks like the author took some pride in it.</td>
<td>The final draft of the poem is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.</td>
<td>The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn’t care what it looked like.</td>
</tr>
<tr>
<td><strong>STYLE</strong></td>
<td>The poem is written with a great sense of style. The poem has been well thought out and makes sense to the reader.</td>
<td>The poem is written with a defined with style. Thoughts are clear to read and understandable.</td>
<td>The poem is written somewhat with style. Thoughts are clear to a degree.</td>
<td>The poem lacks style and the thoughts did not come out clearly on paper.</td>
</tr>
</tbody>
</table>
Encircle the letter of the correct answer.

1. Who popularized the textual?
   a. Francisco Baltazar   c. Frank G. Rivera
   b. Francis Marcelino   d. Jose Palma

2. In what period of the Philippine history did the Filipinos learn how to read and write in English?
   a. 1930-1939   b. 1821-1900   c. 1898-1940   d. 1901-1978

3. When a person enjoys and loves writing her daily life activities, then he/she is writing a _________
   a. Diary   b. vlog   c. memoir   d. biography

4. Which of the following is a characteristic of a textual?
   a. It is a poem read on a mobile phone.
   b. It is written and published on the web.
   c. It is a written account of a person’s daily life experiences.
   d. It is a life of a person written by another.

5. This refers to narrative events told in literary style.
   a. Narrative Paragraph   c. Creative Non-fiction
   b. Fiction   d. Literary Genres

6. This refers to clickable links that allows you to jump from one page to another.
   a. Intertext   b. Hypertext   c. Flash Fiction   d. Textula

God bless and enjoy writing 😊😊😊
7. The following are examples of 21st Century Literary genres. Which one is not?
   a. Textual     b. Graphic Novels    c. Flash Fiction    d. Balagtasan

8. What makes biography and autobiography different from each other?
   a. The length of the text per page.
   b. The person writing
   c. The content of the text.
   d. The purpose towards the reader.

9. Bridget Jones’s Diary, The Devil Wears Prada, and The Undomestic Goddess are all books about women. What do you call this genre?
   a. Creative Non-Fiction    c. Essay
   b. Chik Literature    d. Speculative Fiction

10. Flash fiction is known for its extreme ________
LESSON 4

CULTURAL AND AESTHETIC DIVERSITY OF THE LITERATURES IN THE WORLD

Learning Competency: Situate the texts in the context of the region, nation, and the world (EN12Lit-IIc-29); and appreciate the cultural and aesthetic diversity of the literature in the world (EN12Lit-IIc-33)

Objective: At the end of this lesson, you will be able to
1. define context

Instructions: Read the following sentences. Write C if it is a context and N if otherwise.
1. As Marianne walked the long way home, a dog howled balefully at the moon.
2. While stranded on a deserted island, a group of boys believe there is a dangerous creatures lurking in the under bush. (from Lord of the Files by William Goulding)
3. Every student who is taking the examination for Law school needs to undergo comprehensive review prior to entrance examination proper.
4. Students will explore rights and responsibilities and the relationship between communities.
5. I was glad you were present last night.
6. The sunset filled the entire sky with the deep color of rubies, setting the clouds ablaze.
7. Great minds need great outputs.
8. Living in misery must cost so much mental health issues among women in a community full of violence caused by arms and conflict.
9. Your request will be granted soon.

You might have heard the word “context” for so many times. After reading a certain story, your teacher may have asked you, “How can you relate to the character in your own context?” or she or he may ask “Cite situations similar to the story based on your own context” and so on. So, how do we define context then?

**Context** is the situation in which something happens, the group of conditions that exist where and when something happens. These are words that are used with a certain word or phrase that explains its meaning. (Meriam Webster).

There! You now understand what a context means. For more understanding, let’s read the following passages and learn to identify if it is a context of the region, a context of nation, or a context of the world.

**Example 1**

**“Pamalandong”**

(T.S Sungkit Jr)

Matag karon ug unya
Akong mahunahununa
Nga duha ray paingnan
Sa akong dalan.
Sa too o sa wala?
Mopili kuno kita.
Apan sukad sa una
Usa ray padulungan ta.
Ug kadto maoy hingpit
Nga tinubdan sa awit.
Hades o parauso,
Langit o impyerno?
Nirvana? Kamaloka?
Ikapito o una?
Managlahi tag tubag
Asa uli ang kalag.
Matod sa daang tagna
Mouli tas himaya.
Matod sa bag-ong sugid
Depende kunos ligid.
Alang nako nga lumad
Aron way daghang labad
Ako ray padulngan ko.
Kay dili man mahimo
Nga moadto kos lain,
Duna unyay malain,
O masuko ba kaha
Sa akong pagpataka
Nga luyos kinabuhi
Ang patay pirmeng buhi.

