7



EnglishTek

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Aligned with MATATAG Curriculum

EnglishTek 7

6th Edition

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FOREWORD

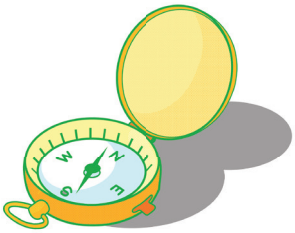
The TechFactors English K to 10 series is closely aligned with DepEd's MATATAG curriculum which seeks to equip students with knowledge and skills that are relevant, timely, and responsive to a constantly changing environment, in order to develop learners who are mentally and emotionally prepared to face the challenges of a competitive world stage.

The series is hinged on Communicative Language Teaching, an approach where communicative competence is achieved through interaction instead of mere mastery of the rules of language. To this end, the lessons provide active learning opportunities in which the students interact with different texts and with one another to construct and communicate meaning. This holistic, interactive, and authentic language learning system aims to produce effective communicators who use appropriate language in social and academic situations, and process information critically to engage in meaningful discourse.

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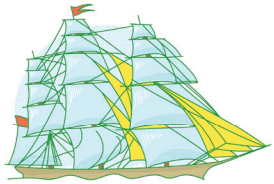
How To Use This Book

The descriptions of each lesson section in this courseware will serve as a guide in understanding its content and purpose for a fun and meaningful journey in english.



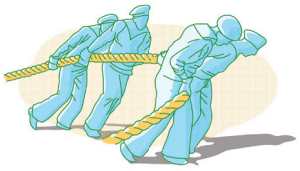
Chart

This section lists what are expected to be learned at the end of the lesson.



All Aboard

This section provides pre-reading activities such as vocabulary and relating text to one's experience in preparation for the reading selection.



All Hands on Deck

This section presents the main topics anchored through a reading selection. A discussion on literary or writing topic follows. It has two subsections. **Let's Navigate** presents the grammar points, while **Let's Explore**. **It's Time to Row Together** contains group activity that combines the skills learned. followed by comprehension questions to gauge understanding of the text read.



All Ashore

This section contains reflection questions that prompt the students to evaluate and think deeper about the lessons learned.

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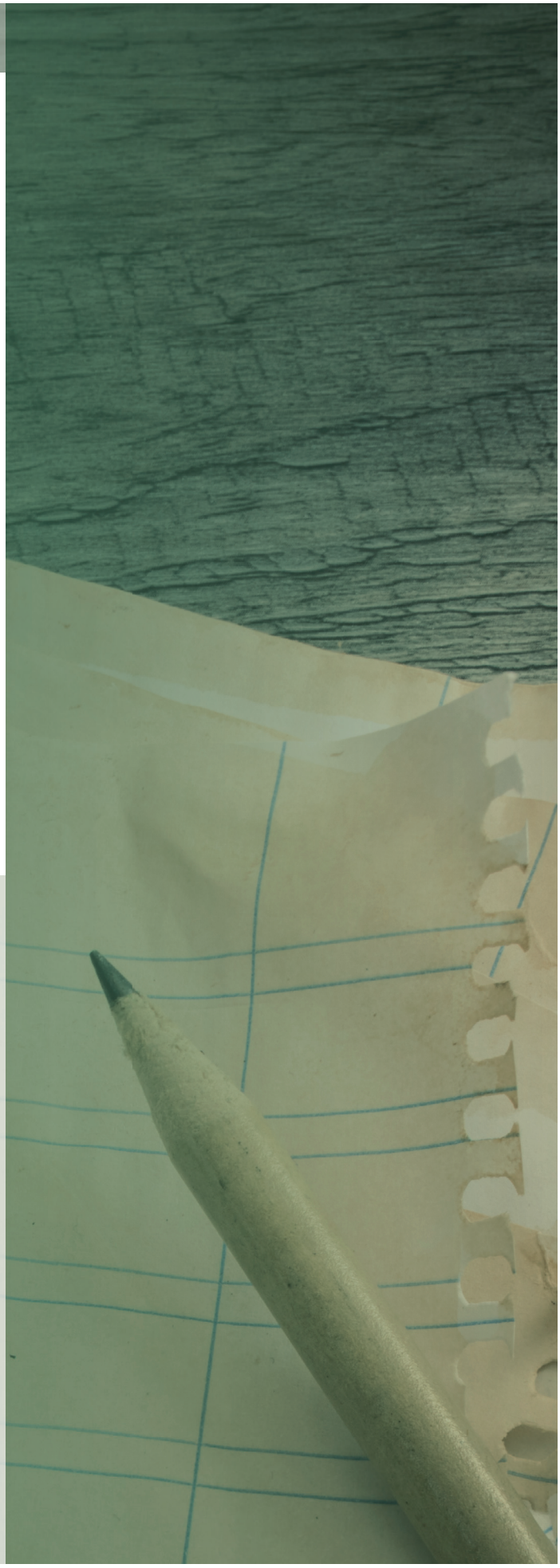
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Unit 1:
The Poet and the Poem

Poetry is multifaceted—it is an artform where each word is carefully woven to present an image, evoke emotions, and be a tool for introspection.

The objective of this unit is for you to understand the intricacies of poetry, so that, by the end, you will be able to write your own. Before doing so, we will explore the conventional themes of poetry, like rhyme and meter, tone and mood, theme and motifs, and figures of speech.

By the end of the unit, when all is said and done, we will discuss organic unity in poetry—how all the elements of a poem are naturally interconnected.



LESSON 1

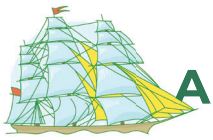
Conventional Poetry



Chart

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

- create a poem about love and recite it in class
- understand the concepts of rhyme and meter in poetry
- understand the difference between Petrarchan and Shakespearean sonnets
- identify the poetic elements of your favorite songs
- perform an interpretive reading of a sonnet in class



All Aboard

A. To start this unit off, complete the crossword puzzle using the list of words below.

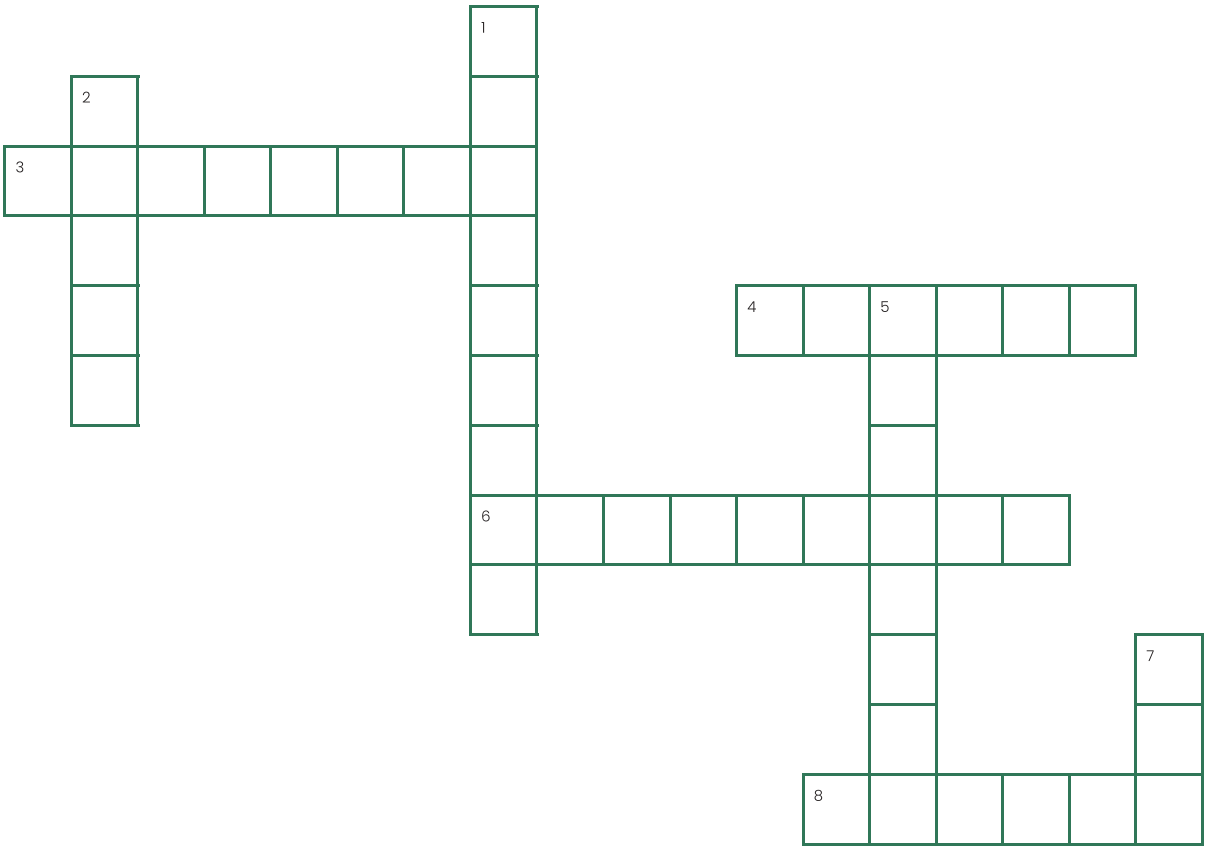
steadfast	lonesome	seething	asylum
covet	rim	remnants	sprawl

ACROSS

3. feeling loneliness
4. spread out in an untidy way
6. showing intense anger
8. a place of refuge or safety

DOWN

1. loyal or firm in purpose
2. desire wrongfully or without justification
5. the remains of something that has been destroyed or lost
7. the edge or outer border of somethin



B. Write a poem about love. You can use any type of style you like; simply write from your heart. Afterward, your teacher will call on you to read your poem aloud in front of the class.

As you were writing and listening, did you happen to notice any rhythmic patterns in their poems? Did you sense a particular flow or structure? Share your thoughts with the class.

The word "desire" comes in many definitions. It could mean "love", "greed", "want", and so on. How about you? What comes to your mind when you hear the word "desire"? Tell this to your teacher.

After doing so, read the sonnets "Love in the Time of La Niña" and "manila: a lament" aloud with your teacher. Make sure to listen carefully as you do so.



All Hands on Deck

DURING READING

Select passages from each poem and write them under the first column. Then, explain the difference between how the two poems show the concept of "desire". Write this under the second column

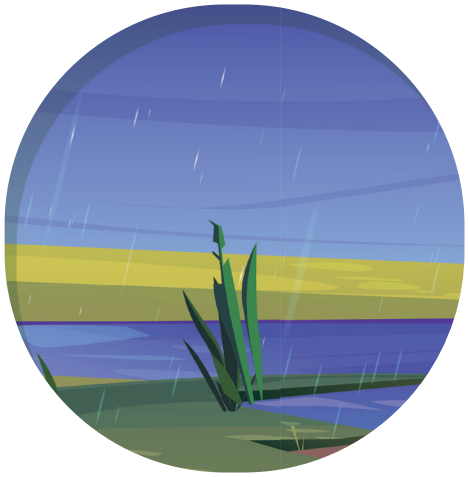
	Lines from the Poem	The Poem's Idea of "Desire"
"Love in the Time of La Niña"		
"manila: a lament"		

Look at the picture below. Describe each small scene in the illustration. How does each scene convey the concept of "desire"?



Love in the Time of La Niña

by Lloyd Rano Opalec



The winds force trees and fields to dance and dance
and dance and fall beneath the hailing grain.
Yet you stand still, alone, in steadfast stance,
And you, your lonesome you, ingrained, remain.
Sometimes I long for tears and more for you,
For how I loathe the heavens' seething gaze.
and yet, its eyes stay shut and tears fall through.
Despite it all, still you gesture in praise.[1]
My home to you, I rush for asylum
and shield your neck, your roots that roost beneath.
No wind nor tear shall hurt you as I loom.
All this, I vow, for you, I live, I breathe—
    Yet, as I wake the next from mud, my bed,
    with lowered neck, you embrace me instead.

1. What does the persona mean by "gesture in praise"?

manila: a lament

by Lloyd Rano Opalec



beneath manila, rising towers bore
more children drowned on flooded streets so grim.
the tears of progress bear a heavy trim
in those whose hearts covet of more and more.
the dreamers dream until their hearts beat sore
for even just the slightest chance to swim
with those with dreams atop the tower's rim.
but they don't swim, all that they know is soar.
since those atop don't see the drowned below,
let us ensure they always see us all.
so up the cracks, we'll climb, ascend, and show
that even towers, mighty, tall, can fall.
the streets all flood with blood, and sorrow flow,
below, the remnants of a tower sprawl.[2]

2. How do you feel after reading the poem? Why do you say so?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. What kind of "desire" is shown by the two sonnets? How do you say so?
2. In "Love in the Time of La Niña", the persona addresses "you", the reader, as though you were the subject of the poem. As a reader, what can you say about this literary style?

3. What do you think is “manila: a lament” about? Does the poem talk about relevant issues? If so, how? If not, why do you say so?

4. Why do you suppose poets choose the sonnet to express their ideas, feelings, and thoughts?

5. Personally, would you consider creating art in the form of a sonnet? Why or why not?

6. What do you think is “Love in the Time of La Niña” about?

7. What does the persona mean to say in the following lines?

> *“Yet, as I wake the next from mud, my bed,*
> *with lowered neck, you embrace me instead.”*

8. What does the persona mean to say in the following lines?

> *“since those atop don’t see the drowned below,*
> *let us ensure they always see us all.*
> *so up the cracks, we’ll climb, ascend, and show*
> *that even towers, mighty, tall, can fall.”*

9. What images can you gather from “Love in the Time of La Niña”? What do these images mean?

10. In “Love in the Time of La Niña”, the persona promises to protect the one they love no matter what. Do you have someone or something that you would treat the same? If yes, who or what is it? Why do you want to protect them or it? If no, why not?

Let's Explore

Some poems, like sonnets, are strictly dictated by **rhyme** and **meter**. This means that they follow a specific pattern.

Rhymes are similar sounds that repeatedly occur among a group of words. In poetry, rhymes are often used to facilitate rhythm. Contrary to popular belief, rhymes are found not only at the end of lines, but also at the beginning or middle of a line, and can occur within the line, or between two lines.

- **Beginning Rhyme**
  Also known as alliteration, beginning rhymes refer to the use of the same consonant sound at the beginning of words in a line or verse.

  Peter Piper picked a peck of pickled peppers.
  If Peter Piper picked a peck of pickled peppers,
  where's the peck of pickled peppers Peter Piper picked?

- **Internal Rhyme**
  As the name suggests, internal rhymes occur between a word in a line and another word either in the same line or the next.

  Once upon a midnight dreary, while I pondered weak and weary,
  Over many a quaint and curious volume of forgotten lore,
  While I nodded, nearly napping, suddenly there came a tapping

  —Excerpt from "The Raven" by Edgar Allan Poe

- **End Rhyme**
  This is the most common kind of rhyme. End rhymes occur at the last words of the lines of a poem.

  Shall I compare thee to a summer's day?
  Thou art more lovely and more temperate:
  Rough winds do shake the darling buds of May,
  And summer's lease hath all too short a date:

  —Excerpt from "Sonnet 18" by William Shakespeare

There are also different types of rhymes according to the nature of their similarity to each other.

- **Perfect Rhyme**
  This kind of rhyme is exact, meaning the two words contain the exact same sound. Usually, a perfect rhyme is immediately recognizable because of their spelling.

  Two roads diverged in a yellow wood,
  And sorry I could not travel both
  And be one traveler, long I stood

  —Excerpt from "The Road Not Taken" by Robert Frost

- **Imperfect Rhyme**
  Also called half rhyme or near rhyme, this refers to rhymes that are close but not exact.

  Hope is the thing with feathers
  That perches in the soul,
  And sings the tune without the words,
  And never stop at all.

  —Excerpt from "Hope is the thing with feathers"
  by Emily Dickinson

- **Eye Rhyme**
  This refers to two words that look alike but do not sound alike. Some of these words reflect historical changes in pronunciation because at one point, they may have been pronounced similarly.

  And the town after the flood
  Buried in mud, street, and wood.

- **Identical Rhyme**
  This happens when the same word is used twice to complete a rhyme.

  In a clamorous appealing to the mercy of the fire,
  In a mad expostulation with the deaf and the frantic fire

  —Excerpt from "Bells" by Edgar Allan Poe

- **Rich Rhyme**
  In a rich rhyme, a word rhymes with its homonym or words that have the same spelling but different meaning.

  Partake the fire divine that burns,
  In Milton, Pope, and Scottish Burns,
  Who sang his native braes and burns.

  —Excerpt from "A First Attempt in Rhyme"
  by Thomas Hood

Some of these rhymes are present in the sonnets "Love in the Time of La Niña" and "manila: a lament". A **sonnet** is a lyrical poem written in fourteen (14) lines, and follows a clearly defined structure, also known as a meter.

Meter helps provide a pattern of sound in poems. Poets use different kinds of meters, depending on the specific tone, rhythm, and emotional impact they want to convey in their poems.

The aforementioned poems use the **iambic pentameter**—ten syllables with alternate stressed and unstressed beats, creating this pattern:

da Dum | da Dum | da Dum | da Dum | da Dum
my **HOME** to **YOU**, i **RUSH** for **A**sy**LUM**
and **SHIELD** your **NECK**, your **ROOTS** that **ROOST** be**NEATH**.
no **WIND** nor **TEAR** shall **HURT** you **AS** i **LOOM**.
all **THIS**, i **VOW**, for **YOU**, i **LIVE**, i **BREATHE**—
yet, **AS** i **WAKE** the **NEXT** from **MUD**, my **BED**,
with **LOW**ered **NECK**, you **EM**brace **ME** in**STEAD**.

The iambic pentameter is formed with ten syllables per line. The pattern starts with an unstressed beat followed by a stressed beat, making the line end with a stressed beat. Using the iambic pentameter, the rhyming scheme becomes more evident, thus allowing the rhyming pattern ABAB | CDCD | EFEF | GG to become more pronounced.

Two of the widely known type of sonnets are the *Petrarchan* or Italian, and the *Shakespearean* or English.



The **Petrarchan sonnet** is divided into two parts—the first eight lines are called the ***octave***, and the last six lines are called the ***sestet***. The octave presents a problem, while the sestet provides the solution or conclusion.

The **Shakespearean sonnet** is divided into ***quatrains*** or three four-line parts, and the ***couplet***—the final part of two lines that rhyme. Each quatrain develops a different aspect of the theme, while the final couplet acts as the concluding statement of the sonnet.

These two types of sonnets differ in rhyme scheme. A Petrarchan sonnet follows this rhyme pattern: **ABBA | ABBA | CDCD | CD**. On the other hand, the Shakespearean sonnet has a rhyme scheme of **ABAB | CDCD | EFEF | GG**.

Activity

A. Reread the sonnets with a special attention to rhyme. Below, list down three kinds of rhymes used in the sonnets. Give an example of the specific line from the sonnet that use the particular kind of rhyme.

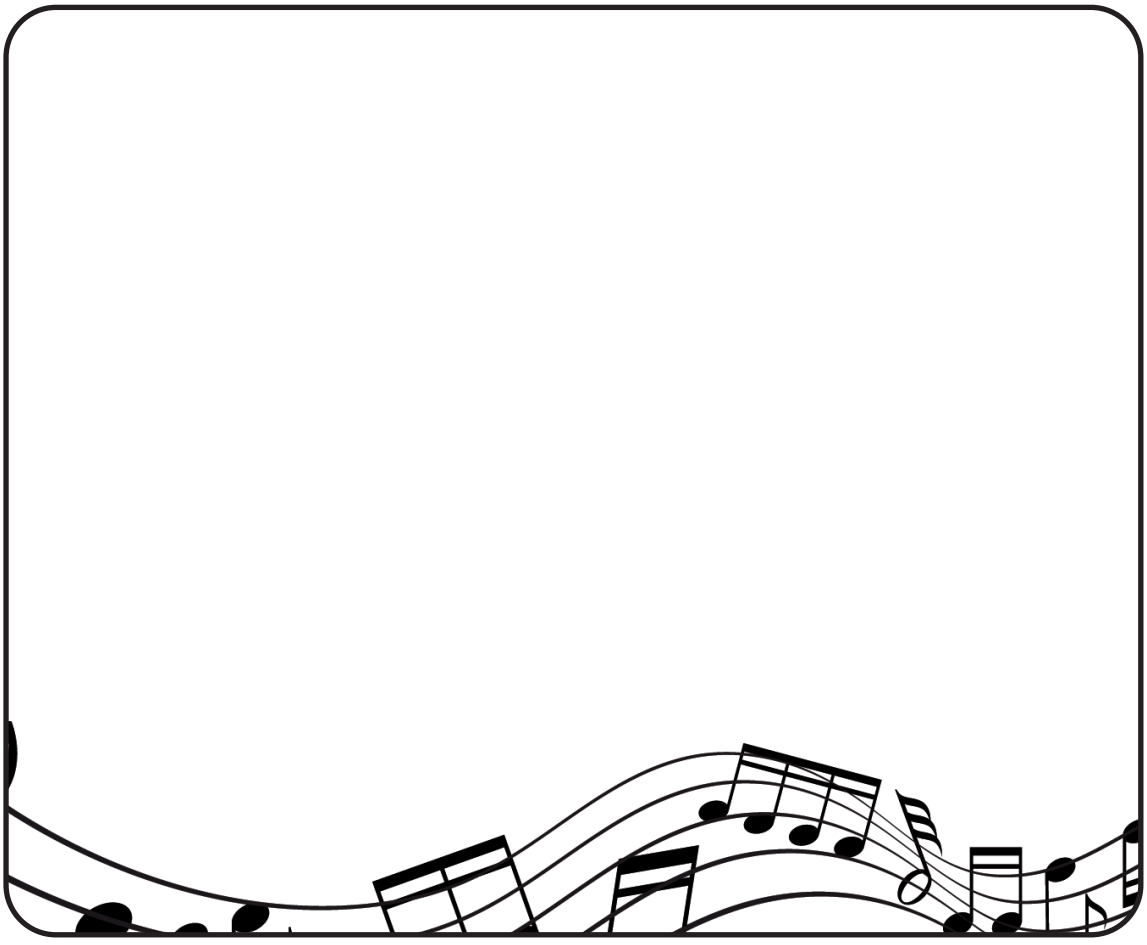
kind of rhyme	line showing the kind of rhyme

B. Read “Love in the Time of La Niña” and “manila: a lament” again. Which one is a Shakespearean sonnet? Which one is a Petrarchan sonnet? In the Petrarchan sonnet, point out the problem presented in the octave and the conclusion revealed in the sestet. In the Shakespearean sonnet, point out the theme developed by the quatrains and the conclusion in the couplet.

C. Do you wonder how musicians write songs? Most of the time, great songs actually stem from great poetry. If you think about it, the songs that musicians write are actually poetic in nature. If you strip a song of its musical accompaniment, it becomes a poem. And vice versa if you add melody to a poem, it becomes a song.

In this activity, pick one favorite song and select a stanza or verse you liked the most. Write it in the space provided. Then, next to it, answer these questions:

1. What do these lines suggest?
2. Do you think the song follows a rhyme scheme or a strict meter? How so?



It's Time to Row Together!



Group yourselves into three and collect three sonnets with the theme of "desire" of any shape or form. Compare these with the ones discussed in class by determining if they are Petrarchan or Shakespearean sonnets. Share the sonnets you have collected with the class by doing a **group interpretive reading** of each one. Take note of the iambic pentameter as you read.

