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The Use of Schema Reader-Response Theories in the Development of a Module in Teaching World Literature

Cecil V. Sabordo

Philippine Normal University

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**THE USE OF SCHEMA AND READER -RESPONSE THEORIES IN THE
DEVELOPMENT OF A MODULE IN TEACHING WORLD
LITERATURE**

**A Special Project
Presented to the Faculty of College of Graduate Studies
and
Teacher Education Research
Philippine Normal University
Taft Avenue , Manila**

**In Partial Fulfillment
of the Requirements for the Degree Master of Arts in Teaching
with
Specialization in Literature**

**By
Cecil Villaraiz- Sabordo
October 2013**

APPROVAL SHEET

This special project entitled **“THE USE OF SCHEMA AND READER - RESPONSE THEORIES IN THE DEVELOPMENT OF A MODULE IN TEACHING WORLD LITERATURE”** prepared and submitted by **Cecil - Villaraiz Sabordo** in partial fulfillment of the requirements for the degree in **Master of Arts in Teaching** with specialization in **Literature** has been examined and recommended for acceptance .

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ABSTRACT

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Cecil Villaraiz - Sabordo

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**The Use of Schema and Reader -Response
in the of a Module in Teaching World**

Key Concepts :

**Instructional Materials , Schema and Reader
Response Theories**

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The present study developed a reading module for World Literature teaching that utilized the Schema and Reader-Response theories . Specifically , the module is designed to integrate prior knowledge (Schema Theory) and Reader -response approaches - Stanley Fish and Jonathan Culler's "literary competence" , Wolfgang Iser's "literary gaps" and Norman Holland's " identity theme" . The module was used to learners who are taking World Literature subjects at the Pamantasan ng Lungsod ng Maynila.

The study is a qualitative research that made use of the descriptive research design. It started with reading and compiling literature on the topics development of instructional materials , literature teaching , and Schema and Reader-Response theories. The next step was to prepare the list of literary texts that will be subjected to a survey to come up with five (5) texts that will be used in the module. The researcher asked the assistance and participation of her fellow Literature teachers at the Pamantasan ng Lungsod ng Maynila in the listing of literary texts and survey to determine the most preferred materials. The drafting of the parts of the module and the writing proper commenced after the determination of the topics for use in the module. The final five (5) literary materials chosen by the evaluators/ Literature teachers from the Pamantasan ng Lungsod ng Maynila were : For poetry , Mother to Son by Langston Hughes and Loveliest of Trees by A.E. Housman ; For Prose , The Bet by Anton Chekhov and Sundiata – An Epic of Old Mali ; For Drama , The Tragedy of Julius Caesar Act II by William Shakespeare.

The study had Schema and Reader-Response perspectives reflected in each activity of the module. The module has the following parts : *I. Pre -*

Reading , II. Critical Reading , III Post Reading Evaluation. The *Pre- Reading phase* starts with motivating activities necessary for processing of information in the new material. It is followed by the discussion of literary concepts, elements of literature and linguistic structures related and / or identified with the text. The second phase is the *Critical Reading Phase* where the learner reads for discovery of details and for negotiating meaning with the text. In this stage , the learner first reads important details about the author and background of the selection to deepen understanding of the text . Then , the literary text is presented. After the selection are comprehension questions and activities where the learner intends to establish relation with the context , to respond to events , characters and setting , to fill in gaps , to connect the text with other texts or experiences and ask questions to the text. After comprehending the text , the learners then do activities and respond to questions considered in making meanings. The final phase, the *Post Reading Evaluation* includes activities for evaluation and application of lessons learned. They take the form of workshops ,writing reaction and research papers , discussion in small groups , group presentations , role playing etc.

The prepared module is submitted to the researcher's adviser and to the five (5) Literature professors of Pamantasan ng Lungsod ng Maynila for evaluation. They were given the validation form to be completed at a given time. The summary of the results of the evaluation is presented in the paper.

Revisions came upon to take action on the result of the validation. Necessary improvements were undertaken as comments and suggestions are considered. Statements in the validation form that received the undecided and disagreement levels were given much consideration in revising the module. The revised , corrected , improved final paper was then presented to the researcher's adviser in partial fulfilment of the requirement for the course.

The study took the challenge of finding appropriate approaches and methodologies so that better learning activities can be organized and implemented in the classroom. In developing instructional materials in the teaching of World Literature specifically , the study promotes the importance of using aids or educational resources to develop students' abilities and skills , and to improve learning. Moreover , it encourages teachers to devise instructional materials that will greatly aid them in carrying out instruction in the classroom.

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CHAPTER 1

THE PROBLEM AND ITS BACKGROUND

Introduction

Educators are faced with the challenges of finding the appropriate approaches and methodologies to realize their roles in organizing and implementing learning activities , motivating students and assessing learning outcomes. This study takes on the challenge of developing materials for literature teaching applying the existing approaches and methodologies governed by the learning principle on Schema Theory and the Reader-Response Theory . This study promotes the importance of developing and using instructional aids or materials as part of the learning activity since according to Allan Ornstein (1992) , an instructional material or aid functions as educational resources used to improve students' knowledge , abilities and skills, to monitor their assimilation of information, and to contribute to their

overall development and upbringing . This conforms to the holistic approach encompassing the three domains in learning : the cognitive , affective and sensory- motor skills of the students. However , consideration must be taken into account in the preparation of these materials in a multimedia approach to vary the learning experience since Ornstein (1992) furthermore said that , “all students have different interests that determine what they attend to and learn and what they learn also depends on the ability of the teacher to capture their attention and spark their interest through the use of appropriate instructional materials”. This would

elucidate plainly that several factors should be considered before preparing them. Teachers should give value and importance to factors such as interest of the students , relevance , expectation for success , learner’s satisfaction in performing tasks. Another factor that should be considered in the preparation of materials as Ornstein (1992) stated is “understanding that requires matching materials to the learner’s abilities and *prior knowledge* that if students don’t understand the materials , frustration sets in , making learning even difficult. In a similar context , Fitzgerald (1992) suggests that teachers ask or try to observe if they know when they understand and when they don’t , if they know what they have learned , if they know what they need to know , if they know how to detect errors and improve. This brings about student- centered learning which prompted the researcher to utilize the learning principle of Schema Theory converged with the literary approach on Reader-Response Theory since the researcher intended to make the material to be reader-centered as well.

The Schema Theory developed by Richard C. Anderson (1977) , a respected educational psychologist who pointed out that schemata “provide a

form of representation for complex knowledge and that the construct, for the first time , provided a principled account of how old knowledge might influence the acquisition of new knowledge. Another expert , Robert Slavin explained in his book Educational Psychology (1997), “ background knowledge was much more important than general learning ability in predicting how much students would learn. Learners who know a great deal about a subject have more well-developed schemata for incorporating new knowledge” . This is true , in fact , some students’ interest in a subject matter was aroused by background

knowledge that they have on that subject and they may as well use that prior knowledge to deal with the new material. Consequently , the learning activities in the instructional in this study leaned on the principles of schema or prior knowledge are experience- based and discovery oriented with the aim to help students link new learning with their existing background knowledge. With the idea that learners’ interaction in the classroom depend on the knowledge they currently possess, teachers should effectively supplement existing knowledge with examples and other representations linking it to the new content being taught. In the same light , the researcher found it important to converge Schema theory with Reader-Response theory so the material could give a comprehensive and profound literature teaching and learning.

The Reader-Response theory is defined as a critical approach to literature that stress validity of reader response to a text , assuming that each interpretation is valid in the context from which a reader approaches a text. It arose as a critical theory in response to formalist interpretations of literature. The latter stressed on the primacy of the text and an objective interpretation of it based on established criteria (20th Century Literary

Criticism , 2004). Advocates of reader-response criticism focused on the importance of the reader and their individual, subjective response to the text . Louise Rosenblatt is credited with introducing the idea that the reader's experience and interaction with the text creates the true meaning. In her 1938 essay " Literature as Exploration" , she said that " a poem is what the reader lives through under the guidance of the text and experiences as relevant to the text". Rosenblatt further argued that , while the reader is guided by the ideas and words that the author laid out , it is ultimately each

individual reader's experience in reading the work that actually gives it meaning. (20th Century Literary Criticism , 2004). Since each person brings unique knowledge and beliefs to the reading transaction , the text will mean different things to different people. It is the reader's meaning that should be assessed , as opposed to solely looking at the author' text in vacuum. It is on these contentions that the instructional materials in this study are founded.

Effective instructional materials devised in this study hope to aid the Literature instructors of the Pamantasan ng Lungsod ng Maynila , this study's locale. The instructional materials devised therein will greatly help the teachers in the locale especially the non literature major teachers who are confronted with the dilemma of how literature should be taught and how to get into the surface and deep structure meanings of literary text . Perrine (1998) stated that a literature class should deliver something more than pleasure or appreciation ; it should lead to the refinement of the reader's mind. Finally , it is not only learning the basic elements of literature but also identifying in the texts: larger issues, insights and perceptions , feelings and varied patterns of human experience.

Theoretical Framework

The preparation of instructional material used in this study is founded on the linkage between the theories of Schema and Reader-Response . R.C. Anderson (1977) purports that Schema theory presents organized knowledge as an “elaborate network of abstract mental structures which represent one’s understanding of the world” . This mental structure is termed as “schema” which was first used by Jean Piaget in 1926 , so

it was not an entirely new concept. David Rumelhart (in Driscoll , 2005) defined schema as “a data structure for representing the generic concepts stored in memory. They are representing our knowledge about all concepts : those underlying objects , situations , events , sequences of events or actions” . To illustrate , college students were taught information on Korean and Chinese culture . Those who knew a great deal about Korean culture but not the Chinese culture learned much more about the Korean culture ; conversely , those who knew a lot about the Chinese culture and knew little about the Korean culture would learn more about the Chinese culture our schema develops with each new experience that we encounter. So if schemata are packets of knowledge , the schema theory is a theory of how these packets are represented and how that representation facilitates the use of the knowledge in a particular way. Anderson (1977) presented the following principles of Schema Theory that are considered in the making of the material : (1) It is important to teach general knowledge and generic concepts. A large proportion of learner difficulties can be traced to insufficient general knowledge. (2) Teachers must help learners build schemata and make connections between ideas. Discussions , songs , role play , illustrations , visual aids and explanations of how a piece of knowledge applies are some of the techniques used to strengthen connections. (3) Since prior knowledge is

essential for the comprehension of new information, teachers either need to help students build the prerequisite knowledge, or remind them of what they already know before introducing new material.(4) Schemata grow and change as new information is acquired.(5) Learners feel internal conflict if they are trying to assimilate schemata which contradict their previous suppositions.

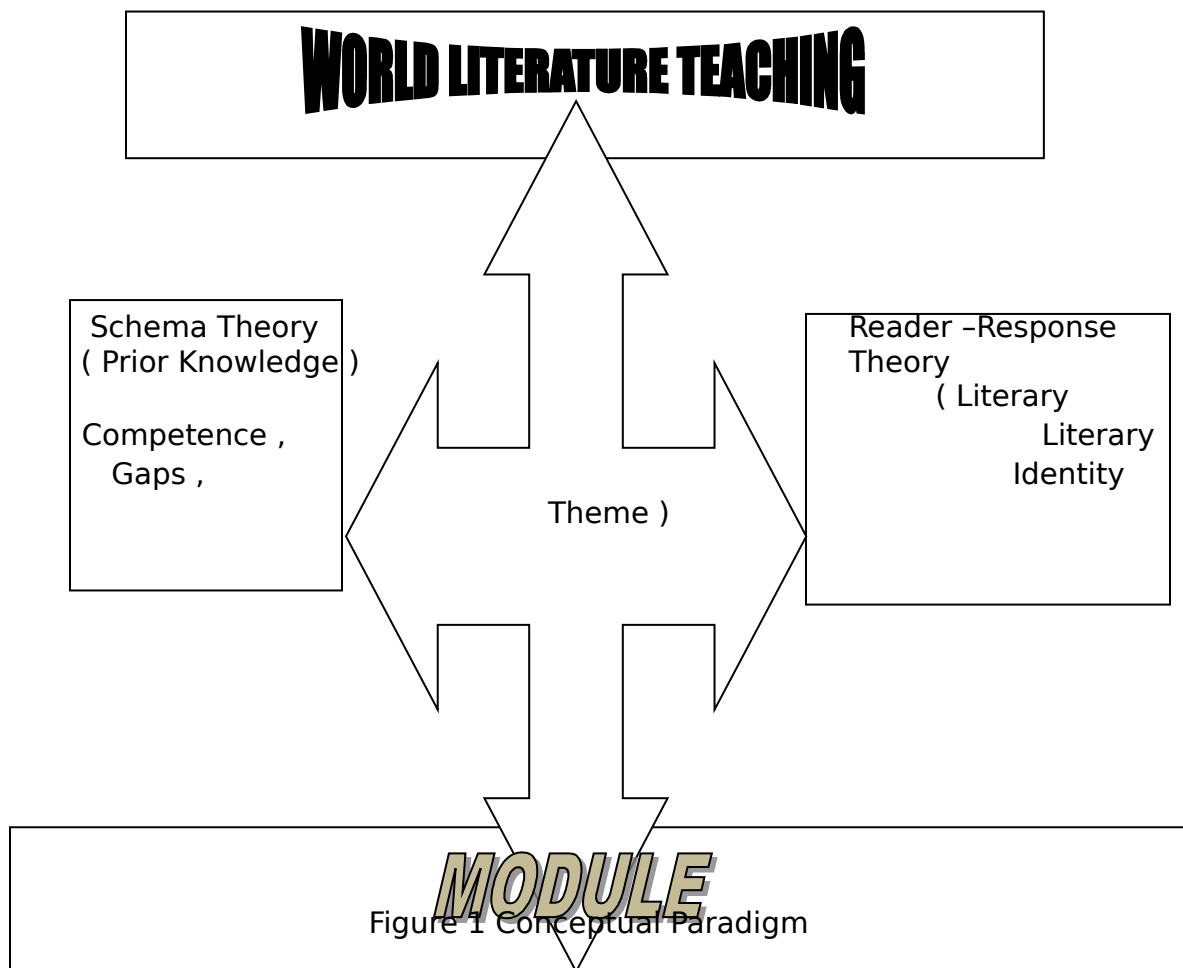
A much bigger part of the understanding of the literary text can be surmised on the reading process that the reader has to undergo. Thus, the instructional material is devised in the direction of making readers negotiate meaning with the literary text- hence , the use of Reader-response theory. In addition to Rosenblatt, other influential reader-response critics argued against regarding literary works as objects. Cited in Murfin and Ray (1998) , Stanley Fish , argued in his 1970 essay "Literature in the Reader: Affective Stylistics", that any school of criticism that sees a literary work as an object, claiming to describe what it is , and never what it does, misconstrues the very essence of literature and reading. It means that literature exists and signifies when it is read . The German critic Wolfgang Iser has described this process in his essay " The Reading Process: A Phenomenological Approach" that texts contain gaps or blanks that powerfully affect the reader, who must explain them, connect what they separate , and create in his or her mind aspects of a work that aren't in the text but are spurred by the text. With the redefinition of literature as something that can only exist meaningfully in the mind of the reader , and with the redefinition of the literary work as a catalyst of mental events, comes the redefinition of the reader. No longer is the reader the passive recipient of the author's idea but he's an active reader - the maker of meaning. Subjectivists like David Bleich , Norman Holland and Robert Crosman have viewed the reader's response not as one

“guided” by the text but rather as one motivated by deep-seated , personal , and psychological needs. Holland (in Murfin and Ray, 1988) further suggested the “identity theme “ in the text by using “the literary text to symbolize and finally replicate ourselves”. The text is worked through one’s own “characteristic patterns of desire”.

With these contentions of the experts on Schema and Reader-response theories , the researcher developed a reading module for World Literature that primarily aims for a broader and deeper understanding and appreciation of a literary text and secondarily , to aid literature professors to employ strategies in World literature teaching specifically at the Pamantasan ng Lungsod ng Maynila.

