21st Century Literature from the Philippines and the World

Quarter 2 - Module 4:
Basic Textual and Contextual Reading Approaching the Study and Appreciation of Literature
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21st Century Literature from the Philippines and the World

MODULE 4

BASIC TEXTUAL AND CONTEXTUAL READING APPROACH IN THE STUDY AND APPRECIATION OF LITERATURE

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

We value your feedback and recommendations.

Department of Education • Republic of the Philippines
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**References**
This module helps the learner to understand and appreciate the literary texts in various genres across national literature and cultures. Because a multicultural framework celebrates diversity, this module includes literary works from different countries reflecting the ethnicity, habits, and customs of various groups throughout the world. It also incorporates learning activities to help students get a more meaningful encounter with literature. Moreover, the literary pieces are enriched with activities which engage students in thought and writing using learning strategies to enhance their understanding, appreciation of the literary work, and multimedia and ICT skills.
At the end of the module, you are expected to:

1. creatively interpret the short story through a short film adaptation;
2. outline a short story;
3. critique the adaptation using self- and peer-assessment based on rationalized criteria;
4. plan and produce an adaptation of a short story or any type of literature using multimedia and ICT skills;
5. initiate responsibility and cooperation in working on a creative adaptation; and observe oneness and concern for others.

THINGS TO REMEMBER TO GET THROUGH

After going through this module, the learners should

1. produce critical paper that analyzes literary texts in relation to the context of the reader and the writer or a critical paper that interprets literary texts using any of the critical approaches; and
2. produce an adaptation of a text into other creative forms using multimedia.

GOOD LUCK AS YOU BEGIN THIS MODULE!
Before you start studying this module, may I know if you know the song “Blowin’ In The Wind” by Bob Dylan? This song was released in 1963 as the first single of his second studio album 'The Freewheelin’ Bob Dylan'. The song speaks about humanity, war, and peace and other ambiguous questions that people refuse to answer. Bob Dylan claims that the answers are already there.

“Blowin’ in the Wind”
by: Bob Dylan

How many roads must a man walk down
Before you call him a man?
How many seas must a white dove sail
Before she sleeps in the sand?
Yes, and how many times must the cannon balls fly
Before they're forever banned?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.

Yes, and how many years can a mountain exist
Before it is washed to the sea?
Yes, and how many years can some people exist
Before they're allowed to be free?
Yes, and how many times can a man turn his head
And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.

Yes, and how many times must a man look up
Before he can see the sky?
Yes, and how many ears must one man have
Before he can hear people cry?
Yes, and how many deaths will it take 'til he knows
That too many people have died?

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.
After singing the song, analyze the song and answer the following questions in your notebook.

1. What is the poetic genre of this song?
2. What figure of speech is used in the song? Give at least 3 lines to support your answer.
3. What do the following words symbolize?
   a. roads
   b. dove
   c. sky
   d. ears
   e. deaths
4. What is the theme and meaning of this song?
5. Can you give at least three (3) quests of Bob Dylan as expressed in the song?
After singing the song, analyze the song and answer the following questions in your notebook.

1. What is the poetic genre of this song?

2. What figure of speech is used in the song? Give at least 3 lines to support your answer.

3. What do the following words symbolize?
   a. roads
   b. dove
   c. sky
   d. ears
   e. deaths

4. What is the theme and meaning of this song?

5. Can you give at least three (3) quests of Bob Dylan as expressed in the song?

---

**Learning Competencies:** Infer literary meaning from literal language based on usage. EN12LitIId-26.

**Objectives:** At the end of the lesson, you will be able to:
1. analyze selected literary works by writers;
2. identify the context of the literary text; and
3. relate the context of a literary text to its meaning.

**Instructions:** Identify the correct literal meaning of the following words, write the letter of the correct answer.

1. Love
   - a. intense feeling of affection
   - b. strong feeling of annoyance
   - c. lack of sleep
   - d. no remorse

---

**What I Need to Know**

**What I Know**
2. Boredom
a. weary
b. hungry
c. carry
d. showy

3. Glad
a. unwilling
b. reluctant
c. delighted
d. dismayed

4. Surmount
a. beaten
b. dominated someone
c. leap over
d. overcome a difficulty

5. Implied
a. suggested but not heard
b. suggested but not directly expressed
c. suggested but directly expressed
d. suggested but get lost

Before analyzing a literary piece below, answer the following questions in your notebook.

1. What is the literal meaning of the word “itik”?
2. What ideas are implied by the word “Itik” in the text?

“Gai Kog Itik, Parts”
Jayson E. Parba

Parts, daghan daw kag itik sa imong tugkaran? Tagai ko,
Kanang nindot og lawas, ha?
Kanang kimbot ug sampot.

Ayaw nang sombra katambok
Basin dali ra kayo hangoson
Ug usa pa, di ko ana,
Kusog man gud na mukaon.

Ayaw na pod nang niwang,
Basin dali ra kayo kapoyon.
Ug usa pa, di ko ana,
Way lami kaunon ang bukogon.

Kanang sakto lang ug lawas
Para maigo sa akong kalha.
Akon adobohon. Sa kalipay
Ako iyang busogon.
Instructions: Reread the text. What inference can be made about the text. Copy the table below and write the answers.

<table>
<thead>
<tr>
<th>Literal Language</th>
<th>Meaning</th>
<th>Literary Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex. <em>Itik</em></td>
<td>A species of duck that produces eggs made into <em>balot</em>.</td>
<td>girl</td>
</tr>
<tr>
<td><em>adobo</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>busog</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>kalha</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Instructions: Write a five sentence paragraph on the question below.

What is your ideal girl (if you are a boy) (or ideal boy if you are a girl)?

(see attached rubrics)
**Instructions:** Identify the correct literal meaning of the following words, write the letter of the correct answer.

___ 1. Glad  
   a. unwilling  
   b. reluctant  
   c. delighted  
   d. dismayed

___ 2. Surmount  
   a. beaten  
   b. dominated someone  
   c. leap over  
   d. overcome a difficulty

___ 3. Implied  
   a. suggested but not heard  
   b. suggested but not directly expressed  
   c. suggested but directly expressed  
   d. suggested but get lost

___ 4. Love  
   a. intense feeling of affection  
   b. strong feeling of annoyance  
   c. lack of sleep  
   d. no remorse

___ 5. Boredom  
   a. weary  
   b. hungry  
   c. carry  
   d. showy
LESSON 2
FIGURES OF SPEECH AND OTHER LITERARY TECHNIQUES

Learning Competencies: Identify the figures of speech and other literary techniques and devices in the text, EN12Lit-Ile-27.

Objectives: At the end of the lesson, you will be able to
1. define figures of speech;
2. identify different figures of speech and literary techniques; and
3. explain why literary writers use figures of speech and literary techniques.

Instructions: Identify the figures of speech and literary techniques in the following statements. Write the letter of the correct answer.

1. The clouds are soft cottons in the sky.
   a. Simile
   b. Metaphor
   c. Hyperbole
   d. Personification
2. I ask for your hand to marry me.
   a. Metonymy
   b. Hyperbole
   c. Synecdoche
   d. Simile

3. He is running faster than the wind.
   a. Oxymoron
   b. Paradox
   c. Alliteration
   d. Hyperbole

4. Black bug bit in a big black bear is an example of
   a. Alliteration
   b. Hyperbole
   c. Onomatopoeia
   d. Simile

5. My hair is like a satin.
   a. Simile
   b. Metaphor
   c. Hyperbole
   d. Personification

Figures of speech, also referred to as figurative language, are words or phrases that express meanings in a nonliteral way. These expressions are often used for comparison and for conveying emotion.

Literary writers use figures of speech to enhance the artistic quality of their works. Figures of speech bring vividness and liveliness to the work, and they also emphasize the message that the writer wants to convey. The use of these expressions also allows readers to feel a connection with the literary work by sparking their imagination and arousing their emotions.

Figures of speech can be classified into different categories

**Figures of Relationship**

1. A **simile** compares two unlike things with a common quality. The comparison is done using words such as like or as.
   Example:
   
   My love is like a red rose.
   (love is being compared to a rose)

2. A **metaphor** is a comparison that is done by stating that one thing is another in order to suggest their similarity or shared qualities.
   Example:
   
   The clouds are soft cottons in the sky.
   (clouds are compared to soft cottons)
3. **Personification** gives human qualities to objects and things.
   Example:
   The rain gently kissed my cheeks.
   (can rain kiss? only persons can kiss)

4. **Metonymy** refers to using a thing or idea that is not referred to by its own name but by a different one, a name of something with which it is closely associated.
   Example:
   “White House declared….”
   (Rather than “the president declared”)

5. **Synecdoche** uses a part of something to represent the whole or the whole to represent a part.
   Example:
   Ask for a hand.
   (refers to asking for a woman to marry)

**Figures of Emphasis**

1. **Hyperbole** uses intentional exaggeration to achieve emphasis or produce a comic effect.
   Example:
   He’s running faster than the wind.

2. An **oxymoron** is a word or a combination of words with contradictory meanings, as in bittersweet and open secret.
   Example:
   Durian is disgustingly delicious.

3. **Paradox** is a statement that appears to hold contradictory ideas but may actually be true.
   Example:
   John is normally abnormal.