Before doing an interpretive reading, make sure to introduce the author, the title of the work, and provide some context for the piece.



All Ashore

A. Answer the questions below. Write your answers on another sheet of paper.

_____1. What is it called when words at the end of the lines of a poem sound the same?

_____2. What do you call the patterns of sound in a poem?

_____3. What is it called when the same word is used twice to complete a rhyme?

_____4. In poetry, what do you call a group of six lines?

_____5. In poetry, what do you call a group of eight lines?

_____6. What is it called when a line in a poem has five pairs of unstressed and stressed syllables?

_____7. What type of rhyme occurs at the end of lines in a poem?

_____8. What is the name for a stanza in poetry that consists of four lines?

_____9. What type of sonnet is also called the English sonnet?

_____10. What type of sonnet consists of an octave followed by a sestet?

B. Before proceeding to the next lesson, let's review. Rhymes are words that have similar sounds, and meter is the rhythmic pattern of stressed and unstressed syllables that gives a poem its beat or flow. The two work together to enrich a poem's form.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I can create a poem about love and recite it in class.
2. I can understand the concepts of rhyme and meter in poetry.
3. I understand the difference between Petrarchan and Shakespearean sonnets.
4. I can identify the poetic elements of your favorite songs.
5. I can perform an interpretive reading of a sonnet in class.

LESSON 2

Tone and Mood

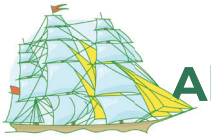




Chart

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

- analyze the tone and mood of poems
- understand how tone and mood contributes to the overall style of a poem
- infer the speaker's attitude using a tone-and-mood chart
- perform a dramatic reading of a poem



All Aboard

A. Complete the chart with what you know and with details you can find from a dictionary and your discussion with a partner.

Word	What I know about this word	What I found out from a dictionary	What I got form the discussion with my partner
succubus			
prey			
ceaseless			
veins			
assaulting			
symphony			
serenade			
suitor			

B. Reread the poems "Love in the Time of La Niña" and "manila: a lament". Afterward, your teacher will call on you to answer these questions:

- How did the poem make you feel?
- Were there any specific lines or images within the poem that gave you those feelings? What are those lines?
- How did these lines and images contribute to the overall tone and mood of the poem?

These questions can help you look for and analyze the **tone** and **mood** of a poem.

Then, work with a seatmate. Compare your answers to the questions above. Did they notice a detail in the poem that you missed in your interpretation? What is it? Does it change your view of the poem? If so, how?

When you are done, read "Tonight, I Bare My Teeth" aloud with your teacher. Notice how the words and images of the poem makes you feel as you read.



All Hands on Deck

DURING READING

As you read, choose two passages that most spark your imagination. Write these in the first row. Then, draw the scenes from those passages in the boxes on the second row.

Passage	Passage
Illustration	Illustration

Look at the picture below. Describe the scene in the illustration. What mood does it convey? Why do you say so?



TONIGHT, I BARE MY TEETH

by Lloyd Rano Opalec

Tonight, I bare my teeth, and you, your sword. It was nothing new—our paths crossed before. Once, I woke up to you by my bed, sucking whatever life I had left in my veins that morning. Like a succubus to prey, skin to skin, you think you seduce, but you suck, suck, suck.

No longer. When morning comes, I, alone, will remain.

Tonight, I bare my teeth: kulambo by the bed, katol by the door, Manila Bulletin in hand.

You, your war cry: a soft, ceaseless symphony assaulting the crickets singing, the trees that're swaying. Like an obnoxious suitor, you think you serenade, but you suck, suck, suck!

Swiftly, you pierce my skin and savor a sip. But Manila Bulletin's a bullet. A sudden swat, and then... nothing. The crickets stop singing. The trees sway with the wind, and yet say nothing, not even a hum.1

Tonight, I sleep. Tomorrow, the same.

And I, alone, remain.

I, alone, remain.

1. Why do you think is there a sudden silence in the poem? What emotion does this evoke?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. Who or what is the "you" in the context of the poem? Who is the persona referring to?
2. How did the persona respond to their enemy in the poem?
3. What did the persona feel at the beginning of the poem? How did it change or transition into the middle and last part of the poem? What does this reflect about the persona's disposition?
4. Based on context clues, the setting of the poem is their room. In your opinion, how should you feel in your room? Is this same feeling reflected by the persona in the poem?
5. What does the persona mean by "Manila Bulletin's a bullet"?
6. The poet makes use of the figure of speech consonance: the repetition of consonant sounds to achieve an effect. What consonant sound does the poet repeat? What is the poet trying to achieve by doing so?
7. Like the reading selections in the previous lessons, the poet speaks to the reader, as though the reader is the "you" they are referring to. What do you think of this literary style? If the word "you" were to be replaced by another pronoun, like "he" or "she", would it change your opinion of the poem? If yes, how? If no, why not?
8. What emotion does the persona express in the following lines? What words support your answer?

> *"Tonight, I bare my teeth: kulambo by the bed, katol by the door, Manila Bulletin in hand.*
>
> *You, your war cry: a soft, ceaseless symphony assaulting the crickets singing, the trees that's swaying. Like an obnoxious suitor, you think you serenade, but you suck, suck, suck!"*

9. What caused such a change in the persona's tone? Why did the persona's tone change?

10. What do you think is the theme of the poem? What lines support your answer?

Let's Explore

In "Tonight, I Bare My Teeth", the poet made use of literary elements such as figurative language, imagery, and symbolism to convey a specific tone and mood.

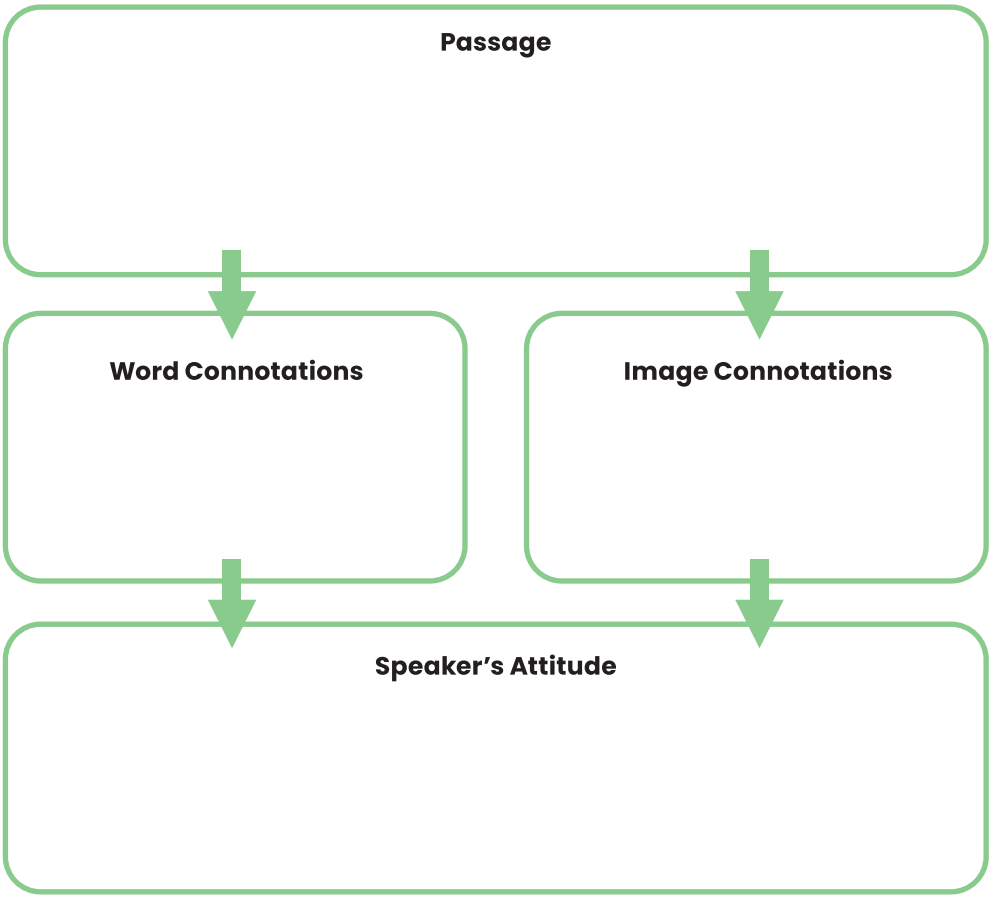
Tone refers to the attitude of the author toward the subject being talked about. It is often conveyed through the poet's language—their choice of words, the images they use, and the poem's structure and form. Tone plays a crucial role in shaping the reader's emotional response to the poem. The poet's choice of tone influences the mood of the poem.

Mood, on the other hand, refers to the ambience the poem evokes in the reader. This is influenced by the poet's choice of tone. For example, the poem "manila: a lament" is dominated by anger. Look at the following lines:

beneath manila, rising towers bore
more children drowned on flooded streets so grim.
the tears of progress bear a heavy trim
in those whose hearts covet of more and more.

The poem starts with a hopeful mood: a soldier returns home from war after being away for four years. Homecoming happens when someone returns home from somewhere far. They are greeted usually by family and friends. However, in the poem, they are greeted by an empty street, hinting at the gloomy tone by the end. The poet, then, uses the idiom "buried six-feet under" to present the town's grim end from the war. The reader, in turn, can feel the soldier's sorrowful tone as they apologize to a random tombstone.

In inferring the tone and mood of the poem, you can use the chart below:



To infer the tone and mood of a poem, you have to:

- identify the connotations of the words and images the speaker uses.
- establish what attitude would lead the speaker to use such words and images.

Sometimes, the speaker's attitude shifts from one stanza to another which can affect the tone and mood of the whole poem. Therefore, you should be more observant and analytic before making conclusions.

The poet's choice of tone and mood is a stylistic decision that contributes to the overall impact of the poem.

Activity

A. Describe the tone of "Tonight, I Bare My Teeth". Consider the poem's structure, rhythm, and images. How do these elements influence the emotional tone of the poem?

B. If you were the poet of "Tonight, I Bare My Teeth", how would you change the tone of the poem? Why did you use that particular tone? What images would you use to convey this to your readers?

C. Listen to your teacher as they read a poem. On your notebook, create the same tone-and-mood chart shown in the discussion. Infer the speaker's attitude in the poem. Write the passage, identify the connotations of the words and the images, and establish the attitude of the speaker.

It's Time to Row Together!

Staging 'live literature' takes time, planning, and style. In a dramatic reading, the performers use their voice and body language to bring the words on the page to life, creating a more engaging and immersive experience for the audience.



Group yourselves into three or four and prepare to do a dramatic reading of the poem 'Tonight, I Bare My Teeth". Assign roles to one another and rehearse your parts. One member can be the persona, and another can be the who or what the persona is talking to. Be creative!

Make sure that your dramatic reading captures the tone and mood of the poem. You can even prepare props and costumes to immerse the audience further in your performance.



All Ashore

A. As mentioned, the poet uses figurative language captures the tone and mood of the poem. "Tonight, I Bare My Teeth" repeats its final line twice: "I, alone, remain."

The same technique is done by Robert Frost in "Stopping by Woods on a Snowy Evening":

"And miles to go before I sleep,
And miles to go before I sleep."

Here, the persona repeats the same line to emphasize their resolve to continue their journey. The tone and mood, then, is one of determination and perseverance.

How about in "Tonight, I Bare My Teeth"? As a reader, what do you think is the poet trying to emphasize based on the context of the poem?

B. Before proceeding to the next lesson, let's review. Tone is the poet's attitude or feelings toward the subject, which influences how they express themselves. Mood is the ambience that the poem creates in the reader, based on the poet's words and tone.

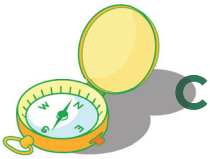
Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I know how to look for the tone and mood in a poem.
2. I understand the concept of tone and mood.
3. I know how to use a tone-and-mood chart to infer the speaker's attitude.

LESSON 3

Theme and Motif

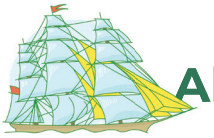




Chart

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

- understand the value of theme and motif in literature
- identify and analyze the theme and motif of a literary piece
- relate an experience to an image from a poem
- write a quatrain in the perspective of a persona from a poem



All Aboard

A. Choose the correct definition of the underlined word based on how it was used in the sentence.

1. The hikers carefully navigated the <u>hollows</u> on the mountainside.

   a. craters
   b. Halloween
   c. ghosts
   d. trees

2. The waves of Manila Bay <u>laves</u> the sandy shores as the sun set on the horizon.

   a. enters
   b. leaves
   c. washes
   d. visits

3. The brave soldiers <u>defied</u> their corrupt leader.

   a. obeyed
   b. resisted
   c. liked
   d. hated

4. Dark clouds are here, portending a storm.

   a. starting
   c. creating
   b. observing
   d. foretelling

5. The climbers climbed the treacherous crags with determination.

   a. rugged cliff
   c. small cliff
   b. soft cliff
   d. scary cliff

6. The incessant rain ruined the quality of the crops.

   a. brewing
   c. annoying
   b. storming
   d. smiling

7. The old oak tree stood unyielding against the strong winds.

   a. resolute
   c. elastic
   b. flexible
   d. tall

8. The sun was beaming down on the crowd.

   a. frowning
   c. crying
   b. smiling
   d. blinking

B. After reading "Tonight, I Bare My Teeth", pair up with a seatmate. Exchange ideas with them by answering the following questions:

Did you or your seatmate notice a pattern in the poem?

- Which images or ideas were repeated throughout the text?
- What do you think they mean? Why were they repeated?
- Did the repetition of these images or ideas contribute to the poem's overall meaning? How so?

Tell your teacher your answers. Remember, patterns can help you identify the theme and motif of a literary work. For instance, the hero of a superhero film could continually save people. Its theme, then, is heroism.

How about you? What is your favorite film? In one to three words, write down what it is about. For instance, "Tonight, I Bare My Teeth" is about companionship and solitude. Share your answers with your classmates.

Afterward, read the poem "Manila Bay" by Luis G. Dato. As you do so, take note of the recurring ideas present in the poem.



All Hands on Deck

DURING READING

As you read, take note of the emotions that the images evoke in you and reminisce with the persona.

For instance, look at these lines:

> *"I sit upon the white rocks by the bay,*
> Against whose hollows numberless, the waves
> Will splash forevermore. The sunset laves
> The deep with light..."

What time in your life do you remember from reading this passage? Write these information on the given table.

Passage from the poem	Emotions brought by the poem	Past experiences that I remember while reading the poem

Look at the image. Do you recognize what this place is? What do you think is the importance of this place to the people of Manila?



Manila Bay

by Luis G. Dato

I sit upon the white rocks by the bay,
Against whose hollows numberless, the waves
Will splash forevermore. The sunset laves
The deep with light. There rise far away
A mountain that has seemingly defied
The very clouds unchanged. And near, portending
That all created things will have an ending,
These crumbled crags lie by the ocean side!
O time! what element escapes your slow
And causeless move? These rough, resisting rocks,
Which the wind startled wave incessant mocks,
Are not to it unyielding even now.
The day is done, for once it had a beaming,
And so must all, whatever may be seeming.[1]

1. What kind of sonnet is "Manila Bay"?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. What do you think was the persona longing for? What lines from the poem support your answer?
2. How does the poet describe Manila Bay? Did the poet see the Bay in a positive light or not? Why do you think so?
3. Does the poem follow the iambic pentameter?
4. What does the poet mean by these lines:

   "A mountain that has seemingly defied
   The very clouds unchanged. And near portending
   These crumbled crags lie by the ocean side!
   O time! what element escapes your slow
   and causeless move?"

5. What do you think is the tone and mood of the poem? Why do you say so? Cite lines from the poem to support your answer.

Let's Explore

Motif in poetry encompasses the recurring themes, images, words, or even ideas that appear throughout the poem, tying its various parts together to enrich its overall theme.

Motifs are often followed to achieve **organic unity**—the natural way ideas, concepts, or themes are connected in a piece. By repeating a motif, the poet draws attention to its significance and encourages the reader to contemplate its meaning.

For example, in "Tonight, I Bare My Teeth", the persona sees "you" or the mosquito as an incessant lover:

> *You, your war cry: a soft ceaseless symphony assaulting the crickets singing, the trees that's swaying. Like an obnoxious suitor, you think you serenade, but you suck, suck, suck!*

Throughout the poem, the image of a mosquito being a lover seducing the persona to take its blood is repeated over and over again—their encounters treated as though they were duels. This, despite being fights, shows companionship. Their fights are loud, and this is reflected by the poem's form, with words being fired like bullets—quick and hard. After swatting the mosquito, the "bullets" stop and is replaced by the silence of solitude.

To help you look for the theme and motif of a poem, you can answer these questions:

1. What is the tone and mood of the poem?
2. What are the key ideas or concepts that are repeated throughout the poem?
3. What do you think is the meaning of these repeated ideas or concepts?
4. How do these ideas or concepts contribute to the overall meaning and impact of the poem?
5. How does the poem's form, structure, and language contribute to its overall meaning?

It is important to note that all poems have themes, but not all poems have motifs. While the two are related literary concepts, they are not the same. **Theme** refers to the central idea of a piece, whereas **motif** is the recurring concept that emphasize the theme. A poem can live without the latter, but never the former.

Motifs are a stylistic choice—in the end, their utility depend highly on the poet's style and form. For instance, haiku and *tanaga*, an indigenous Filipino poem form, are too short to have repeating motifs.

Activity

A. A motif may be a single word or a whole idea repeated over and over until its significance is evident in the text. Look for a motif in the poem "Manila Bay" by Luis G. Dato. Then, answer the following questions:

1. What is the tone and mood of the poem?
2. What are the key ideas or concepts that are repeated throughout the poem?
3. What do you think is the meaning of these repeated ideas or concepts?
4. How do these ideas or concepts contribute to the overall meaning and impact of the poem?
5. How does the poem's form, structure, and language contribute to its overall meaning?

B. Reread “Manila Bay” by Luis G. Dato and draw the view of Manila Bay from the perspective of the persona on the box below. Afterward, contrast it with an actual picture of Manila Bay that your teacher will show you.

How similar or different are your illustrations to the picture? Write your answer on your notebook.

C. Listen as your teacher shows you a picture and reads you an article about the current state of Manila Bay.

“Manila Bay” was written in 1926. Pretend that you are Luis G. Dato and that you are in the Manila Bay of today. How would you write the sonnet? Write a quatrain or a four-line stanza. Remember to use rhymes!

It's Time to Row Together!



Some stories, too, have motifs. Like in a poem, a recurring image or element can drive the plot and add depth to the narrative.

Your teacher will divide the class into groups of three. Write a script for a short skit with the premise of Luis G. Dato visiting Manila Bay today. You can refer to the quatrains you wrote on Activity C. How do you think would he react? Would he encounter other people there? What could they tell him?

Present your short skit to the whole class. You can use props and costumes to make the skit more engaging for the audience.



All Ashore

A. As you were watching your other classmates' presentation, did you notice a common theme and motif among all your skits? What are the similarities and differences among your skits? Share your thoughts with your classmates.

B. Before proceeding to the next lesson, let's review. Theme is the universal idea of a literary piece that the author wants to convey. Motif is the repeated use of a literary element (image, literary device, etc.) to reinforce the theme and message of the work.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I know how to look for the theme and motif of a poem and a story.
2. I can analyze a poem or a story's themes.
3. I can relate my own experience to a poem.
4. I can write in the perspective of a persona from a poem.

LESSON 4

Figures of Speech and Sound Devices





Chart

By the end of the lesson, you will be able to:

- understand figurative language and poetic sound devices
- identify the meaning of an idiom
- identify figures of speech from poems



All Ashore

A. Read each word and its corresponding meaning, and then answer the exercise that follows.

beckon	to signal to someone to come nearer
boundless	without end or limit
dell	a small valley
grope	to look for something in the dark by moving your hands around
coronet	a small crown
wrought	made something happen
adverse	negative or harmful
resolve	determination to do something

Fill in the blanks below with the appropriate word from the list. Each word can only be used ONCE and must be formed correctly.

1. When the power went out last night, I instantly _____ for the flashlight.
2. For the royal theme party, my three-year-old son wore a blue velvet robe and a _____.
3. The calm waves of this clear, blue sea _____ the excited tourists.
4. His mother's tears did nothing to weaken Miguel's _____ to join the army.
5. The future seems _____ for the young man who won 30 million pesos in the lottery.
6. Because of the pleasant weather, the farmers in the _____ enjoyed a bountiful harvest.
7. In just a few hours, the strong typhoon _____ plenty of damage to the village.
8. Despite _____ conditions at sea, the rescue team continued their search for the missing child.

B. Have you ever heard of the idiom "building castles in the air"? What do you think it means? Write down the meaning of this expression on the left column. Then on each box on the right column, write down the goals you want to achieve at the end of your first year in high school.

In your first year as a high school student, you will definitely encounter a lot of changes. You will also find yourself facing a number of challenges along the way.

How do you plan to succeed in high school? Is your attitude toward the future positive or negative? Why?

Share your thoughts with a partner. Afterward, read the poem "Air Castles" by Juan Salazar. Find out what the speaker's attitude toward the future is.



All Hands on Deck

DURING READING

As you read, complete the graphic organizer below by writing down your thoughts on each stanza from the poem. Write important keywords and phrases.

STANZA ONE

STANZA TWO

STANZA THREE

STANZA FOUR

STANZA FIVE

STANZA SIX

Analyze the significance of the airplane in the illustration below. What does the airplane symbolize? After reading, decide whether this illustration best depicts the poem.



Air Castles

by Juan F. Salazar

My life's tomorrow beckons me
From distant mountains, high and low,
My future seems a boundless sea,
Where moving passions come and go.

Deep in my heart Ambition dwells;
He cheers me up the highland way,
And guides me through the hills and dells
Wherein I pass the busy day.
I cannot write with Shakespeare's[1] pen,

But I can love with Shakespeare's heart.
I love his skill, his craft of men,
His mastery of poet's art.

I do not care for fame, as he.
Enthroned, was like unto a god;
The depths he reached are dark to me,
But I will grope the ways he trod.[2]

I wear achievement's coronet,
For blest are they who see things done!
And all my cares I soon forget
When I have wrought my work alone.

1. William Shakespeare is an English poet and playwright.

2. What about Shakespeare does the persona or the speaker of the poem want to be like?

If I be met by adverse Fate,

And all my dreams be but in vain,

There must I work the harder yet

With high resolve to try again.[3]

3. Do you agree with this stanza? What does it say about the persona of the poem?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. What do you think does the title "Air Castles" refer to? Explain using examples from the poem.
2. What does the speaker in the poem think of the future?
3. What figures of speech can you identify in the poem? Give some examples and explain the meaning of each.
4. How does the speaker feel about Shakespeare? Do you also admire a particular literary writer? Who are they? Why do you admire them?
5. What is the speaker's attitude towards work?
6. In one sentence, summarize the meaning of the last stanza.
7. Which among the speaker's ideas do you agree with? How do you think does this poem relates to a student like you?
8. Rewrite one stanza in the poem that you liked the most. Explain why you chose this particular stanza. Provide justifications for your choice.

Let's Explore!