Conceptual Paradigm

World Literature teaching can pose a challenge especially to non-literature English teachers. The present study focused on addressing the need of Literature and non- literature teachers for methodologies in teaching World Literature. The researcher came up with the convergence of Schema and Reader-Response theories with the idea that activating prior knowledge (schema) can be an aid for better understanding of a new material , and subjective reading strategies that focus on the critical approaches of Stanley Fish and Jonathan Culler’s “literary competence” , Wolfgang Iser’s “literary gaps” and Norman Holland’s “ identity theme” can deepen and broaden understanding of a literary text . The integration of these approaches is then reflected into a reading module which is devised for this study. The module was used to learners who are taking World Literature subjects at the Pamantasan ng Lungsod ng Maynila.



Statement of Purposes

The study focused on the preparation of instructional materials using the Schema and Reader-Response Theories for the teaching of World Literature to tertiary students.

Particularly , the study aimed to :

1. prepare a module using the Schema and Reader-Response Theories for the teaching of World Literature at the Pamantasan ng

Lungsod ng

Maynila;

2. have experts validate the module.

Significance of the Study

The module designed herein is deemed helpful to the following :

Learners The module made using the principles of Schema and Reader-

Response theory

aims to enhance a better and interactive learning in all World Literature

classes at the locale. The module's learning activities would enable the

learners to make use of their prior knowledge effectively and would appreciate

literature better since activities are focused on their responses to reading.

The manner that they learn on their own pace , integrate background

knowledge with the new one , learn new skills , and make own interpretations

would make a literature class enjoyable and a challenging one.

Literature teachers This will also benefit the instructors whose primary

concern

is to come up with varied literature teaching strategies. With the accumulation

and evaluation of different instructional materials , the teachers of World

Literature will be able to enhance their instruction using the instructional

materials and this may also pave the way to devising their own material.

School Administrators School administrators will consider curriculum

improvement to adapt to the possibility of using modular approach in the

teaching of World literature. Through administrative decision making and

financing , they may push the production of such module upon realizing its

relevance to the enhancement of instructions and learning environment for the

students.

Researchers The study will gauge researchers to venture on developing materials using other educational principles and literary theories upon finding the importance of modular approach in supplementing classroom activities. If future study is related , this will serve as reference and guide in the pursuit of that study.

Scope and Delimitation of the Study

The study attempted to provide better learning and teaching of World literature in the tertiary level especially at the Pamantasan ng Lungsod ng Maynila , the locale that was used for this research. The primary concern of the study was the preparation and validation of instructional material leaned on the learning principles of Schema Theory and Reader-Response Theories . Instructional materials were made for five literary texts that include two (2) poems, one (1) short story , one (1) epic and one (1) play , after the researcher sought the advice and expertise of her colleagues and fellow Literature teachers. In the writing stage of the module , the researcher came up with the following parts : I. Pre - Reading , II. Critical Reading , III Post Reading Evaluation .

I. Pre- Reading – This initial part of the module aims to activate the learner's

schemata. It contains the following features:

A. Motivating Activity – This includes activities that will activate student's prior knowledge necessary for processing of information in the new material.

The activities are the following : vocabulary building , springboard activities

for the introduction of literary input , discussion of a related material ,

introducing the author , contextualizing epoch of the author , or
predicting
the content of the text.

- B. Literary Input – This feature looks into a better understanding of the text through discussion of literary concepts , literary structures and elements of literature necessary to comprehend the text.

II. Critical Reading – This part is the reading proper. The learner reads for discovery of details and for negotiating meaning with the text.

It contains the following :

A. About the Author / Background – The researcher found it necessary to include important details about the author and background of the selection to support ideas and deepen understanding of the text. The inclusion's purpose is not to totally disregard the social , political , historical context of the literary text that might influence the reader's conferring of meaning.

B. Literary Text – This part shows the text or topic to be discussed. Different literary genres and selections from different countries should be represented in the module.

C. Comprehension Check – This part includes questions and activities about the literary text that intend to establish relation with the context , to respond to events , characters and setting , to fill in gaps , to connect the text with other texts or experiences and ask questions to the text.

D. Making Meanings – On this phase , subjective reader-responses to the questions and activities are considered in negotiating meaning between the reader and the text. Readers / learners question , interact , and argue with the text ; interpret and make meaning ; confer values and attitudes ; and analyze own attitudes and interests.

III. Post Reading Evaluation – This final phase includes activities for evaluation and application of lessons learned. They take the form of workshops , writing reaction and research papers , discussion in small groups , group presentations , role playing etc.

Definition of Terms

The following terms are operationally defined in this study :

Schema - This term refers to the amount of prior knowledge possessed by learners and their interests that can affect their interpretation and recall of information as well their ability to solve problems. Many studies demonstrated that information remembered is a function of what was understood in the first place. It means that learners comprehend and remember information better when they can relate it to a familiar theme.

Schema Theory - This term refers to a theory that assumes schemata as mental models. Mental models are defined as “ schemata that represent one’s knowledge about specific subject matter , perception of tasks and

performances. They guide and govern performances as one undertakes some tasks or attempts to solve some problem”
(Driscoll 2005).

Reader-Response Perspective - This term refers to various approaches to literature that explore and seek to explain the diversity of reader's responses to literary works. The primary focus falls on the reader and the reading process rather than on the author or the text.

Literary competence - This term refers to a set of conventions or the internalized system of rules that make literature intelligible locates the organizing principle of textual interpretation not in the reader but in the institutions that teach readers to read.

Critical reading - This term refers to a process in reading where the reader reads for discovery of details and for negotiating meaning with the text.

Teaching Module -This term refers to an instructional material that serve as comprehensive guide or plan in teaching a lesson incorporating teaching strategies and methods that aims to assist teachers and to create a meaningful and challenging learning environment for the students

CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter presents the related literature and studies pertaining to the teaching of World Literature , preparation of instructional materials and the Schema and Reader- Response Theories . The contents presented in this chapter are mostly references from books , unpublished theses and online sources.

Schema Perspectives

The preparation of instructional materials for literature teaching assimilating the concept of schema and reader response perspectives has been the subject of this study. Reading is the main skill that has to be developed in the teaching of literature , it is therefore important to understand the key factors that affect reading processes in the class. One way of understanding these processes is what linguists , cognitive psychologists and psycholinguists consider- the use of schema . Schemata or mental models influence the process of information. How schemata and mental models are acquired , how they are elaborated and modified through experience and how they are selected and used to process a task were dealt by the assumptions on schema.

Major proponents of schemata as psychological constructs proposed as mental representation for some complex knowledge are worth mentioning in this study. Starting with the British psychologist Sir Frederic Bartlett (1886-1969)who initially introduced schemata into psychology and education. In carrying out a series of studies on the recall of native American folktales , Bartlett noticed that many of the recalls were not accurate ,

but involved the replacement of unfamiliar information with something more familiar. They also included many inferences that went beyond the information given in the original text. In order to account for these findings , Bartlett (in “*Educational Psychologist* 1988) proposed that “ people have schemata or unconscious mental structures , that represent an individual’s generic knowledge about the world. He added that through schemata old knowledge influences new information” .

In the 1970’s , the schema construct was reintroduced into psychology through the work of the computer scientist Marvin Minsky. In studying Bartlett’s work, Minsky concluded that humans were using stored knowledge about the world to carry out many of the processes that he was trying to emulate by machine, and he therefore needed to provide his machines with this type of knowledge if they were ever to achieve human-like abilities. Minsky exemplified this idea by considering the representation of a typical elementary school classroom: The frame for such a classroom includes certain information , such as that the room has walls , a ceiling , lights and a decor. The door can be thought of as a slot which accepts values such as wood or metal door, but does not accept a value such as a door made of jello. If a person or a machine is trying to represent a particular elementary school classroom, the person or machine instantiates the generic frame with specific information from the particular classroom (e.g. it has a window on one wall, and the door is wooden with a small glass panel). If for some reason, one does not actually observe the lights in the classroom , one can fill the lighting slot with a default value that they are fluorescent light (*Educational Psychologist* , 1988) . Minsky’s work in computer science had a strong and immediate impact on psychology and education .

In 1980 , David Rumelhart , a cognitive psychologist elaborated on Minsky's ideas and turned them into a psychological theory - the Schema Theory. In Rumelhart's Schema theory, (in *Educational Psychologist* , 1988), providing relevant and strong schemata improves comprehension of hard to understand passages and also it will lead to determining high rates of errors in inferring meanings. Finally , in his 1977 paper , Richard Anderson , pointed out the application of the Schema theory in the reading process. He emphasizes that " the schema- theory approaches to reading involves the bottom-up information from the perceived letters coming into the eye and the use of top-down knowledge to construct meaningful representation of the content of the text " (Anderson , 1977).

Teachers should bring about meaningful learning using the Schema Theory. What goes hand in hand with prior knowledge is the content and organization of instructional materials. According to Driscoll (2005) , "materials must be potentially meaningful to learners , organized so that connections are easily made between new information and that which is already known".

To understand the implications of meaningful learning in the light of the Schema Theory is to consider activating prior knowledge , using prior knowledge in new situations and making instructional materials meaningful. Studies have found out that learners tend to view information they are asked to learn as "separate and distinct from their prior knowledge" (Spiro R. J. et. al , 1978). This means that they approach the learning material in a rote fashion and fail to assimilate the information into related prior knowledge. Teachers can employ a variety of strategies to help learners relate their prior knowledge to new information they are to acquire. Few strategies are worth mentioning.

One is the advance organizers developed by David Ausubel. Advance organizers are relevant and inclusive introductory materials , provided in advance of the learning materials , that serve to “bridge the gap between what the learner already knows and what he needs to know before he can meaningfully learn the task at hand” (Ausubel et al., 1978, pp. 171-172). This orients students to material they were about to learn and to help them recall related information that could be used to assist in incorporating the new information. In a study by Ausubel (1978) , college students were assigned to read a passage on Buddhism. Before reading the passage , some students were given an advance organizer comparing Buddhism to Christianity . while others read an unrelated passage . The students who were given the advance organizer retained much more of the material than did the other students. Other strategies would be the use of explanatory analogies , elaboration , questioning techniques and conceptual models. The second instructional goal of Schema Theory is the use of prior knowledge in new contexts called transfer. This refers to application of acquired knowledge to solve problems. As an example , students can make use of arithmetic skills they learn in school to everyday activities like balancing an account or judging good buys at the supermarket ; or apply lessons learned after reading a novel about triumph of love in making good decisions in life. The third goal of meaningful learning using the Schema Theory is the making of effective instructional materials. When learners encounter instruction that makes no sense to them , it becomes impossible to call upon prior knowledge because it was not asked in the first place. According to Ausubel (1978) , potentially meaningful information represent content and structure so that learners could more easily develop

appropriate schemata and mental models. In other words , materials used in instruction should enable

the students to see how new ideas are substantially different from or similar to what they already know ; thus providing learning events that help them move to a new level of reasoning. Lojean Akil (1999) , in her article “Pre-Reading Stage : What else can be done ?” , emphasized the exploitation of student’s background knowledge particularly during the pre-reading stage of a given lesson. She further added that there is a need to activate these knowledge with the assumption that doing this may somehow motivate students to read or help them comprehend the text. Bransford , et al (1984) claimed that comprehension depends on the availability of relevant knowledge to fill in the gaps in messages. However even the availability of knowledge is not sufficient , it must be activated in order to facilitate abilities to learn. Koh (1985) stresses that the pedagogical focus should not be so much on the product as on the process. In short , students must be made conscious of what is involve in successful reading ... that they must activate their resources in the recreation of meaning from the text rather than focus in the futile and pernicious word - for - word deciphering . Williams (1987) , on the other hand , presents questions that teachers may take into consideration such as : Why should anyone want to read this text? What knowledge , ideas or opinions might the student have about the topic , and how might this knowledge be drawn out and used?

Reader - Response Critical Approaches

Realizing the relevance of activating prior knowledge in understanding the text is analogous to giving primary focus on the reader’s responses and interpretations. The approach that gives importance to the reader and the

reading process rather than on the author or the text is governed by Reader - Response theory . The reader-response school of criticism was founded in the 1960's and 1970's , in the United States and Germany , although it could be said to have started with I. A. Richards's discussion of emotional response in the 1920's or with the works of D.W. Harding and Louise Rosenblatt in the 1930's. Another work which influenced the reader- response school of criticism was *An Experiment in Criticism* , written by C. S. Lewis in 1961 , in which he analyzed reader's role in selecting literature in light of their goals in reading. During the late 1970's and 1980's , Stanley Fish , Norman Holland , Roland Barthes , Wolfgang Iser , Jonathan Culler did further work on reader- response criticism. They were against literary work being regarded as objects. Their approach arose in direct opposition to the New Critical Dictum issued by Wimsatt and Beardsley in the "Affective Fallacy " (1949). Tompkins (1980) said that the Affective Fallacy is a confusion between the poem and its results .

.... "It begins by trying to derive the standard of criticism from the psychological effects of a poem and ends in impressionism and relativism" . Reader -response critics would argue that a poem cannot be understood apart from its results. Its "effects" , psychological and otherwise are essential to any accurate description of its meaning , since that meaning has no effective existence outside of its realization in the mind of the reader. In reader response , the act of reading is like a dialogue between the reader and the text that has only meaning when the two are joined in the conversation. The text exists when it is read and interacts with the mind of the reader. In this way , the reader is not the passive receiver of what the text says but he takes an active role . The text tends to spur memories and thoughts within the reader allowing him or her to link the text to personal experiences . This makes

theorists explain why people can have different responses to and interpretations of the same text.

The following theorists and their views were used in the preparation of the reading module for this study. Their positions were summarized in the 1970 anthology written by Jane Tompkins entitled *Reader : Response Criticism : From Formalism to Post Structuralism*. Wolfgang Iser in his essay "The Reading Process: The Phenomenological Approach" , contends the following : (1) The reader is actively participating in the production of textual meaning, (2) the literary text is actualized only through a convergence of reader and text , (3) the reader must act as co-creator of the work by supplying that portion of it which is not written but only implied, (4) the concretization of a text in any particular instance requires that the reader's imagination come into play. Each reader fills in the unwritten portions of the text , its "gaps" , or areas of "indeterminacy" in his own way, (5) reading uncover the unformulated part of a literary text and what was uncovered represent its intention. The text's intention is manifold , they may be infinite , but they are always present embryonically in the work itself , implied by it , circumscribed by it, and finally traceable to it. Iser views that application of his insights is therapeutic , leading to fuller knowledge of the self and even to self -creation.

Stanley Fish , the first critic to propose this theory of reading , claims the following in his essay "Literature in the Reader": (1) Reading is an activity that "processes it own user" , (2) readers develops a sharpened awareness of the mental processes as they focus on the moment to moment reactions to the language , (3) the reader performs sequence of decisions , revisions , anticipations , reversals , and recoveries as he negotiates with the text sentence by sentence, and phrase by phrase ,

(4) meaning is not something one extracts from a poem , like a nut from its shell , but an experience one has in the course of reading , (5) the reader is the source of all significations because “ the place where sense is made or not made is the reader’s mind rather than the printed page or the space between the covers of a book”, (6) the kind of experience that literature affords are regulated by the linguistic and literary competence of the individual reader : “an informed reader that has full possession of the semantic knowledge (lexical sets , collocation probabilities , idioms , professional and other dialects etc. and that has internalized the properties of literary discourse from the local of devices (figures of speech , etc.) to the whole genres. (7) literature is the activity that the reader performs so questions are no longer “what do poems mean” ? Or “what do poems do “ ? But “ how do readers make meaning” ?

Jonathan Culler’s *Structuralist Poetics* provided an answer to the above question. He assumes the following : (1) The shape a text assumes for its readers is determined not by the text itself but by the complex of sign system readers conventionally apply to literature : “ To read a text as literature is not to make one’s mind a tabula rasa and approach it without preconceptions the semiological approach suggests , rather , that the poem be thought of an utterance that has meaning only with respect to a system of conventions which the reader has assimilated , (2) the internalized system of rules (literary competence) make literature intelligible to locate the organizing principle of textual interpretation not in the reader but in the institutions that teach readers to read , (3) an ideal reader must know the underlying systems which makes literary effects possible in order to read and interpret works in ways consider acceptable.