**Figures of Sound**

1. **Alliteration** refers to the use of closely spaced words that have the same initial sounds.
   Example:
   Black bug bit a big black bear….
   [https://examples.yourdictionary.com](https://examples.yourdictionary.com)

2. **Onomatopoeia** is the use of words that imitate the sound of what they are referring to.
   Example:
   Machine noises-honk, beep, vroom, clang, zap, bang
   [www.literarydevices.com](www.literarydevices.com)
Instructions: Identify the figure of speech used by the following lines by matching column A with column B. Write your answer in the your notebook.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Her skin is softer than silk.</td>
<td>a. metaphor</td>
</tr>
<tr>
<td>2. She is as beautiful as an angel.</td>
<td>b. oxymoron</td>
</tr>
<tr>
<td>3. He is like an angry lion.</td>
<td>c. metonymy</td>
</tr>
<tr>
<td>4. The winds softly whisper in my ears.</td>
<td>d. paradox</td>
</tr>
<tr>
<td>5. She sells seashells on the seashores</td>
<td>e. synecdoche</td>
</tr>
<tr>
<td>6. Boots on the ground.</td>
<td>f. alliteration</td>
</tr>
<tr>
<td>7. My heart bleeds with his words.</td>
<td>g. Onomatopoeia</td>
</tr>
<tr>
<td>8. Her eyes are like diamonds.</td>
<td>h. Hyperbole</td>
</tr>
<tr>
<td>9. Hark...hark...Bow...wow...</td>
<td>i. simile</td>
</tr>
<tr>
<td>10 Crook..crook..</td>
<td></td>
</tr>
</tbody>
</table>

What are literary techniques/ devices?

Literary techniques or devices refer to specific methods writers employ in their works to convey messages. Readers, on the other hand, look for several literary techniques when examining or analyzing a text or simply evaluating a text's artistic value.

Writers make use of literary techniques or devices to convey messages or to simply add an artistic value to a text. Readers look for these techniques to help them analyze or interpret a specific body of work.

Literary Techniques

1. **Anaphora** is sometimes called **epanaphora**, refers to the repetition of a word or phrase at the beginning of a sentence to create an artistic or heightened effect. It adds rhythm to a particular line or paragraph, making it easier to memorize or remember. Anaphora is also used for emphasis or to stir emotions among the audience.

Examples:

1. *"Every day, every night, in every way, I am getting better and better"*
2. “My life is my purpose. My life is my goal. My life is my inspiration”.  
[https://sentence.yourdictionary.com](https://sentence.yourdictionary.com)

2. **Antihero** is a fictional character who does not possess the traits, such as pride and valor, expected of a hero. Often, antiheroes are portrayed as foolish and usually find themselves in mischief.

Example:

```
I Am Robot
If I Am Detective
    Pika
    Chu
I Musts Also Beez
    Bumble
    Beez
And together become
    Robot
    Nick
```

Evangeline Ruth Hope  
June 2019  
[https://sentence.yourdictionary.com](https://sentence.yourdictionary.com)

3. **Cliff-hanger** is a literary technique used by the author to arouse curiosity among readers by ending a chapter or story abruptly. Most of the time, the characters are confronted with a difficult or an unsettling situation. Instead of providing a resolution, the author would end it. Furthermore, this technique is often found in serialized works. Writers utilize cliff-hangers in their works to keep the readers focused and interested as to what will happen next.

Example:

“It was a first truly successful primetime, use of a cliffhanger to keep fans talking all summer…”[https://sentence.yourdictionary.com](https://sentence.yourdictionary.com)

4. **Juxtaposition** is a technique authors use in their works to compare two different things, or two contrasting ideas to be able to emphasize their differences, such as good and evil, life and death, truth and lies, among others. This technique is also used to develop a character, resolve a conflict, or clarify various concepts.

Example:

“All’s fair in love and war”.  
[https://sentence.yourdictionary.com](https://sentence.yourdictionary.com)

5. **Foreshadowing** refers to lines or dialogues in a story which give the reader an idea of what is about to happen without spoiling or explicitly stating the plot’s entirety. When writers use this technique, especially in mystery or thriller novels, they provide “red herrings” (misleading or false clues) to divert the readers’ expectations.
Example:

In Western movie, the **good** guy enters a bar, has a drink, and leaves. The bad guy scowls and spits on the floor and you know there is definitely more to come between them. [https://sentence.yourdictionary.com](https://sentence.yourdictionary.com)

6. **Catharsis** is derived from the Greek word *katharsis*, which means “purification” or “purgation.” It refers to the emotional release or cleansing of the characters, or audience or readers, from strong emotions usually brought by learning of the truth or when confronted with difficult situations. This technique is commonly found in tragedies, such as Shakespeare’s *Romeo and Juliet* and Sophocles’ *Oedipus the King*.

Example:

Playing the piano is a **catharsis** for a tired, busy mother after a long day of work. [www.softschools.com](http://www.softschools.com)

7. **Stream of Consciousness** is sometimes referred to as **interior monologue**, is a literary technique that is usually associated with Modern writers. The plot is developed based on the characters’ reminiscence or recollection of events and thought fragments. Instead of using dialogues to show the characters’ reaction or emotion, writers make use of stream of consciousness to show each character’s complex nature. More so, readers are taken into the depths of the characters’ mind and witness how these characters process their thoughts when faced with a particular situation or emotion.

Example:

Excerpt from James Joyce Novel Ulysses

“He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother’s thought.” [https://literarydevices.net](https://literarydevices.net)
8. **Hamartia** or **tragic flaw**, is a technique commonly found in Greek tragedies. It refers to the tragic hero’s error in judgment, which leads to his or her downfall. Most of the time, this error is committed unknowingly, such as in the case of Oedipus when he killed his father Laius and married his mother Jocasta. Hamartia is used to have the audience identify themselves with the protagonist (that he or she has weaknesses too) and to provoke pity because of the miserable turn of events he or she went through. Additionally, it is used to impart a moral objective among readers or audience to improve or change for the better so as to avoid the tragedy that has befallen the protagonist.

**Example:**

One of the countless politicians to be involved in an extra-marital affair and in subsequent scandal, Bill Clinton’s impeachment was one of the most public scandals to date. Again, relation of power and the abuse of power is perhaps unsurprising, though tragic. The notable aspect of Bill Clinton’s story is that he has been able to move beyond the scandal; it was not, ultimately, his downfall. [https://literarydevices.net](https://literarydevices.net)

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**Instructions:** Identify the figures of speech and literary techniques in the following statements. Write the letter of the correct answer.

1. He is running faster than the wind.
   a. Oxymoron
   b. Paradox
   c. Alliteration
   d. Hyperbole

2. Black bug bit in a big black bear is an example of
   a. Alliteration
   b. Hyperbole
   c. Onomatopoeia
   d. Simile

3. My hair is like a satin.
   a. Simile
   b. Metaphor
   c. Hyperbole
   d. Personification
4. The clouds are soft cottons in the sky.
   a. Simile
   b. Metaphor
   c. Hyperbole
   d. Personification

5. I ask for your hand to marry me.
   a. Metonymy
   b. Hyperbole
   c. Synecdoche
   d. Simile

**Instructions**: Select at least 3 literary devices above then give one an example for each.
Learning Competency: Explain the biographical, linguistic, and socio-cultural contexts and discuss how they enhance the text’s meaning and the reader’s understanding. EN12Lit-Ile-27.

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

a. define biographical context.
b. analyze a literary text through a biographical context

Instructions: Write the letter of the terms being defined.

1. It refers to the author’s life and the factors that influenced and shaped it.

   a. Biographical context
   b. Autobiography
   c. Biography
   d. Diary
2. He is known as American business magnate, industrial designer, inventor, and media proprietor.
   
   a. Steven Seagull  
   b. Steven Paul Jobs  
   c. Steven King  
   d. Steven Hawkins

3. The following are examples of demographic profile except

   a. Age  
   b. Gender  
   c. Ambition  
   d. Income

4. Demographic profile means—

   a. List of events  
   b. Trainings attended  
   c. Graphical design of a place  
   d. Statistical data about the characteristics of population

5. A biological mother is

   a. Foster mother  
   b. An adoptive mother  
   c. Natal mother  
   d. A mother'

**Biographical context**

A biographical context refers to the author’s life and the factors that influenced and shaped it, such as social, political, and economic conditions during his or her time. This also includes his or her educational background, religion, ethnicity, among others. When you read based on a biographical context, you employ a biographical criticism.

In analyzing a text based on its biographical context, you should consider not only how the factors mentioned earlier have caused an impact to the author, but also how these factors were reflected in, and have helped shape, his or her work(s).

It is important to take into consideration the literary background of the author. You must research about who and which the author reads as these may have also influenced him or her and his or her work(s).

However, one should not mistake a biographical analysis from a biography. Remember that when you analyze a text based on the biographical context, you gather information about the author’s life as it can help you understand some difficult concepts or extract profound meanings in an author’s work. Moreover, a biographical analysis helps you understand the relationship of the author and his or her work(s),
not produce a detailed account of his or her life—thus, a biography. Literature, aside from being form of expression, can be based on real or orchestrated events. These events included by the author in his or her work(s) are sometimes different from what really transpired in real life. Sometimes these events are a re-imagination, exaggeration, or wishful thinking.

About the Author.

Steven Paul Jobs was an American business magnate, industrial designer, inventor and media proprietor. Born last February 24, 1955 San Francisco, California, United States and died last October 5, 2011 at Palo Alto, California, United States. Spent his college education at Reed College year 1972- 1974 and enrolled at Homestead High School from 1968 to 1972.