Figurative language is a special way of using language. It differs from ordinary speech because it recreates the literal meaning of certain words. Here are some commonly-used examples of figurative language:

1. **Simile** – Two different things are compared through the use of words such as "like" or "as". Simile suggests one thing resembles the other in a particular respect.

   ex. *Chloe is like a flower.*

The two things being compared here are "Chloe" and "flower". Specifically, Chloe is being compared to a flower. This does not mean that Chloe is literally a flower. It means that Chloe and a flower have similar qualities. A flower is pretty and delicate, and Chloe is also pretty and delicate. Therefore, Chloe is like a flower.

2. **Metaphor** – Somewhat similar to simile, in that two different things are also being compared. Unlike similes, however, metaphors do not use "like" or "as." Whereas similes compare two things, a metaphor states that one thing is the other thing.

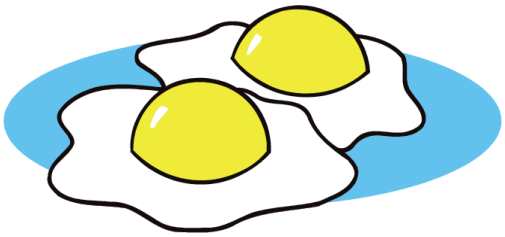
   ex. *All the world's a stage.*

There are two parts of a metaphor. The first one is the **tenor**, or the thing being compared. The second part is the **vehicle**, or the thing with which the *tenor* is being compared. In the given metaphor, the world is compared to a stage. "World" is the *tenor* and "stage" is the *vehicle*.

3. **Personification** – Non-human entities are given human-like attributes or abilities.

   ex. *The sun is smiling down on us.*
   At night, the shadows seem to be pointing towards the locked room.

4. **Hyperbole** – It is the use of exaggeration to heighten effect. The use of hyperbole is very common in daily speech.



ex. *It's so hot I can fry an egg on the hood of my car.*

5. **Synecdoche** – There are two kinds of synecdoche. The first one is *pars pro toto*, or 'a part is used to denote the whole thing'. The second one is *totum pro parte*, which literally means 'the whole for the part'.

   (pars pro toto): *He has six mouths to feed.* A part of the human body (mouth) is used to stand for the human body itself.

   (totum pro parte): *The history of the Philippines is interesting.* A part is named after a larger whole. Only 'the Philippines' is used instead of 'Republic of the Philippines'

6. **Onomatopoeia** – Words imitate the sound of the things they stand for.

   ex. *tick-tock, choo-choo, whoosh, vroom*

Aside from figurative language, poets also use poetic sound devices to achieve an emotional effect and bring beauty of the use of language. Study the following list of devices with examples taken from the poem "Manila Bay" by Luis G. Dato

Poetic Sound Device		Example
Alliteration	is the repetition of an initial consonant sound.	*"Which the wind startled wave incessant mocks,"*
Consonance	is the repetition of similar final consonant sounds in stressed syllables. The vowel sounds are not necessarily alike.	*"Against whose hol-lows numberless, the waves"*

Assonance	is the repetition of a vowel sound with dissimilar beginning consonants.	*"The deep with light. There rise far away* *A mountain that has seemingly defied"*
Cacophony	is the use of letters or syllables that produce discordant or harsh sounds. The consonant letters *t, d, k, g, b,* and *p* produce harsher sounds compared to *m, n, l, f,* and *v.*	*"These crumbled crags lie by the ocean side!"*
Euphony	is the use of sounds to produce harmonious or beautiful sounds. In the English language, vowel sounds have a more pleasing effect to the ears than consonant sounds. Moreover, the use of long vowel sounds produces a more melodious effect that short vowel sounds	*"O time! what element escapes your slow* *And causeless move?* *These rough, resisting rocks,"*

Activity

A. Reread "Air Castles" and complete the table below by identifying a line from the poem which uses the kind of figurative language indicated. In the example, the phrase "My life's tomorrow beckons me" is an example of personification because the abstract word "life" is given a human ability to beckon.

Figurative Language	Lines from the poem
Personification	*My life's tomorrow beckons me* *From distant mountains, high and low*
Synecdoche	
Similie	
Personification	

B. Find lines from "Air Castles" that show use of each poetic sound device. Write your answers on the chart.

Poetic Device	Lines from the poem
Alliteration	
Consonance	
Assonance	
Cacophony	
Euphony	

C. In "Air Castles", the persona talked about their plans to succeed in the future. Write a short self-introduction you will recite in class and tell details about your plans. Choose one or two stanzas from the poem that inspired you the most. Include the following in your self-introduction:

- your first and last name
- the stanza or stanzas that inspire you the most
- why the stanza(s) inspire you
- your expectations of high school
- how you plan to succeed in high school

It's Time to Row Together!

In "Air Castles", the persona expressed their admiration for Shakespeare, his success and his work as a skilled literary artist.

With a group, choose a scene from a Shakespearean play. Recreate the scene by creating dialogue and characters in a modern-day setting.





All Ashore

A. Make a promise to yourself and write five sentences about your dreams and aspirations. Make sure to use figurative language and sound devices as you do so.

Hi! My name is _____ , and I promise...

1. _____
2. _____
3. _____
4. _____
5. _____

B. Before proceeding to the next lesson, let's review. Figurative language is language used in a non-literal way to create vivid imagery and enhance meaning. Sound devices are techniques that use the sound of words to create a desired effect in the reader. They are both commonly used to make the poem more expressive.

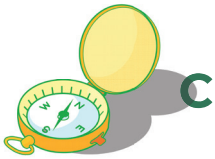
Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I understand figurative language and poetic sound devices.
2. I can close-read a poem using a graphic organizer.
3. I can identify figures of speech from poems

LESSON 5

Organic Unity In Poetry

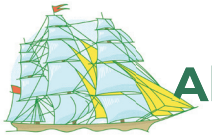




Chart

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

- understand the value of organic unity in poetry
- analyze a poem's use of organic unity
- critique a peer's poem
- explain the importance of each element of poetry discussed



All Aboard

A. Find eight words from the Word Search box below that match the given meanings below. Then write them on the corresponding blanks.

R	S	S	R	E	D	I	F	Z	X	C	V	B	N	M
E	I	M	D	X	C	S	O	Q	M	D	G	I	L	T
E	R	T	Y	E	Z	V	O	E	A	J	H	G	L	K
D	N	M	O	C	X	C	T	R	R	F	D	S	A	N
S	H	R	O	U	D	M	N	T	S	W	E	R	Q	O
B	W	E	A	T	Y	O	O	J	H	U	Y	I	T	I
G	R	Y	J	I	A	S	T	H	A	C	F	L	O	T
J	Q	N	P	O	H	J	E	F	L	X	D	K	P	A
K	X	Z	K	N	V	R	M	G	R	V	D	A	E	L
L	C	D	S	B	E	R	N	L	E	B	A	H	L	U
R	G	A	W	P	L	Q	A	I	O	N	M	S	J	C
T	L	V	M	Y	V	S	D	F	M	N	P	O	I	E
Y	H	A	U	N	F	U	R	L	I	N	G	Q	U	P
O	H	L	Q	S	L	H	U	Z	P	C	X	H	P	S
P	A	O	B	U	C	K	L	I	N	G	W	E	R	D

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

- covered with gold
- prevent the movement
- put to death as a legal penalty
- to hide
- to guess what might happen
- explanation found below the text on printed page
- a chemical element
- to unfold

B. Justification is a way of defending one's actions and decisions. We justify actions and decisions in order for people to understand our actions and decisions especially if they are inconsistent with their beliefs or may merit their disapproval.

How much do you know of the Katipunan and its founder, Andrés Bonifacio? Write your ideas on the boxes.

I know that Andres Bonifacio established the Katipunan. I also know that ...

This reminds me of ...

I also want to know ...

Knowing this makes me feel ...

Have you ever been in a situation where you have to justify your decision or action? What situation was it? Were you able to regain the trust and confidence of the people around you? Talk to a partner, and share your answers to these questions. Afterward, read the poem about an imagined character's account on a historical event and find out how the persona in the poem justified his decision.



All Hands on Deck

DURING READING

As you read, complete the "Decision-Making Chart" with ideas and details based on your understanding of the poem. You may also include excerpts from the poem to justify your answers.

DECISION MAKING CHART

REASON FOR:

QUESTION:

MY DECISION:

REASON AGAINST:

What can you observe from the illustration below? Who do you think is the speaker of the poem among the characters shown? How does the speaker feel as they utter these lines from the poem? How is the illustration relevant to the reading text?



On the Eve of the Execution

by Jaime L. An Lim

These medals burn like molten lead
upon my breast. This sword, heavy
with tassel and gilt, hampers my stride.[1]
I have not asked for this burden.
I have not wished to alter the lay and order
of the stars, content to let the sun lord the skies,
the sea crawl at the foot of the hills, the eagle
soar no higher than the span of its sight.
Yet what needs to be done has to be done.[2]
Not that I love you any less, you must
believe that, but I love our country more.
You, who have always fought for the good
of the many, should understand this.
Too long the land lies wounded, the house divided:
child from mother, husband from wife, brother
from brother, a scatter of reeds buckling

1. Why do you think does the persona feel this way about these objects?

2. Have you heard someone use this statement? Under what circumstances do people use this statement?

under the slightest blow. One unfurling
under one sky, hearts beating to one marshal drummer.
Isn't that your dream, too, worthy of the supreme
sacrifice? I have bowed my head in the lonely room
of my conscience. I have, looked into the darkness
of my soul and heard my thoughts pace
the long lightless corridors of the night.
And found the only answer you would have wished.
Were I in your place, I would ask for nothing less.
I send you to a hero's death while I shall remain
a footnote in history, my name shrouded in gross
speculations. My share of our common sacrifice.
So go in peace and meet your destiny, my brother,
for all our sake even as the night bleeds into morning.

Go, Andres. Let the healing begin.[3]

3. By the end of the poem, do you sympathize with the persona? Why or why not?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. Who is the speaker in the poem? What made you think so?
2. What emotions do you think is the speaker going through?
3. What do the first and second lines of the poem mean? What tone do these lines convey?
4. What burden is the speaker referring to?

5. Who is the speaker talking to?
6. What do you think is the author's purpose for writing the poem?
7. What is your perception of the speaker? Is the poem's speaker consistent with its real-life counterpart? Explain your answer.
8. If you were in the shoes of the speaker, would you do the same thing? Justify your answer.
9. Explain "I send you to a hero's death while I shall remain a footnote in history."
10. Refer to the last line: "Let the healing begin." What is being healed or cured?
11. What does the imagery of the poem remind you of? What do you think is the author's purpose for using such imagery?
12. What concepts or values can you associate with the different images in the poem? Explain your answers.
13. What effect does the inclusion of the name "Andres" have on the poem? What effect did it have on you as the reader?

After learning about the various elements that make up a poem, let us now tackle organic unity in poetry.

The concept of organic unity was first discussed by Plato, but was later clearly defined by his student Aristotle in his ***Poetics***. There, he stated that the action of a narrative or drama must be presented as "a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any form will disjoin and dislocate the whole."

While Aristotle's focus was on drama, his ideas laid the foundation for the later development of the concept in poetry. In the Renaissance period, poets like Sir Philip Sidney and Ben Jonson began to emphasize the importance of unity. Sidney, in "The Defence of Poesy," argued that poetry should aim for a harmonious fusion of diverse elements.

Both form and content work together to achieve coherence in "Air Castles" by Juan F. Salazar.

In his poem, Juan F. Salazar paints a picture of soaring ambition tempered by reality. He dreams of a boundless future like a vast sea, driven by an inner passion. While acknowledging his limitations compared to literary giants like Shakespeare, he finds inspiration in their craft and vows to forge his own path. The poem celebrates both the practical pursuit of goals ("highland way") and the resilience to keep dreaming even when faced with potential setbacks ("adverse Fate").

Form and content seamlessly blend, with metaphors of mountains and oceans echoing the speaker's internal landscape of aspiration and determination. The poem's unity lies in its harmonious exploration of ambition, humility, and the unwavering pursuit of one's future.

It is important to note that while this concept is important, not all poems have it. For instance, "The Cantos" by Ezra Pound is an unfinished epic work that spans over 100 cantos and over 100,000 lines. The poem is structured as a series of cantos, which are not always connected to each other in a linear way. Either way, it is still considered to be a masterpiece of modern poetry. The fact that they do not contain organic unity does not diminish their quality.

There are various ways to achieve organic unity in poetry. One way is to make sure everything in the poem works together smoothly. Your poem must:

- Have a clear theme or idea;
- Use consistent imagery and symbols;
- Have a consistent tone and mood;
- Maintain a rhythm and rhyme if the poem demands it; and
- Make sure each thread of the poem's narrative is connected or is sensible.

Activity

A. Analyze the poem "On the Eve of the Execution" by Jaime L. An Lim. Do you think that the poem has achieved organic unity? If no, why not? If yes, how do the form and content of the poem work together to achieve organic unity?

B. In the first lesson of the unit, you wrote a short poem. This time, write a poem with everything that you have learned so far in mind. Make sure that your poem has organic unity.

C. Listen to your teacher as she reads "On the Eve of the Execution". As you listen, choose your favorite line or stanza in the poem and write them on the table below.

Your favorite line or part	Why did you choose the line? (Feelings, sounds, rhythm, etc.)

It's Time to Row Together!

Your teacher will divide the class into groups of three or four. Share the poems you have written with your groupmates. You can read them aloud to your group or you can have them read your poem ahead of time.

Afterward, the other group members will critique your poem.

In critiquing a poem, ask yourself these questions:

- What is the poem about?
- What is the poet trying to say?
- What is the central theme or meaning of the poem?
- Does the poem achieve its intended purpose?
- Is the poem well-written and engaging?
- Are there any areas where the poem could be improved? If there are, how could the poet do what you suggest? If there aren't, what did the poet do well?



All Ashore

A. As the unit ends, recall what you have learned from the previous lessons. What do you think are the importance of each element in poetry?

1. rhyme and meter
2. tone and mood
3. theme and motif

Discuss your answers with your seatmate.

B. Before proceeding to the next chapter, let's review. Organic unity in poetry is the harmonious fusion of both form and content to achieve coherence.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I understand the value of organic unity in poetry.
2. I can analyze a poem's use of organic unity.
3. I can critique a peer's poem.
4. I can explain the importance of each element of poetry discussed.

Unit 2:
The Prosaist and the Prose

Think of prose as a tapestry—a woven fabric of words that paints worlds upon worlds upon worlds.

The objective of this units, like the first, is to see prose not just as a tool to tell stories, but as a way of viewing our society. It is used to convey much more than just plot and characters. It is used to explore complex ideas outside of the pages.

By the end of the unit, you will be able to write a narrative. Before doing so, we will explore common plot structures and techniques—linear and nonlinear structures, *in medias res*, points of view, and so on. We will then tackle different narrative elements such as conflict, character and setting. We will then examine these elements alongside the political, historical, and sociocultural context of a piece.

Like poetry, all aspects within a narrative should be connected. One detail should lead to the next, and to the next, and to the next. Literary principles like organic unity can help new writers with this—teaching them to be concise and economical with their words and details.



LESSON 6

Plot and Narrative Techniques



Chart

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

- distinguish between linear and non-linear narration techniques
- recognize the elements of a narrative plot
- recognize the "in medias res" and "flashback" narrative techniques
- compose a short story that makes use of narrative techniques

All Aboard

A. Refer to the words and their definitions from the table below. Complete the sentences by using two words from the table. Any word may be used more than once in this activity.

Word	Definition
armoire	a large cupboard, wardrobe, or cabinet
brood	to think moodily or worry about something
diaspora	the scattering or migration of a large group of people from their home country to other countries in the world
floodgate	something that restrains a flood or an outburst
reminisce	to recall or tell about past experiences
pack rat	someone who habitually saves or keeps items, even when they do not seem useful or valuable

appease	to bring peace to or satisfy opponents by giving them what they want
diplomatic	dealing with people in a way that does not upset them especially in sensitive or stressful situations
upbringing	the training and education received by a person during his or her formative years of childhood
rummage	to search for something thoroughly

1. I _____ my mother's _____ for the Barong Tagalog I wore on International Friendship Day last year.
2. A self-confessed _____ , my mother would usually hide away our old clothes in her _____ to keep them from being thrown out.
3. Father is quite the opposite, so my mother would occasionally clean out her wardrobe to _____ him and avoid opening the _____ to arguments.
4. My mother's _____ approach, however, does not keep Father from _____ over the boxes of seemingly useless items in the storeroom.
5. Being part of the Filipino _____ and my father's _____ in a family that is constantly on the move have made him immune to sentimental thoughts.
6. The _____ of Filipinos, ironically, has turned my mother into a _____.
7. She constantly _____ about her childhood in the Philippines and _____ over the fact that her children in the U.S. have lost touch with their native roots.
8. _____ through her keepsakes brings back memories of her _____ .

9. On the downside, _____ her childhood would open the _____ to tears out of the regret that she had to leave her family behind.

10. To _____ her, we would visit the Philippines at least once a year and afterwards _____ with her the highlights of our visit.

B. To start this unit off, tell a notable experience you had with a family member. It can be about anything, but it must feature that one family member in it. Write your story on your notebook. Afterward, your teacher will call on you to read your story aloud in front of the class.

As you were writing and listening to your other classmates, did you happen to notice any common structures in the stories you wrote? Did you notice any common themes in each other's personal experiences? Share your thoughts with the class.

There are things that we treasure and keep in a safe place. It could be old toys, letters and cards from our friends and family, a cherished gift, a photograph of a memorable event in your life, and many other items that seem to withstand the passage of time. To others, they may seem useless and old, but for you, such items hold special meanings that make them worthy of keeping no matter what changes come your way.



Are there items that you have kept for a long time? What is your purpose for keeping such items? Think of at least three things you think you have been keeping or will keep for many years. Talk about your stories with one of your classmates.

After doing so, read "Lola Sim's Handkerchief" by Paula Angeles and see how the narrator explores her and her family's memories.



All Hands on Deck

DURING READING

As you read, complete the Character Analysis columns. What interesting character development have you found about each character? How do doing these charts help you understand the story?

NARRATOR			
SEE	DOES	FEELS	THINKS

LOLA SIM			
SEE	DOES	FEELS	THINKS

Describe the illustration. Would you say that the grandmother and the grandchild are very close? What do you think is the story behind this picture? Lastly, what truths about Filipino families are captured by this simple snapshot?



Lola Sim's Handkerchief

by Paula Angeles

When my Lola Sim, my mother's mother, died after my sixteenth birthday, no one wanted to open her armoire. After all, her death ended over fifty years of marriage with my grandfather. Our matriarch and patriarch endured volumes of life-shaping events: World War II, six children, my grandfather's long business trips, the diaspora of their children to places all over the globe, and finally, our family's reunification in America.[1] Memories were crammed into the armoire, making it unbearable to look at during the days of mourning. No one wanted to touch it fearing it might open my grandfather's floodgates of tears.

1. Does Lola Sim's family remind you of your own family? Why or why not?

Sometime after my grandmother was buried high atop a hill in Culver City, California, my mother, Lola Sim's eldest daughter, took it upon herself to clean out the armoire. For days, our relatives sat in our grandfather's apartment and divided the time between brooding quietly and reminiscing openly. But my mother had enough of the inaction.

"I know it's difficult," my mother Rebecca said to all who listened in the living room, "but we have to open her armoire someday. Her memories are in there. It's only right that we share them."

On the chosen morning, my mother, Aunt Rose, and I attended the opening ceremony. My grandfather, who could not join us, hung around the periphery. With much hesitation, we cracked the door open. The scent of loose make-up powder tinged with orange zest wafted and wrapped us. It was her scent. It felt as if she lived again. It was the same scent that clung to the green polyester dress she used to wear during sultry Novenas in the Philippines, Novenas which now hung prominently in front of the armoire. Yellowing pieces of paper with her scribbles, recipes, receipts, little notes she had given to her children and vice versa, slid to the floor. Boxes of unused So-en brand underwear were stacked five high. We craned our necks to view the landslide before us. My grandfather gasped and I turned just in time to see him walk out of the bedroom with a balled fist upon his lips. A loud sob escaped from him.[2]

2. Why does the narrator call Lola Sim's belongings "treasures"?

"Hay naku," my mother sighed and tried to laugh through the tears welling in her eyes. "Ma was a pack-rat, talaga."

It took a long time and much chattering, some happy, some sad, and some periods of heavy silence, for my mom and aunt to clean out their mother's closet. They recounted the stories behind the little objects they uncovered. The storytelling didn't end until dusk colored the sky outside. My mother chose some things including pictures and porcelain figurines. My Aunt Rose selected some articles of clothing and religious mementos. They then cautiously walked out of the bedroom, hiding their treasures in brown paper bags, for fear of upsetting my grandfather.[3]

3. Why does the narrator's grandfather react that way? How does he feel?

When my mother and I were finally alone, she asked me if I wanted to keep anything as a keepsake of my life with my grandmother.

I said no.

During my teenage years, my grandmother and I argued constantly, on subjects ranging from serious to trivial. We argued about my using the phone and my going-out privileges. We fought if I didn't want to help her cook. We fought when I watched television. Many of my recent memories of her were unpleasant.

"No," I repeated. I didn't want anything of hers.

"Are you sure?" my mom asked. "I'm sure she'd want you to have something."

Me? Have something of hers? I laughed.

My teenage years with my grandmother echoed with the volleys of words in our continuous argument game. One day, we had an especially heated argument about my wanting to go to the movies instead of helping her chop vegetables for dinner. She told me that even if I was one of her

more accessible grandchildren, I wasn't one of the ones she liked. I was annoying, *matigas ang ulo*—hardheaded, disrespectful of elders, and Lola Sim threatened that my mother would hear about my horrible upbringing when she returned from work.

"No Filipino values anymore," she added. "You just came to America and made a few friends and now you think you can do whatever you want to do! The days of obedient granddaughters are gone," she said and walked away ensuring that she had the final word and the argument was now over. Still seething, I held my tongue and complained to my grandfather later.[4]

4. What do you think is the narrator's opinion of her grandmother? Do you think her opinion would change later in the story?

"You know how she is," he explained. "She'll remind you that you're the eldest in your family and that you have certain things you have to do as *Ate*. Just do what she says and you'll be okay. Arguing will make her angrier at you and then you'll get nothing." There was something about the way he explained things that appeased my teenage soul unlike my grandmother's Vigan-Ilocana ways, forceful and single-minded. My grandfather's tone of voice and choice of words were diplomatic and not at all condescending, and they also carried sympathy, which was all I wanted.[5]

5. What does the narrator's grandfather look like in your mind? What certain characteristics stand out to you?

"But it's not fair! I don't want to be *Ate* anymore if it means I have to give up my freedom to become her indentured servant. I didn't ask to be the oldest girl in the family," I whined.

"Ah, you can't do anything about that. Besides, you do have to pull your own weight around here. You can't have fun all the time," he explained. "Besides, *Ate* or not, you and your younger sister can do what you want as long as you know what you're doing won't harm you. Just be good."

"Apparently, she doesn't trust me enough to be good while watching a movie with my friends. I'm not stupid," I sighed. It was then that my grandfather reached into his pocket, gave me money for a matinee and popcorn, and placed his index finger on his lips. At least someone in the family trusted me, I thought gratefully.