Norman Holland puts questions of personal identity and self-awareness at the center of his critical theory. The following are his assumptions : (1)

People deal with literary texts the same way they deal with life experience. (2) interpretation is a function of identity in which the reader will filter a text through his characteristics pattern of defense , projects onto it characteristics fantasies , translate the experience into a socially acceptable form.

Reader-response theory also called as the transactional theory has recast the role of the reader from that of a subordinate spectator to that of the prominent partner to the text. The theory of reading literature has significantly influenced the teaching of literature and reading. Recognizing the role of the reader in the reading act is the underpinning of the theory , along with the understanding that reading is a process.

Research Literature

Development of instructional materials has been the subject of research by some of the educators who make inquiries on what better instructional materials to be devised and to be used in teaching literature vis a vis the application of educational and / or literary theories. Carlito Biarez (2010) in his paper entitled “Development of Instructional Materials for Teaching World Literature to College Students Using the Psychoanalytic Reader -Response Theory “ , made use of psychoanalytic perspective on the reader -response theory that speaks of “ any personal opinion the reader may have as he / she approaches a literary text “. He further explicates that the real meaning of the text is “ the meaning created by the individual’s psyche in response to the work of the unconscious level and the subsequent conscious level , as the material provided by the text opens a path between the two “.

In a similar study conducted by Pejer (2009) , instructional materials are created for technical students for the purpose of invigorating World Literature teaching at Far Eastern University. He applied the Reader-Response Theory that “stresses the importance of reader’s role in interpreting texts ;

rejects the idea that there is a single , fixed meaning inherent in every literary work” . She made instructional materials using ten (10) reader- response theories.

Montealegre (1991) developed the study entitled “An Activity -based Modular Approach to the teaching of Philippine Literature in English”. The instructional materials were utilized , evaluated and revised by the researcher with the aid of five (5) professors of English at Philippine Normal College. The teaching strategy plans developed were doable and feasible for classroom instructions; the Kilgore model for teaching proved to be very useful in literature teaching and the students were provided avenues to relate texts to other materials , to their personal experiences , their own response to the text were the different conclusions made for the study.

Coyoca (2012) and Quintero (2007) made similar papers on developing modules for teaching literature applying principles on constructivism . Quintero directs module to Secondary students while Coyoca addresses study to the Health students of De la Salle Health Sciences Institute. Quintero aimed to developed through his modules problem - solving skills , analytical thinking skills , collaborative and imaginative thinking, higher-order thinking skills , creative conversational skills and associating and constructing knowledge of the student. While Coyoca developed a constructivist learning design module that integrates the six elements of Constructivism by Gagnon and Collay namely: Situation , Groupings , Bridge , Task , Exhibit and Reflections.

The aforementioned studies were used as references and guide by the present study because they also dealt with the development of module based on theoretical assumptions. Moreover , the studies enlightened and gave insights to the researcher on the different aspects of making instructional materials. Finally , the mentioned studies were helpful in the initial preparation for they served as an offshoot in the drafting of this paper.

CHAPTER 3 METHODOLOGY

This chapter presents the methodology utilized in the study. Research instruments and procedure are presented and discussed in this section.

Research Design

The study aims to develop and validate a reading module that employ the Schema and Reader-Response Theories for World Literature teaching in the Tertiary level. The module is especially directed for use by the students and the Literature professors of Pamantasan ng Lungsod ng Maynila, where the researcher is affiliated.

The study is a qualitative research which basic purposes are to describe , to interpret and to evaluate. It made used of the descriptive research design that according to the book Research and Scientific Writing (2001) focuses at the present condition to develop a new truth. The study attempts to establish another standard in literature teaching and the method is used to obtain information on its status and acceptability and to describe its appropriateness in a particular condition.

Research Instruments Survey Form

As part of the preparation , a survey was conducted to determine the literary text to be used in the module. The survey form were distributed to five (5) Language and Literature professors of Pamantasan ng Lungsod ng Maynila. (See Appendices)

Validation Form

The instrument used in this study is an evaluation form (See Appendices) that contains criteria relating to the module. The form is presented to the research adviser and to the five (5) Literature professors who acted as evaluators. The evaluators expressed how much they agree or disagree with a particular statement regarding the module. This type of rating scale which measures attitudes directly is called the Likert scale. A Likert Scale is a psychometric scale commonly involved in research that employs questionnaires and survey method. The scale is named after its inventor , psychologist Rensis Likert . Likert in 1932 developed this principle of measuring attitudes and opinions by asking people to respond to a series of statements about a topic , in terms of the extent to which they agree with them. Burns and Grove (1997) purports that a Likert-type or frequency scale assumes that the strength / intensity of experiences is linear and that attitudes can be measured. Respondents maybe offered a choice of five to seven fixed responses of agreement to disagreement with a neutral point of uncertainty.

Rating Interpretation Instruments

Instruments for data interpretation were adapted from the study conducted by Coyoca (2012) . The first instrument shows the rating scale from 5 to 1 that corresponds to responses strongly agree to strongly disagree respectively accompanied by a given description. (See Appendices) . Another instrument shows the evaluators' level of agreement and disagreement in each criteria represented by the scale value 5 to 1 and the weighted mean that refers to the range of the mean scores obtained from the given scores with its corresponding verbal interpretation. (See Appendices)

Procedure

In Figure 2 , the research paradigm shows the different phases the researcher had undergone during the study. It has four (4) stages namely : Preparation Stage which includes listing of literary selections and conducting survey of literary selections ; Designing and Writing Stage where parts of the module were drafted first before the writing proper ; Content Validation Stage includes presenting the module to evaluators and revising the module based on comments and recommendations; lastly , Revision Stage which is making the final draft of the module.

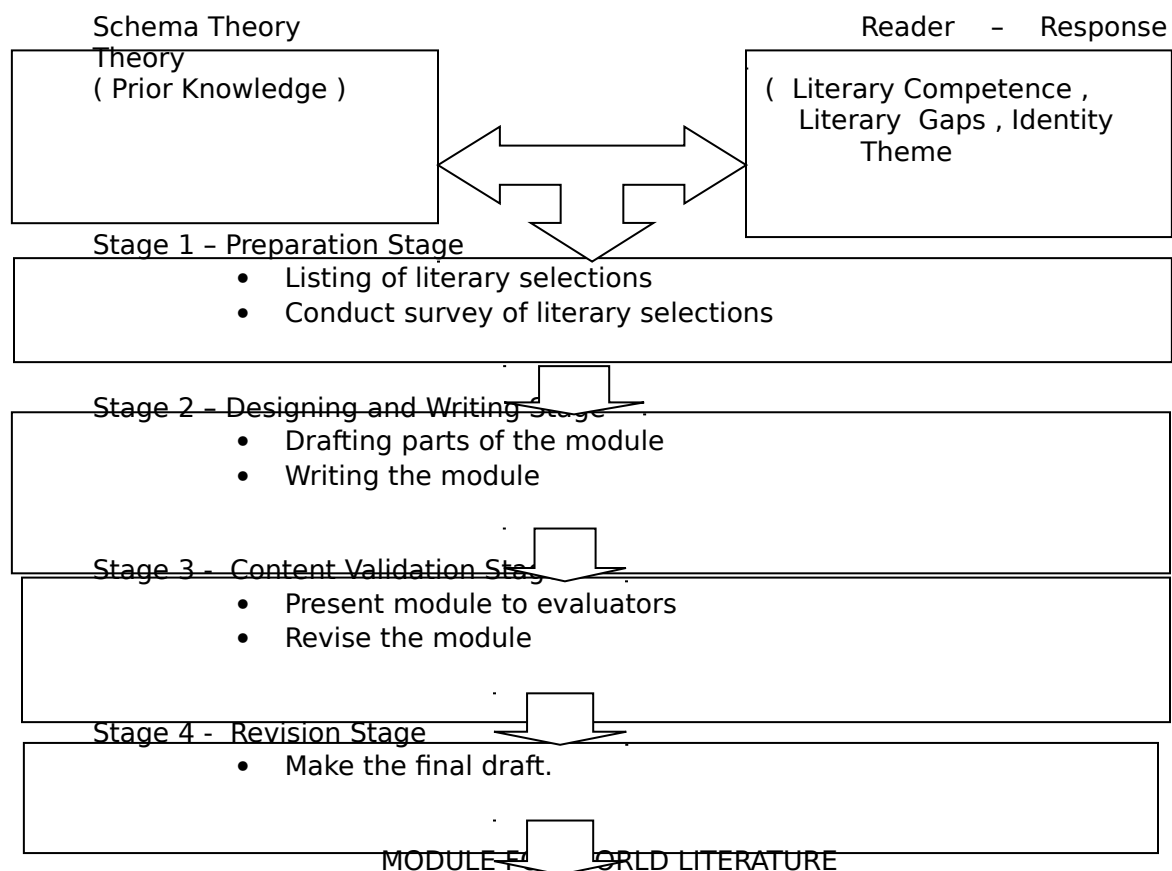


Figure 2 Research Paradigm

Stage 1 : Preparation

The study started with reading and compiling literature on the topics development of instructional materials , literature teaching , and Schema and Reader-Response theories. Books , hand-outs , articles , journals , internet sources from the libraries of Philippine Normal University , De la Salle

University Taft, Pamantasan ng Lungsod ng Maynila were read and utilized . Several theses, seminar papers, borrowed materials from colleagues were also consulted.

The next step was to prepare the long list of literary texts that will be subjected to a survey. The list was then reduced to five (5) texts. The researcher asked the assistance and participation of her fellow Literature teachers at the Pamantasan ng Lungsod ng Maynila in the listing of literary texts and survey to determine the most preferred materials. Here is the list of literary texts used in the conduct of the survey.

I. Poetry

- a. Loveliest of Trees – A.E. Housman
- b. Stopping by Woods on a Snowy Evening – Robert Frost
- c. The Old Home – Madison Cawein
- d. Ever Watchful – Taabata Sharra
- e. Mother to Son – Langston Hughes

II. Prose

- a. Araby – James Joyce
- b. The Bet – Anton Chekhov
- c. Flight – John Steinbeck
- d. Sundiata – An Epic of Old Mali
- e. The Izu Dancer – Kawabata Yasunari

III. Drama

- a. The Tragedy of Julius Caesar – William Shakespeare
- b. Mother Courage and Her Children – Bertolt Brecht
- c. Oedipus Rex – Sophocles

In the survey , the list of selection above was ranked from one (1) to five (5) by the five (5) Literature professors of Pamantasan ng Lungsod ng Maynila. After the survey forms were gathered , they were tabulated to determine the literary pieces most preferred by the professors . Points for each rank were assigned such as : 1 – 10- points , 2 – 8 points , 3 – 6 points , 4 – 4 points , 5 – 2 points.

Stage 2 : Designing and Writing of the Module

The drafting of the parts of the module and the writing proper commenced after the determination of the topics for use in the module. Several references and textbooks in World Literature were utilized in the preparation.

The final five (5) literary materials chosen by the evaluators/ Literature teachers from the Pamantasan ng Lungsod ng Maynila were : For poetry , Mother to Son by Langston Hughes and Loveliest of Trees by A.E. Housman ; For Prose , The Bet by Anton Chekhov and Sundiata – An Epic of Old Mali ; For Drama , The Tragedy of Julius Caesar Act II by William Shakespeare.

The study had Schema and Reader-Response perspectives reflected in each activity of the module. The module has the following parts : *I. Pre - Reading , II. Critical Reading , III Post Reading Evaluation.*

The *Pre- Reading phase* aims to activate the learner's schemata. It starts with motivating activities necessary for processing of information in the new material. The activities are the following : vocabulary building , springboard activities for the introduction of literary input , discussion of a related material , introducing the author , contextualizing epoch of the author , or predicting the content of the text. It is followed by the discussion of literary concepts, elements of literature and linguistic structures related and / or identified with the text.

The second phase is the *Critical Reading Phase* where the learner reads for discovery of details and for negotiating meaning with the text. In this stage , the learner first reads important details about the author and background of the selection to deepen understanding of the text. This aims to discuss the social , political , historical context of the literary text that might influence the readers in negotiating meanings. Then , the literary text is presented. After the selection are comprehension questions and activities where the learner

intends to establish relation with the context , to respond to events , characters and setting , to fill in gaps , to connect the text with other texts or experiences and ask questions to the text. After comprehending the text , the learners then do activities and respond to questions considered in making meanings. In this part , readers question , interact , and argue with the text ; interpret ; confer values and attitudes ; and analyze own attitudes and interests.

The final phase, the *Post Reading Evaluation* includes activities for evaluation and application of lessons learned. They take the form of workshops ,writing reaction and research papers , discussion in small groups , group presentations , role playing etc.

Stage 3 : Content Validation

The prepared module is submitted to the researcher's adviser for evaluation and correction. Based on the suggestions of the adviser , necessary revisions were done.

The final copy of the module was presented to the five (5) Literature professors of Pamantasan ng Lungsod ng Maynila for validation. They were given the validation form to be completed at a given time. The summary of the results of the evaluation is also a part of the paper.

Stage 4 : Revision

This part came upon to take action on the result of the validation. Necessary revisions were undertaken as comments and suggestions are considered. Statements in the validation form that received the undecided and disagreement levels were given much consideration in revising the module. The revised , corrected , improved final paper was then presented to the researcher's adviser in partial fulfilment of the requirement for the course.

CHAPTER 4

PRESENTATION AND ANALYSIS OF DATA AND MODULE

This chapter presents and analyzes the data gathered and the module developed by the researcher. As mentioned, the present study developed a reading module for World Literature teaching that utilized the Schema and Reader-Response theories. Particularly, the module is designed to integrate prior knowledge (Schema Theory) and Reader -response approaches - Stanley Fish and Jonathan Culler's "literary competence", Wolfgang Iser's "literary gaps" and Norman Holland's " identity theme". Then, the module would be validated based on a set of criteria by select Literature professors. In the process of choosing the literary texts to be used in the module, a long list of literary texts was prepared that will be subjected to a survey. The list was then reduced to five (5) texts. The researcher asked the assistance and participation of her fellow Literature teachers at the Pamantasan ng Lungsod ng Maynila in the listing of literary texts and survey to determine the most preferred materials.

Result of the Survey

Chart 1 shows the result of the survey conducted by the researcher to choose the five literary pieces used in the development of the module. The five (5) Literature professors/ evaluators selected the following literary texts :

Evaluator : _____	
Genre	Literary Texts
Poetry	a. Loveliest of Trees – A.E. Housman b. Mother to Son – Langston Hughes
Prose	a. The Bet – Anton Chekhov b. Sundiata – An Epic of Old Mali
Drama	The Tragedy of Julius Caesar – William Shakespeare

Chart 1

Result of the Validation

The table below shows the result of the validation by the five (5) Literature professors. The data result was based on the guide for data interpretation adapted from the study conducted by Coyoca (2012) . (See Appendices)

Criteria	Responses	Mean	Interpretation
1. Literary texts are well selected and relevant.	Strongly Agree	4	Very Satisfactory
2. The module builds on prior or background knowledge of the learners to link them to the new material.	Agree	4	Very Satisfactory
3. The module helps the learners analyze real-life situations using the theories and concepts presented.	Strongly Agree	4	Very Satisfactory
4. The module lends itself to understand better many key concepts in literature.	Strongly Agree	5	Excellent
5. The module allows for interactive discussion , creation of meaning and interpretation	Strongly Agree	5	Excellent
6. The module stimulates enthusiasm for acquiring new skills.	Agree	4	Very Satisfactory

7. There were sufficient opportunities for discussion on this module.	Strongly Agree	5	Excellent
8. The module has coherent structure.	Agree	3	Very Satisfactory
9. The module administration supports acquisition of new teaching and learning strategies.	Strongly Agree	4	Very Satisfactory
10. The module is suitable for the reading level of the students.	Strongly Agree	4	Very Satisfactory
TOTAL		4.2	Very Satisfactory

Table1

Table 1 shows the evaluation of the five (5) Literature professors on the module developed in this study. The module was evaluated based on the criteria which were formulated assimilating the Schema and Reader-Response theories. As shown in the table , the following criteria were rated the highest with 5.0 mean score interpreted as Excellent : *Criteria no. 4 - The module lends itself to understand better many key concepts in literature ; Criteria no. 5- The module allows for interactive discussion , creation of meaning and interpretation ; Criteria no. 7 - There were sufficient opportunities for discussion on this module.* This means that the evaluators are totally convinced that the module meets each criterion mentioned above. The Literature teachers agreed that the module offers interactive activities that entail interactive discussion allowing students to create meaning and interpretation and to understand many key concepts in literature.