He was a co-founder, chief executive officer and chairman of Apple Computer and of Pixar Animation Studios.

Here’s the best speech of Steve Jobs during the Stanford University Commencement Exercises, 2005.

___________________________________________________________________

I am honored to be with you today for your commencement from one of the finest universities in the world.

Truth be told, I never graduated from college. And this is the closest I’ve ever gotten to a college graduation.

Today I want to tell you three stories from my life. That’s it. No big deal. Just three stories.

CONNECTING THE DOTS

The first story is about connecting the dots. I dropped out of Reed College after the first 6 months, but then stayed around as a drop-in for another 18 months or so before I really quit.

So why did I drop out?

It started before I was born. My biological mother was a young, unwed graduate student, and she decided to put me up for adoption. She felt very strongly that I should be adopted by college graduates, so everything was all set for me to be adopted at birth by a lawyer and his wife.
Except that when I popped out they decided at the last minute that they really wanted a girl.

So my parents, who were on a waiting list, got a call in the middle of the night asking: “We’ve got an unexpected baby boy; do you want him?”

They said: “Of course.”

My biological mother found out later that my mother had never graduated from college and that my father had never graduated from high school. She refused to sign the final adoption papers. She only relented a few months later when my parents promised that I would go to college.

This was the start in my life.

And 17 years later I did go to college. But I naively chose a college that was almost as expensive as Stanford, and all of my working-class parents’ savings were being spent on my college tuition.

After six months, I couldn’t see the value in it. I had no idea what I wanted to do with my life and no idea how college was going to help me figure it out.

And here I was spending all of the money my parents had saved their entire life. So I decided to drop out and trust that it would all work out OK.

It was pretty scary at the time, but looking back it was one of the best decisions I ever made.

The minute I dropped out I could stop taking the required classes that didn’t interest me, and begin dropping in on the ones that looked far more interesting.

It wasn’t all romantic. I didn’t have a dorm room, so I slept on the floor in friends’ rooms, I returned coke bottles for the $0.05 deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it.

And much of what I stumbled into by following my curiosity and intuition turned out to be priceless later on.
Let me give you one example: Reed College at that time offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed.

Because I had dropped out and didn’t have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and san serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great.

It was beautiful, historical, artistically subtle in a way that science can’t capture, and I found it fascinating.

None of this had even a hope of any practical application in my life.

But 10 years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography.

If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it’s likely that no personal computer would have them.

If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do.

Of course, it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards 10 years later.

Again, you can’t connect the dots looking forward; you can only connect them looking backwards.

So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever.

Because believing that the dots will connect down the road will give you the confidence to follow your heart even when it leads you off the well-worn path and that will make all the difference.
LOVE & LOSS

My second story is about love and loss. I was lucky — I found what I loved to do early in life.

Woz and I started Apple in my parents’ garage when I was 20. We worked hard, and in 10 years Apple had grown from just the two of us in a garage into a $2 billion company with over 4000 employees. We had just released our finest creation — the Macintosh — a year earlier, and I had just turned 30.

And then I got fired.

How can you get fired from a company you started?

Well, as Apple grew, we hired someone who I thought was very talented to run the company with me, and for the first year or so things went well.

But then our visions of the future began to diverge and eventually we had a falling out. When we did, our Board of Directors sided with him.

So at 30, I was out. And very publicly out.

What had been the focus of my entire adult life was gone, and it was devastating.

I really didn’t know what to do for a few months. I felt that I had let the previous generation of entrepreneurs down – that I had dropped the baton as it was being passed to me.

I met with David Packard and Bob Noyce and tried to apologize for screwing up so badly. I was a very public failure, and I even thought about running away from the valley.

But something slowly began to dawn on me — I still loved what I did.

The turn of events at Apple had not changed that one bit. I had been rejected, but I was still in love. And so I decided to start over.

I didn’t see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me.
The heaviness of being successful was replaced by the lightness of being a beginner again, less sure about everything. It freed me to enter one of the most creative periods of my life.

During the next 5 years, I started a company named NeXT, another company named Pixar, and fell in love with an amazing woman who would become my wife. Pixar went on to create the world’s first computer animated feature film, Toy Story, and is now the most successful animation studio in the world. In a remarkable turn of events, Apple bought NeXT, I returned to Apple, and the technology we developed at NeXT is at the heart of Apple’s current renaissance. And Laurene and I have a wonderful family together.

I’m pretty sure none of this would have happened if I hadn’t been fired from Apple. It was awful tasting medicine, but I guess the patient needed it.

Sometimes life is going to hit you in the head with a brick. Don’t lose faith. I’m convinced that the only thing that kept me going was that I loved what I did. You’ve got to find what you love. And that is as true for work as it is for your lovers.

Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do. If you haven’t found it yet, keep looking. And don’t settle. As with all matters of the heart, you’ll know when you find it.

And, like any great relationship, it just gets better and better as the years roll on. So keep looking. Don’t settle.

DEATH

My third story is about death.

When I was 17, I read a quote that went something like: “If you live each day as if it was your last, someday you’ll most certainly be right.” It made an impression on me.

And since then, for the past 33 years, I have looked in the mirror every morning and asked myself: “If today were the last day of my life, would I want to do what I am about to do today?”
And whenever the answer has been “No” for too many days in a row, I know I need to change something.

Remembering that I’ll be dead soon is the most important tool I’ve ever encountered to help me make the big choices in life. Because almost everything — all external expectations, all pride, all fear of embarrassment or failure — these things just fall away in the face of death, leaving only what is truly important.

Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.

About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn’t even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months.

My doctor advised me to go home and get my affairs in order, which is doctor’s code for prepare to die. It means to try and tell your kids everything you thought you’d have the next 10 years to tell them in just a few months.

It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.

I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery.

I had the surgery and thankfully I’m fine now.

This was the closest I’ve been to facing death, and I hope it’s the closest I get for a few more decades.
Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept: No one wants to die.

Even people who want to go to heaven don’t want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life’s change agent. It clears out the old to make way for the new.

Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.

Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma — which is living with the results of other people’s thinking.

Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.

When I was young, there was an amazing publication called The Whole Earth Catalog, which was one of the bibles of my generation. It was created by a fellow named Stewart Brand not far from here in Menlo Park, and he brought it to life with his poetic touch.

This was in the late 1960’s, before personal computers and desktop publishing, so it was all made with typewriters, scissors, and polaroid cameras. It was sort of like Google in paperback form, 35 years before Google came along: it was idealistic, overflowing with neat tools and great notions.

Stewart and his team put out several issues of The Whole Earth Catalog, and then when it had run its course, they put out a final issue. It was the mid-1970s, and I was your age.

On the back cover of their final issue was a photograph of an early morning country road, the kind you might find yourself hitchhiking on if you were so adventurous. Beneath it were the words: “Stay Hungry. Stay Foolish.” It was their farewell message as they signed off.
Stay Hungry. Stay Foolish.

And I have always wished that for myself.

And now, as you graduate to begin anew, I wish that for you.

Stay Hungry. Stay Foolish.
Thank you all very much.

https://news.stanford.edu/2005/06/14/jobs-061505/

Reading through a biographical context entails that readers understand the text better upon learning about the author’s life. Keep in mind that even when engaging in a biographical criticism, your interpretation must still come from how the text made an impact on you. Analyzing a text based on the biographical context adds substance to that “impact” and does not distort it.

**Instructions**: Map out the life of the speaker, by filling out the grid.

<table>
<thead>
<tr>
<th>Demographic Profile</th>
<th>High School Life</th>
<th>College Life</th>
<th>Business Tycoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Instructions: Write the letter of the terms being defined.

1. It refers to the author's life and the factors that influenced and shaped it.
   a. Biographical context
   b. Autobiography
   c. Biography
   d. Diary

2. He is known as American business magnate, industrial designer, inventor, and media proprietor.
   a. Steven Seagull
   b. Steven Paul Jobs
   c. Steven King
   d. Steven Hawkins

3. The following are examples of demographic profile except
   a. Age
   b. Gender
   c. Ambition
   d. Income

4. Demographic profile means—
   a. List of events
   b. Trainings attended
   c. Graphical design of a place
   d. Statistical data about the characteristics of population

5. A biological mother is
   a. Foster mother
   b. An adoptive mother
   c. Natal mother
   d. A mother's sister
Learning Competencies:
Examine the relationship between text and context, EN12Lit-IIg-35

What is the definition of texts?

A. Texts in this course are broadly described as follows: texts are anything that is produced with the intent of conveying a meaning to an audience, incorporating both spoken and written acts of communication, and the associated use of images and visual and aural stimuli.

Texts under this definition can be literary or non-literary. They include any communicative device used to convey a message or idea.
Example:

- single images/ films/ voice recordings/ books/ blogs/ twitters/ poetry/ prose.

A text is something that one reads and writes.
It is used for stories, expressing one’s feelings into written words

Examples:

1. “Please send the report through email” – a text means a request
2. “I love you very much” - a text means expressing one’s feelings
3. Once a upon a time there was a young girl who lives in the forest
   She grew up in a very cool and wonderful place full of trees and wonderful flower garden. – a text means a story of a girl

What is the definition of context?

Context means the experience, the environment or the event to which the written words had come from. Context means the purpose why such written words had come into words.