Afterwards, I went to my grandmother near the stove and helped her chop vegetables for *nilagang baka*: potatoes, carrots, and cabbage, while she cut the beef into cubes. She and I stood quietly beside each other, feeling the tendrils of our electric anger crisscross the air and then dissipate later with the sound of knives on the chopping boards. We normally ended our arguments this way—allowing the anger to dissipate and never talking about it again. It wasn't exactly closure.[6]

6. Have you ever had a similar argument with your parent or grandparent? How does it make you feel?

My mind was swirling with all these thoughts when something caught my eye on my mom's pile of mementos. It was a neatly folded, thread-worn, plaid handkerchief under some of my grandmother's rosaries.[7] It was pink and green, a horrendous color combination, with embroidered scalloped edges in an off-green thread. The color had faded over the years; some spots had turned white. I was much, much younger the last time I had seen that handkerchief. Six years old? Five? I rummaged through my memories. I knew it was back in the Philippines when I had last seen that handkerchief. I remembered seeing my grandmother's wiry, salt-and-pepper hair under that handkerchief on the hot afternoons she walked home after Wednesday Novenas. I recalled that handkerchief poking out of her dress pockets when she pulled out change to pay the jeepney driver for our fare to and from the *palengke.*

7. As this point, can you tell how the handkerchief will be significant in the story?

Lola Sim insisted on taking me to the market. I couldn't carry very many things for her. I hated the *palengke* mud as it crusted on my rubber slippers. Once there, I quickly grew impatient while she haggled with the vegetable vendors. Her haggling always lasted longer than my curiosity over the neatly piled, meaty chayote or jiggling tofu that lay before me. My squirming and whining forced her to settle for prices higher than what she wanted.

But there was a fascinating parade of many wonderful things in the market: prickly fruit; smooth-skinned fruit; wrinkle-skinned vegetables; sucking black mud with the distinct smell of rotting vegetation mingling with the sweet smell from cauldrons of shelled peanuts frying in oil and garlic; active, entrepreneurial boys around my age peddling plastic bags, flashing me toothy smiles. There were many times I caught her staring at me while I stood entranced at the visions before me. I thought the palengke was a magical place.

On one market day, we passed by neatly piled rows of cantaloupes and mangoes of different sizes and colors. My steps slowed as I looked at the tower of cantaloupes, wondering how the fruit vendors piled round fruit one on top of the other without the whole thing collapsing. My grandmother stopped, sensed my interest, and began to inspect one pile. She picked up a cantaloupe and sniffed the depression where the stem was once attached. I grabbed a cantaloupe and mimicked her, needing both hands to lift it.

"You see, you sniff the little hole here to find out if it's ripe. If it smells nice and sweet, it's ready to eat." She gave the cantaloupe hole a little squeeze with her thumb.

I smelled the greenish hole on the cantaloupe in my hands. I thought it smelled sweet enough, hinting of the golden flesh underneath. "Is this good?" I asked my grandmother as she returned the one she held back into the pile.

Her eyes brightened as she gave a quick sniff. "This is a good one. We'll turn this into a drink later. You know, if you keep on picking good fruits and vegetables, I think you might be helping me cook soon enough." My grandmother gave me the cantaloupe, fully paid for now, to carry.

At the market, or anywhere for that matter, there was no escape from the tropical Philippine heat. Sweat made my T-shirt stick uncomfortably to my skinny brown back while I carried small bags of produce. My grandmother would always take her pink handkerchief and sandwich it between my shirt and skin, so that only a little edge of the pink plaid showed on the back of my shirt. Yes, that was the one, the utilitarian handkerchief! When we got home, our house-servants scuttled about, putting away the food we had bought. Then I was shooed away from the kitchen, while my grandmother lectured that the blue flames from the propane gas stove were dangerous for curious little girls. I was very pleased with myself for the remainder of that day.[8]

8. How does the narrator's memory fit into the whole story?

Soon after, she and my grandfather left for the United States, leaving their children and grandchildren behind. When she and I saw each other again, years later, I was already a headstrong teenager with cooking skills not worth a lick. And my grandmother and I did not see eye-to-eye.

With my mother beside me, I stared hard at the plaid handkerchief, the same handkerchief that lived many days stuck to my skin, drenched with my sweat, neatly tucked by my grandmother's knobby fingers at a distant open-air market many years ago and many thousands of miles away. Since then, the pink handkerchief had probably spent most of its time under the pile of rosaries in my grandmother's armoire. The last time I had seen that handkerchief, Lola Sim had looked upon me with approval and I was young and unschooled at throwing angry words at her. We had loads of fun at the market. She sparked my first curiosity about food, a curiosity that I still cultivate.

"Your Lola would really want you to have something," my mother repeated.

I took a breath. "Fine! I'll take that pink thing," I said, spilling pictures on the floor as I roughly grabbed the handkerchief. I walked away from my mom, placed the faded pink handkerchief in my pocket and smiled.[9]

9. Is your prediction correct?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. Why do you think the writer used the word “armoire” instead of “wardrobe” or “cabinet”?
2. Why is it a difficult task for the family to open and distribute the contents of Lola Sim’s armoire? Would you feel the same way?
3. What expressions does the writer use to enhance the dramatic effect of the armoire being opened?
4. What do the contents of the armoire reveal about Lola Sim’s personality and social background? What items do you feel should be included in your own armoire? Why?
5. How would you characterize Lola Sim’s husband? What does the story indicate about his relationship with Lola Sim?
6. How does the author characterize her relationship with her grandparents?
7. What do the handkerchief and the marketplace signify in the story?
8. What does the last paragraph reveal about the narrator?
9. What cultural differences are pointed out in the story?
10. Do you sympathize with the narrator’s experiences and feelings? Do you think you can relate to it? Expound your answers.

Stories are often told in a **linear** way—in other words, chronologically or from beginning to end. Flashbacks may be employed for stylistic purposes but are kept to a minimum. This technique is mostly used by writers in straightforward and plot-driven stories, while the **nonlinear** technique (the opposite) is used in stories that are more complicated and encompass different dimensions.

To decide what technique to use, study your material (proposed story) very well. Is the strength of the story in the turn of events? Is it a suspenseful gradual buildup of conflicts? If it is, you can use linear narration. Is the story full of characters with interesting histories which are indispensable to the story as a whole? Is the story about visiting the past and giving a vision of the far future? If it is, you can use nonlinear narration.

In telling a linear narrative, you first need to recall the **elements of the narrative plot:**

1. **Exposition** – description of the background of the story such as the setting and the characters
2. **Conflict** – competitive or opposing forces that cause tension in the story involving the characters, other forces (nature, society or system), or within the character (internal conflict)
3. **Climax** – the story's most intense point (and is therefore a turning point)
4. **Falling Action** – conflicts subside or are gradually resolved
5. **Denouement** – the resolution to the conflict or the end of the story

But some stories use ***in medias res*** (also known in Latin as "in the middle of things") to tell a story by starting right in the middle of the action, usually when the character is in a crisis or a crucial situation.

A narrative usually begins with the exposition, where details involving the characters, their background, and the setting are exposed. However, "in medias res" seeks to deviate from this predictable structure by jumping toward the middle of the story thereby surprising and intriguing the readers. As the actions unfold, readers will find themselves asking: "What is going on here? How did the characters get in such a situation? What will happen afterward?" This is exactly the goal of this narrative technique.

By putting the readers somewhere in the middle of the story, they get lost and try to find their way back by asking questions about what happened before and after. They try to make sense of events by reading further into the story.

With this effect achieved, the writer then takes the reader back to the beginning.



One way authors achieve this is through the use of flashbacks. A **flashback** is a literary device characterized by the inclusion of a past event in the narration of present events in a story. Flashbacks are very useful in explaining a lot of things about the characters, the setting, and the story. They may provide a contrast between the character's past and present situation, explain the motivation behind the character's actions, or emphasize the significance of a certain object or place among other things.

Flashbacks can be inserted in the narrative through a variety of methods. It can be in the form of **memories** shared by the narrator or characters, a **dream sequence**, or a **direct narration** of the author (without referencing to memories or dreams).

Activity

A. Using *"in medias res"*, choose from the possible "story starters" below and form a story in your head with your choice in mind. Remember, the story must start *in medias res* or in the middle of things. The "story starters" will be used as the foundation for the narrative that will be written in the next activities.

Four seemingly well-to-do children from ages 5 to 9 are in the kitchen of a rundown mansion, doing chores for its owner. They still have a long list of dirty tasks to accomplish for the day.	A poor girl finds herself lying on a comfortable bed. She looks around and sees that the bedroom seems to be owned by the daughter of a millionaire. She doesn't remember how she got there. An old woman quietly enters the room, smiles at her, and brings in some food.
A young man wakes up in a room with glass walls. He tries to get up, but finds that he is restrained. He is also naked except for the tubes connected to his body. He turns his head to the side and sees people looking at him clad in white gowns and wearing masks, writing down notes.	Blake and Irena open their eyes and gape at each other. One is seeing the 70-year-old version of the other. Two nurses approach them and ask them if they need anything, calling them Mrs. Toulene and Ms. Darcelly. They stare at each other in disbelief and think, "This cannot be happening."

B. After you've chosen a story starter, answer the questions below.

1. How did the characters end up in the scene?
2. What events unfold after the starter?
3. How does the story end?

C. Using the details from Activity A and B, compose a short narrative of four to five paragraphs that makes use of both the ***in medias res*** and **flashback** techniques.

It's Time to Row Together!



Your teacher will divide the class into groups of three or four.

In "Lola Sim's Handkerchief", the author took us to a journey back in time to explain the handkerchief's significance. Think of yourselves as avid collectors of objects of cultural or historical significance that are at least 10-30 years old. Try to look for such an item owned by your family or friends. Interview the person who owns or knows the story behind the item. Use the following guide questions to assist you:

- What was the item used for?
- How was it acquired? Was it a gift, a purchase, an inheritance, a discarded item, etc.?
- Why and how is it preserved for such a long time?
- What important memories are associated with the item?



All Ashore

A. **Flashback** and **in medias res** are popular in literature, film, and TV. Try to recall stories, films, or TV shows that make use of these narrative techniques. How were these relayed in the story? In your opinion, what was the role of these techniques in the story?

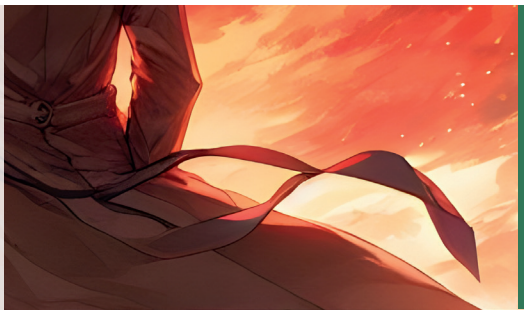
B. Before proceeding to the next chapter, let's review. The elements of a narrative plot are the exposition, the conflict, the climax, the falling action, and the resolution. *In medias res* and flashback are narrative techniques. The former is used to begin a story in the middle of the action, and the latter is used to tell an event from the past, interrupting the present narrative.

   Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

   1. I can distinguish between linear and non-linear narration techniques
   2. I recognize the elements of a narrative plot.
   3. I recognize the "in medias res" and "flashback" narrative techniques.
   4. I can compose a short story that make use of narrative techniques.

LESSON 7

Characters and Characterization

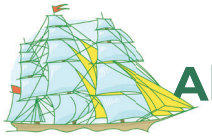




Chart

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

- compare and contrast two characters in a story
- understand the importance of characterization in a story
- distinguish between direct and indirect characterization
- evaluate a character's decision



All Aboard

A. Study the table below and determine the meaning of the highlighted words by how they are used in each sentence. Complete the table found on the next page by matching the proper word with its meaning. Write your answers under the column labeled "Word".

Sentences
Our tour guide used the **bolo** skillfully to create our path through the thick forest.
The illegal trading of **ivory** has become a threat to African wildlife.
A few bystanders **sneered** at the group of illegal hunters caught by the police.
I tried to reason with them, but they **obstinately** refused to cancel their hunting trip to the forest.
Nobody heard the dying elephant's **feeble** cries after getting shot.
With **elemental** strength, the lioness protected her cubs from the hungry hyenas.
The animal rights activists held a **vigil** outside the corporate headquarters.
Undercover cops **stealthily** entered the wildlife sanctuary and successfully captured the illegal hunters.

Meaning	Word
1. reflecting the basic and powerful force of nature	
2. weak or sickly	
3. a large singled-edged cutting tool	
4. a hard white substance that forms the tusks of elephants and other animals	
5. in a quiet manner, so as to avoid being noticed	
6. the act of keeping awake and quiet, especially during hours of sleep	
7. in a stubborn or determined way	
8. to smile, laugh, or speak in a manner that shows lack of respect	

Global, political, economic, environmental, and technological factors create changes in our society. Changes can be beneficial as they inspire innovation and improvement. On the other hand, change can also result in the loss of identity.

B. What changes do you feel are affecting your relationships, behavior, and attitude? As you go through life, what things should you leave behind? What things should you keep? What are your reasons for abandoning or keeping things? In today's society, what traditions do you think should be abandoned and what should be kept? Why?

Discuss your answers with a seatmate. Afterward, read "The Bolo" by Loreto Paras-Sulit and find out what the source of conflict is between the main characters.



All Hands on Deck

DURING READING

Take note of the main characters' attributes as you read the story. How are the two characters similar? How are they different?

	Clara	Sita
1. Physical Characteristics		
2. Values and Attributes		
3. Plan with the Bolo		
4. Reasons and Motives		
5. Similarities		

Imagine that you own all these things in the illustration. Now, imagine a fire is about to swallow all these precious objects that you love. If you could save just one object from the fire, which would it be and why? What does your choice say about you?



The Bolo

by Loreto Paras-Sulit

It was long and gleaming and its blade curved insolently, threatening, into a glittering, sharp point. By the flickering candle light the bolo seemed like a shaped piece of metallic satin, as it lay helplessly at the side of the sick girl. Thin, waxen fingers felt for the hilt... closed weakly over it.

"Sita, you will not do it? You cannot sell this.[1] I know I am weak and I cannot resist you. But I am your sister and a child sleeps beneath my breast. Sita, you know I cannot part with this, you know I cannot. Do you hear, Sita; don't you answer me?"

1. Why do you think Sita wants to sell the bolo?

The younger girl made no reply, but her eyes smouldering with fierce, sullen anger spoke for her. They roved greedily over the bolo, roved covetously... threateningly like the bolo's sharp, glittering point. Her eyes rested long on the hilt of the bolo—the hilt, a study of jade, ivory, and gold. Fool! Clara was![2] Not to part with the bolo, when the hilt could command a great price down at Old Hison's store. The pommel of the hilt—it was jade. Jade... dull green—the opaque green of leaves seen at twilight—smooth jade... hard-grained—priceless. Jade that stole the fitful flames of candle light and strove to shine boldly like a thin slab of emerald, but succeeded only in bringing into a startling relief the creamy whiteness of

2. Do you agree with what Sita thinks of Clara? Why or why not?

the ivory grip where arabesques were carved. Long ago when the bolo was in its making, the skilled, brown fingers of an old carver had cut fantastic things on the ivory of its grip. Intricate arabesques that concealed, perhaps, the incomprehensible dreams of the East, the confused hopes and dreams of the carver—hid them so cunningly on the surface of the ivory grip. Jade and ivory... and steel. They were bound by a dull line of solid gold, the stolen piece of the heart of a great mountain—and this gold wedded the jade and the ivory to the boldly gleaming steel. A curious thing, this was... quaint but barbaric. Iron, sinews of the earth, pounded by men on red-hot anvils, pounded, pounded, pounded into trusty steel that went into the making of the blade. And then a shaping of the edge on flint—an edge, keen and fine, a cutting edge like the ivory teeth of tigers that feed on the tender flesh of gazelles, a piercing point like the tip of a shaft of light.

And the two sisters brooded on the strange tale of the bolo; the older with thoughts of love, the younger with contempt and perhaps with a little wonder.

The story had it that a Malayan prince had the bolo made for his fair bride. “With this thou shalt carve my heart from out my bosom,” he told her tenderly, proudly, “if ever I prove unfaithful.” And when their son grew tall and powerful, when the dreams of a fair maiden shone in his eyes, the mother had recounted the story of the bolo and she had bidden him to take it to his chosen bride and make the same promise. So when he set out to capture her heart, he, too, laid it at her feet and said boldly, “Beloved, with this blade thou shalt carve my heart from out my bosom if ever I become unfaithful.” So grew the beautiful legend. And through the centuries had the crude yet precious bolo been received as a token of love by the trembling, slim fingers of wondering maidens from their nervous, bashful lovers. And mothers, when their first-born sons were tall and brave and dreamed of fair maidens, took the token from its security and bade the youths do what other youths, their ancestors, had done. Love kept the rust from the blade and time was kind and he did not dull its edge. So it traveled from hand to hand, from lover to beloved, from mother to son, and then from lover to beloved—carrying its message of true, clean love and the promise of a faithful heart. And now the bolo lay at the side of Clara, who feared for it, when she saw the smouldering eyes of her sister.

“Sita, you don’t understand,” Clara cried. “I would rather starve than sell this, Sita,” the voice was weak with its pleadings, “a boy sleeps beneath my breast. I know, I am sure, that my child will be a boy. Can’t you understand that—a boy to carry on the golden legend of this bolo? It is going to be a boy, Sita,” repeated Clara in a dull voice. “And, oh, that Ramon was here... but, that he should die... before...”

Sita made no move. A sneer curled her dry lips and it was a pitiful sight. So young a face, so young, should not show a sneer. Its sharp features, the distended, dark eyes, the dry, curling lips—told their story of hunger.

"Perhaps his disappointment caused his death," taunted Sita. "His parents did not consent. They would not wish their precious bolo to descend to a son of yours, I suppose."[3]

3. If you were Clara, would you let Sita sell the bolo? Why or why not?

"Sita! They have forgiven now that Ramon is dead. And tomorrow will come some money to us—I wrote them. And we do not need to sell this bolo; do you see, Sita?"

"I don't," answered the girl sullenly. "These highbrow folks! Do you think they will ever forget that their son disgraced them by marrying so low? A fine thing—to forgive you, now that he is dead. Clara," she broke down, "Clara, please, I am very hungry."

"Look around, Sita, and see if there is something left,"

Sita stood up angrily. "Something left? Look!" she motioned to their rude shack of a house. Grim and bare. Sita stood in the middle of the narrow room—pinched face, piercing eyes—burning with hunger. "Clara, I have pawned everything, everything. Do you think that if there was something left, I would ask you? Clara, please! Forget that unborn child of yours. How do you know it is going to be a boy? Clara, think of yourself, think of me. I have forgotten what decent food is; please Clara, let me sell that."[4]

4. What do you think will Sita do next?

The older sister shook her head obstinately. "Ramon would never forgive me—though he is dead. He will have a son and I have to keep the bolo for my child till he grows up. Wait, Sita, tomorrow will come money from Ramon's parents. Wait."

"I cannot, My God! I cannot." Sita bent furiously over her sick sister. "Fool!" she spat out. Forgotten was her sisterly respect. "Fool! Sentimental fool," she cried, maddened, overcome by pitiless hunger gnawing into every cell of her body. "I have done everything, Clara. I have fed you, nursed you. What more could I do? But now I want to eat, to eat and you have to give me that bolo."

Clara tried to rise. "Sita, don't you think of anything but food? Tomorrow—the money will arrive. Can't you wait? If you cannot—but I tell you, you shall not get this bolo. You shall not!"

"Will I not?" sneered the sister. Sita... the untamed... the selfish—her eyes, fires of mad desires, of stark hunger, burned into Clara's face. "Will I not?" Clara held on to the bolo with all her feeble strength. Sita tried to grab it with a disdainful cry, but the steel flashed wildly in the air. The elements clashed—elemental hunger... elemental love. Sita recoiled in fright but not in defeat. Then there began a vigil which continued through the night.

Sita, seated on a low stool, watched her sister furtively... closely. Clara, weak and helpless, clung to the precious bolo. Sita had lost her head, thought the elder sister. Poor child! Hunger had maddened her. The hours followed each other with heavy steps; the oppressing silence of a great city enveloped them; the last rumbling of the carts was heard. The city was silent but both

sisters fought sleep away. Sita sat huddled on the stool—it helped relieve her hunger. At the store of Old Hison down at the corner, that bolo could be sold easily; down there at the curio store of Old Hison, where all kinds of men met and bought all kinds of things. Why didn't Clara sleep? Fool!

"Sita, sleep!" begged, the elder girl. "Look, dawn is come. In a few hours, the postman will come with a letter and money for us. Sleep, Sita," but Sita brooded on and slept not.

The sun regretfully emerged from a bank of pink clouds on the horizon and rose in the heavens. The city was astir and far away shouts and faint rumblings came in. The postman coming? Why wait for him? He would bring nothing.

Little by little fatigue stole over Clara and now and then her pale lids drooped in sleep. Little by little her fingers relaxed, little by little the bolo slipped from the tired fingers. Stealthily Sita bent over the sleeping sister—stealthily; and gently, gently the slim fingers of Sita crept over the blade; a little pull, oh, so little and...

5. Why does Sita feel that she committed a sacrilege? What makes you think so?

Old Hison, a curio himself, stared respectfully behind the counter. He had a customer, evidently a rich one, for he was making many purchases. Sita hesitated outside the door.[5] Would that man stay long? But why should she not enter and sell the bolo at once—there was nothing to be ashamed of. She entered the store wishing that every step would take her away instead of bringing her nearer to the counter. The customer looked at her gravely. He was young, tall and well built: his eyes were kind and his lips were firm.

"What can I do for you, Miss?" asked the storekeeper. A feeling of panic seized Sita. She wished that the customer would go and not stare at her so inquiringly. Were there other things more powerful than hunger; things more powerful than that gnawing ache which ate into every tissue of her body? Her throat was dry and aching—water could not cool it; and her body was weak and starved and her senses were reeling and dulled. There should not be things more powerful than hunger. And so Sita unwrapped the bolo and with a mute but eloquent gesture laid it on the counter.

Old Hison examined the bolo gravely. He tested the edge—sharp and fine—a cutting edge. A wise smile loosened his tight, old lips. His fingers stole reverently over the hilt. Jade and ivory and gold. Precious things, and why did that girl with the pinched face wish to part with this bolo? Ah, poverty! The girl's eyes were hollow and her cheeks were pale and thin. Hunger! Then she had not the strength to haggle over the price.

"Fine, old blade, indeed," remarked Old Hison and he looked at his other customer. "What do you say, Mr. Oscar?" Mr. Oscar assented but Sita thought there was a look of pity in his eyes. "I do not ordinarily buy such things," continued the storekeeper, "but I always like to serve ladies. Fifty pesos is all I can give for this," he announced.[6]

6. How does Sita's appearance affect the price the storekeeper offered?

She wanted to protest. This storekeeper was cheating her, but the man beside her was staring at her... with pity.

"Anything, anything," she assented nervously. That man, that Mr. Oscar, why did he not leave? Oh, she was realizing that there are other things more confounding than hunger... like shame and pride. Old Hison laid five crisp ten-peso bills on the counter and then seized the bolo. Sita turned away to go, a sickly sensation enveloping her—she knew that she had committed sacrilege—she had desecrated the bolo.

"May I see that bolo?" the question made her stop and as she turned to the counter, she saw Old Hison extending it to the customer. "A beautiful, curious thing, isn't it?" questioned the man. "Will you give me this for sixty pesos?" Old Hison shook his head. He was wise and he knew that he could sell this for a greater price. Men who collected strange things often strayed into his store and they were willing to pay fabulous sums for curious things. Strange foreigners—there were many of them— would willingly buy this precious bolo and pay what he would ask.