The other criteria obtained a total mean score of 4 that were interpreted Very Satisfactory : *Criteria no. 1- Literary texts are well selected*

and relevant ; Criteria no. 2 - The module builds on prior or background knowledge of the learners to link them to the new material ; Criteria no. 3 - The module helps the learners analyze real- life situations using the theories and concepts presented ; Criteria no. 6 - The module stimulates enthusiasm for acquiring new skills ; Criteria no. 9 - The module administration supports acquisition of new teaching and learning strategies ; Criteria no. 10 - The module is suitable for the reading level of the students. This indicates the evaluator's positive response on some features of the module like the proper selection of the texts , schema activation , analysis of real -life situations using theories and concepts , acquisition of new skills , new teaching and learning strategies , and suitability of the module to the reading level of the students.

Upon computation of the responses to all the criteria , the module obtained a total mean score of 4.2 , interpreted as Very Satisfactory. This means that the evaluators were convinced that the contents of the module were reflective of the perspectives of Schema and Reader-Response theories and have met the objectives of aiding teachers and students in the teaching and learning of World Literature in the tertiary level.



MODULE FOR WORLD LITERATURE



CECIL VILLARAIZ-SABORDO

RATIONALE

A literature class is a logical place for the students to gain experience studying literature of different genres and periods and to engage in analyzing literature to increase their reading skills. Thus, the module is directed to this premise. The students will find background information or literary inputs given throughout the module that is helpful to the general understanding of literature. For example, the discussion of literary concepts , historical references , cultural influences , the analysis of rhythm , rhyme , physical form and figurative languages in poetry , the examination of early dramatic stage productions can help students gain new perspectives as they read literature. Moreover , viewing literature in the context in which it was written will give students insights into the cause and effect relationships that exist in literary works and how these relationships influence their meaning . Also the student can use the literary inputs to gain better understanding about works of literature they are reading.

Furthermore, the module employed appropriate discussions and classroom activities to assist readers in understanding the language of the text and in developing and enhancing their responses to the text since the reader's attitude toward the text can be directly affected by the teacher's questions and instructions. Through interactive discussion , students are exploring their responses creating their own meaning with the use of their impressions and ideas. Administering the module will prove to be demanding for the teacher for it should present her/ him as a dominant reader. It assumes expertise, experience and greater skill on the teacher in finding and making meaning. Furthermore , the teacher should also be dynamic. She must ascertain and anticipate responses , clarify passages from the text to expand understanding and prepare strategies to enhance responses. The challenge for the teacher is

being in the mainstream of the discussion , initiating it , feeding it with queries and responses , and helping the students grow as independent readers.

This module for teaching World Literature draws from the aforementioned premises. The lessons in this module were prepared with interactive activities that would help the students and the teachers get through the process of reading and together weave a tapestry of interpretations , the underpinning objective of Schema and Reader-Response theories. Each lesson contains the following elements:

I. Pre- Reading - This initial part of the lesson aims to activate the learner's

schemata. It contains the following features:

A. Motivating Activity - This includes activities that will activate student's prior knowledge necessary for processing of information in the new material.

B. Literary Input - This feature looks into a better understanding of the text through discussion of literary concepts , literary structures and elements of literature necessary to comprehend the text.

II. Critical Reading - This part is the reading proper. The learner reads for discovery of details and for negotiating meaning with the text.

It contains the following :

A. About the Author / Background - Discussion of important details about the

author and background of the selection is given to support ideas and

deepen understanding of the text.

B. Literary Text - This part shows the text or topic to be discussed.

Different

literary genres and selections from different countries is represented.

C. Comprehension Check - This part includes questions and activities about

the literary text that intend to establish relation with the context , to

respond to events , characters and setting , to fill in gaps , to connect the text with other texts or experiences and ask questions to the text.

D. Making Meanings - Readers / learners question , interact , and argue with the text ; interpret and make meaning ; confer values and attitudes ; and analyze own attitudes and interests.

III. Post Reading Evaluation - This final phase includes activities for evaluation and application of lessons learned. They take the form of workshops , writing reaction and research papers , discussion in small groups , group presentations , role playing etc.

LESSON 1 - MOTHER TO SON by Langston Hughes



Test your knowledge Read the stanza below from the ballad "Thirty Years a Slave" by John Davidson which tells how it feels to support a large family on small wages. Discuss with your partner the comparisons made by the poet. Be guided by the questions below.

*It's a naked child against a hungry wolf;
It's playing bowls upon a splitting wreck;
It's walking on a string across a gulf
With milestones fore-and-aft about your neck;
But the thing is daily done by many and many a one;
And we fall, face forward, fighting, on the deck.*

Exercise I. Discuss the following questions.

1. In the stanza above, point out the comparisons that express the person's feelings about his condition?
2. What does each comparison suggest?
3. What does the whole stanza tell us about the kind of life the worker is leading?
4. With the series of comparisons presented, what type of figurative language is used by the poet?



B. Literary Input

Figure of Speech is a way of saying something other than the ordinary way. It may be said whenever a speaker or writer, for the sake of freshness and emphasis, departs from the usual meaning of words. It is a language shaped by the play of the imagination in which one thing is compared to something that seems to be entirely different.

Simile is a figure of speech that uses the words like, as, than, or/ resemble to compare things that have little or nothing in common.

In a literal comparison , we might say , “His face was as red as his father’s “. But when we use a simile , the comparison becomes more imaginative: “ His face was as red as a ripe tomato”. The 19th century English poet William Wordsworth opened a poem with this simile : *I wandered lonely as a cloud* . This simile helps us see that the wandering speaker has no sense of direction or purpose a cloud driven by the wind. Here are more examples of simile : *Oh , my love is like a red , red rose. / Oh , my love resembles a red, red rose . / Oh , my love is redder than a rose.*

Metaphor is another kind of comparison between unlike things in which connection is instantly revealed. It is a more forceful version of simile because the words like , as , resembles , or than are not used.

In a **direct metaphor** , *I wandered lonely as a cloud* becomes *I was a lonely cloud* ; *Oh , my love is like a red , red rose* becomes *Oh , my love is a red , red rose*. From Percy Bysshe Shelley’s “ Adonais ” : *Life , like a dome of many -colored glass, / Stains the white radiance of Eternity. /*, the first of these lines is a simile.

The second line that assumes Eternity as light or radiance is an **implied metaphor** , one that does not use a connective or the verb to be. Here are more examples of implied metaphor : *Oh , my love has red petals , and sharp thorns. / Oh I placed my love into a long - stem vase . / And I bandaged my bleeding thumb* . Many of the metaphors we use in conversations are implied : “the long arm of the law”, “this neck of the woods” , the foot of the mountains”. All these metaphors suggest comparisons between parts of the body and things different from the body. Even a word or phrase can contain implied metaphors : She *barked* her command , compare human speech to the sound a dog makes.

Metaphors in poetry are often extended, thus , an **extended metaphor** that develop its comparison over several lines of a poem or even throughout a whole poem. The stanza from the ballad “*Thirty Bob a Week*” in Activity A and the poem “*Mother to Son*” by Langston Hughes discussed in this lesson have extended metaphor.

Source : Kennedy , X.J. (2000). *Literature : An Introduction to Fiction , Poetry and Drama* 2nd ed. Toronto , Canada : Little , Brown and Company

Exercise 2 Each of these quotations contains a simile or metaphor. On the space

provided write simile or metaphor and state what you understand the two things compared to have in common.

_____ 1. *Think of the storm roaming the sky uneasily
like a dog looking for a place to sleep in,
listen to it growling.* - Elizabeth Bishop, "Little
Exercise"

_____ 2. *"Hope" is the thing with feathers-
That perches in the soul-
And sings the tune without the words-
And never stops -at all-* Emily Dickinson , an untitled
poem

_____ 3. *He says the waves in the ship's wake
Are like stones rolling away.* Denise Levertov . "Leaving
Forever"

_____ 4. *Hold infinity in the palm of your hand
And eternity in an hour* William Blake , "To see a
World in a Grain of Sand"

_____ 5. *The finish of his hands
shows oil, grain , knots
where his growth scarred him.* Carolyn Forché , "
Dulcimer Maker"

II. CRITICAL READING

A. About the Author

Langston Hughes (1902-1967) was born in Joplin , Missouri but lived in Harlem, New York City most of his life. A man of many talents , Hughes wrote plays , novels , screenplays , and prose sketches for newspaper. His work , he said was an attempt to "explain and illuminate the Negro condition in America". Hughes made his lasting contribution

as a lyric poet , introducing to American literature the rhythms of jazz

and

blues music and of black urban dialect.

Source : Elements of Literature . (2003). Texas , USA : Holt , Rinehart

and

Winston



B. The Literary Text

Listen as the teacher reads the poem. Then, read

and discuss the given questions in the Comprehension

the poem

Check

MOTHER TO SON

by Langston Hughes

Well , son , I'll tell you :
Life for me aint' been no crystal -stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor-
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landins' ,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy , don't you turn back,
Don't you set down on the steps
' Cause you finds it's a kinder hard .
Don't you fall now -
For I'se still goin' , honey,
I'se still climbin' ,
And life for me ain't been no crystal stair.

C. Comprehension Check

1. To what extent does the persona make use of the extended metaphor in the poem?
2. "Don't , don't," says the mother in the poem. What is she really telling her son to do?
3. What kinds of experiences do you think the mother is talking about in lines 3-7?
4. What kinds of responses is she describing in lines 8-13?
5. What do you think might have motivated this mother's "speech" to her son?
6. What does the poem "Mother to Son" and the ballad "Thirty Years a Slave" say about dealing with life's struggles / problems?

D. Making Meanings

If you were talking to a younger person about life and its struggles , what would you compare life to ? Think of three concrete things you might compare your life to. Make an extended metaphor for each comparison. Example : " Life is like a tennis match. We try to "win points". Its hard work. It takes a lot of practice."

III. POST READING EVALUATION



1. With a partner , write a dialogue between mother and son that present issues in life implied in the poem.
2. Present the output in the class through a role play. You are given three (3) minutes.

LESSON 2 - LOVELIEST OF TREES by A.E Housman

I. PRE-READING



A. Motivating Activity

Test your Knowledge : 1. Group yourselves into five

and discuss

the meaning and significance of each word or phrase.

a. home

d. candle

g. little room

j. friend

b. closed fist

e. air

h. open door

c. mother

f. chair

i. school

2. Assign a group member to present your answers to the class.

Processing Questions:

1. Why do answers vary ?

2. What answers show literal meaning ? Which ones are suggested

meanings?

B. Input



Denotation is the meaning as defined in a dictionary. A

common

word in the English language can have plural or multiple literal meanings that

a reader may need to understand to see what it means in a specific context.

For instance , the word *field* can denote a piece of ground , a sports arena,

scene of the battle , part of a flag , or a profession. It can be also used as a

verb like , "*fielded two contestants*" , or an adjective : "*field trip*" or "*field*

glasses".

Connotation is the association and emotion attached to a word. Words can gain connotative meaning for a person through his or her personal experiences. It can also be universal – shared by most people – or shared by some group such as a nation , an organization , a religion , a race , a profession or trade. Example the word *skeleton* , according to the dictionary,

denotes the “bony framework of a human being or vertebrate animal , which supports the flesh and protects the organ”. But by associations , the word can mean war ,disease and death , or possibly of one’s plan to go to medical school.

Connotation is very important in poetry because it is the means by which the poet can concentrate on enriching the meaning by *saying more in fewer words*. Words, then, can stir emotions and can cause a person to make certain associations. A writer can elicit emotions from his or her readers simply by selecting connotatively charged words . This translates into tremendous power – power to influence beyond the effects of denotation.

Source : Patron , Ida Y. (2002) . Interactive Reading – Responding to and Writing About Philippine Literature. Quezon City : Great Books Trading

Exercise 1 Identify the denotative meaning of the given word. Choose the correct

answer in the choices below and write the letters only on the blanks provided.

- _____ 1. We must measure the air pressure.
- _____ 2. The warm air of the ocean brushed her face.
- _____ 3. The song has a lovely air to it.
- _____ 4. He has a friendly air.
- _____ 5. He had a phony air about him.
- _____ 6. He used an air sprayer to paint the car.
- _____ 7. She was the member of the air patrol.
- _____ 8. The commission voted on air safety.
- _____ 9. She was on the air last night.
- _____ 10. The people aired their disgust to the government.

- | | |
|--|---------------------------------|
| a. compressed air | f. outward appearance or manner |
| b. gaseous mixture surrounding the earth | g. aviation safety |
| c. to express | h. medium of transmission of |

radio waves

- | | |
|--------------------|-------------------------|
| d. a light breeze | i. melody , tune |
| e. aircraft patrol | j. an artificial manner |

Exercise 2 Give the denotative and connotative meanings of the following words. Put a

✓ on the blank provided to indicate a denotative meaning and an ✕ to indicate a connotative meaning.

- | | | |
|------------------|--------------------------------|----------------------------------|
| 1. spring | _____ a. pounce or leap | _____ b. season |
| | _____ c. joy | _____ d. natural source of water |
| | _____ e. hope | _____ f. coiled elastic wire |
| 2. bloom | _____ a. come into flower | _____ b. new life |
| | _____ c. flourish | _____ d. beauty |
| 3. wearing white | _____ a. to wear a white dress | _____ b. absence of color |
| | _____ c. purity | _____ d. spotless |
| 4. little room | _____ a. hopeless | _____ b. small chance |
| | _____ c. small quarter | |
| 5. snow | _____ a. cold | _____ b. purity |
| | _____ c. ice | |

II. CRITICAL READING

A. About the Author

A.E. Housman (1859- 1936) spent the early years of his life near the western part of England called Shropshire. He wrote about its people , towns and countryside in poems as clear as water from a brook. Housman is one of those rare poets whose whole career is associated with one book called *A Shropshire Lad* . Housman's themes are universal : the sad beauty of nature as it reminds us of our mortality , the brevity of youth and regret for what has passed.

Source : Elements of Literature . (2003) . Texas , USA :

Holt ,

Rinehart and

Winston



B. The Literary Text

Listen as the teacher reads the poem. Then,
read
the poem after the teacher has read it.

LOVELIEST OF TREES
by A.E Housman

Loveliest of trees, the cherry now
Is hung with bloom along the bough
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow

C. Comprehension Check

1. What is the poem's main image? What does it signify?
2. What does the cherry tree remind the speaker of?
3. Why do you think Housman put snow on the cherry bough? What does the snow
connotes?
4. What does the speaker tell us about the kind of life he wants to lead?
5. For the speaker, what is more essential in life?

D. Making Meanings

1. What meaning does the poem have for you?
2. How will you take advantage of your young life so you won't regret something when you're old?
3. One theme of the poem is living a meaningful life . Write four comparisons that suggest the quality of life with meaning. Complete the statement , "Life with meaning is"

III POST READING EVALUATION



the poem

Output

1. In a group of five , make an alteration of some lines of

"Loveliest of Trees" using the Philippine setting , e.g.

instead of cherry tree ; mango tree or santol

tree.

2. Present an interpretation of your poem through choral reading.

LESSON 3 - THE BET by Anton Chekhov

I. PRE-READING

A. Motivating Activity

Test your knowledge : **Exercise 1** : Vocabulary :

Match the



- ___ 1. a priori
- ___ 2. compulsory
- ___ 3. caprice
- ___ 4. audible

experience

- ___ 5. zealous
- ___ 6. indiscriminate
- ___ 7. ethereal
- ___ 8. cleave
- ___ 9. illusory
- ___ 10. posterity

words in column I with its meaning in column II.

II

- a. required ; enforced
- b. capable of being heard
- c. future generation
- d. on the basis of theory rather than
- e. sudden notion or desire
- f. not real ; based on false ideas]
- g. without making careful choices
- h. light and delicate
- i. fervent ; devoted
- j. split

Exercise 2: Write YES on the blank if the statement can be classified as an idea or insight ; write an explanation on the blank if your answer is NO.