Example:

1. The Woman Who Had Two Navels by Nick Joaquin

   Lead female character Connie Escobar thinks she has two navels, and thus requests her doctor to remove one – which symbolically means that she wants to shun away from a traumatic past. She later finds out that her husband, Macho Escobar, was the lover of her mother. Hoping to escape after being betrayed, she flees, only to discover more truths.

   Being one of the most admired writers in Philippine literature, Nick Joaquin was recognized as National Artist of the Philippines for Literature in 1976. In his historical novel entitled The Woman Who Had Two Navels, Joaquin examines the effects and influence of the past towards the post-war events in the Philippines

2. Banaag at Sikat by Lope K. Santos

   The novel narrates the story between Delfin and Felipe who have contrasting views. Delfin is a socialist whereas Felipe, despite being the son of a rich landowner, leans towards anarchism. Throughout the narrative, themes of love, livelihood, and societal status are embedded.
Banaag at Sikat (From Early Dawn to Full Light) has been dubbed the ‘bible of the Filipino working class.’ Being among the earliest novels written by Lope K. Santos, it’s considered by Filipino critic Teodoro Agoncillo as one of the most important books in Philippine literature in 1949. That’s because according to Agoncillo, it paved the way for the development of a system on how Tagalog novels were written.

Now that you have understood the definition of a text and a context in literature, this is the time to apply the concept learned through the following:

Activity 1:

Instructions. Identify the following statement. On your notebook, write T if the statement is a text; and C if it is a context.

1. Please do not step on the grass.
2. It was a dark and windy night when the family left their home town since it was under attack by swarm of insects that damages their root crops and other farm vegetation that also cause danger to human lives.
3. Every student who is taking the examination for Law school needs to undergo comprehensive review activities prior to the entrance examination proper.
4. All books are now ready for distribution.
5. I was glad you were present last night awarding ceremony.
6. Some of the equipment were being destroyed this was because of the unforeseen event that happened the other day. The store room where the equipment were being stored got caught on fire.
7. Great minds need great outputs.
8. Living in misery must have 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.

Activity 2

Create a comic strip that uses text and context in any of the following themes. (10 points each)

1. Bayanihan System
2. Filipino Family Values
3. Fiesta Celebration
4. Filipino courtship and marriage
I. ACTIVITIES

From Early Dawn to Full Light has been dubbed the 'bible of the Filipino working class.' Being among the earliest novels written by Lope K. Santos, it's considered by Filipino critic Teodoro Agoncillo as one of the most important books in Philippine literature in 1949. That's because according to Agoncillo, it paved the way for the development of a system on how Tagalog novels were written.

What's New

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3. Fiesta Celebration
4. Filipino courtship and marriage

COMIC STRIP RUBRIC

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Excellent 10 pts.</th>
<th>Good 9-8 pts.</th>
<th>Satisfactory 7-6 pts.</th>
<th>Needs Improvement 5-0 pts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content-Accuracy</td>
<td>All facts in the comic are accurate.</td>
<td>99-90% of the facts in the comic are accurate.</td>
<td>89-80% of the facts in the comic are accurate.</td>
<td>Fewer than 80% of the facts in the comic are accurate.</td>
</tr>
<tr>
<td>Organization</td>
<td>Original illustrations are detailed, attractive, and creative and relate to the text on the page.</td>
<td>Original illustrations are somewhat detailed, attractive, and relate to the text on the page.</td>
<td>Original illustrations relate to the text on the page.</td>
<td>Illustrations are not present or they are not original.</td>
</tr>
<tr>
<td>Clarity/Neatness/Organization</td>
<td>Comic Strip is easy to read and all elements are clearly written and drawn. All information is organized appropriately.</td>
<td>Comic Strip is somewhat easy to read and most elements are clearly written and drawn. Most information is organized appropriately.</td>
<td>Comic Strip is somewhat easy to read and some elements are clearly written and drawn. Some information is organized appropriately.</td>
<td>Organization of material is confusing to the reader. Comic Strip is hard to read and few elements are clearly written and drawn.</td>
</tr>
<tr>
<td>Spelling, Grammar &amp; Proofreading</td>
<td>No spelling errors</td>
<td>No more than 1 spelling error</td>
<td>No more than 3 spelling errors</td>
<td>Several spelling errors</td>
</tr>
<tr>
<td>Dialogue/Text</td>
<td>There is an appropriate amount of dialogue and text to bring the characters to life and it is always clear which character is speaking.</td>
<td>There is too much dialogue and text in this story, but it is always clear which character is speaking.</td>
<td>There is not quite enough dialogue or text in this story, but it is always clear which character is speaking.</td>
<td>It is not clear which character is speaking.</td>
</tr>
</tbody>
</table>

Total Score_____________________
Comment:___________________________________________________________
_________________________________________________________________
Teacher’s Name and Signature_____________________________
Multiple Choices:
Instructions: Answer the following statements. On your notebook, write the letter of the best answer.

1. Learning about a text before really reading it.
   a. previewing  
   b. outlining and summarizing 
   c. reflecting on the challenges of your belief  
   d. contextualizing

2. Learning about a text before really reading it is __.
   a. questioning to understand and remember  
   b. previewing  
   c. reflecting on challenges to your beliefs and values  
   d. contextualizing

3. This is placing a text in its historical, biographical, and cultural contexts.
   a. contextualizing  
   b. summarizing  
   c. comprehension  
   d. context

4. Testing the logic of a text as well as its credibility and emotional impact.
   a. previewing  
   b. contextualizing  
   c. comparing and contrasting related readings  
   d. evaluating an argument

5. This simple strategy includes seeing what you can learn from the headnotes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.
   a. comprehension  
   b. previewing  
   c. contextualizing  
   d. summarizing

6. It is examining your personal responses.
   a. comparing and contrast related readings.  
   b. reflecting on challenges to your beliefs and values  
   c. previewing  
   d. questioning to understand and remember.

7. It refers to the experience, the environment or the event to which the written words had come from and the purpose why such written words had come into words.
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   b. reflecting on challenges to your beliefs and values  
   c. previewing  
   d. questioning to understand and remember.

7. It refers to the experience, the environment or the event to which the written words had come from and the purpose why such written words had come into words.
   a. text  
   b. content  
   c. message  
   d. context

8. Identifying the main ideas and restating them in your own words is called____.
   a. outlining and summarizing  
   b. reflecting on challenges to your beliefs and values  
   c. contextualizing  
   d. previewing

9. To recognize the differences between your contemporary values and attitudes and those represented in the text,
   a. outlining and summarizing  
   b. reflecting on challenges to your beliefs and values  
   c. contextualizing  
   d. previewing

10. It explores likeness and difference between texts to understand them better.
    a. previewing  
    b. contextualizing  
    c. comparing and contrasting related readings  
    d. evaluating an argument
Learning Competencies:
Understand literary meanings in context and the use of critical reading strategies EN12Lit-IIh-36

At the end of the lesson, you will be able to:
1. identify the different critical reading strategies.
2. integrate the critical reading skills to understand the literary works.
3. create a simple literary work like short story integrating the text and context principle in making the material.
UNDERSTANDING THE CRITICAL READING STRATEGIES

7 Critical Reading Strategies that helps develop Critical Reading Ability

Adopted from Salisbury University Academics

1. Previewing: Learning about a text before really reading it.
   Previewing enables readers to get a sense of what the text is about and how it is organized before reading it closely. This simple strategy includes seeing what you can learn from the headnotes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.

2. Contextualizing: Placing a text in its historical, biographical, and cultural contexts.
   When you read a text, you read it through the lens of your own experience. Your understanding of the words on the page and their significance is informed by what you have come to know and value from living in a particular time and place. But the texts you read were all written in the past, sometimes in a completely different time and place. To read critically, you need to contextualize, to recognize the differences between your contemporary values and attitudes and those represented in the text.

3. Questioning to understand and remember: Asking questions about the content.
   At times students like would like to ask about the readings that what given to you and would like to know further on how would the test questions would be. These questions should be designed to help students understand a reading and respond to it more fully, and often this technique works when the questions are relevant and appropriately phrased. When students need to understand and use new information though it is most beneficial if they are encourage to write the questions that they are asking themselves as they read the text for the first time. With this strategy, they can write questions any time, but in difficult academic readings, they will understand the material better and remember it longer if they write a question for every paragraph or brief section. Each question should focus on a main idea, not on illustrations or
details, and each should be expressed in their own words, not just copied from parts of the paragraph.

4. Reflecting on challenges to your beliefs and values: Examining your personal responses.

The reading that you do for this subject might challenge your attitudes, your unconsciously held beliefs, or your positions on current issues. As you read a text for the first time, mark an X in the margin at each point where you feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Now look again at the places you marked in the text where you felt personally challenged. What patterns do you see?

5. Outlining and summarizing: Identifying the main ideas and restating them in your own words.

Outlining and summarizing are especially helpful strategies for understanding the content and structure of a reading selection. Whereas outlining reveals the basic structure of the text, summarizing synopsizes a selection's main argument in brief. Outlining may be part of the annotating process, or it may be done separately. The key to both outlining and summarizing is being able to distinguish between the main ideas and the supporting ideas and examples. The main ideas form the backbone, the strand that holds the various parts and pieces of the text together. Outlining the main ideas helps you to discover this structure. When you make an outline, don't use the text's exact words. Summarizing begins with outlining, but instead of merely listing the main ideas, a summary recomposes them to form a new text. Whereas outlining depends on a close analysis of each paragraph, summarizing also requires creative synthesis. Putting ideas together again -- in your own words and in a condensed form -- shows how reading critically can lead to deeper understanding of any text.