"No, I am sorry, I cannot," and then with a desire to mollify his customer, he offered a hastily invented reason. "You see I have a friend who is a butcher and he has been pestering me for a trusty blade for his work. I can separate the hilt from the bolo and then sell the blade to him," concluded Old Hison smiling nervously. He was never good at lies.

Sita gasped faintly. Meat! Pork of swine, meat of cattle. That blade that was made to carve out the heart of a Malayan prince if he be unfaithful to his love, to carve meat. But why should she care—she was hungry. She turned again to go away.

"Will this amount be all right?" How much was that man offering now? It must be something high, for Old Hison had answered, "Yes, yes sir. More than all right. Here it is, sir, here it is."

"Madam," Sita found the man confronting her and he held the bolo to her. "Please do not think this strange and imprudent. I do not mean anything of that sort. I—I—this bolo is a rare thing and it must have—it does have a rare history. I knew the former owners and—and— I think it is a pity to sell this. I—please—your family did not surely wish to part with this so... Will you have it back? Please, do not misunderstand me."

Sita could not meet his eyes. How she wished her face was less pale and sickly and that her hair was more tidy.

"If—if—" indeed the man's task of explaining his action was hard, "if you would not like to receive it as a gift, you can buy it and pay me later... any time. I can give you my address. Will you take it?"

So there were men like this. The ghosts rose before Sita again. Trembling, shy brides; tall, bashful lovers; white-haired, sweet-faced mothers. And perhaps this was how the lovers presented the barbaric gift to the women of their hearts—ashamed because of its strangeness, fearful lest the girl might fail to understand, bashful because they loved so much. And perhaps the brides felt as she now was feeling—the sweeping of a great, cool hand over her madly beating heart, the rush of ineffable sweetness to her parched soul, the crushing tide of a mighty and strange force... overwhelming, but, oh sweet... sweet...

And Sita discovered that there are other things greater and more powerful than sensations of the flesh and she understood how Clara could withstand hunger and why she clung to the bolo. And perhaps Clara's son that still slept beneath her sister's breast would grow as tall and fine as this man before her and carry on the golden legend of the bolo.

7. What makes Sita change her mind?

Sita turned to the wondering storekeeper—he held many crisp green bills in his hand.[7] She leaned over the counter and snatched them from him.

A smile, so faint and slow but, oh, so wonderful—which made her actually beautiful—spread on the pale face of Sita. "Thank you very much, sir," she responded gravely. "Here is your money and I shall keep the bolo," and then to Old Hison she turned. She spoke hurriedly, very hurriedly, lest she might repent and recall her words. "And here's your money, too." She laid the five ten-peso bills on the counter. "I have changed my mind."[7]

A smile of thanks and good-bye to the man—he was a ship that had passed her wrecked bark in the night and given her a lamp of light.

8. What does Sita choose to do? Do you agree with her decision? Why or why not?

She walked out of the store... walked out fast, fast... almost ran... because she was afraid. Hunger was tugging at every tissue of her body again... tugging so cruelly... and commanding her to return.[8]

Comprehension Questions

Answer the following questions on another sheet of paper.

1. How is the bolo described in the story? Why do you think the writer chose to describe the bolo as such?
2. What concepts does the bolo symbolize in the story?
3. What is the source of conflict between the two main characters of the story?
4. What impression do you have of Clara's in-laws?
5. Is the author's use of dialogue effective in the story? Why or why not?
6. Where do you think does the story take place? Cite specific sentences from the story to support your answer.
7. Do you see yourself more as Clara or as Sita? Explain.
8. What value do the characters attach to the bolo?
9. Who do you think is stronger between the two sisters? Why?
10. What does the last paragraph suggest? How do you think should the story end? Why?

Let's Explore

The beating heart of any story is its **characters**.

At the center stage stands the **protagonist**, the driving force we follow through their trials and triumphs. Take José Rizal's *Noli Me Tángere* as an example. There, Crisostomo Ibarra embodies this role, yearning for justice and equality in a corrupt society lead by Spanish colonizers.

Opposing him is the **antagonist**, a force that creates conflict and challenges the protagonist's goals. In *Noli Me Tángere*, Ibarra faces multiple antagonists. Two of them are Padre Dámaso and Padre Salvi—manipulative church officials.



But not every antagonist wears a face; they can also be inanimate forces that hinder the protagonist from meeting their goals. In *Noli Me Tángere*, poverty, ignorance, and the societal oppression act as Ibarra's adversaries. These unseen forces highlight the systemic nature of the conflict, showcasing the challenges beyond individual villains.

Now, how do writers bring these characters to life? They characterize!

Characterization refers to the way the writer reveals the personality of a story's characters. Characterization can be accomplished by the writer either directly or indirectly.

- **Direct** or **explicit characterization** is achieved when the writer directly describes to the readers the character's personality. It is as if the writer is sharing his or her own opinions on what the character's traits are. The direct description can come from the narrator, from another character, or the character being described.

> *Lisa said of his daughter, "Claire is a precocious child. She started reading the newspaper at the age of six, and can engage in conversations like an adult."*

In this excerpt, the writer directly described the character's personality (Claire) through the eyes of another (Lisa).

- **Indirect** or **implicit characterization** is achieved when the writer lets the readers infer by themselves the character's traits based on what the character thinks, says, does, looks like, and on the effect that the character has on other people.

> *Memories were crammed into the armoire, making it unbearable to look at during the days of mourning. No one wanted to touch it fearing it might open my grandfather's floodgates of tears.*

In this excerpt from "Lola Sim's Handkerchief" by Paula Angeles, the family's overwhelming grief can be inferred from their action (or inaction). Only after Lola Sim was buried were they able to swallow their sorrow and clean out the armoire.

Many key events in a story unfold as an outcome of the personality and decisions made by a character or a group of characters. Therefore, it is essential to our understanding of the story and the characters to evaluate their decisions. To do this, we must not let our emotions and personal preference overrule our judgment. Instead, we analyze the character's mindset, motives, and circumstances. It also helps to look at the decision itself: the events and people involved, the challenges the character faced, the choices available to the character and the possible consequences of those choices.

Activity

A. In "The Bolo," how does the author bring out the characters' personality? Did she make use of indirect characterization? Complete the chart with examples from the story.

Character	Excerpt from the Story	Direct or Indirect Characterization	What it says about the character
Sita			
Clara			

B. In "The Bolo," try to evaluate the important decisions made by the characters in the story by filling out the table. For each character, focus on one important decision that has a significant impact on the story.

	Sita	Clara	Old Hison
Decision			
Traits and motives of the character that influenced the decision			
Events or reasons that led to the decision			
Other choices available to the character			
Possible out-come(s) of those other choices			
YOUR EVALUATION			

C. With the ending of the excerpt as your starting point, create a dialogue showing your ending of the story. You may add or invent another character depending on the kind of ending you plan for the story. Be sure to account for the fate of the bolo and of the two sisters in your ending. Share your script with the class. Read your script with a clear and audible voice. You can pause occasionally to convey suspense and use appropriate and well-placed gestures.

It's Time to Row Together!



In "The Bolo", we encountered an example of a dilemma, which is a difficult situation where one is left to choose between two or more options. In the case of the sisters. Sita and Clara, the dilemma is whether or not to sell the bolo. Either side is undesirable; one leads to hunger while the other leads to the loss of a valued item.

Group yourselves into three. With your groupmates, choose which side to support: Clara's or Sita's. Write your own supporting arguments and prepare to debate with the opposing group.



All Ashore

A. Create your own character. What is their name? What do they look like? What is their backstory, their motivation? Are they a protagonist or an antagonist? Draw your character and write your answers to the questions on the given spaces.

My character's name is: _____

My character's motive in my story is: _____

B. Before proceeding to the next lesson, let's review. Characters are like the actors on the stage of a story. They can be the protagonist and the antagonist who drive the plot forward and bring life to the narrative. Characterization is the process of creating and developing characters—their appearance, personality, motivation, and relationships. This motivates a character's decisions. We evaluate these decisions to understand what makes a character move through the plot, what the potential consequences of their actions are, and how their decisions contribute to the plot and theme of the story.

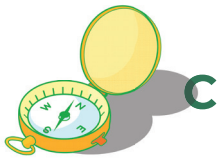
Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I can compare and contrast two characters in a story.
2. I know the importance of a character and characterization in a story.
3. I can distinguish between direct and indirect characterization.
4. I can evaluate a character's decision.

LESSON 8

Setting and Context

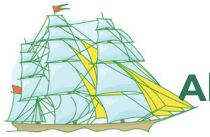




Chart

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

- explain the role of setting in a narrative
- identify the functions of setting in a literary piece
- understand the importance of contextualizing a literary piece
- gain a better understanding of a story by analyzing its context



All Aboard

A. Read the sentences on the left column and take note of the underlined words. Write the letter that matches the meaning of each word on the space provided.

_____1. A loud knock on the door made me <u>shriek</u>.

_____2. My mom entered the room and began relating <u>turgid</u> things about dad and a car accident.

_____3. As what she said made sense, my stomach <u>lurched</u> and I felt sick.

_____4. Before my mom came in and broke the news, I was just a <u>hepcat</u> wondering about what to wear to school the next day.

a. to return to normal health or strength after being sick, injured, etc.

b. a person who knows about the newest things in music, fashion, etc.

c. actions or statements that trick people into believing something that is not true: deception or trickery

d. to make a sudden sideways or forward motion

_____5. My first instinct was to pretend that everything was normal. I resorted to chicanery and denied what had happened to myself.

_____6. I told myself my dad would be well in time. I would support him through his period of recuperation.

_____7. Yet my mom was talking about a funeral already. She was making notes of all the cash and the illiquid properties.

_____8. With mom detailing all that we owned, it sounded like dad was a baronetcy.

_____9. I spaced out and thought about my dad, whose ship had finally berthed.

_____10. We have never had a death in the family before. I did not know how to act apropos to the situation.

e. not being cash or readily convertible into cash

f. to make a loud, high-pitched cry

g. very complicated and difficult to understand

h. to bring (a ship) into a place where it can stop and stay

i. a man who is a member of the British nobility with a rank below a baron

j. suitable or appropriate

Where did you spend most of your childhood? What do you remember most about this place? Is there anything remarkable about this place? Tell a story to your seatmate.

B. While listening to your seatmate, compare each other's childhood places. What do they have in common? What are their differences?

Afterward, read the excerpt from "Dream of Lizards" and find out what the narrator in the story finds remarkable about the place where he grew up before leaving for America.



All Hands on Deck

DURING READING

Answer the following questions as you finish reading each indicated paragraph.

Paragraph 1: Why do you think the author started the story with details about rain and coconuts?

Paragraph 2: What brought the snapshot of memories to the narrator's mind?

Paragraph 3: Where is the narrator? What is his purpose for going back to his hometown?

Paragraph 22: How did the narrator represent his idea of cheating time?

Paragraph 23: Why do you think the narrator went to America?

Paragraph 25-28: How did Mandoy Imoy describe Noel's father?

Paragraph 29: How does Noel feel about his uncle's comment that he could be mayor of their town?

Paragraph 34: Did Mandoy Imoy really go to America? What do his stories tell about him?

Paragraph 44: Based on the descriptions, where do you think is Kangleong located?

What emotions does the illustration convey? Does the picture give you a hint that a storm has visited the place? What details from the illustration support your answer? What can you say about the children and their attitude toward the aftermath of the storm? Can you relate to the children in the picture? How?



Dream of Lizards

from Killing Time in a Warm Place

by José Y. Dalisay Jr., PhD

I come from a country without snow and without raspberries. Instead we have pounding rain and coconuts. When the typhoons come the coconuts fall in a rain of their own. I know; as a boy of ten I spent the summer in my home-town of Kangleong, in the Visayan islands, and I remember how, early one morning, I rose to the shriek of the wind and what I imagined to be a stampede of heavy-footed horses among the groves. It was the sound of many coconuts falling into the brush-padded mud, full-grown nuts torn loose from the treetops by slashing wind. At daybreak I hurried to the groves with the other children, and we gathered up the coconuts, and we dragged, rolled and kicked them over to the bucayo maker's shack. She paid us five centavos for every coconut we salvaged from other people's farm lots, and we lingered while she grated the white flesh and steeped the cakes in a deep iron panful of simmering molasses. I remember that well: the exhalations of the wet earth and the overpowering sweetness of sugared coconut. Later that morning I walked up to the seashore to see how large the waters had become; and they were large, indeed, and ugly, flicking at the edges of Kangleong in a dirty brown froth, throwing up blackened logs, palm fronds, pieces of rope and estranged triangles of colored plastic on the beachfront bordering the coastal road.[1]

1. How would you describe the narrator as a boy?

2. Does the beginning of the story remind you of something you have experienced? What did you think about or feel during that event?

It was a day without shadows, late into our summer, which begins in March and ends in June. It was as if the rain had come to leave everything clean and to render all objects in their most vivid states, in colors made all the more turgid by the grayness of the sky.[2] On my way home I passed by the tall kapok tree whose lower branches reached out beyond its owner's fence into the street. The ground was littered with hard brown pods which I knew yielded, when cracked open, the cottony fluff that kept life jackets afloat in the ocean. I had learned that it was simpler to strip and lash two coconuts together and to tuck a pair under each armpit; coconuts were incredibly buoyant. The kapok pods were too dull to attract me, but somewhere among them was a shiny lump that turned out to be a baby bat. It was grayer than the sky and when I folded its wings it fit neatly into my palm. I brought it home and put it in a coffee jar in a bath of rubbing alcohol, in the hope of preserving the body and its fine-haired sheen—a futile gesture, I was to find over the week that followed, a week of soggier and then drabber mornings, over which the bat turned darker and began to come apart. I wanted to keep the slender bones but my grandmother threw the jar away, and I can't even remember if I was saddened by what she did, or simply relieved. That summer was soon lost in longer and thicker shrouds of rain. No more coconuts fell. In mid-June my uncle managed to put me aboard an Air Force C-47 that had stopped by our island on its way to Manila. It was a bumpy flight and I nearly cried from the pain in my ears, but for the thought that I was with soldiers, I occupied myself by staring out the window to search for some horizon. I saw ragged clouds and a leaden sea, until the deep green mass of Luzon appeared, its plains awash in floodwater. We lurched into a city shipped by rain.[3]

3. What images come to mind as you read this sentence?

And now, thirty-six thousand feet above the black Pacific, I ask for coffee without sugar, giving in to sleeplessness. Perhaps over Hawaii I'll shut my eyes and see nothing for the next ten hours, and awaken to Manila flooded in that memory from twenty-five years ago. And I would be a boy again, and my father would come for me at the airport in a hastily-borrowed jeep, not expecting my arrival for another week. It was Mandoy Imoy, I would tell him; he put me on this plane, to save himself the boat fare. What a stupid thing, Tatay would say, to fly you in this weather; well, that takes care of the shirt I'm sending him for Christmas. I had a good time, I would tell him; I wanted to stay.

But it hasn't been two hours since we took off from San Francisco. It's a 747, and in these stormless heights it hardly seems to move. There's a man on my right, an American of about fifty. His hands mimic two pinking crabs as they chase across his tray after peanuts dropped from their foil packet.

"It's a whole new war," he's telling me over his beer. I think he means the business war with the Japanese, but he folds out a brochure for an avionics company, touting a missile-guidance system for the year 2000. "The pilot could be dead, these babies just keep flying. And all it takes is a piece of hardware the size of your fingernail. Do any work with computers?"

"Word processing." The flight attendant brings my coffee. "Salamat."

"What's that you said?" the man asks.

"'Salamat'—thanks. It's in our language—I'm Filipino."

"Oh." And then: "Does everyone speak English in the islands, like you do?"

"Just about," I say, although it's something of a lie. "I had some special training," I say, and he seems satisfied.[4]

4. What do you think is the "special training" that the narrator referred to?

"Orientals—you're hard to figure out. Japanese, Chinese, Vietnamese. Damn if I can tell you apart, just by looking. You sure look Chinese to me."

"My grandfather was part-Chinese."

"I knew it. Had to be something. Me, I got some German in me somewhere, with a name like Weiskopf, you know, W-E-I-S-K-O-P-F. Larry Weiskopf, by the way." He offers me his hand, and I can feel the stoutness of his blood.

"Noel Bulaong. Boo-LAH-ung." Noel Ilustre Bulaong: my name, a name with enough room among the vowels for people to step into and misread, mishear, misspeak as it suits them—for their entertainment but to no one's lasting grief, certainly not mine, because it is only my name, a sound of bright mercurial[5] amplitudes: "No-wail, No-well, Ill-luster, Ill-astray, Bull-y, Boo-ly—Billy Young—"

5. mercurial – changeable or unpredictable

"Beaulah Wong."

"Yes."

So—are you going home, or just visiting?"

"I'm not sure yet. My father died."

"Oh. I'm sorry to hear that."

"Thanks." He shuffles his papers, embarrassed by the stillness. "It's about time I went home, anyway," I say. "What about you?"

"Business. I'm helping set up a silicon-chip factory in—Mactan—is that how you say it?"

I think of islands and a glassine beach. All that would change, would have changed, like my father, even as I fly.

Sometime that boyhood summer in Kangleong I learned that it was possible to cheat time. I had scavenged around town for the young green mango or papaya aborted by its parent plant, and I had put them all in a can that had once held Graham crackers. They were the prettiest things, the perfect miniatures of their sturdier siblings, with a delicacy of breath and yet an insistent fullness of body peculiar to their age and size. But when you bit into them, they were bitter—nothing there but the hard white flesh, a trace of seed and bone. They seated in the can until they yellowed, and then they tasted just as badly. My grandmother taught me a better way of ripening them. She took my green fruit to the kitchen, where ash had gathered beneath the woodfired clay stoves to the depth of a man's hand from fingertip to wrist. She dug a hole in the impacted powder and buried the young things in it, covering them over with ash. This way, she said, they could be saved. They would get no larger but at least they would earn some sweetness, in good time.[6]

6. What is the significance of this memory?

When I think of water, I remember the outhouse and the fish in Kangleong. Whenever the toilet in the house where I stayed was occupied, I had to walk about a hundred yards across the street, into a grove of buri palm and bamboo and down to an estuary where an outhouse had been built on stilts above the brackish water. It was the simplest of structures, a wooden box with a hole in the floor. I would squat over the hole and let go. And then an incredible thing would happen: three or four fish would dart into my circle of view, throbbing in the greenish water like thin blue cigars with a yellow glow at the tips. They would hover there in wait for the next crumb, the next flake, eyes and mouths in rapt attention, hungering for me. They were stranger than the bayawak, the chicken-eating lizard I met on a riverbank in the interior, where there were no toilets, not even an out-house. The bayawak had stared as I brushed myself clean with coconut husk. I laugh when I think of how I must have looked to these animals.

I last visited Kangleong shortly after I returned from my first trip to the United States, and it was during this visit—a pleasant one, given to beer with distant uncles and fanciful accounts of 42nd Street and Atlantic City—that I came upon a photograph of my father as a young man in flowered polo shirt and loose gray pants, in the fashion of the time. He looked like a clerk on his way up the civil service; at that point, he probably was. My father was to hold many jobs: policeman, inspector of motor vehicles, senior clerk, ward leader. My mother kept an album for each of the three of us, so we all had pictorial histories quite distinct of the others, but only in a way: we posed at the zoo, one after the other, before the same giraffes and peacocks, and mine opened to a chocolate-brown picture of my father in his police patrolman's uniform, standing at parade rest at the foot of a swirling staircase, saber in hand. My father said that he had gone to the police academy in Manila, having had to quit Pre-Law for lack of money, and that he had bunked with another trainee who was to become, forty years later, a brigadier-general in the national police and the President's confidant. My policeman-father figured in the newspapers once, during a riot at the city jail; a prisoner had tried to escape at the height of the melee[7] and my father had shot him in the leg.

7. melee – a rowdy fight

My father had lost the clipping when he told the story to me, but I believed him without a doubt; he was a good man, with a kind heart and a head for words and figures well beyond the circuit of Kangleong, a chess player and a Reader's Digest reader and an English crossword-puzzle solver, a coconut farmer's son whom all the town's schoolteachers delighted in because he was, in the intensity of his ambitions and in the muscle of his talents, so much unlike the others who would be tenders of carabaos and foragers at low tide all their lives, my distant uncles who would mix beer and gin and Coke on special days, for special guests who reeled at a sip of tuba, the sweetish orange-pink froth that, given more time, would turn to coconut vinegar.[8]

8. How would you describe Noel's relationship with his father?

"Your tatay," Mandoy Imoy said as I staggered to the gate on his arm that night in Kangleong, "he was a bright boy, what a brain the guy had! We went to the same school, did he ever tell you that? He memorized the whole multiplication table when he was five, and he knew English words nobody had ever heard of, things like, uh, 'fagelistic' or 'runcimian,' you ever hear words like that? What a brain. But he didn't know money. You're okay, you have a nice job, you go abroad, I think your brains are all right. But your father—ay, he should've made real money, maybe he's not so smart after all, eh? Maybe he was, uh, fagelistic, ha-ha-ha!"

Tatay wanted to become a lawyer, failing in which he became a lawman—a secret agent, even, with a silver-plated badge, enameled with the crest of the Motor Vehicles Office, clipped into his wallet. My brother and I would ride on buses and jeepneys with him and when the conductor came around to give us our tickets my father would simply whip out his wallet and flash his badge, which seemed to crackle in the air and sting the conductor right between the eyes so that he staggered away to attend to his commoner duties down the aisle, all of this without a word, very gently.

My father later became a senior clerk at the head office of the Highways Ministry, through the intercession[9] of our province Assemblyman, whose speeches my father wrote. He was given a desk full of pencils—red on one end and blue on the other—and a large swivel chair which creaked mightily when he moved. He bought a slim leather portfolio and had his initials gold-stamped onto it. The Assemblyman presented him with a huge gray curve of marble—our province's major export—with his name engraved in the sort of script you find in old Bibles and diplomas, and it was impressive enough to me, as it was, apparently, to the faithful from Kangleong who would drop in on my father with straw baskets full of mangoes and eggs and the invariable request always graciously expressed and as graciously received, for one favor or other: a letter, a call, an appointment, a sponsorship for a wedding or a baptism, a donation for the fiesta, a banner for the volleyball team.