1. In a fable , the council of mice can't decide who will bell the cat.

2. It is easier to propose a thing than to carry it out.



reader

B. Input

A story's character and events are significant only when the

recognizes their meaning. In other words , all the elements of a good story must add up to a **theme**- an idea or insight about human life and human nature that gives meaning to the story. The story's theme is really its roots. Theme is unseen and usually unstated , yet it is important. It gives meaning to the story's characters and events at the same time it reveals the writer's personal attitude toward the world , toward how people should behave , and how they actually do behave. The attempt to put a story's theme into words can often help the reader understand the story more fully. It is one thing to understand what has happened in a story , but it is quite another thing to understand what those events mean. Here are some guidelines for discovering the story's theme :

- (1) A theme may be stated in a single sentence or a full essay , e.g. "Old age can be a time of great satisfaction."
- (2) A theme is not the same as a moral. In getting the theme , the question "What does the story reveal?" should be asked rather than "What does this story teach? A theme is usually much more complex and original revelation about life.
- (3) To discover a story's theme is to ask how the protagonist has changed during the course of the story. Often, what the character has learned about life is the truth the writer also wants to reveal to the reader.
- (4) There will be various and distinct ways of putting the central idea into words. There maybe also different ideas about what the story's major theme is.

Source : Kennedy , X.J. (2000). *Literature : An Introduction to Fiction , Poetry and Drama* 2nd ed. Toronto , Canada : Little , Brown and Company

II. CRITICAL READING

A. About the Author

Anton Chekhov (1860-1904) was the grandson of a Russian serf – his grandfather being a farm labourer who could be bought and sold with the land he worked. As a young man , Anton won a scholarship to a

medical school. He was studying as well as supporting his family by writing stories and sketches for humor magazines. When he was in his thirties, Chekhov was recognized as a serious writer until his last years when he died of tuberculosis. His well-known plays are *The Sea Gull* , *Uncle Vanya* , *The Three Sisters* , and *The Cherry Orchard*.

Source : *Elements of Literature* . (2003). Texas , USA : Holt , Rinehart and

Winston



B. The Literary Text

Read the story "The Bet" by Anton Chekhov and discover its ambiguous theme (a theme open to variety of interpretations) through inference (or guesses based on the clues in the story). Then , answer the discussion questions that follow.

THE BET

by **Anton Chekhov**

Translated by : Constance Garnett

It was a dark autumn night. The old banker was walking up

and down his study and remembering how, fifteen years before , he had given a party one autumn evening . There had been many clever men there, and there had been interesting conversations. Among other things, they had talked of capital punishment. The majority of the guests , among whom were many journalists and intellectual men , disapproved of the death penalty. They considered that form of punishment out of date, immoral , and unsuitable for Christian states. In the opinion of some of them, the death penalty ought to be replaced everywhere by imprisonment for life.

"I don't agree with you," said their host , the banker. "I have not tried either the death penalty or imprisonment for life , but if one may judge a priori , the death penalty is more moral and more humane than imprisonment for life. Capital

punishment kills a man at once, but lifelong imprisonment kills him slowly. Which executioner is the more humane, he who kills you in a few minutes or he who drags the life out of you in the course of many years?"

"Both are equally immoral", observed one of the guests, "for they both have the same object - to take away life . The state is not God. It has not the right to take away what it cannot restore when it wants to." Among the guests was a young lawyer , a young man of five -and -twenty. When he was asked his opinion , he said: "The death sentence and the life sentence are equally immoral, but if I had to choose between the death penalty and life imprisonment , I would certainly choose the second. To live anyhow is better than not at all." A lively discussion arose. The banker , who was younger and more nervous in those days , was carried away by excitement ; he struck the table with his fist and shouted at the young man: "It is not true! I'll bet you two million you won't stay in solitary confinement for five years." "If you mean that in earnest," said the young man , " I'll take the bet , but I would stay not five , but fifteen years." "Fifteen ? Done!" cried the banker . "Gentlemen , I stake two million!" "Agreed! You stake your millions and I stake my freedom !" said the young man.

And this wild, senseless bet was carried out ! The banker , spoiled and frivolous , with millions beyond his reckoning , was delighted at the bet. At supper he made fun of the young man and said: "Think better of it , young man , while there is still time. To me two million is a trifle , but you are losing three or four of the best years of your life. I say three or four, because you won't stay longer. Don't forget either , unhappy man, that voluntary confinement is a great deal harder to bear than compulsory .

The thought that you have the right to step out in liberty at any moment will poison your whole existence in prison. I am sorry for you.”

And now the banker , walking to and fro, remembered all this and asked himself: “What was the object of that bet? What is the good of that man ‘s losing fifteen years of his life and my throwing away two million? Can it prove that the death penalty is better or worse than imprisonment for life? No, no. It was all nonsensical and meaningless. On my part it was the caprice of a pampered man , and on his part simple greed for money...”

Then he remembered what followed that evening. It was decided that the young man should spend the years of his captivity under the strictest supervision in one of the lodges in the banker’s garden. It was agreed that for fifteen years he should not be free to cross the threshold of the lodge , to see human beings , to hear the human voice , or to receive letters and newspapers. He was allowed to have a musical instrument and books and was allowed to write letters , to drink wine and to smoke. By the terms of agreement , the only relations he could have with the outer world were by a little window made purposely for that object. He might have anything he wanted – books , music , wine and so on – in any quantity he desired , by writing an order, but could receive them only through the window. The agreement provided for every detail and every trifle that would make his imprisonment strictly solitary, and bound the young man to stay there exactly fifteen years , beginning twelve o’clock of November 14 , 1870 and ending at twelve o’clock of November 14 , 1885. The slightest attempt on his part to break the conditions , if only two minutes before the end, released the banker from the obligation to pay him two million.

For the first year of his confinement , as far as one could judge from his brief notes , the prisoner suffered severely from loneliness and depression. The sounds of the piano could be heard continually day and night

from his lodge. He refused wine and tobacco. Wine, he wrote , excites the desire, and desires are the worst foes of the prisoner ; and besides , nothing could be more dreary than drinking good wine and seeing no one. And tobacco spoiled the air of the room. In the first year the books he sent for were principally of a light character – novels with complicated love plot, sensational and fantastic stories , and so on.

In the second year , the piano was silent in the lodge , and the prisoner asked only for the classics. In the fifth year , music was audible again , and the prisoner asked for wine. Those who watched him through the window, said that all that year he spent doing nothing but eating and drinking and lying on his bed, frequently yawning and talking angrily to himself. He did not read books . Sometimes at night he would sit down to write ; he would spend hours writing and in the morning tear up all that he had written. More than once he could be heard crying. In the second half of the sixth year, the prisoner began zealously studying languages , philosophy and history. He threw himself eagerly into these studies – so much so that the banker had enough to do to get him the books he ordered. In the course of four years, some six hundred volumes were procured at his requests. It was during this period that the banker received the following letter from his prisoner:

“ My dear jailer , I write you these lines in six languages. Show them to people who know the languages. Let them read them. If they find not one mistake, I implore you to fire a shot in the garden. The shot will show me that my efforts have not been thrown away. The geniuses of all ages and of all lands speak different languages , but the same flame burns in them all. Oh , if you only knew what unearthly happiness my soul feels now from being able to understand them!” The prisoner’s desire was fulfilled. The banker ordered two shots to be fired in the garden.

Then , after the tenth year , the prisoner sat immovably at the table and read nothing but the Gospels. It seemed strange to the banker that a man who in four years had mastered six hundred learned volumes should waste nearly a year over one thin book easy of comprehension. Theology and histories of religion followed the Gospels.

In the last two years of his confinement , the prisoner read an immense quantity of books quite indiscriminately . At one time , he was busy with the natural sciences ; then he would ask for Byron or Shakespeare. There were notes in which he demanded at the same time books on Chemistry and a manual of Medicine and a novel , and some treatise on philosophy and theology. His reading suggested a man swimming in the sea among the wreckage of his ship and trying to save his life by greedily clutching first at one spar and then at another.

The old banker remembered all this and thought: "Tomorrow at twelve o'clock he will regain his freedom. By our arrangement I ought to pay him two million . If I do pay him , it is all over with me : I shall be utterly ruined."

Fifteen years before , his millions had been beyond his reckoning ; now he was afraid to ask himself which were greater , his debts or his assets. Desperate gambling on the Stock Exchange , wild speculation and the excitability which he could not get over even in advancing years had by degrees led to the decline of his fortune , and the proud, fearless, self-confident millionaire had become a banker of middling rank, trembling at every rise and fall in his investments. "Cursed bet!" muttered the old man , clutching his head in despair. "Why didn't the man die? He is only forty now. He will take my last penny from me , he will marry , will enjoy life , will gamble on the Exchange , while I shall look at him with envy like a beggar and hear from him every day the same sentence : ' I

am indebted to you for the happiness of my life; let me help you!’ No, it is too much! The one means of being saved from bankruptcy and disgrace is the death of that man!”

It struck three o’clock. The banker listened ; everyone was asleep in the house, and nothing could be heard outside but the rustling of the chilled trees. Trying to make no noise , he took from a fireproof safe a key of the door which had not been opened for fifteen years , put on his overcoat , and went out of the house.

It was dark and cold in the garden. Rain was falling. A damp, cutting wind was racing about the garden, howling and giving the trees no rest. The banker strained his eyes but could see neither the earth nor the white statues , nor the lodge , nor the trees . Going to the spot where the lodge stood, he twice called the watchman . No answer followed. Evidently , the watchman had sought shelter from the weather and was now asleep somewhere either in the kitchen or in the greenhouse.

“If I had the pluck to carry out my intention ,” thought the old man. “suspicion would fall first upon the watchman.” He felt for the darkness for the steps and the door and went into the entry of the lodge. Then he groped his way into a little passage and lighted a match. There was not a soul there. There was a bedstead with no bedding on it , and in the corner there was a dark cast-iron stove. The seals on the door leading to the prisoner’s rooms were intact. When the match went out , the old man , trembling with emotion , peeped through the little window. A candle was burning dimly in the prisoner’s room. He was sitting at the table. Nothing could be seen but his back, the hair on his head, and his hands. Open books were lying on the table, on the two easy chairs , and on the carpet near the table.

Five minutes passed and the prisoner did not once stir. Fifteen years imprisonment had taught him to sit still. The banker tapped at

the window with his finger and the prisoner made no movement whatever in response. Then the banker cautiously broke the seals off the door and put the key in the keyhole. The rusty lock gave a grating sound and the door creaked. The banker expected to hear at once footsteps and a cry of astonishment , but three minutes passed and it was as quiet as ever in the room. He made up his mind to go in.

At the table , a man unlike ordinary people was sitting motionless. He was a skeleton with the skin drawn tight over his bones , with long curls like a woman's , and a shaggy beard. His face was yellow with an earthy tint in it , his cheeks were hollow , his back long and narrow, and the hand on which his shaggy head was propped was so thin and delicate that it was dreadful to look at it. His hair was already streaked with silver , and seeing his emaciated , aged-looking face , no one would have believed that he was only forty. He was asleep.... In front of his bowed head there lay on a table a sheet of paper , on which there was something written in fine handwriting.

"Poor creature! " thought the banker , "he is asleep and most likely dreaming of the millions. And I have only to take this half-dead man, throw him on the bed , stifle him a little with the pillow, and the most conscientious expert would find no sign of a violent death . But let us first read what he has written here....." The banker took the page from the table and read as follows:

"Tomorrow at twelve o'clock I regain my freedom and the right to associate with other men , but before I leave this room and see the sunshine , I think it necessary to say a few words to you. With a clear conscience I tell you , as before God , who beholds me , that I despise freedom and life and health and all that in your books is called the good things of the world. For fifteen years I have been intently studying earthly life . It is true I have not seen the earth or men , but in your books I have drunk fragrant wine ,

I have sung songs , I have hunted stags and wild boars in the forests , I have loved women ... Beauties as ethereal as clouds , created by the magic of your poets and geniuses , have visited me at night and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed to the peaks of Elburz and Mont Blanc , and from there I have seen the sun rise and have watched it at evening flood the sky , the ocean , and the mountaintops with gold and crimson . I have watched from there the lightning flashing over my head and cleaving the storm clouds. I have seen green forests , fields , rivers , lakes , towns. I have heard the singing of the sirens , and the strains of the shepherd 's pipes ; I have touched the wings of comely devils who flew down to converse with me of God ... In your books I have flung myself into the bottomless pit , performed miracles , slain , burned towns , preached new religions , conquered whole kingdoms.

“Your books have given me wisdom . All that the unresting thought of man has created in the ages is compressed into a small compass in my brain. I know that I am wiser than all of you. And I despise your books, I despise wisdom and the blessings of this world. It is all worthless , fleeting , illusory and deceptive , like a mirage. You may be proud , wise and fine but death will wipe you off the face of the earth as though you were no more than mice burrowing under the floor , and your posterity , your history , you immortal geniuses will burn or freeze together with the earthly globe.

“You have lost your reason and taken the wrong path. You have taken lies for truth and hideousness for beauty. You would marvel if , owing to strange events of some sort , frogs and lizards suddenly grew on apple and orange trees instead of fruit or if roses began to smell like a sweating horse; so I marvel at you who exchange heaven for earth. I don't want to understand you.

“To prove you in action how I despise all that you live by , I renounce the two million of which I once dreamed as of paradise and which now I despise. To deprive myself of the right to the money , I shall go out from here five minutes before the time fixed and so break the compact....”

When the banker had read this , he laid the page on the table , kissed the strange man on the head , and went out of the lodge , weeping. At no other time , even when he had lost heavily on the Stock exchange , had he felt so great a contempt for himself. When he got home , he lay on his bed , but his tears and emotion kept him for hours from sleeping.

Next morning the watchmen ran in with pale faces and told him they had seen the man who lived in the lodge climb out of the window into the garden , go to the gate, and disappear. The banker went at once with the servants to the lodge and made sure of the flight of his prisoner . To avoid arousing unnecessary talk , he took from the table the writing in which the millions were renounced and , when he got home , locked it up in the fireproof safe.

Source : Elements of Literature . (2003). Texas , USA : Holt , Rinehart and Winston

C. Comprehension Check :

1. Explain the terms of the bet.
2. At the end of fifteen years , what has happened to the banker? to the lawyer?
3. Why does the banker go to the lodge on the last night of the lawyer's captivity?
4. What decision does the lawyer announce in the letter , and why?
5. Who do you think won the bet , and what did he win?
6. The banker believes he took the bet on the “caprice of a pampered man”.

How does he

feel about himself at the end of fifteen years ? What do you think this

reveals

about Chekhov's view of what is important in life?

7. At the story's end , would you rather be the banker or the lawyer ? Why?

D. Making Meanings

1. Imagine you are a psychologist observing the lawyer periodically during his confinement . Write a yearly summary of how he spends his time and his emotional state. Use a time line .

Year 1 _____

*lonely , depressed
reads escapist fiction*

plays piano

refuses wine , tobacco

Year 2 _____

stops playing piano

2. In a single sentence , express the theme of “ The Bet”. Use the chart below.

(*The teacher calls students randomly to read and explain their output.*)

Title of the Story	Theme	Clues to Theme (Passage/s from the story ; What characters learn)

III. POST READING EVALUATION



Output

1. Suppose the lawyer meets a man on the way while fleeing . He hasn't spoken to anyone for years so he decides to talk to the man. With a partner , write a dialogue for the lawyer's first conversation as a free man. Rehearse your scene and present it to the class for three (3) minutes.

2. The lawyer's letter to his "jailer" is specific about his philosophy in life- what he considers important and unimportant in life and what freedom means to him. In a group of five (5) , read again the letter and hold a round table discussion of the lawyer's views. The discussion leader will make sure that all should speak and offer reasons and examples to support their views. At the

end of the discussion , write the summary of the member's responses to be read before the class.

LESSON 4 - From SUNDIATA : An Epic of Old Mali - Told by D.T.

Niane

I. PRE-READING

A Motivating Activity

Test your Knowledge : Exercise 1 :

Vocabulary : Choose



the meaning of the underlined word in each sentence using context clues. Write the letter only.