6. Evaluating an argument: Testing the logic of a text as well as its credibility and emotional impact.

All writers make assertions that they want you to accept as true. As a critical reader, you should not accept anything on face value but to recognize every assertion as an argument that must be carefully evaluated. An argument has two essential parts: a claim and support. The claim asserts a conclusion -- an idea, an opinion, a judgment, or a point of view -- that the writer wants you to accept. The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion. When you assess an argument, you are concerned with the process of reasoning as well as its truthfulness (these are not the same thing). At the most basic level, in order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.
7. Comparing and contrasting related readings: Exploring likenesses and differences between texts to understand them better.

Many of the authors we read are concerned with the same issues or questions, but approach how to discuss them in different ways. Fitting a text into an on-going dialectic helps increase understanding of why an author approached a particular issue or question in the way he or she did.

Instructions: Try to apply the concepts you have understood on the different reading strategies that develop your critical thinking skills.

Concept on Previewing:

1. Try to choose a book that is available in the school library. Try to ask your subject teacher of a copy of a story book that you can use in the given activities.

2. As you have now a copy of the book try to answer the following questions.

What have you observed now that you have already the copy of the book? Applying the Previewing skills list it down in the space provided.

___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Concept on Contextualizing:

Read the passage of the story entitled “Friendship”
Friendship
by Sally Berneathy

Paula and I met in the first grade. Since her last name was Brent and mine was Berneathy, she sat behind me. We were both shy and had nothing to say to each other until the day she asked to borrow my ruler.

We lived in a small town in southern Oklahoma where money was scarce, and my six-inch red plastic ruler was a valued possession. Reluctantly, I loaned it to
Paula—and she kept it for too long, or so it seemed to me. I turned around to take it back, but Paula wasn't through with it. I grabbed, she held on...the ruler broke.

I cried. She cried. I blamed her, and she blamed me.
And, in the manner of six-year olds, from that day forward, we were inseparable, the best of friends.

As the years passed, we spent many nights at each other's houses, whispering the night away about our plans for the future. We were going to move to a big city and be room-mates in a gorgeous apartment. I would be a writer, and she would be an artist. She would illustrate my books, and we would both be rich and famous. When we were older, probably around twenty-five, we would marry and live next door to each other and be aunt to each other's children.

When we were ten years old, we saw an episode of "Lassie" in which Timmy and his friend pricked their fingers and became blood brothers. Paula came home with me the next evening. We dug a hole in the hard earth out behind my family's weathered old barn, took a thorn from the locust tree and pricked our thumbs, joining our blood. We buried the thorn, each adding an item we prized, as the friends on "Lassie" had done. Paula contributed her dime-store set of water colors, and I added a paper back book. Our most valuable possessions--but not as valuable as our friendship.

Then life intruded. When we were fourteen, Paula's father took a job in Dallas. Their last stop on the way out of town was my house. I stood in middle of the dirt road, waving and crying while Paula looked out the back window of the car, waving and crying.

Still we stayed in touch, writing letters regularly. Still we planned. As we neared high school graduation, we swore that we'd move to Oklahoma City and get that apartment together.

But Paula got married and had a baby. I married, too, and convinced my husband to move to Dallas. For years our friendship continued even though our dreams had fallen by the wayside. Paula became a nurse, and I a legal secretary. I wrote short stories and poems and shared them with her, and she painted me a picture of the old barn where our thorn lay buried.

The years flew by. Then while we were both going through divorces, during the confusion and turmoil, we lost touch. Paula moved, changed jobs, remarried, got a new name and phone number.

I remarried and moved to Kansas City, but I didn't know how to reach Paula to tell her. When my new husband and I bought a house, I hung her picture of our
Paula—and she kept it for too long, or so it seemed to me. I turned around to take it back, but Paula wasn't through with it. I grabbed, she held on...the ruler broke. I cried. She cried. I blamed her, and she blamed me.

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I remarried and moved to Kansas City, but I didn't know how to reach Paula to tell her. When my new husband and I bought a house, I hung her picture of our barn over my bed and wondered if I'd ever again see her. Her parents were both dead, and my mother was becoming senile, rarely remembering my phone number or address. Short of hiring a detective, I didn't know how I would ever find my friend again.

Often I looked at the picture, thought of my friend and wondered if I'd ever see her again.

But behind the scenes, the magic spell of that thorn was working. Our childish sacrifices of prized possessions must have touched some angel's heart.

Several years later I got a phone call and heard a familiar voice. "Do you know who this is?" Of course I knew. I cried. She cried

She told me that she'd called my mother twice and been given wrong phone numbers both times. She'd almost given up, but decided to try one more time...and caught my mother in a rare moment of lucidity.

Now, Paula's back in Oklahoma, and I live in Missouri. We see each other every summer and call each other regularly. During the years we'd lost touch, she had another, unexpected, child...a girl, named after me.

A girl who calls me "Aunt."

Answer the following. Write your answers on your notebook.

1. Where did the story take place?
2. When did the story happen?
3. What is the story trying to tell you?

Concept on Questioning:

Based on the story you just have read about “Friendship” by Sally Berneathy, what possible questions you would like to ask. Give at least 5 questions that you can think. Write your answers on your notebook.

1. _______________________
2. _______________________
3. _______________________
4. _______________________
5. _______________________
Concept on Reflecting:
You just have read the story on “Friendship” by Sally Berneathy write what you think could be applied in your current personal relationship with your friends. How do you process the belief you have right now and how it is being challenged?
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
Concept on Outlining and Summarizing:
Make a summary of the story written by Sally Berneathy on “Friendship” using the following steps in outlining and summarizing. Write your summary on your notebook.
1. State the title of the story.
2. Enumerate the characters of the story.
3. Describe the time and place where the story took place.
4. Give a brief description on the plot of the story.
5. Give the conclusion of the story.
(Note: Answers may vary)

Concept on Evaluating an Argument:
What possible argument does Sally Berneathy try to express in the short story she wrote on “Friendship”. How do you assess the thoughts of the writer? Write your opinion in the space provided.
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Concept on Comparing and Contrasting Related Readings:
There are two stories below that you need to study and apply the idea you have learned in comparing and contrasting related to your readings.
Try to answer the following questions. It will guide you to better understand the given knowledge on critical reading process.

1. What are the ideas that happen to be similar in the stories that you have read?
___________________________________________________________________

2. What are the ideas that happen to be different in the stories that you have read?
___________________________________________________________________

3. If they happen to be similar, what ideas make it similar?
___________________________________________________________________

4. If they happen to be different, what ideas that makes it similar?
**A Carrot An Egg and The Coffee-Beans**

A young woman went to her mother and told her about her life and how things were so hard for her. She did not know how she was going to make it and wanted to give up. She was tired of fighting and struggling. It seemed that, as one problem was solved, a new one arose. Her mother took her to the kitchen. She filled three pots with water and placed each on a high fire. Soon the pots came to a boil. In the first, she placed carrots, in the second she placed eggs and in the last she placed ground coffee beans. She let them sit and boil without saying a word. In about twenty minutes, she turned off the burners. She fished the carrots out and placed them in a bowl. She pulled the eggs out and placed them in a bowl. Then she ladled the coffee out and placed it in a bowl.

Turning to her daughter, she asked, "Tell me, what do you see?"

"Carrots, eggs, and coffee," the young woman replied.

The mother brought her closer and asked her to feel the carrots. She did and noted that they were soft. She then asked her to take an egg and break it. After pulling off the shell, she observed the hard-boiled egg. Finally, she asked her to sip the coffee. The daughter smiled as she tasted its rich aroma.

The daughter then asked, "What does it mean, mother?"

Her mother explained that each of these objects had faced the same adversity - boiling water - but each reacted differently. The carrot went in strong, hard and unrelenting. However, after being subjected to the boiling water, it softened and became weak.

The egg had been fragile. Its thin outer shell had protected its liquid interior. But, after sitting through the boiling water, its inside became hardened! The ground coffee beans were unique, however. After they were in the boiling water, they had changed the water.

"Which are you?" the mother asked her daughter.

"When adversity knocks on your door, how do you respond? Are you a carrot, an egg, or a coffee bean?" Think of this. Which am I? Am I the carrot that seems strong but, with pain and adversity, do I wilt and become soft and lose my strength?

Am I the egg that starts with a malleable heart, but changes with the heat? Did I have a fluid spirit but, after a death, a breakup or a financial hardship, does my shell look the same, but on the inside am I bitter and tough with a stiff spirit and a hardened heart? Or am I like the coffee bean? The bean actually changes the hot water, the very circumstance that brings the pain.
When the water gets hot, it releases the fragrance and flavor. If you are like the bean, when things are at their worst, you get better and change the situation around you. (https://www.advance-africa.com/a-carrot-an-egg-and-the-coffeebeans.html Retrieved on December 12, 2018)

**A Father learns A Lesson from His Son**

Velan was a carpenter. He was living in a village. His mother dies a long time back. His aged father, Kuppan, lived with Velan. Kuppan was very weak. He could not even walk well. He was so weak. It was because Velan did not give him enough food. He had given his father a small earthen plate. Even a small quantity of rice in the plate appeared to be much. Velan was a bad man. He was a drunkard also. After taking drinks, he abused his father badly.