Pastilan, maypang langgam
Mahsige lag pangigham.
Ug maypang mga sulom
Way kabalak-ang dag-um.
Di sama nakong buta
Ang ikatulong mata,
Maong duha ray bal-an
Mga tumog sa dalan.
Mao nga hangtod karon
Way hanaw lang gihapon

Telesforo S. Sungkit Jr is a Higaonon lumad of Kisola, Sumilao in Bukidnon. He is a poet and novelists. He was written two novels, Mga Gapnod sa Kamad-on which won the NCAA Writers’ Prize in 2007 and Batbat hi Udan (The Story of Udan), the first novel written in Higaonon. (https://payaghabagatan.ph)
Example 2

The Flood Story
Bukidnon (Mindanao)

A long time ago there was a very big crab which crawled into the sea. And when he went in the crowded the water out so that it ran all over the earth and covered all the land.

Now about one moon before this happened, a wise man had told the people that they must build a large raft. They did as he commanded and cut many large trees, until they had enough to make three layers. These they bound tightly together, and when it was done they fastened the raft with a long rattan cord to a big pole in the earth.

Soon after this flood came. White water poured out of the hills, and the sea rose and covered even the highest mountains. The people and animals on the raft were safe, but all the others drowned.

When the waters went down and the raft was again on the ground, it was near their old home, for rattan cord had held.

But these were the only people left on the whole earth.
(https://www.pitt.edu/~dash/flood-phil.html)
**Instructions:** In school, you always sing the song “Rehiyon Diyes” during school programs and flag ceremonies. Now, you will compose a song that you can dedicate to your own community. Once done, sing and record it on your cellphones or other device. (see attached rubrics)

**Criteria for Song Composition:**

<table>
<thead>
<tr>
<th>No</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lyrics (10)</td>
</tr>
<tr>
<td></td>
<td>• The song lyrics are outstanding</td>
</tr>
<tr>
<td></td>
<td>• The words are memorable</td>
</tr>
<tr>
<td></td>
<td>• The song lyrics are enthusiastically received by the audience/receiver</td>
</tr>
<tr>
<td>2</td>
<td>Creativity (10)</td>
</tr>
<tr>
<td></td>
<td>• The student composed an original song with a clear theme.</td>
</tr>
<tr>
<td>3</td>
<td>Tempo and Melody (5)</td>
</tr>
<tr>
<td></td>
<td>• The melody and rhythm were perfectly performed</td>
</tr>
<tr>
<td>4</td>
<td>Relevance to the theme (5)</td>
</tr>
<tr>
<td></td>
<td>• The themes are clearly explained and are relevant.</td>
</tr>
</tbody>
</table>
Write N if the context is based from the nation, R if it is from the region, and W if the context is based from the world. Write your answer on the blank.

1. The Philippines is one of the largest archipelago nations.  
2. When wanting to plant crops, Salangsang is done in order to ask permission from Magbabaya.  
3. The number of steps of staircase at home should not be divisible by three.  
4. Do not go straight home after attending a wake.  
5. Kaamulan festival celebrates the tradition and culture of the tribes of Bukidnon namely, the Bukidnon, Higaanon, Talaandig, Manobo, Matigsalug, Tigwahanon, and Umayamnon.  
6. Globalization is defined as ongoing economic, technological, social, and political integration of the world.  
7. Bisan pa hinduh ah  
   Lalag kog uli ah  
   Dini ta Bukidnon  
   Kanak ha banuwa  
8. Philippines is a Blessed Nation by Ramon Amancio stanque  
9. Matambul in simud suba dayn ha simud sin tau.  

It is easier to stop the mouth of a river, than the mouth of a man.  

10. While stranded on a deserted island, a group of boys believe there is a dangerous creatures lurking in the under bush. (from Lord of the Files by William Goulding)
Write N if the context is based from the nation, R if it is from the region, and W if the context is based from the world. Write your answer on the blank.

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It is easier to stop the mouth of a river, than the mouth of a man.

____ 10. While stranded on a deserted island, a group of boys believe there is a dangerous creatures lurking in the under bush. (from Lord of the Files by William Goulding)

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Photo Credits


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KEY TO CORRECTIONS

MODULE 3 - LESSONS 1

<table>
<thead>
<tr>
<th>WHAT I KNOW</th>
<th>WHAT’S NEW Activity 1</th>
<th>WHAT’S MORE Activity 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. A</td>
<td>5. D</td>
<td>5. Tokyo</td>
</tr>
<tr>
<td>7. A</td>
<td></td>
<td>7. Athens</td>
</tr>
<tr>
<td>10. D</td>
<td></td>
<td>10. Manila</td>
</tr>
</tbody>
</table>

WHAT’S MORE - Activity 3

Characters:
- Yunus
- Yunus’ Mother
- Salima
- Dhababiya
- Master Ammar

Theme - Life is fleeting and temporary, people must get the value and meaning of their lives as having no meaning creates emptiness in one’s heart.

Setting - In a beach in Neapolis

Conflict - 1. When Yunus felt the emptiness and solitude in life.
           2. When a group of young drunk men attacked him verbally and physically by shouting at him, kicking him, cursing and insulting him till he laid on the sand full of bruises.