___ 1. Johnny was taciturn , just silently watching people walking to and fro the hallway. a. observing b. quiet c. meticulous

___ 2. The talk is malicious ; thus , it is intended to cause harm to our friendship. a. not true b. capable of being heard c. mean

___ 3. Paul's infirmity prevents him from attending strenuous physical workout. a. physical defect b. disease c. strength

___ 4. Thinking of the innuendo of his action, the President refuses to take side a. implication b. result c. consequence

___ 5. They are diabolical enough to think of evil plans to destroy the reputation of the candidate. a. cohesive b. wicked c. realistic

___ 6. The student was disrespectful on showing derisive manner in presenting his complaint. a. playful b. serious c. mocking

___ 7. Having been accused of corruption , the honest mayor considered it the greatest affront in his life. a. blame b. insult c. praise

___ 8. Smiths were hired to make metal tools. a. wood carvers b. carpenters c. metal workers

___ 9. In deep thought, the witness was heedless of what is happening in the court room.

- a. not paying attention b. clueless c.

wondering

_____10. Having found the policy outdated, the mayor effaced it from the city ordinances.

- a. included b. erased c. ordered

Exercise 2: Anticipation Guide : Write TRUE if the statement is correct ; FALSE if it is incorrect.

_____1. An epic is long narrative work that relates the deeds and adventures of a hero who embodies the values of a particular society.

_____2. An epic makes use of supernatural elements in the course of narration .

_____3. Traditional epics are handed down from one generation to another through

manuscripts of these epics.

_____4. Because of its length and complexity , epics can have different settings.

_____5. Mali is a country found in the Middle East.

_____6. Much of what is told in an epic is factual and historical.



B. Input

One of the oldest literary forms , the **epic** , contains myth , legends ,

history and is strongly rooted in one society. It is a long narrative work that relates the

deeds of a larger-than -life hero who embodies the values of a particular society. Epics

are basically in verse form , hence , they are classified as a form of poetry under the genre

of **epic poetry** - a long poem written in the narrative mode. The characteristics of an epic

poem include : elevated style , adventurous plot ,heroic figures , a legendary main

character , an expansive setting, supernatural 'machinery' , and an objective account. Epic

poetry usually uses a variety of epic conventions. A statement of the theme and an epic

question to invoke a Muse are posed to begin the epic. The story is narrated in the middle

of the action , with explanations given later. In the course of the story , the main character gives very long , formal speeches. Throughout the narrative , the poet uses very complex , multi- level figurative comparisons. Traditional or folk epics were handed down orally and often are of uncertain authorship.

Source : Kennedy , X.J. (2000). *Literature : An Introduction to Fiction , Poetry and Drama* 2nd ed. Toronto , Canada : Little , Brown and Company

II. CRITICAL READING

A. Background :

Oral historians called griots (grē'ōz) in Africa , recited the African epic Sundiata , passing it down from generation to generation before it was written down. Though Sundiata was a real person , a 13th century leader who founded the empire of Mali in West Africa , much of what is told in this epic is not “true history “. In retelling the story of Sundiata , the griots not only celebrated the hero's life but also instructed and inspired their listeners to adopt his purpose in life: to confront and conquer evil wherever he found it. The narrative account started with the two strangers bringing a maiden named Sogolon to the king of Islamic country of Mali. They promise that if he takes her as his second wife (he has already one wife , who is the queen mother) , she will bear a son who will make Mali into a powerful empire. The king marries Sogolon , and Sundiata is born to them. Sundiata has a remarkable childhood . At the age of seven , he could not walk , rarely spoke , and did not play with other children . How could this poor child ever become a king and hero?

Epic heroes born in mysterious and disadvantaged circumstances must prove themselves before they set out on their dangerous journeys to become the heroes they were born to be.

Source : *Elements of Literature* . (2003). Texas , USA : Holt , Rinehart and Winston

answer



B. Literary Text .

Read "Sundiata" , an epic of Old Mali in West Africa and

the questions that follow.

From SUNDIATA : An Epic of Old Mali

Told by D.T. Niane

Translated by G.D. Pickett

Main Characters :

Maghan Sundiata – the hero of the epic , also called Sogolon Djata , Mari Djata ,

and Djata

Sogolon Kedjou – Sundiata's mother , usually referred to as Sogolon

King Maghan Kon Fatta – Sundiata's father , the king of Mali , also called

Nare

Maghan

Sassouma Berete – the queen mother , the first wife of the king

Dankaran Touman – the queen mother's son , the king's successor ,

Sundiata's

half brother

Balla Fasseke – Sundiata's griot

Gnankouman Doua – the king's griot , father of Balla Fasseke

Farakourou – master blacksmith , fortune teller

Nounfairi – Farakourou's father , also a blacksmith and fortune teller

This selection opens when Sundiata is three years old . It continues four years later, when he is seven . By this time , Sundiata has accepted Balla Fasseke as his griot and has finally said his first words.

God has His mysteries , which none can fathom. You , perhaps , will be a king. You can do nothing about it. You , on the other hand, will be unlucky , but you can do nothing about that either. Each man finds his way already marked out for him , and he can change nothing of it.

Sogolon's son had a slow and difficult childhood . At the age of three he still crawled along on all fours , while children of the same age were already walking. He had nothing of the great beauty of his father , Nare

Maghan. He had a head so big that he seemed unable to support it; he also had large eyes , which would open wide whenever anyone entered his mother's house. He was taciturn and used to spend the whole day just sitting in the middle of the house. Whenever his mother went out, he would crawl on all fours to rummage about in the calabashes in search of food , for he was very greedy.

Malicious tongues began to blab. What three-year old has not yet taken his first steps? What three-year old is not the despair of his parents through his whims and shifts of mood? What three-year old is not the joy of his circle through his backwardness in talking? Sogolon Djata (for it was thus that they called him , prefixing his mother's name to his) , then , was very different from others of his own age. He spoke little and his severe face never relaxed into a smile. You would have thought that he was already thinking , and what amused children of his age bored him. Often Sogolon would make some of them come to him to keep him company. These children were already walking , and she hoped that Djata , seeing his companions walking , would be tempted to do likewise. But nothing came of it. Besides , Sogolon Djata would brain the poor little things with his already strong arms, and none of them would come near him anymore.

The king's first wife was the first to rejoice at Sogolon Djata's infirmity. Her own son , Dankaran Touman , was already eleven. He was a fine and lively boy, who spent the day running about the village with those of his own age. He had even begun his initiation in the bush . The king had a vow made for him, and he used to go behind the town to practice archery with his companions . Sassouma was quite happy and snapped her fingers at Sogolon, whose child was still crawling on the ground. Whenever the latter happened to pass by her house , she would say , "Come my son , walk , jump , leap about. The jinni didn't promise you anything out of the ordinary , but I prefer a son

who walks on his two legs to a lion that crawls on the ground.” She spoke thus whenever Sogolon went by her door. The innuendo would go straight home , and then she would burst into laughter, that diabolical laughter which a jealous woman knows how to use so well.

Her son’s infirmity weighed heavily upon Sogolon Kedjou; she had resorted to all her talent as a sorceress to give strength to her son’s legs , but the rarest herbs had been useless. The king himself lost hope.....

(Four years passed and Sundiata is seven)

Sogolon Kedjou and her children lived on the queen mother’s leftovers , but she kept a little garden in the open ground behind the village. It was there that she passed her brightest moments looking after her onions and gnougous . One day she happened to be short of condiments and went to the queen mother to beg a little baobab leaf. “Look you” , said the malicious Sassouma , “I have a calabash full . Help yourself , you poor woman. As for me , my son knew how to walk at seven , and it was he who went and picked these baobab leaves. Take them , then , since your son is unequal to mine.” Then she laughed derisively with that fierce laughter which cuts through your flesh and penetrates right to the bones.

Sogolon Kedjou was dumbfounded . She had never imagined that hate could be so strong as a human being. With a lump in her throat , she left Sassouma’s house. Outside her hut , Mari Djata , sitting on his useless legs , was blandly eating out of a calabash. Unable to contain herself any longer , Sogolon burst into sobs , and seizing a piece of wood, hit her son. “Oh son of misfortune , will you never walk? Through your fault I have just suffered the greatest affront of my life! What have I done, God , for you to punish me in this way?”

Mari Djata seized the piece of wood and looking at his mother , said , “Mother what’s the matter? “Shut up , nothing can ever wash me clean of this insult.”

“But what ,then ?” “Sassouma has just humiliated me over a matter of a baobab leaf. At your age her own son could walk and use to bring his mother baobab leaves.” “Cheer up , mother , cheer up.” “No , it’s too much. I can’t.” “Very well then , I am going to walk today,” said Mari Djata. “Go and tell my father’s smiths to make me the heaviest possible iron rod. Mother , do you want just the leaves of the baobab , or would you rather I brought you the whole tree?” “Ah , my son , to wipe out this insult, I want the tree and its roots at my feet outside my hut.”

Balla Fasseke , who was present , ran to the master smith , Farakourou , to order an iron rod. Sogolon had sat down in front of her hut. She was weeping softly and holding her head between her two hands . Mari Djata went calmly back to his calabash of rice and began eating again as if nothing had happened. From time to time , he looked at discreetly at his mother , who was murmuring in a low voice, “I want the whole tree in front of my hut , the whole tree.”

All of a sudden , a voice burst into laughter behind the hut. It was the wicked Sassouma telling one of her serving women about the scene of humiliation, and she was laughing loudly so that Sogolon could hear. Sogolon fled into the hut and hid her face under the blankets so as not to have before her eyes this heedless boy, who was preoccupied with eating than with anything else. With her head buried in the bedclothes , Sogolon wept , and her body shook violently. Her daughter , Sogolon Djamarou , had come and sat down beside her , and she said, “Mother , Mother don’t cry . Why are you crying?”

Mari Djata had finished eating , and dragging himself along on his legs, he came and sat under the wall of the hut, for the sun was scorching. What was he thinking about? He alone knew.

The royal forges were situated outside the walls , and over a hundred smiths worked there. The bows , spears , arrows , and shields of Niani's warriors came from there. When Balla Fasseke came to order the iron rod , Farakourou said to him , "The great day has arrived , then?"

"Yes. Today is a day like any other , but it will see what no other day has seen." The master of the forges, Farakourou, was the son of the old Nounfairi , and he was a soothsayer like his father. In his workshops , there was an enormous iron bar wrought by his father , Nounfairi . Everybody wondered what this bar was destined to be used for. Farakourou called six of his apprentices and told them to carry the iron bar to Sogolon's house.

When the smiths put the gigantic iron bar down in front of the hut , the noise was so frightening that Sogolon , who was lying down , jumped up with a start. Then Balla Fasseke spoke.

"Here is the great day , Mari Djata. I am speaking to you , Maghan , son of Sogolon. The waters of Niger can efface the stain from the body, but they cannot wipe out an insult. Arise , young lion, roar , and may the bush know that from henceforth it has a master ." The apprentice smiths were still there, Sogolon had come out , and everyone was watching Mari Djata . He crept on all fours and came to the iron bar . Supporting himself on his knees and one hand , with the other hand he picked up the iron bar without any effort and stood it up vertically. Now he was resting on nothing but his knees and held the bar with both his hands. A deathly silence had gripped all those present. Sogolon Djata closed his eyes , held tight ; the muscles in his arms tensed. With a violent jerk , he threw his weight onto the bar and his knees left the ground. Sogolon Kedjou was all eyes and watched her son's legs , which were trembling as though from an electric

shock. Djata was sweating , and the sweat ran from his brow. In a great effort , he straightened up and was on his feet at one go- but the great bar of iron was twisted and had taken the form of a bow!

Then Balla Fasseke sang out the “Hymn to the Bow” , striking up with his powerful voice:

Take you bow Simbon, take your bow and let us go. Take your bow , Sogolon Djata. When Sogolon saw her son standing , she stood dumb for a moment ; then suddenly she sang these words of thanks to God , who had given her son the use of his legs: Oh day , what a beautiful day, Oh day , day of joy ; Allah Almighty , you never created a finer day . So my sin is going to walk!

Standing in the position of a soldier at ease , Sogolon Djata , supported by his enormous rod , was sweating great beads of sweat. Balla Fasseke ‘s song had alerted the whole palace : people came running from all over to see what had happened., and each stood bewildered before Sogolon’s son. The queen mother had rushed there , and when she saw Mari Djata standing up, she trembled from head to foot.

After recovering his breath , Sogolon’s son dropped the bar and the crowd stood to one side. His first steps were those of a giant. Balla Fasseke fell in to step, and pointing his finger at Djata , he cried :

Room, room , make room ! The lion has walked ; Hide antelopes , get out of his way. Behind Niani there was a young baobab tree , and it was there that the children of the town came to pick leaves for their mothers. With all his might the son of Sogolon tore up the tree and put it on his shoulders and went back to his mother. He threw the tree in front of the hut and said , “Mother , here are some baobab leaves for you. From henceforth it will be outside your hut that the women of Niani will come to stock up.”

After the events related in this selection from the epic , the queen mother plots to have Sundiata killed. Sundiata escapes into exile and journeys from one kingdom to another until he finds refuge with the king of Mena , who

makes him his heir. When Sundiata is eighteen years old , the people of Mali beg him to return. He raises an army , and with supernatural help from the same blacksmith -magician who aided him before , he defeats his enemies and unites the kingdom. Under Sundiata's rule , Mali , the "Bright Country", becomes one of the most powerful empires in Africa. Its rulers control the salt and gold trades and dominate western Sudan from about A.D. 1200 to A.D.1500.

Source : Elements of Literature . (2003). Texas , USA : Holt , Rinehart and Winston

C. Comprehension Check

1. What character traits help Sundiata overcome his problems? .
2. What clues can you find that Sundiata's way has already been marked for him? Who helps carry out Sundiata's destiny?
3. How does the epic combine supernatural elements with elements grounded in historical reality?
4. What social values of Old Mali are found in the epic ? What is the attitude toward women is depicted in its culture?
5. Scholars think that griots often performed the epic of Sundiata for the army of Mali before it went into battle. What effect do you think the epic had on the audience after hearing it ? Which passages might have been especially aimed at the audience?

D. Making Meanings

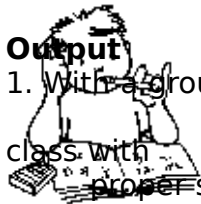
1. Do you like stories of underdogs who triumph over their foes ? Why or why not?
2. Do you agree that children with low self-esteem often have no heroes ? Could Sundiata

be a positive role model for a child with low self-esteem?

Exercise 3

Do the Anticipation Guide in Exercise 2 again. Compare your previous answers with your new answers. How many correct answers do you have in the first attempt? In the second attempt?

III. POST READING EVALUATION



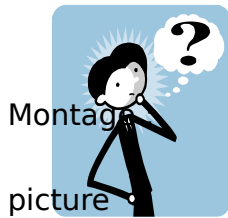
Output

1. With a group , write a script of a scene from Sundiata . Perform it before the class with proper stage direction, props and costume.
2. Research about one African Kingdom of your choice. Focus on the period from about 300 A.D. to 1600 A.D. Gather information on its history , religion ,art , daily life , political system and literature. Prepare an oral report , visual presentation and share your findings with the rest of the class.

LESSON 5 - READING A PLAY : “THE TRAGEDY OF JULIUS CAESAR”

(ACT II) by WILLIAM SHAKESPEARE

I. PRE-READING



A. Motivating Activity

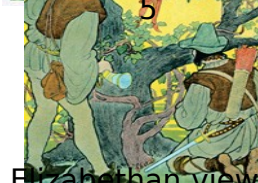
Test your Knowledge : Exercise 1 Biographical

In a group of three (3) , find out what each

explain about the life of the author William

Shakespeare. Present your findings in

the class.



Exercise 2: Read the following Elizabethan view on governance. Tell whether you agree

or disagree. Support your responses to the following statements with examples and evidence.

1. Chaos results when the lawful social order is broken .
2. The best intentions of good , noble people can lead to tragedy .
3. Language is a powerful weapon, and in the hands of a skilled person , it can be used to manipulate others.
4. Violence and bloodshed can never have morally good results.
5. Orderliness and stable rule , even though dictatorial , are preferable to chaos.