Velan had a son. His name is Muthu. Muthu was just ten years old. He was a very good boy. He loved his grandfather. He had great respect for his grandfather. He did not like his father’s attitude and character, because his father was treating his grandfather cruelly.

One day Kuppan was eating his food out of earthen plate that his son had given to him. The earthen plate fell down. The plate broke into pieces. The food also fell on the floor. Velan was working at the other end of the room. He saw the broken plate. He was very angry with his father and used very harsh words to abuse his father. The old man felt bad about what happened. He was sorry for his mistake. Velan’s words wounded him very deeply.

Velan’s son, Muthu, saw this. He did not like his father. His father was ill-treating his grandfather. He was afraid to speak against his father. He was sad about his grandfather. But he was not powerful to stand in support of his grandfather.

The next day Muthu took some of his father’s carpentry tools and a piece of wood. He worked with the tools to make a wooden plate. His father saw him working. “What are you making, Muthu?” he asked.

“I am making a wooden plate!” replied Muthu.

“A wooden plate! What for?” asked his father.

“I am making it for you, father. When you grow old, like my grandfather, you will need a plate for food. A plate made from earth mat break very easily. Then I may scold you severely.

So, I want to give you a wooden plate. It may not break so easily.”

The carpenter was shocked to hear this. Only now he realized his mistake. His father was kind to Velan He had looked after Velan very well. Now, he was old. Velan was
treated his father severely. Velan was now very sad about his own behavior. He realized his mistakes. He then became a different person.

From that day, Velan treated his father with great respect. He gave up drinking too. Velan learnt a lesson from his own son.

You should honor your parents at all times. It is your duty. It brings you their blessings.


Assessment

Multiple Choice:

Instructions: Choose the letter of the best answer. Write your answer on your notebook.

1. The experience, the environment or the event to which the written words had come from and the purpose why such written words had come into words.
   a. text    b. content
   c. message   d. context

2. This simple strategy includes seeing what you can learn from the headnotes or other introductory material, skimming to get an overview of the content and organization, and identifying the rhetorical situation.
   a. comprehension     b. previewing
   c. contextualizing  d. summarizing

3. This is placing a text in its historical, biographical, and cultural contexts.
   a. contextualizing   b. summarizing
   c. comprehension       d. context

4. It is examining your personal responses.
   a. comparing and contrast related readings.
   b. reflecting on challenges to your beliefs and values
   c. previewing
d. Questioning to understand and remember.

5. Learning about a text before really reading it is ____.
   a. questioning to understand and remember
   b. previewing
c. reflecting on challenges to your beliefs and values
d. contextualizing

6. Identifying the main ideas and restating them in your own words is called____
   a. outlining and summarizing
   b. reflecting on challenges to your beliefs and values
   c. contextualizing
   d. previewing

7. Testing the logic of a text as well as its credibility and emotional impact.
   a. previewing
   b. contextualizing
   c. comparing and contrasting related readings
   d. evaluating an argument

8. Exploring likenesses and differences between texts to understand them better.
   a. previewing
   b. contextualizing
   c. comparing and contrasting related readings
   d. evaluating an argument

9. Learning about a text before really reading it.
   a. previewing
   b. outlining and summarizing
   c. reflecting on the challenges of your belief
   d. contextualizing

10. To recognize the differences between your contemporary values and attitudes and those represented in the text,
    a. outlining and summarizing
    b. reflecting on challenges to your beliefs and values
    c. contextualizing
    d. previewing

**Critical Thinking Reinforcement Rubric**

**Evaluation and Argument**

<table>
<thead>
<tr>
<th>Category</th>
<th>4 Exceeds Expectations</th>
<th>3 Meets Expectations</th>
<th>2 Approaching Expectation</th>
<th>1 Below Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Argument Analysis</strong></td>
<td>Carefully articulates the argument’s conclusion, clearly distinguishes it from its principles and some effort</td>
<td>Distinguishes the argument’s conclusion from its evidences, but little effort is made to identify relevant</td>
<td>Distinguishes the argument’s conclusion from its evidences, but little effort is made to identify relevant</td>
<td>Does not identify the argument’s conclusion or distinguish it sufficiently from the evidences and no effort is</td>
</tr>
<tr>
<td>Argument Evaluation</td>
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<tr>
<td>Clearly and correctly judges whether the evidences provide sufficient logical support for the conclusion and whether the evidences are reasonable to believe, including whether their sources are credible.</td>
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</tr>
<tr>
<td>Correctly judges whether the evidences provide sufficient logical support for the conclusion and whether the premises are reasonable to believe</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attempts to judge whether the evidences provide logical support for the conclusion and whether the premises are reasonable, but does so poorly.</td>
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</tr>
<tr>
<td>Does not address whether the evidences provide sufficient logical support for the conclusion.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Argument Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develops a clearly expressed argument, using evidence and/or systematic logical reasoning in support of a conclusion.</td>
</tr>
<tr>
<td>Presents an argument using evidence and/or logical reasoning in support of a point of view, and identifies some qualifications or objections or alternative points of view.</td>
</tr>
<tr>
<td>States a conclusion or point of view but does not organize the evidence or reasons in a logically adequate way, and does not clearly identify or respond to relevant objections or alternative points of view.</td>
</tr>
<tr>
<td>Does not clearly state a conclusion or point of view or else little or no supporting reasoning or evidence is presented, and makes no attempt to recognize.</td>
</tr>
</tbody>
</table>

This rubric has been adapted from the SUNY Critical Thinking Rubric found at [http://www.cortland.edu/gear/CTRubric.final.pdf](http://www.cortland.edu/gear/CTRubric.final.pdf).
Learning Competencies: Produce a creative representation of a literary text by applying multimedia skills, EN12Lit-IIij-31

At the end of the lesson, you will be able to
1. choose appropriate multimedia form of interpreting a literary text, EN12Lit-IIij-31.1;
2. apply ICT skills in crafting an adaptation of a literary text, EN12Lit-IIij-31.2; and
3. do self- and/or peer-assessment of the creative adaptation of a literary text, based on rationalized criteria, prior to presentation, EN12Lit-IIij-31.3.
A. For group activities:
   1. From the readings you have in the previous meetings, choose one (1) literary text/piece to creatively interpret through drama. Consider the following:
      a. Each group is asked to write a script of the whole story.
      b. Produce a video of the creatively dramatized fiction.
      c. Submit your output on the set schedule.

   Note: All groups should have different genres of drama. (musical, tragic, comedy, and anthology, etc.)

   2. Make a documentary film focusing on any of the following:
      a. tragic story/ies
      b. culture, practices, beliefs, and lifestyle of a certain tribal group of people.
      c. festivals, etc.

   3. Produce a PowerPoint presentation of the creatively interpreted story or any type of literature considering the following:
      a. elements of fiction.
      b. analyze the story using video-text presentation.

B. For Individual Activities:

   1. Have any of the following non-fictions creatively produced or interpreted through video.
      a. your travel experiences (travelogue)
your autobiography
      b. your testimony/ies
      c. biography of other people
      d. story web of the chosen literary text
      e. journalistic reports

   2. Make a documentary film focusing on any of the following:
      a. tragic story/ies
      b. culture, practices, beliefs, and lifestyle of a certain tribal group of people.
      c. festivals, etc.
3. Produce a creative PowerPoint presentation or video text presentation of the interpreted story or any type of literature considering the following:
   a. literary history of the chosen text
   b. elements of fiction.

Instructions:

1. Evaluate or assess your own creative output of your chosen literary text using rubric/s found in the next pages.
2. For validation purposes, ask one of your classmates to evaluate or assess your creative output of your chosen literary text using rubric/s found in the next pages.
3. Produce a creative PowerPoint presentation or video presentation of the interpreted story or any type of literature considering the following:

a. literary history of the chosen text
b. elements of fiction.

Instructions:
1. Evaluate or assess your own creative output of your chosen literary text using rubric/s found in the next pages.
2. For validation purposes, ask one of your classmates to evaluate or assess your creative output of your chosen literary text using rubric/s found in the next pages.
# Rubric for Script Writing

Name of Presenter/s: _________________________________________________

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Excellent 15</th>
<th>Very Good 10</th>
<th>Good 5</th>
<th>Poor 0</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Format</strong></td>
<td>Script is complete and it is clear what each actor will say and do. Entries and exits are scripted as are important movements. Script is quite professional and format is correct.</td>
<td>Script is mostly complete. It is clear what each actor will say and do. Script shows planning. Format is mostly accurate.</td>
<td>Script has a few major flaws. It is not always clear what the actors are to say and do. Script shows an attempt at planning, but seems incomplete.</td>
<td>There is no script. Actors are expected to invent what they say and do as they go along.</td>
<td></td>
</tr>
<tr>
<td><strong>Story</strong></td>
<td>Team has a clear picture of what they are trying to achieve. Each member can describe what they are trying to do and generally how his/her work will contribute to the final product.</td>
<td>Team has a fairly clear picture of what they are trying to achieve. Each member can describe what they are trying to do overall but has trouble describing how his/her work will contribute to the final product.</td>
<td>Team has brainstormed their concept, but no clear focus has emerged for the team. Team members may describe the goals/final product differently.</td>
<td>Team has spent little effort on brainstorming and refining a concept. Team members are unclear on the goals and how their contributions will help them reach the goal.</td>
<td></td>
</tr>
<tr>
<td><strong>Spelling/ Grammar</strong></td>
<td>Script has 2 or less errors. Script is complete and it is clear what each actor will say and do. Entries and exits are scripted as are important movements.</td>
<td>Script has at least 3 errors. No more than 10. Script is mostly complete. It is clear what each actor will say and do. Script shows planning. Format is mostly accurate.</td>
<td>Script has more than 10 errors. No more than 20 errors. Script has a few major flaws. It is not always clear what the actors are to say and do. Script shows an attempt at planning, but seems incomplete.</td>
<td>Script has more than 20 errors. There is no script. Actors are expected to invent what they say and do as they go along.</td>
<td></td>
</tr>
</tbody>
</table>