MODULE 3 - LESSON 2

WHAT’S NEW- Activity 1

South African experiences specific to Mandela’s leadership also reflect with Philippine experience especially during the times of Jose Rizal and other Filipino heroes as they fought against Spanish oppressors and colonizers.

Some Similarities between South Africa and Philippines:
- The culture of South Africa is known for its ethnic and cultural diversity same as Philippines
- South Africans and Philippines have become increasingly urbanized and Westernised, aspects of traditional culture have declined
- Highly predominated by Christianity
- Both was a colony of Great Britain and Spain respectively
- In terms of education, learners have twelve years of formal schooling, from grade 1 to 12
- Both uses English as an official Language

Some Differences between South Africa and Philippines:
• South Africa is an African country while Philippines is an Asian Nation
• South Africa is predominantly Protestant while Philippines is majority a Roman Catholic Country
• In terms of sports, popular sports in South Africa are soccer, rugby and cricket while basketball, volleyball are famous sports in Philippines
In South Africa, people speak Afrikaans while Filipino in Philippines

WHAT’S MORE- Activity 2
Autobiography  the story of a person’s life as written by that person
Context   the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.
Simile    a figure of speech comparing two unlike things that is often introduced by like or as.
Metaphor   is an imaginative way of describing something by referring to something else.
Dramatic Situation    is the combination of setting, characters, and action in a poem/prose which is supposed to engage the reader

WHAT’S MORE

Activity 3
1. d
2. c
3. b
4. c
5. c
6. e
7. a
8. c
9. d
10. b

WHAT’S MORE- Activity 4
1. chimera- a hope or dream that is extremely unlikely ever to come true
2. malaise- a general feeling of discomfort, illness, or uneasiness whose exact cause is difficult to identify
3. elusive- difficult to describe, find, achieve, or remember
4. enormities- a grave crime or sin
5. lament- a passionate expression of grief or sorrow.
6. cloister- a covered walk in a convent, monastery, college, or cathedral, typically with a wall on one side and a colonnade open to a quadrangle on the other
7. affliction- pain or suffering
8. evanescent- lasting for only a short time, then disappearing quickly and being forgotten
9. potent- very powerful, forceful, or effective
10. melancholy- a feeling of pensive sadness, typically with no obvious cause
11. metaphysics- the branch of philosophy that deals with the first principles of things, including abstract concepts such as being, knowing, substance, cause, identity, time, and space
12. maxim- a short, pithy statement expressing a general truth or rule of conduct.
WHAT'S MORE- Activity 5
Alluded Personalities Short Description about them

1. Galileo Galilei Galileo Galilei was an Italian astronomer, physicist and engineer, sometimes described as a polymath. Galileo has been called the "father of observational astronomy", the "father of modern physics", the "father of the scientific method", and the "father of modern science".

2. Charles Darwin Charles Robert Darwin, was an English naturalist, geologist and biologist, best known for his contributions to the science of evolution. His proposition that all species of life have descended over time from common ancestors is now widely accepted, and considered a foundational concept in science.

3. Michel de Montaigne Was one of the most significant philosophers of the French Renaissance, known for popularizing the essay as a literary genre. His work is noted for its merging of casual anecdotes and autobiography with serious intellectual insight; his massive volume Essais contains some of the most influential essays ever written.

4. William Blake William Blake was an English poet, painter, and printmaker. Largely unrecognized during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age.

5. Thomas Jefferson Thomas Jefferson was an American Founding Father who was the principal author of the Declaration of Independence and later served as the third President of the United States from 1801 to 1809. Previously, he had been elected the second Vice President of the United States, serving under John Adams from 1797 to 1801.
<table>
<thead>
<tr>
<th>WHAT'S NEW - Activity 1</th>
<th>WHAT'S NEW - Activity 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Rubrics for 20-word flash fiction</td>
<td>(use Rubrics for composing a song)</td>
</tr>
<tr>
<td>B. Rubrics for textula composition</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHAT I KNOW</th>
<th>WHAT I KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. C</td>
<td>1. N</td>
</tr>
<tr>
<td>2. A</td>
<td>2. R</td>
</tr>
<tr>
<td>3. A</td>
<td>3. N</td>
</tr>
<tr>
<td>4. C</td>
<td>4. N</td>
</tr>
<tr>
<td>5. C</td>
<td>5. R</td>
</tr>
<tr>
<td>7. N</td>
<td>7. R</td>
</tr>
<tr>
<td>8. N</td>
<td>8. N</td>
</tr>
<tr>
<td>10. C</td>
<td></td>
</tr>
</tbody>
</table>
WHAT'S NEW

Activity 1
A. Rubrics for 20-word flash fiction
B. Rubrics for textula composition

Lesson 3
– ASSESSMENT

1.  
2.  
3.  
4.  
5.  
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9.  
10.  

MODULE 3
– LESSON 4

Lesson 4
– WHAT I KNOW

1.  
2.  
3.  
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6.  
7.  
8.  
9.  
10.  

WHAT'S NEW
– Activity 1
(use Rubrics for composing a song)

Lesson 4
– ASSESSMENT

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  

For inquiries or feedback, please write or call:

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