9. intercession – the act of speaking to someone to help another person

It seemed all the more impressive because Tatay, for all his vocabulary, had never finished college, and refused, to his afterlife's credit but to his perpetual misery, to employ the services of the architectural dropout on Arlegui Street who graduated people from the university of their choice, with a hand-tinted cap-and-gown portrait thrown into the bargain. Like this man, my father would survive ingenuously and even manage to achieve a fair level of prosperity, by hometown standards—a civil service job, an apartment but no car, a TV set, a Baguio summer, a family with kids who could speak grammar-perfect English in school and hepcat Tagalog at home, "blue-seal" Chesterfields smuggled in from the south, an anciently unopened jar of Maxwell House Instant Coffee awaiting the VIP, a foil-wrapped bottle of Chanel No. 5 for my mother's 30th, a Christmas calendar from the Assemblyman and his family, autographed and beaming on the kitchen wall, across the Last Supper lithograph in the dining room, a modest library of Condensed Books, LIFE, a Hammond Atlas, Webster's Collegiate, Erle Stanley Gardner, To Kill a Mockingbird, The Last of the Mohicans, the Current Events Gazette and Chess Blitz Puzzles No. 8.[10]

10. What do you find admirable about Noel's father?

"You could be our Mayor, and maybe, who knows, even our Governor! You leave strategy to me, I'll manage your campaign," Mandoy Imoy cried at me through his beer-gin-Coke, one afternoon during that visit. Mandoy Imoy, a former councilman and a cousin of my father on his mother's side, had once served for five months as Kangleong's Acting Mayor while the incumbent marked time in a Quezon City hospital for complications following a burst appendix; by the time the patient returned, Mandoy Imoy had amassed sufficient evidence of fiscal chicanery to persuade the man to prolong his recuperation and to contemplate retirement in the comfort of his stucco-and-marble mansionnette. The Mayor filed an extended leave of absence and pondered his options. Mandoy Imoy snuggled in the palm of the public's love and flirted with the notion of pursuing his own candidacy in the next election—notwithstanding his abject illiquidity and his fall from grace with the PNR, the Party of the Newly Risen, among whom even opportunists observed a practical decorum, which prescribed in this case that Emigdio Bulaong had no rightful claim to power because he had failed to pay his dues. Mandoy Imoy had never until then owned more than two carabaos and his shack in the breadfruit shade, but there were over two hundred Bulaongs in the hillside district alone whom Mandoy Imoy spoke for as a patriarch of sorts, and for their votes the Mayor had tacked a Bulaong onto the ticket; and so I became, in my uncle Imoy's estimate, the logical successor to his brand-new baronetcy. We were conjoined, he said, not merely by blood but by privileged experience: both of us had traveled abroad, and not even my father had done that.[11]

11. What are the similarities between Noel's father and Mandoy Imoy?

It was one of Kangleong's stubbornest tales: how, sometime in the thirties, bachelor Emigdio had stowed aboard a trans-oceanic steamer that had berthed in Tigbawan Harbor during a fierce typhoon.

"I sold them coconuts and live chickens," he said, "I rowed out in the storm to make a fortune. I thought they were Americans, or Spaniards. I saw some black sailors but they were mostly white people, some of them with red bushy hair like that Protestant McDonnell who taught math in the provincial high school—whacked me on the head once, he thought I was cheating, and maybe I was, but I hated being laughed at, so I waited after school and spread a thin film of molasses on his saddle, it was all brown and he didn't see a thing, and everyone yelled, 'Shit, shit, shit!' as he rode off.... There was a priest aboard that ship but I couldn't make out a word of what he was saying, I couldn't even tell what religion he was a priest of, except that he wore a collar and a silver crucifix on a chain and spoke in the feeblest voice, as if he hadn't been fed for a week, and who knows if that wasn't true! They weren't Americans, they weren't Spaniards, they offered money for the goods but it was money I'd never seen before, pretty money, with galleons and horsemen engraved in red and purple on the bills, and the amounts, of course, were written out in a strange language with a lot of V's and H's but I could read the figures, hell, I was no idiot, figures were universal things, and I picked out the money with the most zeros, the highest denominations, certain that somewhere, maybe in Santa Prisca but surely in Manila, there was a major bank with clerks who were familiar with all the world's currencies which they probably had samples or at least pictures of on file, to match my stash against. I was providing for my future, I knew it at that moment. I resolved to sell my boat, the shack, everything, to buy a ticket to Manila, where I would exchange the foreign money and go into the refreshments business on the boulevards, where my half-brother—your Tio Torio—was doing nicely with a fruitstand. But then I thought, as I cracked coconuts for these visitors, damn the ticket, you wifeless sonofagun, you're right here, don't let it leave without you, and I didn't. I saved myself a chicken and, on the pretext of showing my wares around the ship, I promptly lost myself in a dark but very warm corner near the engines, and I hid there until the ship moved, maybe two days later.

"They would never have found me, but it grew unbearably hot when they started the engines, so hot that my chicken, which had, of course, died by then, sizzled when I pressed it against the metal wall, and I nearly choked from the smoking feathers. I tried to fan the fumes away with all the money I had, but the bills had turned soggy from the sweat on my chest and hands, they were no good, the fact was, they were turning black from the soot that was flaking off the pipes and the broiling chicken—and then I thought, hey, what a smell, what a feast, what a chicken—and so they found me because of the chicken, it drove everyone belowdecks insane, but by the time they caught me I had finished off the meat and was nibbling away at the finger pads, and they were furious, but we had sailed well out of this stupid country at that point, and I was convinced that very soon we were going to reach America, or France, or wherever these people came from, somewhere across the Pacific."

"You're such a liar, Mandoy," I said, filling his glass, as my other uncles grinned at the clouds and at hollow snails and at the gritty mud between their toes.

"As I was saying," Mandoy Imoy pressed on, "As I was saying, I was going to America. That's what I wanted, that's what I thought, but no, it was never to be, and oh, the disappointment of it stabs me even now, especially now that I look at you, my pride and envy, what lucky fingers you have, what rosy nipples they must have pinched, and tell me, honestly, what color of hair did they—"

Red. I would have, should have said red, but it was never really red, the way it was explained to me; they would say "red, Jenny has red hair," but then I would look and see caramel and straw or some marmalade[12] hue but never the true corpuscular red that swarmed through coral and anthuriums, the redness of certain clays, Chinese, impermeable, vital. Jenny was red-haired in the American sense but she objected to being called, saying that it was fictive shorthand[13] for a prostitute or an adulteress. I told her that I liked red, that friends said that it went well with my skin, but we were talking about completely different colors.

12. marmalade – a preserve made from citrus fruits

13. shorthand – a short way of referring to something

I told Mandoy Imoy, for the sake of his bleary happiness, "Blue."

"There's no such thing, don't take me for a fool, now, I've seen some pictures of the girls in America—"

"There's no such place, I was only kidding you, I've never traveled farther than Mandaluyong. I'm sorry, I lied, too." I giggled but Mandoy Imoy scowled and spat.

14. What does Mandoy Imoy think of Noel?

"Then you can't be mayor," he said. "You need experience."[14]

Five months after he took over the mayorship, Mandoy Imoy yielded the job back to the incumbent. There was a brief ceremony on the steps of the municipal hall, and then Mandoy Imoy retired to his new hollow-block bungalow along the seafront, in the backyard of which we had these drinks, this conversation.

"We landed in Japan. Yokohama. They dropped me off. I met a girl. We had a language problem at the beginning, but we got along. I lived with her for nearly a year until a homebound ship came by."

"Why did you leave Japan?"

"I had bigger dreams. I wanted to be something. I fished for rounds cad in Yokohama."

Once or twice I had asked my father what he had done during the war, and he said that he, a teenager then, had served as a watchman along the shoreline, alert to camouflaged flotillas of battleships and carriers passing in the night, none of which appeared, none that he saw, and he was bothered by the possibility that the Yamato had actually slipped past him at an odd moment, a time perhaps when my mother—who was studying in Manila and whom he had yet to

marry—crossed his mind. As far as I could determine, Kangleong itself had had only one ragged encounter with the war, when a Zero was shot down over the Kalawit Channel and the pilot bailed out and landed in the soursop trees behind the Home Economics building.

"I remembered enough Japanese to amuse him," Mandoy Imoy said, apropos of the parachutist. "He said he was twenty-two. He said he came from Kasumigaseki, and I was startled out of my wits, because that's about as close to Yokohama as nose hair is to a booger. But anyhow, they took him away and shot him, after some argument, because they didn't know what else to do with him except try to feed him with papaya, which he refused, protesting he was full. It took three shots to kill him. We had only one gun and they had to take a vote to decide his executioner. He didn't know a thing, Koichi, his name was, I think, he was too busy talking to me, and I didn't know it either, until they led him away to the bushes, where they had him strip, and they laughed because his shorts, if you could call them that, were the funniest thing, and then he must have known because he started quaking and jumping and shitting and talking so fast I couldn't translate enough, my Japanese was so bad. Kami, kami.... I wondered why 'hair' was so important to him, except that he was shaven. I still think about it, sometimes. Tell me, my genius nephew and fellow imagineer, what could be so remarkable about hair?"

"Well, Mandoy, I believe that it's the last thing that goes, when we die, aside from the bones, of course. In fact it clings to the bones, to the skull when the scalp dries, you'd think it grew from deep in the brain. It's incredibly strong."[15]

15. In your opinion, how does this paragraph fit into the story as a whole?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. Describe Noel Bulaong. How does he narrate the events in his life as he remembers them? What makes him recall these events in his life?
2. What role does Mandoy Imoy play in Noel's life? Based on the story, describe his relationship to Noel. Is he someone that Noel looks up to? Explain your answer.
3. Would you consider Mandoy Imoy a funny character in the narrative? Why?

4. The novel from which this excerpt is taken (Killing Time in a Warm Place) is a historical narrative about the Marcos regime. What details from the story reveal the writer's attitude toward this particular era?

5. What is the significance of Noel's stories regarding his childhood? Do these stories foreshadow a particular event in the story?

6. Why do you think this chapter of Dalisay's novel is entitled "Dream of Lizards?"

7. When Mandoy Imoy asked Noel about how remarkable hair is, Noel replied:

   "Well, Mandoy, I believe that it's the last thing that goes, when we die, aside from the bones, of course. In fact, it clings to the bones, to the skull when the scalp dries, you'd think it grew from deep in the brain. It's incredibly strong."

   What do you think Noel wants to tell his uncle? Explain your answer.

8. How was Noel able to show that he has somewhat the ability to remove himself from harm's way like a lizard? Cite particular events in the story.

9. What kind of legacy did Noel's father leave him? Is Noel aware of this inheritance? Justify your answers.

10. In Filipino culture, education is considered the most significant kind of legacy a parent or guardian can ever hand down to their children. Do you agree with this? As a student, what is your view about the importance of education?

Let's Explore

People often think of **setting** as simply the time and place in which events in a story occur. While this is true, the setting is more than just about the time and place. It also gives the readers an idea about the story's political, moral, social, intellectual, or historical context. The setting can also tell a lot about the character's motives and actions. In fact, some stories would not have been created if it were not for a particular setting such as "Alice in Wonderland."

A story's setting can be described using the following elements:

- reference to the time (date, year, period, or era)
- geography (locale, scenery, surroundings, interior, etc.)
- description of the characters' occupation and lifestyle
- religious, intellectual, political, social, or moral environment (event, values, thoughts, behavior, etc. ...)



Compare a story to a picture of tourists taken in front of an important landmark. The tourists stand for the characters in the story as well as their thoughts and actions, while the background refers to the setting of a story. The picture of the tourists would not have been as meaningful without the background.

As discussed, the setting of a story can take on a variety of functions:

1. **backdrop** for the story – As its basic function, the setting provides readers the place, time, and context where the action or sequence of events takes place, making the story more "believable".
2. **metaphor** of the story – The setting may also symbolize a recurring theme in the story or mirror the state of the character's mind or inner being.
3. **conflict** of the story – The setting may actually be the source of conflict, tension, or difficulties experienced by the main character.

4. **motive force** of the story – The setting can serve as the driving force behind the characters' thoughts and actions.
5. **atmosphere** of the story – The setting can suggest a certain mood or feeling that can reveal the psychological state of the characters and create expectations for the readers.

The setting can provide the context of a literary piece. Contextualizing is analyzing a text by viewing the text side by side its sociocultural, historical, and political backgrounds.

For instance, sociocultural context refers to the social, economic, and cultural forces that influence the creation and interpretation of a literary work. It can include things like the author's background, the time period in which the work was written, the intended audience, and the prevailing social norms.

Consider "The Bolo" by Loreto Paras-Sulit:

> The story revolves around two sisters grappling with the dire circumstances of poverty. Sita's desire to sell the bolo, a family heirloom with a rich history, highlights the desperation faced by those without. Her actions, despite being rash, are driven by immediate survival needs. This illustrates the difficult choices that most if not all individuals in poverty face.

There are a number of ways to look for the context of a literary piece. One way is to examine the work itself. What are the themes of the work? What are the characters' motivations? What social and political issues are explored within these elements?

Activity

A. In "Dream of Lizards," in what place, time, or context does the narrative take place? Justify your answer using specific parts of the story.

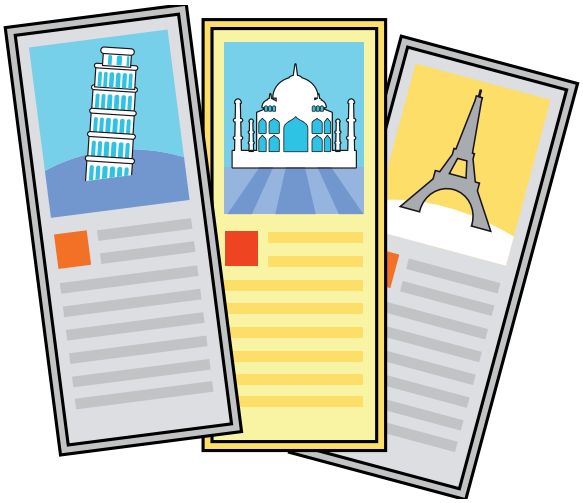
B. At home, research about the hardship that people experienced during Martial Law. You can read interviews or stories of people's experiences of the Marcos dictatorship online. If applicable, you can even ask your parents about their experience then. Afterward, answer the following questions:

1. What happened during the Marcos regime or Martial Law?
2. Based on what you read or heard, how would you sum up the Filipino people's experience during that time?

C. Your teacher will provide you with a copy of "Prometheus Unbound" by José F. Lacaba. Analyze the poem by looking at its context. Afterward, answer these questions: What is the story behind the poem? Do you think that the poem is still relevant today? If so, how? If not, why not?

It's Time to Row Together!

A travel brochure is an informative pamphlet that tells a tourist something about a particular place. A brochure includes a brief history of the place, a map, and some photos that feature the scenic spots or landmarks in the vicinity. It also contains the phone numbers of local offices and restaurants. Sometimes, it lists suggested activities that a tourist can engage in during their stay at the place.



Now, create a travel brochure that features a place in one of the main islands of the Philippines that you want to visit someday. Your brochure should contain enough information and images that will entice its readers to travel to the place. Also, include cultural and ethnic features from the locality. Be prepared to present your brochure in class.



All Ashore

A. In the last lesson, you created your own character. This time, place this character in a world of your own creation. Answer the following questions in doing so:

1. Where and when does your story take place?
2. Why did you choose this setting for your story?
3. What purpose does your setting serve in the story? What does it symbolize?

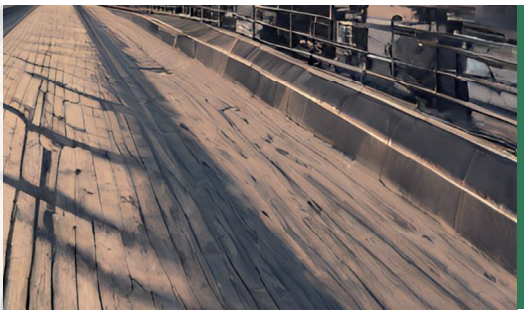
B. Before proceeding to the next chapter, let's review. Setting is more than just the time, place, and environment in which a story takes place. It can also provide context, describe a character, and move a story. Context can provide us with insights into the author's intent, the social, cultural, and political issues of the time, and the values and beliefs of the time period..

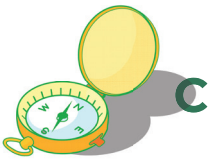
Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I understand the role of setting in a narrative.
2. I have gained a better understanding of the story by analyzing its context.
3. I understand the importance of contextualizing a literary piece
4. I can identify the functions of setting in a literary piece.

LESSON 9

Narrative Techniques

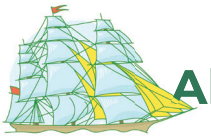




Chart

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

- differentiate the various points of view in a story
- explain how points of view can enhance one's understanding of a story
- assess foreshadowing as a narrative technique
- identify foreshadows and what they hint about
- distinguish the kinds of foreshadowing used in a literary text



All Aboard

A. The following statements describe the opposite meanings of the words defined in the table that follows. On the blank before the sentences, write the word that each sentence specifically contradicts in meaning.

_____1. I am going to discover new lands and found my own state.

_____2. Scaling Mt. Apo was the greatest experience for Maya.

_____3. Sheila is used to the politics in the office.

_____4. I need to pay my bills tomorrow; but there's a grand sale at the mall and I don't want to miss the deals!

_____5. Mother wants something modern and minimalist for this headboard's design.

_____6. Will buys only the things he needs and can afford.

_____7. My dog adores me as if I were a rock star.

_____8. James is investing 70% of his savings in this business because he knows the market will favor it in the next 20 years.

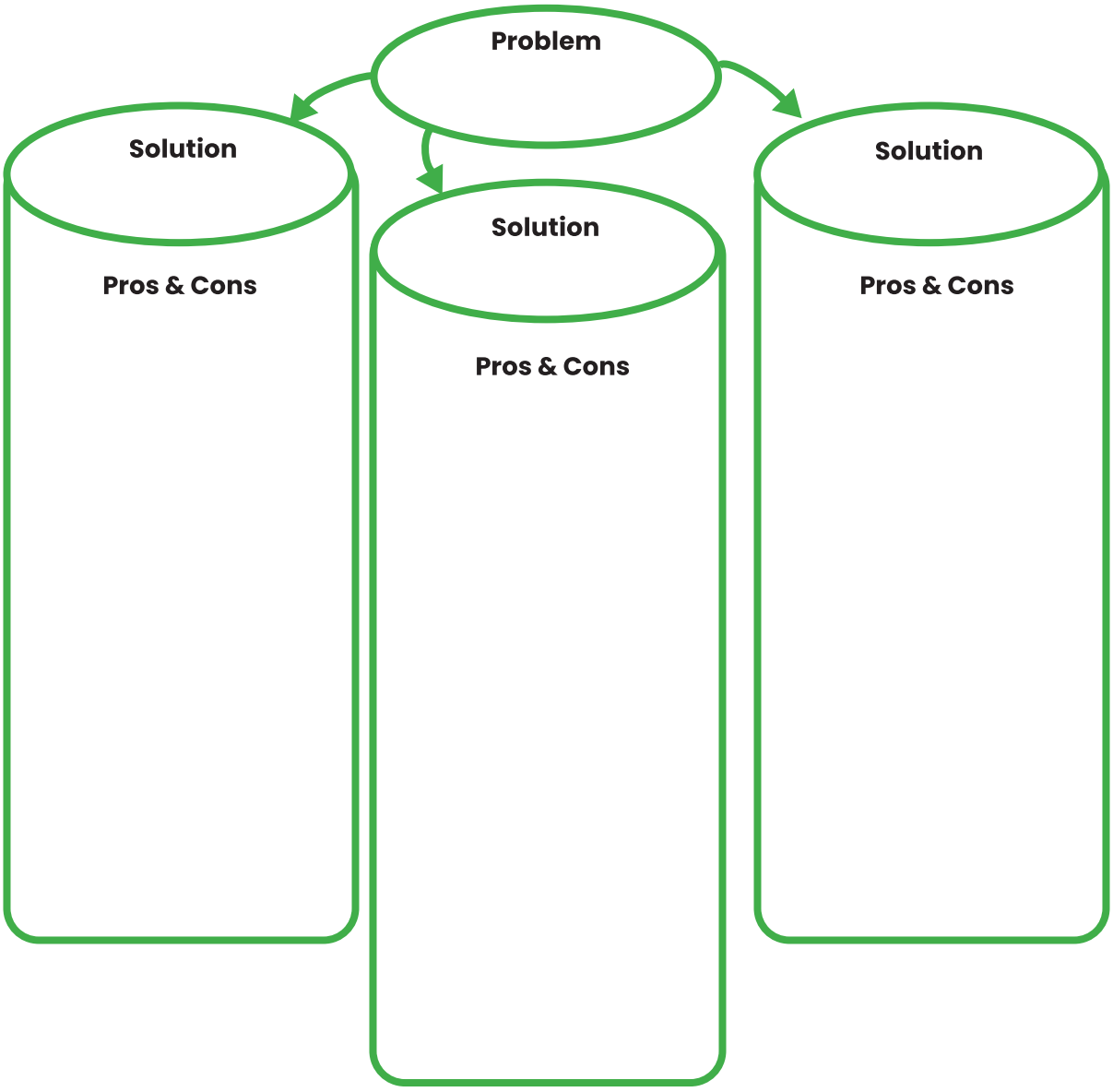
_____9. The action thriller kept the viewers at the edge of their seats.

_____10. The actress wore a sparkly red gown at the film premiere.

Word	Definition
prosaic	dull, mundane, or ordinary
lugubrious	sad or mournful
filigree	intricately designed ornamental work
somnolent	inducing sleep
volitional	willful or decisive
recalcitrant	defiant of authority or restraint
desultory	lacking a definite plan and enthusiasm
orthodox	conforming to established beliefs or doctrines
acquisitive	desirous of possessing something; covetous
indignant	feeling or showing anger for something unjust or unworthy

Love has been the topic of poets and writers for as long as people can remember. It encompasses all cultures and many stages of human life. Love, however, also creates a dilemma among three people caught up in a love triangle. It is similar when you as students have to choose only one between two things or activities that you love. Either one is being pursued by two people or one seems to be torn between them.

B. What do you think is the best way to handle a love triangle? Complete the chart below with your thoughts on this question.



C. Have you ever asked your parents how love triangles were handled when they were young? What did they tell you about it? How do you think are the ideas of romance, courtship, and marriage different today than in the past? Share your answers with a partner.

Afterward, read "Dead Stars" by Paz Márquez Benítez and find out how a love triangle started and ended.



All Hands on Deck

DURING READING

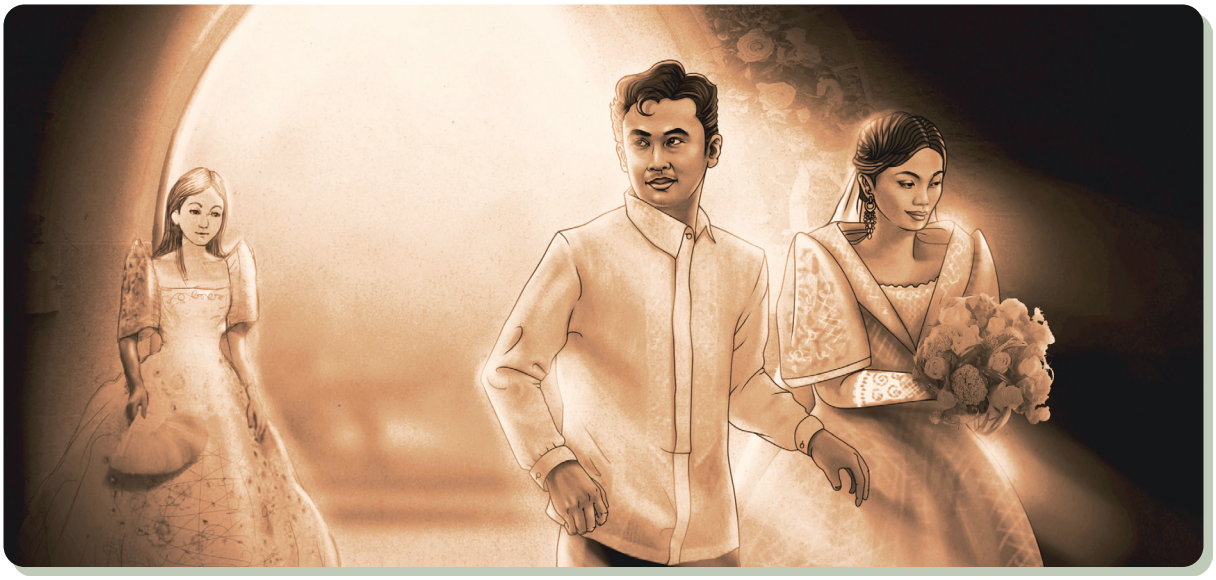
As you read, summarize the story into three parts by completing the table below.