B. Input :

Drama means "action" or "deed" (from the Greek word

means “to do”). The word is used as a synonym for **plays** , but the word has several meanings. It can be referred to a single play , or the works of the playwright or dramatist , or to the body of plays written in a particular time or place. In another sense , drama can also mean a series of events that elicit high excitement , e.g. “a real- life drama was enacted today as two firemen tried to free three children trapped in a burning building”....a news story might relate. Plays contain dramatic chains of events that bring suspense , tension or conflict.

Play as a Performance

A play is a work of storytelling in which the characters are represented by actors . Compared to a work of fiction , it is not addressed to a single reader but to a group of people seated together in a theatre. In a theatre of live actors , and the stage lights , there exist a give – and – take rapport between actors and audience. The professional actor may aim for a top performance in proportion to the responsiveness (excitement , murmur in surprise , laughter , sigh , or applause) of the audience. A play is a work of art composed of words , of dialogues , exchanges of speech punctuated with gestures , facial expressions , bodily stance , lighting and special effects. Even though the words are not all there is in a play , they are the organized bones of it. And the whole play , the finished production are the total of whatever transpires on the stage.

Play as Literature

A drama also exists in a written form and may be read. Like a novel or a short story , a play usually has a theme and characters which the readers can identify with. Like a poem , plays often embody suggestive objects or symbols that provoke emotional responses. A play may contain passages of poetry. A **soliloquy** – a speech in which a character voices his thoughts alone on stage – can be in a form of a dramatic poem.

A play intended to be read but not acted is called a **closet drama**.

The work may contain lengthy speeches not suitable for the stage , and a little opportunity for the actors to use their hands and feet. Another is a **poetic drama** – a long poem divided into acts and scenes but was never intended for the stage. Such works may be remarkable but they are recognized solely as literature.

Source : Kennedy , X.J. (2000). Literature : An Introduction to Fiction , Poetry and

II. CRITICAL READING

A. Background

This play is about the assassination of a Roman general and dictator who lived and died more than two thousand years ago. Shakespeare drew his material from an ancient biographical text called *The Parallel Lives* , which first appeared under the title *The Lives of the Noble Grecians and Romans* in translation in England in 1579. This work was written by Plutarch (46 A.D. - 120 A.D.) , a Greek writer and biographer who lived close to the time of Julius Caesar. Greek and Roman history and culture had a great appeal for the English or Elizabethan Age. They tended to see their own age mirrored in those great ancient civilizations.

Rome in Caesar's day was continually at war. The generals had enormous individual power. Powerful generals like Caesar moved with their plundering armies over the entire Mediterranean world. The territories were then ruled by Roman governors who would impose cruel taxes on the conquered people.

When after conquest Caesar returned to Rome , he was invincible. He was declared dictator for ten years. As Caesar's arrogance and power became unbearable to certain senators, they made plans to assassinate him on March 15, 44 B.C. Shakespeare's play opens a month before the murder. The Act I of the play narrates the start of the conspiracy plan among the senators. Led by Cassius and Casca , they are now trying to convince Brutus , Caesar's most trusted friend , to join them overthrow Caesar.

Source : *Elements of Literature* . (2003). Texas , USA : Holt , Rinehart and Winston



B. Literary Text

Read Act II of the play " The Tragedy of Julius Caesar" and answer the questions that follow.

The Tragedy of Julius Caesar (Act II)

by : William Shakespeare

ACT II

SCENE 1 *Rome . Enter Brutus in his orchard.*

Brutus : What , Lucius, ho! I cannot by the progress of the stars! Give guess
how near to
day. Lucius, I say! I would it were my fault to sleep so soundly. When

Lucius,

when? Awake , I say! What, Lucius!

(Enter Lucius)

Lucius: Called you , my lord?

Brutus : Get me *taper in my study , Lucius. When it is lighted, come and call
me here.

Lucius : I will , my lord. *(Exit)*

Brutus: It must be by his death ; and for my part , I know no personal cause

*to spurn

at him. But for the general. He would be crowned. How that might

change his

nature , there's the question . It is the bright day that brings forth

the adder,

and that *craves wary walking. Crown him that, and then I grant we

put a

sting in him that at his will he may do danger with .Th' abuse of

greatness is

when it disjoins *remorse from power , and, to speak truth of Caesar,

I have

not known when his affection swayed more than his reason . But 'tis

a

common proof that lowliness is young ambition's ladder, where to

the climber

upward turns his face ; but when he once attains the upmost round ,

he then

unto the ladder turns his back ,looks in the clouds , scorning the

*base degrees

by which he did ascend. So Caesar may; then lest he may, prevent.

And

since the quarrel will bear no color for the thing he is , fashion it

thus , that

what he is , augmented , would run to these and these extremities

and

therefore think him as a serpent's egg which hatched , would as his

kind

grow mischievous , and kill him in the shell.

(*Enter Lucius*)

Lucius : The taper burneth in your *closet*, sir. Searching the window for a flint , I

found

this paper thus sealed up , and I am sure it didn't lie there when I

went to

bed.

(*Gives him the letter*)

Brutus : Get you to bed again ; it is not day . Is not tomorrow , boy , the ides of

March?

Lucius : I know not , sir.

Brutus: Look in the calendar and bring me word.

Lucius : I will , sir. (*Exit*)

Brutus: The *exhalations* whizzing in the air give so much light that I may read

by them.

(*Opens the letter and reads*)

"Brutus , thou sleep'st ; awake , and see thyself . Shall Rome, speak ,

strike ,

redress ." Brutus , thou sleep'st ; awake." Such instigations have been

often

dropped where I have took them up. "Shall Rome . Thus must I piece it

out;

Shall Rome stand under one man's awe? What, Rome? My ancestors

did from

the streets of Rome the Tarquin drive, when he was called a king .

"Speak ,

strike , redress." I am entreated to speak and strike? O Rome , I make
thee
promise , if the redress will follow , thou receivest thy full petition at
the hand
of Brutus!

(*Enter Lucius*)

Lucius : Sir , March is wasted fifteen days. (*Knock within*)

Brutus : 'Tis good. Go to the gate; somebody knocks. (*Exit Lucius*)
Since Cassius first did whet me against Caesar , I have not

slept .

Between the acting of a dreadful
thing and the first motion , all the interim is like a
*phantasma , or a
hideous dream. The *genius and the mortal

instruments are then
in council , and the state of a man , like to a little kingdom,
suffers then the nature of an insurrection.

(*Enter Lucius*)

Lucius : Sir , 'tis you *brother Cassius at the door ,who doth desire to see you.

Brutus: Is he alone?

Lucius : No , sir , there are more with him .

Brutus : Do you know them?

Lucius : No, sir , their hats are plucked about their ears , and half their faces
buried in their cloaks. That by no means I may discover them by any

mark of favour.

Brutus : Let 'em enter. (*Exit Lucius*)

They are the faction , O conspiracy , Sham'st thou to show thy
dangerous brow

by night , when evils are most free ? O , then by day where
wilt thou
find a cavern dark enough to mask thy monstrous visage?

Seek
none , conspiracy ; hide it in smiles and affability; For if thou
path ,
thy native semblance on , not Erebus itself were dim enough
to hide
thee from prevention.

(Enter the conspirators , Cassius , Casca , Decius , Cinna , Metellus Cimber
and Trebonius

Cassius : I think we are too bold upon your rest. Good morrow , Brutus; do we
trouble

you?

Brutus: I have been up this hour, awake all night . Know I these men that come
along

with you?

Cassius : Yes , every man of them; and no man here but honors you; and every
one doth

wish you had but that opinion of yourself which every noble

Roman

bears of you . This is Trebonius.

Brutus : He is welcome hither.

Cassius : This , Decius Brutus .

Brutus : He is welcome too.

Cassius: This , Casca ; this , Cinna ; and this Metellus Cimber .

Brutus: They are all welcome . What *watchful cares do interpose themselves

betwixt

your eyes and night?

Cassius : Shall I entreat a word? (They whisper)

Decius: Here lies the east ; doth not the day break here?

Casca : No.

Cinna: O, pardon , sir , it doth ; and yon gray lines that fret the clouds are

messengers of

day.

Casca : You shall confess that you are both deceived. Here, as I point my sword

, the sun

arises, which is a great way growing on the south, weighing

the

youthful season of the year. Some two months hence

, up higher toward the north. He first presents his fire; and

the high

east stands as a capitol , directly here.

Brutus: Give me your hands all over , one by one.

Cassius: And let us swear our resolution.

Brutus : No, not an oath. If not the face of men , the sufferance of our souls ,

the time's

abuse -if these be motives weak , break off betimes , and
 every man
 hence to his idle bed . So let high-sighted tyranny range on
 till each
 man drop by lottery. But if these bear fire enough to kindle
 cowards
 and to steel with valor the melting spirits of women , then ,
 countrymen , what need we any spur but our own cause to
 prick us
 to redress? What other bond than secret Romans that have
 spoke
 the word, and will not palter? And what other oath than
 honesty to
 honesty engaged that this shall be , or we will
 fall for it? Swear priests and cowards and men *cautelous ,
 old
 feeble carrions and such suffering souls that welcome
 wrongs ; unto
 bad causes swear such creatures as men doubt ; but do not
 stain
 the even virtue of our enterprise , nor th' insuppressive
 mettle of our
 spirits , to think that or our cause or our performance did
 need an
 oath ; when every drop of blood that every Roman bears,
 and nobly bears is guilty of a several *bastardy. If he do
 break the
 smallest particle of any promise that hath passed from him.
 Cassius : But what of Cicero? Shall we sound him? I think he will stand very
 strong with
 us.
 Casca : Let us not leave him out.
 Cinna: No , by no means.
 Metellus : O, let us have him , for his silver hairs will purchase us a good
 opinion , and
 buy men's voices to commend our deeds. It shall be said his
 judgement ruled our hands; our youths and wildness shall

no whit appear, but all be buried in his gravity.
 Brutus: O, name him not! Let us not break with him, for he will never follow
 anything that other men begin
 Cassius : Then leave him out.
 Casca: Indeed , he is not fit.
 Decius: Shall no man else be touched but only Caesar ?
 Cassius: Decius, well urged. I think it is not meet Mark Antony , so well beloved
 of Caesar, should outlive Caesar , we shall find of him , a
 shrewd contriver , and you know ,his means , if he improve them ,
 may well stretch so far as to annoy us all ; which to prevent ,
 let Antony and Caesar fall together.
 Brutus : Our course will seem too bloody, Caius Cassius , to cut the head off
 and then hack the limbs, like wrath in death and envy afterwards ; For
 Antony is but a limb of Caesar . Let's be sacrificers , but not
 butchers , Caius . We all stand up against the spirit of Caesar and in the spirit
 of men there is no blood. O , that we then could come by Caesar's
 spirit , and do not dismember Caesar ! But, alas , Caesar must
 bleed for it . And , gentle friends , let's kill him boldly , but not
 wrathfully ; let's carve him as a dish fit for the gods . not hew him as a
 carcass fit for hounds . And let our hearts , as subtle masters do , stir up
 their servants to an act of rage , and after seem to chide 'em .
 This shall

make our purpose necessary , and not envious ; which so
appearing
to the common eyes , we shall be called purgers , not
murderers .

And for Mark Antony , think not of him ; for he can do no
more

than Caesar's arm when Caesar 's head is off .
Cassius : Yet I fear him ; for in the *ingrafted love he bears to Caesar---
Brutus: Alas , good Cassius , do not think of him. If he love Caesar , all that he
can do is

to himself --- take thought and die for Caesar. And that were
much

he should , for he is given to sports , to wildness ,and much
company.
Trebonius: There is no fear in him ; let him not die , for he will live and laugh at
this

hereafter.
(*Clock strikes*)

Brutus : Peace! Count the clock.

Cassius : The clock hath stricken three.

Trebonius: 'Tis time to part.

Cassius : But it is doubtful yet whether Caesar will come forth today or no ; for
he is

superstitious grown of late , quite from the main opinion he
held

once of fantasy , of dreams , and ceremonies. It may be
these apparent prodigies , the unaccustomed terror of this
night ,

and the persuasion of his *augurers may hold him from the
Capitol
today.

Decius: Never fear that. If he be so resolved , I can o'ersway him; for he loves
to hear

that unicorns may be betrayed with trees , and bears with
glasses ,

elephants with holes , lions with toils , and men with
flatterers; But

when I tell him he hates flatterers , he says , he does , being
then
most flattered . Let me work ; For I can give his humor the
true bent

, and I will bring him to the Capitol.

Cassius : Nay , we will all of us be there to fetch him.

Brutus : By the eighth hour , is that the uttermost?

Cinna : Be that the uttermost , and fail not then.

Metellus : Caius Ligarius doth bear Caesar hard , who rated him for speaking
well of

Pompey . I wonder none of you have thought of him.

Brutus: Now , good Metellus , go along by him; he loves me well , and I have
given him

reasons ; Send him but hither , and I'll fashion him.

Cassius : The morning comes upon 's ; we'll leave you Brutus . And friends ,
disperse

yourselves ; but all remember what you have said , and
show

yourselves true Romans.

Brutus : Good gentlemen , look fresh and merrily. Let not our looks put on our
purposes,

but bear it as our Roman actors do , with untired spirits and
formal

constancy , and so good morrow to you everyone.

(*Exit all except Brutus*)

Boy! Lucius! Fast asleep? It is no matter ; enjoy the honey-
heavy

dew of slumber . Thou hast no figures nor no fantasies which
busy

care draws in the brains of men ; therefore thou sleep'st so
sound.

(*Enter Portia*)

Portia : Brutus , my lord.

Brutus : Portia , what mean you? Wherefore rise you now? It is not for your
health thus

to commit your weak condition to the raw cold morning.

Portia : Nor for yours neither. Y' have ungently , Brutus , stole from my bed ;
and

yesternight at supper you suddenly arose and walked about,
musing
and sighing , with your arms across . And when I asked you
what
the matter was, you stared upon me with ungentle looks. I
urge you
further ; then you cratched your head , and too impatiently
stamped
with your foot. Yet I insisted , yet you answered not, but
with an
angry *wafter of your hand gave sign for me to leave you .
So I did.
Fearing to strengthen that impatience which seemed too
much
enkindled , and *withal hoping it was but an effect of humor
which
sometime hath his hour with every man. It will not let you
eat , nor
talk , nor sleep, and could it work so much upon your shape
as it
hath much prevailed on your condition .
I should not know you , Brutus. Dear my lord , make me
acquainted
with your cause of grief.

Brutus : I am not well in health , and that is all.

Portia: Brutus is wise , and were he not in health. He would embrace the
means to come
by it.

Brutus: Why, so I do. Good Portia , go to bed.

Portia: Is Brutus sick , and is it physical, to walk unbraced and suck up the
*humors of
the dank morning? What ,is Brutus sick, and will he steal out
of his
wholesome bed to dare the vile contagion of the night , and
tempt

the rheumy and unpurged air to add unto his sickness? No ,
my Brutus ; you have some sick offense within your mind ,
which by the right and virtue of my place I ought to know of ,and upon my
knees I charm you ,by my once commended beauty , by all your
vows of Love and that great vow which did incorporate and make us
one , that you unfold to me , your self , your half. Why you are
heavy, and what men tonight have had resort to you ; for here have
been some six or seven , who did hide their faces even from darkness.
Brutus: Kneel not, gentle Portia.
Portia: I should not need , if you were gentle Brutus , within the bond of
marriage , tell me , Brutus , is it excepted I should know no secrets that
appertain to you? Am I your self . But, as it were , in sort or limitation ,
to keep with you at meals , comfort your bed and talk to you
sometimes? Dwell I but in the suburbs of your good pleasure ? If it be no
more , Portia is Brutus' harlot , not his wife.
Brutus : You are my true and honourable wife as dear to me as are the ruddy
drops that visit my sad heart.
Portia: If these were true, then should I know this secret. I grant I am a
woman ; but withal a woman that Lord Brutus took to wife. I grant I am a
woman

exorcist , hast conjured up my mortified spirit . Now bid me
run , and
I will strive with things impossible . Yea, get the better of
them.