Rated by: _______________   Date:________ Overall Score:_______ /45points

Feedbacks:
# Rubric for Drama Presentation

**Name of Presenter/s:**

<table>
<thead>
<tr>
<th>AREAS</th>
<th>Poor 5 pts</th>
<th>Fair 10 pts</th>
<th>Good 15 pts</th>
<th>Awesome 20 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Script</strong></td>
<td>-poor writing -not very creative -no attempt has been made to add suspense and tension</td>
<td>-writing is fair -some aspects are creative -some attempts were made to add suspense and tension</td>
<td>-nicely written -creative -suspense and tension are built up well</td>
<td>-well written -extremely creative -suspense and tension are built up in a very clever manner</td>
</tr>
<tr>
<td><strong>Use of Class Time</strong></td>
<td>-group had much difficulty staying on task during work sessions</td>
<td>-group was sometimes on task during work sessions</td>
<td>-group was consistently on task during work sessions</td>
<td>-group was on task 100% of the time during work sessions.</td>
</tr>
<tr>
<td><strong>Role Play</strong></td>
<td>-students are not committed to their roles -the audience does not believe in the characters.</td>
<td>-students are sometimes in character throughout the scenes -sometimes the actors are believable</td>
<td>-students stay in character throughout the scenes and have made a strong commitment to their roles -actors are believable</td>
<td>-students have actually &quot;become&quot; the roles they are playing -actors are 100% believable in their roles</td>
</tr>
<tr>
<td><strong>Props/Costuming</strong></td>
<td>-Minimal props and costumes were used to add to the sense of drama</td>
<td>-Some props and costumes were used to add to the sense of drama</td>
<td>-Props and costumes were used effectively to add to the sense of drama</td>
<td>-Many props and costumes were included to add to the sense of drama at all times</td>
</tr>
</tbody>
</table>

**Rated by:** _______________  **Date:** ___________  **Overall Score:** _______/45points

**Feedbacks:**

---

56
# Rubric for Documentary Film/Video

**Name of Presenter/s:** _______________________________________________

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>The introduction is compelling and provides motivating content that hooks the viewer from the beginning of the video and keeps the audience’s attention.</td>
<td>The introduction is clear and coherent and evokes interest in the topic and response from listeners.</td>
<td>The introduction shows some structure but does not create a strong sense of what is to follow. May be overly detailed or incomplete and is somewhat appealing to the audience.</td>
<td>The introduction does not orient the audience to what will follow. The sequencing is unclear and does not appear interesting or relevant to the audience.</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>Students create an original, accurate and interesting documentary that adequately covers the topic in an appropriate length of time.</td>
<td>Students create an accurate documentary that adequately covers the topic in an appropriate length of time.</td>
<td>Students create an accurate documentary but it does not cover the topic the issue in an appropriate length of time.</td>
<td>The documentary is not accurate and not an appropriate length.</td>
</tr>
<tr>
<td><strong>Technical Production</strong></td>
<td>Tone, voice, graphics, and visual images convey interest and enthusiasm. The presentation is clear and loud enough to be heard. Composition and technical production enhance the topic.</td>
<td>Tone, voice, graphics, and visual images frequently convey interest and enthusiasm. The presentation is clear and loud enough to be heard. Composition and technical production usually enhance the topic.</td>
<td>Tone, voice, graphics, and visual images frequently convey interest or enthusiasm. Most of the presentation is clear and loud enough to be heard. Composition and technical production sometimes distract from the topic.</td>
<td>Tone, voice, graphics, and visual images rarely convey interest or enthusiasm. The presentation is unclear and/or not loud enough to be heard. Composition and technical production absent or distract from the topic.</td>
</tr>
<tr>
<td>Sources</td>
<td>Uses and cities several reliable sources</td>
<td>Uses only one or two reliable sources</td>
<td>Uses mostly questionable sources</td>
<td>Does not use outside or no source</td>
</tr>
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</tr>
<tr>
<td>Structure</td>
<td>Narrative has a clear organizing structure and flows logically</td>
<td>Narrative has a clear organizing structure but needs some improvement</td>
<td>Narrative is disorganized</td>
<td>No attempt at an organizing structure is in place</td>
</tr>
<tr>
<td>Variety and Placing</td>
<td>Changes the screen image and/or audio on a regular basis to engage the audience</td>
<td>Changes the media sometimes to engage the audience, but pacing could be improved</td>
<td>Uses more than one medium, but does not engage audience</td>
<td>Uses only one medium</td>
</tr>
<tr>
<td>Creativity</td>
<td>Project is unique, does not look like others. It shows creativity that works, it is not just weird but exciting and fresh. The project clearly shows that much effort went into it. Looks complete. All the parts work as intended.</td>
<td>Project is somewhat unique, does not look like others. It shows a little creativity that works. The project shows that some effort went into it. Looks somewhat complete. Most of the parts work as intended.</td>
<td>Project is nice and works, but is not unique. It has similar components as other presentations</td>
<td>Project appears forced, hard to follow. Has too many parts that are strange and do not serve any purpose. Tried to be creative but does not work. The project looks as if it was put together in a hurry. Still needs quite a bit of work, just doesn't look done. Full of errors, parts don't work as intended</td>
</tr>
<tr>
<td>Appropriate Level</td>
<td>The documentary uses the appropriate terminology that is covered in the grade 12 course that can be understood by the grade level.</td>
<td>The documentary uses more than the appropriate terminology that is covered in the grade 12 level that cannot be easily understood.</td>
<td>The documentary uses a high percentage of terms that is used in lower grades (9-11).</td>
<td>The documentary did not use the appropriate terminology that is covered in the grade 12 course.</td>
</tr>
</tbody>
</table>

Rated by: ___________________ Date:___________ Overall Score:_______ /45points

Feedbacks:
<table>
<thead>
<tr>
<th>Category</th>
<th>5</th>
<th>4</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Background</strong></td>
<td>Background does not detract from text or other graphics. Choice of background is appropriate for this project.</td>
<td>Background does not detract from text or other graphics. Choice of background could have been better suited for the project</td>
<td>Background does not detract from text or other graphics. Choice of background does not fit project.</td>
<td>Background makes it difficult to see text or competes with other graphics on the page</td>
</tr>
<tr>
<td><strong>Text - Font Choice &amp; Formatting</strong></td>
<td>Font formats (e.g., color, bold, italic) have been carefully planned to enhance readability and content.</td>
<td>Font formats have been carefully planned to enhance readability.</td>
<td>Font formatting has been carefully planned to complement the content. It may be a little hard to read.</td>
<td>Font formatting makes it very difficult to read the material.</td>
</tr>
<tr>
<td><strong>Content Accuracy</strong></td>
<td>All content throughout the presentation is accurate. There are no factual errors.</td>
<td>Most of the content is accurate but there is one piece of information that might be inaccurate.</td>
<td>The content is generally accurate, but one piece of information is clearly flawed or inaccurate.</td>
<td>Content is typically confusing or contains more than one factual error. It is difficult to understand the time period that was chosen</td>
</tr>
<tr>
<td><strong>Spelling and Grammar</strong></td>
<td>Presentation has no misspellings or grammatical errors.</td>
<td>Presentation has 1-2 misspellings, but no grammatical errors</td>
<td>Presentation has 1-2 grammatical errors but no misspellings.</td>
<td>Presentation has more than 2 grammatical and/or spelling errors.</td>
</tr>
<tr>
<td>Rubric 2: PowerPoint Presentation- Time Travels</td>
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<tr>
<td>------------------------------------------------</td>
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<tr>
<td><strong>Name of Presenter/s:</strong>_________________________________________________</td>
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<tbody>
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<td>Most of the content is accurate but there is one piece of information that might be inaccurate.</td>
<td>The content is generally accurate, but one piece of information is clearly flawed or inaccurate.</td>
<td>Content is typically confusing or contains more than one factual error. It is difficult to understand the time period that was chosen.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Spelling and Grammar</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation has no misspellings or grammatical errors.</td>
<td>Presentation has 1-2 misspellings, but no grammatical errors.</td>
<td>Presentation has more than 2 grammatical and spelling errors.</td>
<td>Presentation has 1-2 grammatical errors but no misspellings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Use of Graphics</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>All graphics are attractive (size and colors) and support the theme/content of the presentation.</td>
<td>A few graphics are not attractive but all support the theme/content of the presentation.</td>
<td>All graphics are attractive but a few do not seem to support the theme/content of the presentation.</td>
<td>Several graphics are unattractive AND detract from the content of the presentation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Effectiveness</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Project includes all material needed to gain a comfortable understanding of the time period chosen.</td>
<td>Project includes most material needed to gain a comfortable understanding of the time period chosen.</td>
<td>Project is missing more than two key elements.</td>
<td>Project is lacking several key elements and has inaccuracies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Presentation</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Student presented the material with confidence.</td>
<td>Student presented material but could have been more confident.</td>
<td>Student had many difficulties presenting materials.</td>
<td>Student was unable to complete presentation before the class.</td>
</tr>
</tbody>
</table>