Part I

Part II

Part III

What event is depicted in the illustration? What do you think is the woman's relationship with the bride and the groom? What does she bring to the couple? How do you think does the text relate to the drawing? Read the story and find out if your guesses are correct.



Dead Stars

by Paz Márquez-Benítez

Through the open window the air-steeped outdoors passed into his room, quietly enveloping him, stealing into his very thought. Esperanza, Julia, the sorry mess he had made of life, the years to come even now beginning to weigh down, to crush—they lost concreteness, diffused into formless melancholy. The tranquil murmur of conversation issued from the brick-tiled azotea where Don Julian and Carmen were busy puttering away among the rose pots.

"Papa, and when will the 'long table' be set?"

"I don't know yet. Alfredo is not very specific, but I understand Esperanza wants it to be next month."

Carmen sighed impatiently. "Why is he not a bit more decided, I wonder. He is over thirty, is he not? And still a bachelor! Esperanza must be tired waiting."

"She does not seem to be in much of a hurry either," Don Julian nasally commented, while his rose scissors busily snipped away.

"How can a woman be in a hurry when the man does not hurry her?" Carmen returned, pinching off a worm with a careful, somewhat absent air. "Papa, do you remember how much in love he was?"

"In love? With whom?"

"With Esperanza, of course. He has not had another love affair that I know of," she said with good-natured contempt. "What I mean is that at the beginning he was enthusiastic—flowers, serenades, notes, and things like that—"

Alfredo remembered that period with a wonder not unmixed with shame. That was less than four years ago. He could not understand those months of a great hunger that was not of the body nor yet of the mind, a craving that had seized on him one quiet night when the moon was abroad and under the dappled shadow of the trees in the plaza, man wooed maid. Was he being cheated by life? Love—he seemed to have missed it. Or was the love that others told about a mere fabrication of perfervid[1] imagination, an exaggeration of the commonplace, a glorification of insipid[2] monotonies such as made up his love life? Was love a combination of circumstances, or sheer native capacity of soul? In those days love was, for him, still the eternal puzzle; for love, as he knew it, was a stranger to love as he divined it might be.

1. perfervid – marked by overwrought or exaggerated emotion

2. insipid – lacking in qualities that interest, stimulate, or challenge

Sitting quietly in his room now, he could almost revive the restlessness of those days, the feeling of tumultuous haste, such as he knew so well in his boyhood when something beautiful was going on somewhere and he was trying to get there in time to see. "Hurry, hurry, or you will miss it," someone had seemed to urge in his ears. So he had avidly seized on the shadow of Love and deluded himself for a long while in the way of humanity from time immemorial. In the meantime, he became very much engaged to Esperanza.

Why would men so mismanage their lives? Greed, he thought, was what ruined so many. Greed—the desire to crowd into a moment all the enjoyment it will hold, to squeeze from the hour all the emotion it will yield. Men commit themselves when but half-meaning to do so, sacrificing possible future fullness of ecstasy to the craving for immediate excitement. Greed—mortgaging the future—forcing the hand of Time, or of Fate.

"What do you think happened?" asked Carmen, pursuing her thought.

"I supposed long-engaged people are like that; warm now, cool tomorrow. I think they are oftener cool than warm. The very fact that an engagement has been allowed to prolong itself argues a certain placidity of temperament—or of affection—on the part of either, or both."[3] Don Julian loved to philosophize. He was talking now with an evident relish in words, his resonant, very nasal voice toned down to monologue pitch. "That phase you were speaking of is natural enough for a beginning. Besides, that, as I see it, was Alfredo's last race with escaping youth—"

3. Do you agree with Don Julian's ideas?

Carmen laughed aloud at the thought of her brother's perfect physical repose—almost indolence—disturbed in the role suggested by her father's figurative language.

"A last spurt of hot blood," finished the old man.

Few certainly would credit Alfredo Salazar with hot blood. Even his friends had amusedly diagnosed his blood as cool and thin, citing incontrovertible evidence. Tall and slender, he moved with an indolent ease that verged on grace. Under straight recalcitrant hair, a thin face with a satisfying breadth of forehead, slow, dreamer's eyes, and astonishing freshness of lips—indeed Alfredo Salazar's appearance betokened little of exuberant masculinity; rather a poet with wayward humor, a fastidious artist with keen, clear brain.[4]

4. Do you know someone like Alfredo?

He rose and quietly went out of the house. He lingered a moment on the stone steps; then went down the path shaded by immature acacias, through the little tarred gate which he left swinging back and forth, now opening, now closing, on the gravel road bordered along the farther side by madre de cacao hedge in tardy lavender bloom.

The gravel road narrowed as it slanted up to the house on the hill, whose wide, open porches he could glimpse through the heat-shrivelled tamarinds in the Martinez yard.

Six weeks ago that house meant nothing to him save that it was the Martinez house, rented and occupied by Judge del Valle and his family. Six weeks ago Julia Salas meant nothing to him; he did not even know her name; but now—

One evening he had gone "neighboring" with Don Julian; a rare enough occurrence, since he made it a point to avoid all appearance of currying favor with the Judge. This particular evening however, he had allowed himself to be persuaded. "A little mental relaxation now and then is beneficial," the old man had said. "Besides, a judge's good will, you know;" the rest of the thought—"is worth a rising young lawyer's trouble"—Don Julian conveyed through a shrug and a smile that derided his own worldly wisdom.

A young woman had met them at the door. It was evident from the excitement of the Judge's children that she was a recent and very welcome arrival. In the characteristic Filipino way formal introductions had been omitted—the judge limiting himself to a casual *"Ah, ya se conocen?"*—with the consequence that Alfredo called her Miss del Valle throughout the evening.

He was puzzled that she should smile with evident delight every time he addressed her thus. Later Don Julian informed him that she was not the Judge's sister, as he had supposed, but his sister-in-law, and that her name was Julia Salas. A very dignified rather austere name, he thought. Still, the young lady should have corrected him. As it was, he was greatly embarrassed, and felt that he should explain.

To his apology, she replied, "That is nothing. Each time I was about to correct you, but I remembered a similar experience I had once before."

"Oh," he drawled out, vastly relieved.

"A man named Manalang—I kept calling him Manalo. After the tenth time or so, the young man rose from his seat and said suddenly, 'Pardon me, but my name is Manalang, Manalang.' You know, I never forgave him!"

He laughed with her.

"The best thing to do under the circumstances, I have found out," she pursued, "is to pretend not to hear, and to let the other person find out his mistake without help."

"As you did this time. Still, you looked amused every time I—"

"I was thinking of Mr. Manalang."

Don Julian and his uncommunicative friend, the Judge, were absorbed in a game of chess. The young man had tired of playing appreciative spectator and desultory conversationalist, so he and Julia Salas had gone off to chat in the vine-covered porch. The lone piano in the neighborhood alternately tinkled and banged away as the player's moods altered. He listened, and wondered irrelevantly if Miss Salas could sing; she had such a charming speaking voice.[5]

5. Is it now apparent that Alfredo has taken a liking to Julia? How can you say so?

He was mildly surprised to note from her appearance that she was unmistakably a sister of the Judge's wife, although Doña Adela was of a different type altogether. She was small and plump, with wide brown eyes, clearly defined eyebrows, and delicately modeled hips—a pretty woman with the complexion of a baby and the expression of a likable cow. Julia was taller, not so obviously pretty. She had the same eyebrows and lips, but she was much darker, of a smooth rich brown with underlying tones of crimson which heightened the impression she gave of abounding vitality.

On Sunday mornings after mass, father and son would go crunching up the gravel road to the house on the hill. The Judge's wife invariably offered them beer, which Don Julian enjoyed and Alfredo did not. After a half hour or so, the chessboard would be brought out; then Alfredo and Julia Salas would go out to the porch to chat. She sat in the low hammock and he in a rocking chair and the hours—warm, quiet March hours—sped by. He enjoyed talking with her and it was evident that she liked his company; yet what feeling there was between them was so undisturbed that it seemed a matter of course. Only when Esperanza chanced to ask him indirectly about those visits did some uneasiness creep into his thoughts of the girl next door.

Esperanza had wanted to know if he went straight home after mass. Alfredo suddenly realized that for several Sundays now he had not waited for Esperanza to come out of the church as he had been wont to do. He had been eager to go "neighboring."

He answered that he went home to work. And, because he was not habitually untruthful, added, "Sometimes I go with Papa to Judge del Valle's."

She dropped the topic. Esperanza was not prone to indulge in unprovoked jealousies. She was a believer in the regenerative virtue of institutions, in their power to regulate feeling as well as conduct. If a man were married, why, of course, he loved his wife; if he were engaged, he could not possibly love another woman.[6]

6. What does this tell about the character of Esperanza? Do you know someone like her?

That half-lie told him what he had not admitted openly to himself, that he was giving Julia Salas something which he was not free to give. He realized that; yet something that would not be denied beckoned imperiously, and he followed on.

It was so easy to forget up there, away from the prying eyes of the world, so easy and so poignantly[7] sweet. The beloved woman, he standing close to her, the shadows around, enfolding.

7. poignant – suggesting a feeling of regret or sadness

"Up here I find—something—"

He and Julia Salas stood looking out into the quiet night. Sensing unwanted intensity, she laughed, woman-like, asking, "Amusement?"

"No; youth—its spirit—"

"Are you so old?"

"And heart's desire."

Was he becoming a poet, or is there a poet lurking in the heart of every man?

"Down there," he had continued, his voice somewhat indistinct, "the road is too broad, too trodden by feet, too barren of mystery."

"Down there" beyond the ancient tamarinds lay the road, upturned to the stars. In the darkness the fireflies glimmered, while an errant breeze strayed in from somewhere, bringing elusive,[8] faraway sounds as of voices in a dream.

8. elusive – difficult to catch or to remember

"Mystery—" she answered lightly, "that is so brief—"

"Not in some," quickly. "Not in you."

"You have known me a few weeks; so the mystery."

"I could study you all my life and still not find it."

"So long?"

"I should like to."

9. Do you think Alfredo will face several consequences for behaving as he did?

Those six weeks were now so swift-seeming in the memory, yet had they been so deep in the living, so charged with compelling power and sweetness. Because neither the past nor the future had relevance or meaning, he lived only the present, day by day, lived it intensely, with such a willful shutting out of fact as astounded him in his calmer moments.[9]

Just before Holy Week, Don Julian invited the judge and his family to spend Sunday afternoon at Tanda where he had a coconut plantation and a house on the beach. Carmen also came with her four energetic children. She and Doña Adela spent most of the time indoors directing the preparation of the merienda and discussing the likeable absurdities of their husbands—how Carmen's Vicente was so absorbed in his farms that he would not even take time off to accompany her on this visit to her father; how Doña Adela's Dionisio was the most absentminded of men, sometimes going out without his collar, or with unmatched socks.

10. saunter – to walk in a relaxed manner

After the merienda, Don Julian sauntered[10] off with the judge to show him what a thriving young coconut looked like—"plenty of leaves, close set, rich green"—while the children, convoyed by Julia Salas, found unending entertainment in the rippling sand left by the ebbing tide. They were far down, walking at the edge of the water, indistinctly outlined against the gray of the out-curving beach.

Alfredo left his perch on the bamboo ladder of the house and followed. Here were her footsteps, narrow, arched. He laughed at himself for his black canvas footwear which he removed forthwith and tossed high up on dry sand.

When he came up, she flushed, then smiled with frank pleasure.

"I hope you are enjoying this," he said with a questioning inflection.

"Very much. It looks like home to me, except that we do not have such a lovely beach."

11. piquant – having a pleasant or exciting quality

There was a breeze from the water. It blew the hair away from her forehead, and whipped the tucked-up skirt around her straight, slender figure. In the picture was something of eager freedom as of wings poised in flight. The girl had grace, distinction. Her face was not notably pretty; yet she had a tantalizing charm, all the more compelling because it was an inner quality, an achievement of the spirit. The lure was there, of naturalness, of an alert vitality of mind and body, of a thoughtful, sunny temper, and of a piquant[11] perverseness which is sauce to charm.

"The afternoon has seemed very short, hasn't it?" Then, "This, I think, is the last time—we can visit."

"The last? Why?"

"Oh, you will be too busy perhaps."

He noted an evasive quality in the answer. "Do I seem especially industrious to you?"

"If you are, you never look it."

"Not perspiring or breathless, as a busy man ought to be."

"But—"

"Always unhurried, too unhurried, and calm." She smiled to herself.

"I wish that were true," he said after a meditative pause.

She waited.

"A man is happier if he is, as you say, calm and placid."

"Like a carabao in a mud pool," she retorted perversely.

"Who? I?"

"Oh, no!"

"You said I am calm and placid."

"That is what I think."

"I used to think so too. Shows how little we know ourselves."[12]

12. What does this imply about the characters of Alfredo and Julia?

It was strange to him that he could be wooing thus: with tone and look and covert phrase.

"I should like to see your home town."

"There is nothing to see—little crooked streets, *bunut* roofs with ferns growing on them, and sometimes squashes."[13]

13. What does this information suggest about Julia's social class?

That was the background. It made her seem less detached, less unrelated, yet withal more distant, as if that background claimed her and excluded him.

"Nothing? There is you."

"Oh, me? But I am here."

"I will not go, of course, until you are there."

"Will you come? You will find it dull. There isn't even one American there!"

"Well—Americans are rather essential to my entertainment."

She laughed.

"We live on Calle Luz, a little street with trees."

"Could I find that?"

“If you don’t ask for Miss del Valle,” she smiled teasingly.

“I’ll inquire about—”

“What?”

“The house of the prettiest girl in the town.”

“There is where you will lose your way.” Then she turned serious. “Now, that is not quite sincere.”

“It is,” he averred slowly, but emphatically.

“I thought you, at least, would not say such things.”

“Pretty-pretty—a foolish word! But there is none other more handy. I did not mean that quite—”

“Are you withdrawing the compliment?”

“Re-enforcing it, maybe. Something is pretty when it pleases the eye—it is more than that when—”

“If it saddens?” she interrupted hastily.

“Exactly.”

“It must be ugly.”

“Always?”

Toward the west, the sunlight lay on the dimming waters in a broad, glinting streamer of crimsoned gold.

“No, of course you are right.”

“Why did you say this is the last time?” he asked quietly as they turned back.

“I am going home.”

The end of an impossible dream!

“When?” after a long silence.

“Tomorrow. I received a letter from Father and Mother yesterday. They want me to spend Holy Week at home.”

She seemed to be waiting for him to speak.

“That is why I said this is the last time.”

“Can’t I come to say good-bye?”

“Oh, you don’t need to!”

“No, but I want to.”

"There is no time."[14]

14. What do you think will happen next?

The golden streamer was withdrawing, shortening, until it looked no more than a pool far away at the rim of the world. Stillness, a vibrant quiet that affects the senses as does solemn harmony; a peace that is not contentment but a cessation of tumult when all violence of feeling tones down to the wistful serenity of regret. She turned and looked into his face, in her dark eyes a ghost of sunset sadness.

"Home seems so far from here. This is almost like another life."

"I know. This is Elsewhere, and yet strange enough, I cannot get rid of the old things."

"Old things?"

"Oh, old things, mistakes, encumbrances, old baggage." He said it lightly, unwilling to mar the hour. He walked close, his hand sometimes touching hers for one whirling second.

Don Julian's nasal summons came to them on the wind.

Alfredo gripped the soft hand so near his own. At his touch, the girl turned her face away, but he heard her voice say very low, "Good-bye."

II

Alfredo Salazar turned to the right where, farther on, the road broadened and entered the heart of the town—heart of Chinese stores sheltered under low-hung roofs, of indolent drug stores and tailor shops, of dingy shoe-repairing establishments, and a cluttered goldsmith's cubbyhole where a consumptive bent over a magnifying lens; heart of old brick-roofed houses with quaint hand-and-ball knockers on the door; heart of grass-grown plaza reposeful with trees, of ancient church and convento, now circled by swallows gliding in flight as smooth and soft as the afternoon itself.

Into the quickly deepening twilight, the voice of the biggest of the church bells kept ringing its insistent summons. Flocking came the devout with their long wax candles, young women in vivid apparel (for this was Holy Thursday and the Lord was still alive), older women in sober black skirts. Came too the young men in droves, elbowing each other under the talisay tree near the church door.

The gaily decked rice-paper lanterns were again on display while from the windows of the older houses hung colored glass globes, heirlooms from a day when grasspith wicks floating in coconut oil were the chief lighting device.

Soon a double row of lights emerged from the church and uncoiled down the length of the street like a huge jewelled band studded with glittering clusters where the saints' platforms were. Above the measured music rose the untutored voices of the choir, steeped in incense and the acrid fumes of burning wax.

The sight of Esperanza and her mother sedately pacing behind Our Lady of Sorrows suddenly destroyed the illusion of continuity and broke up those lines of light into component individuals. Esperanza stiffened self-consciously, tried to look unaware, and could not.

The line moved on.

15. What is the mood of the scene now?

Suddenly, Alfredo's slow blood began to beat violently, irregularly. A girl was coming down the line—a girl that was striking, and vividly alive, the woman that could cause violent commotion in his heart, yet had no place in the completed ordering of his life.[15]

Her glance of abstracted devotion fell on him and came to a brief stop.

The line kept moving on, wending its circuitous route away from the church and then back again, where, according to the old proverb, all processions end.

At last Our Lady of Sorrows entered the church, and with her the priest and the choir, whose voices now echoed from the arched ceiling. The bells rang the close of the procession.

A round orange moon, "huge as a winnowing basket," rose lazily into a clear sky, whitening the iron roofs and dimming the lanterns at the windows. Along the still densely shadowed streets the young women with their rear guard of males loitered and, maybe, took the longest way home.

Toward the end of the row of Chinese stores, he caught up with Julia Salas. The crowd had dispersed into the side streets, leaving Calle Real to those who lived farther out. It was past eight, and Esperanza would be expecting him in a little while: yet the thought did not hurry him as he said "Good evening" and fell into step with the girl.

"I had been thinking all this time that you had gone," he said in a voice that was both excited and troubled.

"No, my sister asked me to stay until they are ready to go."

"Oh, is the Judge going?"

"Yes."

The provincial docket had been cleared, and Judge del Valle had been assigned elsewhere. As lawyer—and as lover—Alfredo had found that out long before.

"Mr. Salazar," she broke into his silence, "I wish to congratulate you."

Her tone told him that she had learned, at last. That was inevitable.

"For what?"

"For your approaching wedding."

Some explanation was due her, surely. Yet what could he say that would not offend?

16. Do you think Julia is sincere in offering her congratulations?1

"I should have offered congratulations long before, but you know mere visitors are slow about getting the news," she continued.[16]

He listened not so much to what she said as to the nuances in her voice. He heard nothing to enlighten him, except that she had reverted to the formal tones of early acquaintance. No revelation there; simply the old voice—cool, almost detached from personality, flexible and vibrant, suggesting potentialities of song.

"Are weddings interesting to you?" he finally brought out quietly.

"When they are of friends, yes."

"Would you come if I asked you?"

"When is it going to be?"

"May," he replied briefly, after a long pause.

"May is the month of happiness they say," she said, with what seemed to him a shade of irony.

"They say," slowly, indifferently. "Would you come?"

"Why not?"

"No reason. I am just asking. Then you will?"

"If you will ask me," she said with disdain.

"Then I ask you."

"Then I will be there."

The gravel road lay before them; at the road's end the lighted windows of the house on the hill. There swept over the spirit of Alfredo Salazar a longing so keen that it was pain, a wish that, that house were his, that all the bewilderments of the present were not, and that this woman by his side were his long wedded wife, returning with him to the peace of home.

"Julita," he said in his slow, thoughtful manner, "did you ever have to choose between something you wanted to do and something you had to do?"

"No!"

"I thought maybe you had had that experience; then you could understand a man who was in such a situation."

"You are fortunate," he pursued when she did not answer.

"Is—is this man sure of what he should do?"

"I don't know, Julita. Perhaps not. But there is a point where a thing escapes us and rushes downward of its own weight, dragging us along. Then it is foolish to ask whether one will or will not, because it no longer depends on him."

"But then why—why—" her muffled voice came. "Oh, what do I know? That is his problem after all."

"Doesn't it—interest you?"

"Why must it? I—I have to say good-bye, Mr. Salazar; we are at the house."

Without lifting her eyes she quickly turned and walked away.

Had the final word been said? He wondered. It had. Yet a feeble flutter of hope trembled in his mind though set against that hope were three years of engagement, a very near wedding, perfect understanding between the parents, his own conscience, and Esperanza herself—Esperanza waiting, Esperanza no longer young, Esperanza the efficient, the literal-minded, the intensely acquisitive.

He looked attentively at her where she sat on the sofa, appraisingly, and with a kind of aversion which he tried to control.

17. Based on this description of Esperanza, how is she different from Julia?

She was one of those fortunate women who have the gift of uniformly acceptable appearance. She never surprised one with unexpected homeliness nor with startling reserves of beauty.[17] At home, in church, on the street, she was always herself, a woman past first bloom, light and clear of complexion, spare of arms and of breast, with a slight convexity to thin throat; a woman dressed with self-conscious care, even elegance; a woman distinctly not average.

She was pursuing an indignant relation about something or other, something about Calixta, their note-carrier, Alfredo perceived, so he merely half-listened, understanding imperfectly. At a pause he drawled out to fill in the gap: "Well, what of it?" The remark sounded ruder than he had intended.

18. What is Esperanza trying to imply by telling this story?

"She is not married to him," Esperanza insisted in her thin, nervously pitched voice. "Besides, she should have thought of us. Nanay practically brought her up. We never thought she would turn out bad."[18]

What had Calixta done? Homely, middle-aged Calixta?

"You are very positive about her badness," he commented dryly. Esperanza was always positive.

"But do you approve?"

"Of what?"

"What she did."

"No," indifferently.

"Well?"

He was suddenly impelled by a desire to disturb the unvexed orthodoxy of her mind. "All I say is that it is not necessarily wicked."

"Why shouldn't it be? You talked like an—immoral man. I did not know that your ideas were like that."

"My ideas?" he retorted, goaded by a deep, accumulated exasperation. "The only test I wish to apply to conduct is the test of fairness. Am I injuring anybody? No? Then I am justified in my conscience. I am right. Living with a man to whom she is not married—is that it? It may be wrong, and again it may not."

"She has injured us. She was ungrateful." Her voice was tight with resentment.

"The trouble with you, Esperanza, is that you are—" he stopped, appalled by the passion in his voice.

"Why do you get angry? I do not understand you at all! I think I know why you have been indifferent to me lately. I am not blind, or deaf; I see and hear what perhaps some are trying to keep from me." The blood surged into his very eyes and his hearing sharpened to points of acute pain. What would she say next?

"Why don't you speak out frankly before it is too late? You need not think of me and of what people will say." Her voice trembled.