What's to do?
Brutus: A piece of work that will make sick man whole.
Ligarius: But are not some whole that we must made sick?
Brutus: That must we also . What it is , my Caius , I shall unfold to thee , as we
are going

to whom it must be done .
Ligarius : Set on your foot and with a heart new-fired I follow you , to do I
know not
what : but it sufficeth that Brutus leads me on .

(*Thunder*)
Brutus: Follow me , then. (*Exit*)

SCENE 2 . *Caesar's house*

Thunder and lightning .Enter Julius Caesar in his nightgown.
Caesar: Nor heaven nor earth have been at peace tonight. Thrice hath
Calphurnia in her
sleep cried out , "Help , ho! They murder Caesar! " Who's

within? (*Enter a servant*)

Servant: My lord?

Caesar: Go bid the priest do present sacrifice and bring me their opinions of
success .

Servant : I will , my lord . (*Exit*)

(*Enter Calphurnia*)
Calphurnia: What mean you , Caesar? Think you to walk forth? You shall not stir
out of
your house today.

Caesar: Caesar shall forth. The things that threatened me ne'er looked but on
my back ;

when they shall see the face of Caesar , they are vanished.
Calphurnia: Caesar , I never stood on ceremonies , yet now they fright me.

There is one
within , besides the things that we have heard and seen ,
recounts

most horrid sights seen by the watch . A lioness hath
whelped in the
streets , and graves have yawned , and yielded up their
dead; fierce
fiery warriors fought upon the clouds in the ranks and
squadrons the
right form of war, which drizzled blood upon the Capitol ;
the noise
of the battle hurtled in the air, horses did neigh and dying
men
did groan, and ghosts did shriek and squeal about the
streets . O

Caesar , these things are beyond all use, and I do fear them.
Caesar : What can be avoided, whose end is purposed by the mighty gods? Yet

Caesar
shall go forth ; for these predictions are to the world in
general as to

Caesar.
Calphurnia: When beggars die, there are no comets seen; the heavens
themselves blaze

forth the death of princes.
Caesar : Cowards die many times before their deaths; the valiant never taste
of death but

once , of all the wonders that I yet have heard , it seems to
me most
strange that men should fear. Seeing that death , a

necessary end ,
will come when it will come.

(*Enter a servant*)

Caesar: What say the augurers?

Servant : They would not have you to stir forth today. Plucking the entrails of
an offering

forth , they could not find a heart within the beast.
Caesar : The gods do this in shame of cowardice : Caesar should be a beast
without a

heart if he should stay at home today for fear . No , Caesar
shall not.

Danger knows full well that Caesar is more dangerous than
he. We

are two lions littered in one day , and I the elder and more
terrible ,

and Caesar shall go forth .
Calphurnia: Alas , my lord . Your wisdom is consumed in confidence . Do not go
forth

today. Call it my fear that keeps you in the house and not
your own

. We'll send Mark Antony to the Senate House , and he shall
say you

are not well today . Let me ,upon my knee, prevail in this.
Caesar : Mark Antony shall I say I am not well . And for thy humor , "I will stay
at home."

(*Enter Decius*)

Caesar : Here's Decius Brutus , he shall tell them so.

Decius : Caesar , all hail ! Good morrow , worthy Caesar ; I come to fetch you
to the

Senate House.

Caesar : And you are come in very happy time to bear my greeting to the
senators , and

tell them that I will not come today . Cannot is false ; and
that I dare

not is falser ; I will not come today. Tell them so , Decius.
Calphurnia: Say he is sick.

Caesar : Shall Caesar send a lie? Have I in conquest stretched mine arm so far
to be

feared to tell graybeards the truth? Decius , go tell them
Caesar will

not come.
Decius : Most mighty Caesar , let me know some cause , lest I be laughed at
when I tell
them so.

Caesar : The cause is in my will : I will not come . That is enough to satisfy the Senate.

But for your private satisfaction , because I love you , I will let you

know. Calphurnia , here , my wife , stays me at home .She dreamt

tonight she saw my statue , which , like a fountain with a hundred

spouts, did run pure blood , and many lusty Romans came smiling

and did bathe their hands in it. And thesedoes she apply for warnings and portents and evils imminent , and on her knee hath

begged that I will stay at home today.

Decius : This dream is all amiss interpreted; it was a vision fair and fortunate :

Your statue spouting blood in many pipes , in which so many

smiling Romans bathed , signifies that from you great Rome shall suck reviving blood , and that great men shall press for

tinctures , stains , relics , and cognizance.This by Calphurnia 's dream

is signified.

Caesar: And this way have you well expounded it.

Decius : I have , when you have heard what I can say; and know it now , the

Senate have concluded to give this day a crown to mighty Caesar .

If you shall send them a word you will not come, their minds may

change . Besides , it were a mock apt to be rendered , for someone to

say, "Break up the Senate till another time. When Caesar 's wife

shall

meet with better dreams ." If Caesar hide himself, shall they
not
whisper "Lo , Caesar is afraid" ? Pardon me , Caesar, for my
dear ,
dear love to your proceeding bids me tell you this, and
reason to my
love is liable.

Caesar : How foolish do your fears seem now , Calphurnia! I am ashamed I did
yield to
them . Give me my robe , for I will go.

(*Enter Brutus , Ligarius , Metellus Cimber , Casca , Trebonius , Cinna and
Publius*)

Caesar : And look where Publius is come to fetch me.

Publius : Good morrow , Caesar .

Caesar : Welcome , Publius. What , Brutus , are you stirred so early too? Good
morrow ,

Casca , Caius Ligarius . Caesar was ne'er so much your
enemy as
that same ague which hath made you lean. What is't

o'clock?

Brutus: Caesar , 'tis stricken eight.

Caesar : I thank you for your pains and courtesy. (*Enter*

Antony)

Caesar : See! Antony, that reveals long a-nights, is notwithstanding up. Good
morrow ,

Antony.

Antony : So to most noble Caesar .

Caesar : Bid them prepare within. I am to blame to be thus waited for . Now ,

Cinna; now

, Metellus ;what , Trebonius , I have an hour 's talk in store
for you ;

remember that you call on me today; be near me , that I
may
remember you.

Trebonius : Caesar , I will and so near will I be, that your best friends shall wish
I had

been further.

Caesar : Good friends , go in and taste some wine with me , and we will
straightway go

together.

Brutus : (*aside*) That every like is not the same , O Caesar , the heart of
Brutus earns to

think upon.

(*Exit*)

SCENE 3 . *A street near the Capitol , close to Brutus's house.*

Enter Artemidorus reading a paper.

Artemidorus : "Caesar , beware of Brutus ; take heed of Cassius ; come not
near Casca ;

have an eye to Cinna ; trust not Trebonius ; mark well

Metellus

Cimber ; Decius Brutus loves thee not ; thou hast wronged

Caius

Ligarius . There is but one mind in all these men , and it is

bent

against Caesar . If thou beest not immortal , look about you ;
security gives way to conspiracy . The mighty gods defend

thee!"

Thy lover Artemidorus. Here will I stand till Caesar pass

along. And

as a suitor will I give him this . My heart laments that virtue

cannot

live out of the teeth of emulation . If thou read this , O

Caesar , thou

may live ; if not , the Fates with traitors do contrive . (*Exit*

)

SCENE 4 : *Another part of the street*

(*Enter Portia and Lucius*)

Portia: I prithee , boy , run to the Senate house ; stay not to answer me , but
get thee

gone . Why dost thou stay?

Lucius : To know my errand , madam

Portia: I would have had thee there and here again ere I can tell thee what
thou shouldst

do there . O constancy , be strong upon my side; Set a huge
mountain 'tween my heart and tongue! I have a
man's mind, but a woman's might. How hard it is for women

to keep

counsel! Art thou here yet?

Lucius : Madam , what should I do? Run to the Capitol and nothing else? And

so return

to you , and nothing else?

Portia: Yes, bring me word boy, if thy lord look well . For he went sick forth; and

take

good note. What Caesar doth , what suitors press to him .

Hark ! boy

, what noise is that?

Lucius : I hear none , madam.

Portia : Prithee , listen well ; I hear a bustling rumor like a fray. And the winds

brings it

from the Capitol.

Lucius : Sooth, madam , I hear nothing. (*Enter the soothsayer*)

Portia : Come , hither , fellow. Which way has thou been?

Soothsayer : At mine own house , good lady.

Portia: What is 't o'clock?

Soothsayer : About the ninth hour , lady .

Portia : Is Caesar yet gone to the Capitol?

Soothsayer : Madam , not yet ; I go to take my stand, to see him pass on to the

Capitol.

Portia : Thou hast some suit to Caesar , hast thou not?

Soothsayer : That I have , lady ; if it will please Caesar , to be so good to

Caesar as to

hear me. I shall beseech him to befriend himself.

Portia : Why , knows't thou any harm's intended towards him?

Soothsayer : None that I know will be , much that I fear may chance. Good

morrow to

you. Here the street s narrow. The throng that follows Caesar

at the

heels of senators, of praetors , common suitors will
crowd a feeble man almost to death. I'll get me a place

more void,

and there speak to great Caesar as he comes along.

(*Exit*)

Source : Elements of Literature . (2003). Texas , USA : Holt , Rinehart and Winston

1. Look at Brutus's soliloquy at the beginning of Act II . What reasons do he give for killing Caesar ?
2. Who proposes the murder of Antony ? Why does Brutus oppose it?
3. What does Portia demand of her husband in Scene 1?
4. In Scene 2 , what does Calphurnia try to persuade Caesar to do ? Why ?
5. How does Decius persuade Caesar to attend the Senate assembly?
6. Why won't Brutus swear an oath (Scene 1) What character of Brutus does the speech reveal?

1. How do you feel about Caesar --- is he a monstrous tyrant or a sympathetic man ?
2. Where does Shakespeare use thunder and lightning in the setting to suggest cosmic disorder ? How does this weather make you feel ?
3. Is Caesar's assassination necessary? How do you respond to Brutus's argument in Scene 1?
4. In Scene 4 , Portia appears to know that Brutus is involved in a plot to kill Caesar ,
although the play does not include a scene in which Brutus gives her this information , if you were writing such a scene , how would you have Portia react to

her husband's involvement?

III. POST READING EVALUATION



Output

1. With a group , choose a scene e.g. Brutus with the conspirators , Brutus with Portia , Caesar with Calphurnia, etc. to be performed in the class. Write the dialogues in a **paraphrased** form and present the play with proper stage direction , costume , props.
2. A soliloquy is a speech given by the character alone onstage. Memorize Brutus' soliloquy at the beginning of Act II and be able to present it in the class.

CHAPTER 5

SUMMARY , CONCLUSIONS , AND RECOMMENDATIONS

This chapter presents a summary of the study , summary of the findings , conclusions and the recommendations for future studies and research .

Summary

The study dealt with the development and validation of a module for World Literature teaching that utilized Schema and Reader - Response theories.

The researcher , first conducted a survey to select Literature teachers at the Pamantasan ng Lungsod ng Maynila to determine the literary texts to be used in the module. Upon completion of the module , an evaluation procedure was administered to verify the validity and functionality of the module. An evaluation form was filled out by five (5) Literature teachers / evaluators in which level of agreements and disagreements based on given criteria were rated from scales of 5 to 1. Data were gathered , computed and interpreted based on a guide for data interpretation adapted from the study of Coyoca (2012) .

Summary of Findings

The following findings were drawn from the result of the evaluation :

1. One of the evaluators commented that the literary texts were not the usual texts used in any module ; thus the module gave opportunity for learners

to experience new set of writers to widen their knowledge in literature.

2. The literary texts were well chosen and appropriate to the given literary input.

3. The module enhanced students' vocabulary and developed critical thinking.

4. A suggestion was made to give more group activities in the

Motivating Activity

part of the module to prepare students in the discussion proper.

5. One evaluator recommended to arrange the questions according to the degree

of difficulty.

6. The Literature professors / evaluators rated the module "Very Satisfactory" , evident that the module has met the criteria and

only minor revisions were needed.

Conclusions

After minor revisions were made based on the findings , the researcher arrived at the following conclusions :

1. The module reflected the Schema and Reader-Response theories that were

used in the study.

2. Activation of prior knowledge and subjective approach to a literary text were

clearly exhibited in the module.

3. The module was found an effective instructional material by the evaluators and

considered them helpful in the teaching of World Literature.

4. The module is student-centered so it is more meaningful and interesting.

5. The module promotes active participation of students in a Literature class that

would make them appreciate literature even more.

Recommendations

Based on the given conclusions , following recommendations are proposed :

1. Administer the module in the real classroom as part of the evaluation.
2. Apply Schema and Reader-Response perspectives even to the teaching of Philippine Literature.
3. Mass produce the module for the Literature teachers' utilization.
4. A more formal evaluation should be conducted and additional evaluators should be considered.
5. Conduct further study on developing and enhancing instructional materials using the Schema and Reader -Response theories.
6. Explore other Reader - Response critical approaches to develop instructional materials in Literature teaching.

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schemata” .
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APPENDICES

APPENDIX
Research Instruments

A. Survey Form

Evaluator : _____		
Genre	Literary Texts	Rank
Poetry	a. Loveliest of Trees – A.E. Housman b. Stopping by Woods on a Snowy Evening – Robert Frost c. The Old Home – Madison Cawein d. Ever Watchful – Taabata Sharra e. Mother to Son – Langston Hughes	
Prose	a. Araby – James Joyce b. The Bet – Anton Chekhov c. Flight – John Steinbeck d. Sundiata – An Epic of Old Mali e. The Izu Dancer – Kawabata Yasunari	
Drama	a. The Tragedy of Julius Caesar – William Shakespeare b. Mother Courage and Her Children – Bertolt Brecht c. Oedipus Rex – Sophocles	

B. Validation Form

VALIDATION FORM	
Reading Module for World Literature	
<i>Instructions : Encircle the number that corresponds to your response.</i>	
Criteria	
1. Literary texts are well selected and relevant.	5- Strongly agree 4 - Agree 3 - Undecided 2 - Disagree 1- Strongly disagree
2. The module builds on prior or background knowledge of the learners to link them to the new material.	5- Strongly agree 4 - Agree 3 - Undecided 2 - Disagree 1- Strongly disagree
3. The module helps the learners analyze real- life situations using the theories and concepts presented.	5- Strongly agree 4 - Agree 3 - Undecided 2 - Disagree 1- Strongly disagree
4. The module lends itself to understand better many key concepts in literature.	5- Strongly agree 4 - Agree 3 - Undecided 2 - Disagree 1-

<i>Strongly disagree</i>
5. The module allows for interactive discussion , creation of meaning and interpretation 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
6. The module stimulates enthusiasm for acquiring new skills. 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
7. There were sufficient opportunities for discussion on this module. 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
8. The module has coherent structure. 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
9. The module administration supports acquisition of new teaching and learning strategies. 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
10. The module is suitable for the reading level of the students. 5- <i>Strongly agree</i> 4 - <i>Agree</i> 3 - <i>Undecided</i> 2 - <i>Disagree</i> 1- <i>Strongly disagree</i>
Comments : _____
Recommendations : _____
Evaluator's Name and Signature : _____ Date : _____

C. Rating Interpretation Instruments

Point	Response	Description
5	Strongly Agree	The evaluator is totally convinced that the module meets the criterion.
4	Agree	The evaluator believes that the module meets the criterion but minor revisions should be made.
3	Undecided	The evaluator is uncertain that the module meets the criterion and minor revisions are

		needed.
2	Disagree	The evaluator is convinced that the module does not categorically meet the criterion and major revisions should be made.
1	Strongly Disagree	The evaluator is totally convinced that the module does not meet the criterion at all.

Scale Value	Weighted Mean	Interpretation
5- Strongly Agree	4.55 - 5.00	Excellent
4 - Agree	3.55 - 4.54	Very Satisfactory
3 - Undecided	2.55 - 3.54	Satisfactory
2 - Disagree	1.55 - 2.54	Fair
1 - Strongly Disagree	1.00 - 1.54	Needs Improvement

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4. Methods in Reading/Writing Phil. Literature	July 28 , 2011	Ateneo de Manila
5. Managing University Productivity Towards a Dynamic Society	April 28 , 2011	PLM
6. For Love of the Word : Teaching Phil Lit. in HS and College	March 25 , 2011	FEU
7. UST literary Production	February 2 , 2011	UST
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