**Rated by: ________________   Date:__________ Overall Score:_____/35points**

**Feedbacks:**
### Rubric for Travelogue Writing

**Name of Presenter/s:** _______________________________________________

<table>
<thead>
<tr>
<th>CATEGORIES</th>
<th>2 POOR</th>
<th>3 Fair</th>
<th>4 GOOD</th>
<th>5 AWESOME</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td>There is no title, or the title is unoriginal (ex., &quot;Travelogue Writing Piece&quot;).</td>
<td>There is a title, but it does not appear to be related to the writing piece.</td>
<td>There is a title that is related to the writing piece.</td>
<td>There is a creative title that sparks interest and is related to the writing piece.</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>Where and when the travel experience takes place is not clear.</td>
<td>Few descriptive words are used to tell where and when the travel experience takes place.</td>
<td>Some descriptive words are used to tell where and when the travel experience takes place.</td>
<td>Many descriptive words are used to tell where and when the travel experience takes place.</td>
</tr>
<tr>
<td><strong>Word Choice</strong></td>
<td>Writer uses common word choices. A mental picture of the setting is either not clear or not achieved.</td>
<td>Writer uses some variation of word choice. It is difficult to see a mental picture of the setting.</td>
<td>Writer uses a variety of interesting words, and creates a mental picture for readers.</td>
<td>Writer uses a wide variety of interesting words, and creates a very clear mental picture for readers.</td>
</tr>
<tr>
<td><strong>First-Person Narration</strong></td>
<td>First-person narration is rarely used, if at all. Writer uses first-person narration once in a while, or not at all.</td>
<td>First-person narration is sometimes used. Writer will sometimes use another mode of narration in their writing piece.</td>
<td>First-person narration is used most of the time. Writer will use another mode of narration once or twice through their writing piece.</td>
<td>First-person narration is used all of the time.</td>
</tr>
<tr>
<td><strong>5 Senses</strong></td>
<td>Writer incorporates one of the five senses, or does not incorporate them at all.</td>
<td>Writer incorporates 2 out of the five senses.</td>
<td>Writer incorporates four out of the five senses.</td>
<td>Writer incorporates all five senses very effectively.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Writing is hard to follow and</td>
<td>Writing is a little hard to</td>
<td>Writing is organized with</td>
<td>Writing is very well</td>
</tr>
<tr>
<td><strong>Spelling, Grammar, and Punctuation.</strong></td>
<td>transitions are not clear (ideas and scenes seem to change randomly).</td>
<td>follow. Transitions are somewhat clear.</td>
<td>clear transitions.</td>
<td>organized. One idea or scene follows another with very smooth/clear transitions.</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>---------------------------------------------------------------------</td>
<td>----------------------------------------</td>
<td>--------------------</td>
<td>---------------------------------------------------------------------</td>
</tr>
<tr>
<td>Writing Process</td>
<td>Many spelling, punctuation, and grammatical errors (interferes with the meaning). - for than 5 errors</td>
<td>A number of spelling, punctuation, or grammatical errors -3-4 errors</td>
<td>Few spelling, punctuation, or grammatical errors - 2-3 errors</td>
<td>Virtually no spelling, punctuation, or grammatical errors.</td>
</tr>
<tr>
<td>Rated by: ____________________ Date:_______ Overall Score:____/40 points Feedbacks:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Rubric for Video travelogue/biography/Autobiography/Journalistic Reports

**Name of Presenter/s:** ________________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Advanced 5</th>
<th>Proficient 3</th>
<th>Needs Work 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Are shots and camera movements carefully done? Was attention paid to composition, focus, and lighting?</strong></td>
<td>Yes, plus creative use of the camera and/or lights</td>
<td>Some shots were out of focus OR were over or underexposed; OR some shots had bad composition</td>
<td>Little attention was paid to proper use of the camera, OR composition is poor; OR lighting is bad</td>
</tr>
<tr>
<td><strong>Is the amount and type of video footage shot sufficient to express the main idea?</strong></td>
<td>Yes, plus extra effort was made to obtain sufficient video footage to express the main idea</td>
<td>More footage could have been obtained to help express and support the main idea</td>
<td>Minimal effort was made to obtain sufficient video footage to express the main idea</td>
</tr>
<tr>
<td><strong>Was attention paid to factors affecting audio quality during recording?</strong></td>
<td>Yes, plus extra effort was made to record good audio, or creative use of audio</td>
<td>Some audio was recorded with too much background noise; OR some audio was too quiet</td>
<td>Audio quality was poor</td>
</tr>
<tr>
<td><strong>Was shooting finished on schedule?</strong></td>
<td>Yes, plus extra effort was made to complete shooting</td>
<td>Most shooting was finished on schedule</td>
<td>Shooting was finished on schedule</td>
</tr>
<tr>
<td><strong>Is the main idea thoughtful and meaningful? Is the development of the main idea clear, complete and well-focused as expressed through editing choices?</strong></td>
<td>Yes, plus the idea was very original, perceptive and/or insightful, details are extremely well-designed to support the main idea</td>
<td>The main idea was not completely developed in the finished project</td>
<td>The main idea is unoriginal and/or unclear; OR details do not support or enhance the main idea</td>
</tr>
<tr>
<td><strong>Did the group follow guidelines for capturing video to the computer by limiting the length of captured footage?</strong></td>
<td>Yes</td>
<td>Only few footage were captured</td>
<td>Too much footage was captured</td>
</tr>
</tbody>
</table>

**Rated by:** __________________________ **Date:** ______  **Overall Score:** __________ /30 points

**Feedbacks:**
# Rubric for Video travelogue/biography/Autobiography/Journalistic Reports

**Name of Presenter/s:** ________________________________________  
**Rated by:** ________________  
**Date:** _______  
**Overall Score:** _______/30 points

**Feedbacks:**

<table>
<thead>
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<td>The main idea was not completely developed in the finished project</td>
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</table>

**Did the group follow guidelines for capturing video to the computer by limiting the length of captured footage?**

- Yes
- Only few footage were captured
- Too much footage was captured

---

### REFERENCES

**A. Books**


**B. Online Sources**

https://www.advance-africa.com/a-carrot-an-egg-and-the-coffeebeans.html Retrieved on December 12, 2018

http://www.codrington.edu.bb/tcs/public/langlit_curriculum.pdf Retrieved on December 12, 2018

http://www.salisbury.edu/counseling/new/7_critical_reading_strategies.html Retrieved on December 12, 2018

https://theculturetrip.com/asia/philippines/articles/the-10-best-books-in-philippine-literature Retrieved on December 12, 2018

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### Module 4 – Lesson 1

<table>
<thead>
<tr>
<th>What I know</th>
<th>What’s New</th>
<th>What’s More</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A</td>
<td>Note: Scoring of this activity depends on the judgment of the teacher.</td>
<td>Note: Scoring of this activity depends on the judgment of the teacher.</td>
</tr>
<tr>
<td>2. A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. B</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Assessment**

| 1. C        | |
| 2. D        | |
| 3. B        | |
| 4. A        | |
| 5. A        | |

### Module 4 – Lesson 2

<table>
<thead>
<tr>
<th>What I know</th>
<th>What’s New</th>
<th>What’s More</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. B</td>
<td>1. A</td>
<td>Note: Scoring of this activity depends on the judgment of the teacher.</td>
</tr>
<tr>
<td>2. A</td>
<td>2. I</td>
<td></td>
</tr>
<tr>
<td>3. C</td>
<td>3. A</td>
<td></td>
</tr>
<tr>
<td>4. D</td>
<td>4. J</td>
<td></td>
</tr>
<tr>
<td>5. A</td>
<td>5. F</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7. H</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8. A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9. G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10. G</td>
<td></td>
</tr>
</tbody>
</table>

**Assessment**

| 1. C        | |
| 2. D        | |
| 3. A        | |
| 4. B        | |
| 5. A        | |

### Module 4 – Lesson 3

<table>
<thead>
<tr>
<th>What I know</th>
<th>What’s New</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A</td>
<td>Note: Scoring of this activity depends on the judgment of the teacher.</td>
<td>1. C</td>
</tr>
</tbody>
</table>

### Module 4 – Lesson 4

<table>
<thead>
<tr>
<th>Activity 1</th>
<th>Activity 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. T</td>
<td>6. C</td>
</tr>
<tr>
<td>2. C</td>
<td>7. T</td>
</tr>
<tr>
<td>3. C</td>
<td>8. C</td>
</tr>
<tr>
<td>4. T</td>
<td>9. T</td>
</tr>
<tr>
<td>5. T</td>
<td>10. T</td>
</tr>
</tbody>
</table>

**Activity 2**

Please refer to the rubric found below the activity
### Module 4 – Lesson 5

<table>
<thead>
<tr>
<th></th>
<th>Pre-test</th>
<th></th>
<th>Post Test</th>
<th></th>
</tr>
</thead>
</table>

### Module 4 – Lesson 6

Note: all activities shall be rated using rubrics

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
</table>
For inquiries or feedback, please write or call:

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Cagayan de Oro City, 9000
Telefax: (088) 880 7072
E-mail address: region10@deped.gov.ph