Alfredo was suffering as he could not remember ever having suffered before. What people will say—what will they not say? What don't they say when long engagements are broken almost on the eve of the wedding.[19]

19. Do you think Alfredo will break his engagement with Esperanza?

"Yes," he said hesitatingly, diffidently, as if merely thinking aloud, "one tries to be fair—according to his lights—but it is hard. One would like to be fair to one's self first. But that is too easy, one does not dare—"

"What do you mean?" she asked with repressed violence. "Whatever my shortcomings, and no doubt they are many in your eyes, I have never gone out of my way, of my place, to find a man."

Did she mean by this irrelevant remark thatit was he who had sought her; or was that a covert attack on Julia Salas?

"Esperanza—" a desperate plea lay in his stumbling words. "If you suppose I—" Yet how could a mere man word such a plea?

"If you mean you want to take back your word, if you are tired of—why don't you tell me you are tired of me?" she burst out in a storm of weeping that left him completely shamed and unnerved.

The last word had been said.

III

As Alfredo Salazar leaned against the boat rail to watch the evening settling over the lake, he wondered if Esperanza would attribute any significance to this trip of his. He was supposed to be in Sta. Cruz whither the case of the People of the Philippine Islands vs. Belina et al had kept him, and there he would have been if Brigida Samuy had not been so important to the defense. He had to find that elusive old woman. That the search was leading him to that particular lake town which was Julia Salas' home should not disturb him unduly. Yet he was disturbed to a degree utterly out of proportion to the prosaicalness of his errand. That inner tumult was no surprise to him; in the last eight years he had become used to such occasional storms. He had long realized that he could not forget Julia Salas. Still, he had tried to be content and not to remember too much. The climber of mountains who has known the back-break, the lonesomeness, and the chill, finds a certain restfulness in level paths made easy to his feet. He looks up sometimes from the valley where settles the dusk of evening, but he knows he must not heed the radiant beckoning. Maybe, in time, he would cease even to look up.

He was not unhappy in his marriage. He felt no rebellion: only the calm of capitulation[20] to what he recognized as irresistible forces of circumstance and of character. His life had simply ordered itself; no more struggles, no more stirring up of emotions that got a man nowhere. From his capacity of complete detachment he derived a strange solace. The essential himself, the himself that had its being in the core of his thought, would, he reflected, always be free and alone. When claims encroached too insistently, as sometimes they did, he retreated into the inner fastness, and from that vantage he saw things and people around him as remote and alien, as incidents that did not matter.[21] At such times did Esperanza feel baffled and helpless; he was gentle, even tender, but immeasurably far away, beyond her reach.

20. capitulation – an acceptance of defeat

21. What does this tell you about the character Alfredo?

Lights were springing into life on the shore. That was the town, a little up-tilted town nestling in the dark greenness of the groves. A snubcrested belfry stood beside the ancient church. On the outskirts the evening smudges glowed red through the sinuous mists of smoke that rose and lost themselves in the purple shadows of the hills. There was a young moon which grew slowly luminous as the coral tints in the sky yielded to the darker blues of evening.

The vessel approached the landing quietly, trailing a wake of long golden ripples on the dark water. Peculiar hill inflections came to his ears from the crowd assembled to meet the boat—slow, singing cadences, characteristic of the Laguna lake-shore speech. From where he stood he could not distinguish faces, so he had no way of knowing whether the *presidente* was there to meet him or not. Just then a voice shouted.

"Is the *abogado* there? *Abogado*!"

"What *abogado*?" someone irately asked.

That must be the *presidente*, he thought, and went down to the landing.

It was a policeman, a tall pock-marked individual. The *presidente* had left with Brigida Samuy—Tandang "Binday"—that noon for Santa Cruz. Señor Salazar's second letter had arrived late, but the wife had read it and said, "Go and meet the *abogado* and invite him to our house."

Alfredo Salazar courteously declined the invitation. He would sleep on board since the boat would leave at four the next morning anyway. So the *presidente* had received his first letter? Alfredo did not know because that official had not sent an answer. "Yes," the policeman replied, "but he could not write because we heard that Tandang Binday was in San Antonio so we went there to find her."

San Antonio was up in the hills! Good man, the *presidente*! He, Alfredo, must do something for him. It was not every day that one met with such willingness to help.

Eight o'clock, lugubriously[22] tolled from the bell tower, found the boat settled into a somnolent quiet. A cot had been brought out and spread for him, but it was too bare to be inviting at that hour. It was too early to sleep: he would walk around the town. His heart beat faster as he picked his way to shore over the rafts made fast to sundry piles driven into the water.

22. lugubrious – exaggeratedly or affectedly mournful

How peaceful the town was! Here and there a little *tienda* was still open, its dim light issuing forlornly through the single window which served as counter. An occasional couple sauntered by, the women's *chinelas* making scraping sounds. From a distance came the shrill voices of children playing games on the street—*tubigan* perhaps, or "hawk-and-chicken." The thought of Julia Salas in that quiet place filled him with a pitying sadness.

How would life seem now if he had married Julia Salas? Had he meant anything to her? That unforgettable red-and-gold afternoon in early April haunted him with a sense of incompleteness as restless as other unlaid ghosts. She had not married—why? Faithfulness, he reflected, was not a conscious effort at regretful memory. It was something unvolitional, maybe a recurrent awareness of irreplaceability. Irrelevant trifles—a cool wind on his forehead, far-away sounds as of voices in a dream—at times moved him to an oddly irresistible impulse to listen as to an insistent, unfinished prayer.[23]

23. Why do you think Alfredo chose to marry Esperanza over Julia?

A few inquiries led him to a certain little tree-ceilinged street where the young moon wove indistinct filigrees of fight and shadow. In the gardens the cotton tree threw its angular shadow athwart the low stone wall; and in the cool, stilly midnight the cock's first call rose in tall, soaring jets of sound. Calle Luz.

Somehow or other, he had known that he would find her house because she would surely be sitting at the window. Where else, before bedtime on a moonlit night? The house was low and the light in the sala behind her threw her head into unmistakable relief. He sensed rather than saw her start of vivid surprise.

"Good evening," he said, raising his hat.

"Good evening. Oh! Are you in town?"

"On some little business," he answered with a feeling of painful constraint.

"Won't you come up?"

He considered. His vague plans had not included this. But Julia Salas had left the window, calling to her mother as she did so. After a while, someone came downstairs with a lighted candle to open the door. At last—he was shaking her hand.

She had not changed much—a little less slender, not so eagerly alive, yet something had gone. He missed it, sitting opposite her, looking thoughtfully into her fine dark eyes. She asked him about the home town, about this and that, in a sober, somewhat meditative tone. He conversed with increasing ease, though with a growing wonder that he should be there at all. He could not take his eyes from her face. What had she lost? Or was the loss his? He felt an impersonal curiosity creeping into his gaze. The girl must have noticed, for her cheek darkened in a blush.

Gently—was it experimentally?—he pressed her hand at parting; but his own felt undisturbed and emotionless. Did she still care? The answer to the question hardly interested him.

The young moon had set, and from the uninviting cot he could see one half of a star-studded sky.

So *that* was all over.

Why, why had he obstinately clung to that dream from the weariness of actuality? And now more actuality had robbed him of the dream.

So all these years—since when?—he had been seeing the light of dead stars, long extinguished, yet seemingly still in their appointed places in the heavens.

An immense sadness as of loss invaded his spirit, a vast homesickness for some immutable refuge of the heart far away where faded gardens bloom again, and where live on in unchanging freshness, the dear, dead loves of vanished youth.[24]

24. Does Alfredo's character change by the end of the story?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. What period is the story set? Explain your answer.
2. Compare the courtships between Alfredo and Esperanza andbetween Alfredo and Julia. What are the similarities and/or differences?
3. How long does the interaction between Alfredo and Julia last? What do you think existed between the two?
4. The story stated that Alfredo *"...was giving Julia Salas something which he was not free to give [...] yet something that would not be denied beckoned imperiously and he followed on."* Do you agree to this statement? What would you do if you were in Alfredo's position?
5. Paragraph 11 gives Alfredo's rationalization of what has happened in his relationship with Esperanza. Does the explanation apply to his relationship with Julia? Why or why not?
6. What causes Alfredo to set aside his engagement with Esperanza and continue seeing Julia? Why does Alfredo hide his engagement from Julia?
7. Does Alfredo's generalization apply to all men? Think of male figures in your life (father, brother, cousins, teachers, friends, etc.) before answering the question.
8. By the end of the second part of the story, Esperanza indirectly confronts Alfredo regarding Julia. Do you think Alfredo missed this chance to break his engagement?

9. Why do you think was the story titled “Dead Stars”?
10. Study the conclusion. What does it say about Alfredo? Is he truly in love with Julia? Why or why not? Cite statements in the text to support your answer.
11. Do you think Alfredo could ever be happy in his life? What should he do to be happy?
12. If Alfredo, Esperanza, and Julia’s story happened today, how do you think would it go? Consider the ways of life and thinking of people these days in your explanation.

Let’s Explore

There are many ways to tell a story. It can be told directly by a person who is part of it, told by an observer, or told by someone who may have heard it from someone else. These different ways of seeing events in a story have their own advantages and may convey different meanings to the reader. In literature, the way the authors make the readers see the events that unfold in the story is called **point of view**.

Choosing a point of view gives authors the power to select details to convey a **powerful emotion or message** to the reader. It can also enhance the story’s believability or make it even more mysterious to the readers. An author may also present a limited point of view so that the readers themselves can fill the gaps of the story with their own speculations or interpretations of events. There are different kinds of point of view and each comes with its purpose or advantage:

1. **First-person point of view (I, me, my, us, we, our, etc.)**

The use of the first person implies that the story is told directly from a person who plays a part in the story. That person could be a major character or a minor character. Because not every human being is perfect, the strengths and weaknesses of the character-narrator are also revealed to the reader from this point of view.

Example

*"**I** come from a country without snow and without raspberries. Instead, **we** have pounding rain and coconuts. when the typhoons come the coconuts fall in a rain of their own. I know; as a boy of ten I spent the summer in **my** home-town of Kangleong, in the Visayan islands, and I remember how, early one morning, I rose to the shriek of the wind and what I imagined to be a stampede of heavy-footed horses among the groves."*

— "Dream of Lizards" from Killing Time in a Warm Place
by José Y. Dalisay Jr., PhD

2. **Second-person point of view (you, your)**

This point of view is rarely used because it directly addresses the reader. Writing a story that addresses everyone who reads it can be difficult because not everyone may agree with what the author says about the *you* in the story. What is interesting in this point of view is that the reader can see themselves as a participant or character in the story. This can also elicit strong emotions from the reader given its personal nature.

Example

*"Tonight, I bare my teeth, and **you**, **your** sword. It was nothing new—our paths crossed before. Once, I woke up to **you** by my bed, sucking whatever life I had left in my veins that morning. Like a succubus to prey, skin to skin, **you** think **you** seduce, but you suck, suck, suck.*

— "Tonight, I Bare My Teeth" by Lloyd Rano Opalec

3. **Third-person point of view (he, she, they, etc.)**

The use of the third person implies that the story is being told by an outsider or the author. It is also less personal unlike the first-person point of view.

a. **Third-person limited:** From this point of view, the narrator knows and sees events from the limited perspective of one person. The thoughts or motives of the other characters in the story are not revealed in the story.

Example

*"The younger girl made no reply, but **her** eyes smouldering with fierce, sullen anger spoke for **her**. **They** roved greedily over the bolo, roved covetously... threateningly like the bolo's sharp, glittering point."*

— "The Bolo" by Loreto Paras-Sulit

b. **Third-person omniscient:** From this point of view, it is as if the narrator knows and sees everything. The narrator reveals what some characters themselves do not. The omniscient point of view allows readers to "peek" at the hidden motive or traits of the characters and see how these "hidden" or "unknown" aspects affect the story.

Example

*"**She** looked out of the window. **She** wondered what was keeping Tia Maria. Perhaps Pedro had forgotten to pass by **her** house in his hurry. **She** could picture **him** out there in the south field gazing far and wide at the newly plowed land, with no thought in **his** mind but of work, work..."*

*"Cautiously **he** entered the room. The heavy breathing of his wife told him that **she** was still asleep. As **he** stood by the small trunk, a vague distaste to open it assailed **him**. Surely, **he** must be mistaken. **She** could not have done it; **she** could not have done that... that foolish...*

Resolutely he opened the trunk. It was empty."

— *"The Small Key"* by Paz Latorena

As readers, knowing the author's point of view can enhance your understanding of a story. We may ask ourselves certain questions to better understand a text:

- Why is the story told a certain way?
- What could be the author's purpose for writing in the third person as opposed to the first person?
- How does the point of view enhance the meaning of the story?

Ultimately, point of view shapes not only how we understand the story, but also how we anticipate its twists and turns. This is where the foreshadowing comes in.

Foreshadowing is a narrative technique used by many writers to prepare readers for important events that will happen in the story by dropping hints about what is to come. Foreshadowing can be subtle or obvious, and it can be used in a variety of ways, such as through:

- **Dialogue**
  A character may say something like "I have a bad feeling about this" or "I don't like spiders" only for that character to be swarmed by spiders at a future event.

- **Setting**
  The setting of a story can also foreshadow future events. For example, a dark and stormy night may foreshadow danger or conflict.

- **Symbolism**
  Symbols can also foreshadow events. For instance, a red rose may symbolize love in the beginning of a story, but over time, this rose could wilt, with only its stem and thorns left. This could symbolize the loss of love.

In the "God Stealer" by F. Sionil José, foreshadowing is used to build tension and anticipation regarding the fate of the characters.

One such example of foreshadowing in the story is when the characters Philip and Sam are discussing their plans to steal the tribal god, Bul-ul. Sam mentions the story of his uncle who tried to steal the god and was struck by lightning, which is seen as a warning from the gods. This foreshadows the storm that await Philip and Sam as they steal the idol.

Foreshadowing can be used to great effect in storytelling. When used well, it can keep the reader engaged and guessing about what will happen next. It can also make the story more satisfying when the reader realizes what the foreshadowing was hinting at.

Activity

A. "Dead Stars" is told in the third-person limited. This means that despite the story being told from the perspective of an outside narrator, the focus is primarily on the thoughts, feelings, and experiences of Alfredo Salazar. There are things that the narrator does not see or know. If you are to retell the story from a different point of view, what kind of details will you include and why? Write your version of the story as told from your chosen POV.

B. Read "Dead Stars" again but this time around, watch out for any foreshadowing present in the text. Complete the chart below while reading.

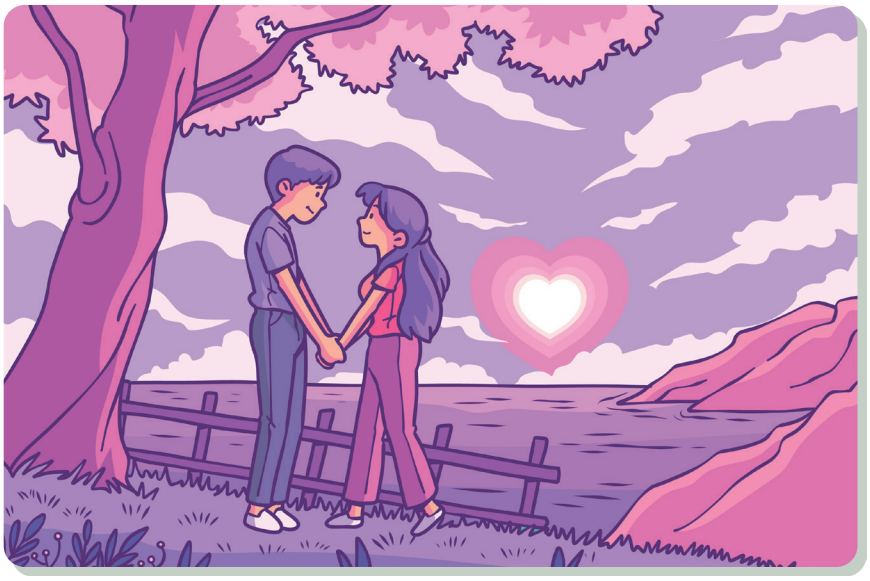
Foreshadows	Foreshadowing What?

C. Read the passage below.Identify whether the foreshadowing is shown through dialogue, setting, or symbolism. Explain your answer.

> Cold wind whipped through rows upon rows of tombstones, carrying the scent of damp earth and fallen leaves. Amelia shivered, pulling her arms tighter around her as she approached her father's grave. In the distance, an askal hid behind a tree, its dark eyes seemingly watching her with unsettling intensity. Ignoring the prickling sensation on the back of her neck, Amelia knelt down and placed a fresh bouquet of lilies on her father's grave. Little did she know, the askal's watchful gaze was not for her, but for a figure emerging from the shadows at the edge of the graveyard, a figure with a glint of malice in their eyes.

It's Time to Row Together!

Interview your parents or other family members about their love story. Form a group with three members each, and create one timeline illustrating milestones in your parents' relationships. Be sure to connect the events, and end with one point corresponding to your and your classmates' birthdates.





All Ashore

A. Think of your short story or novel. What point of view does it use? What can this point of view tell us about the character/s? Does a scene or detail from it foreshadow its ending or a future event? How so? Write down your answers on your notebook.

B. Before proceeding to the next chapter, let's review. Point of view refers to the lens through which a reader sees and interprets a narrative. There are three types of point of view: the first-person POV, the second-person POV, and the third-person POV. Foreshadowing is a literary device in which an author hints at what is to come later in the story. Look for clues in the dialogue, the setting, and the symbols; you may be surprised with what you find.

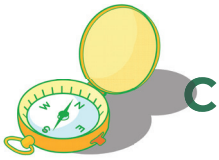
Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I can differentiate the various points of view in a story.
2. I understand how points of view can help enhance my understanding of a story
3. I understand foreshadowing as a literary technique.
4. I can identify foreshadows and what they hint about.

LESSON 10

Organic Unity and Prose





Chart

By the end of this lesson, you will be able to

- understand the value of organic unity in narratives
- analyze a short story's use of organic unity
- write a short story with organic unity
- explain the importance of the narrative elements discussed



All Aboard

A. Study the words and definitions in the table below.

Word	Definition
ostensibly	seemingly; obviously
assent (verb and noun)	to agree; agreement
middy blouse	a blouse with a sailor collar
enthralled	charmed or enslaved by someone
dexterity	skill in using the hands
chafe	to annoy; to abrade
mnemonic	aids or meant to aid memory
voile	a sheer fabric intended for women's cloths and curtains
behest (noun)	command
damask	an ornately patterned, lustrous fabric

Write beside each sentence the word it describes. Choose from the words inside the table above.

_____1. The little girl wants that shirt with a triangular blue collar.

_____2. His eyes were fixed on the skater as she turned, made pirouettes, and glided on ice.

_____3. The design of the pillowcases made the sofa elegant.

_____4. Manny said that he was indeed running in May.

_____5. The straps of the flatform shoes blistered my feet and so I was in pain the entire day.

_____6. I'll always know the colors of the rainbow because of Roy G. Biv.

_____7. The father made the boys clean their rooms for their own good.

_____8. She must be cold, judging from the way she clutched her jacket.

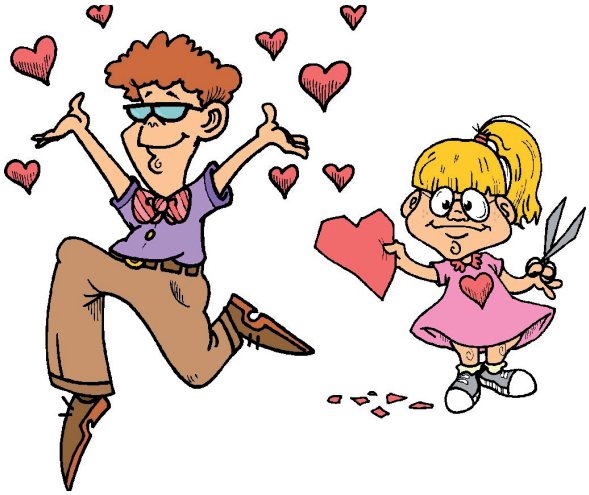
_____9. Irina would love this dress for summer.

_____10. Mina carved her version of the Pieta on a square foot of marble.

The transition from childhood to adulthood is always a challenge. It is often marked by disagreements with parents, peer pressure, bullying, and first heartbreaks. However, these trials eventually bring about the maturity that people need to face the bigger challenges in life.

B. What do you think are teenagers' most difficult problems growing up? How do you think should they be dealt with? List down your answers below.

Teenager's Problems	Solutions



Have you ever had a crush, an infatuation with someone, when you were younger? How did you feel? Did you plan to reveal your feelings to the person? How? Looking back, what do you think about your experience now? Would you be embarrassed if someone discovered it? Write your answers on a sheet of paper.

Afterward, read the story "Bread of Salt" by N.V.M. Gonzalez and find out what happens to the boy who pines for a girl from a higher social class while delivering bread.



All Hands on Deck

DURING READING

Much of the story revolves around the activities of the narrator. As you read the story, fill out the "Narrator-Activity Summary" graphic organizer.

NARRATOR ACTIVITY	SUMMARY
Accomplishing a daily chore	
Perfecting violin playing	
Joining Pete Saez's band	
Performing with the band at the Rivas sister's party	

Study the picture below. How old do you think is the boy, and what do you think is his relationship with the girl? What does the picture say about the subject of the story? Read the story to find out if the picture gives a good preview of the narrative.



Bread of Salt

by N.V.M. Gonzalez

Usually I was in bed by ten and up by five and thus was ready for one more day of my fourteenth year. Unless Grandmother had forgotten, the fifteen centavos for the baker down Progreso Street—and how I enjoyed jingling those coins in my pocket!—would be in the empty fruit jar in the cupboard. I would remember then that rolls were what Grandmother wanted because recently she had lost three molars. For young people like my cousins and myself, she had always said that the kind called *pan de sal* ought to be quite all right.

The bread of salt! How did it get that name? From where did its flavor come, through what secret action of flour and yeast? At the risk of being jostled from the counter by early buyers, I would push my way into the shop so that I might watch the men who, stripped to the waist worked their long flat wooden spades in and out of the glowing maw of the oven. Why did the bread come nut-brown and the size of my little fist? And why did it have a pair of lips convulsed into a painful frown? In the half light of the street and hurrying, the paper bag pressed to my chest, I felt my curiosity a little gratified by the oven-fresh warmth of the bread I was proudly bringing home for breakfast.

Well I knew how Grandmother would not mind if I nibbled away at one piece; perhaps, I might even eat two, to be charged later against my share at the table. But that would be betraying a trust; and so, indeed, I kept my purchase intact. To guard it from harm, I watched my steps and avoided the dark street corners.

For my reward, I had only to look in the direction of the sea wall and the fifty yards or so of riverbed beyond it, where an old Spaniard's house stood. At low tide, when the bed was dry and the rocks glinted with broken bottles, the stone fence of the Spaniard's compound set off the house as if it were a castle. Sunrise brought a wash of silver upon the roofs of the laundry and garden sheds which had been built low and close to the fence. On dull mornings the light dripped from the bamboo screen which covered the veranda and hung some four or five yards from the ground. Unless it was August when the damp, northeast monsoon had to be kept away from the rooms, three servants raised the screen promptly at six-thirty until it was completely hidden under the veranda eaves. From the sound of the pulleys, I knew it was time to set out for school.[1]

1. To the narrator, what does the house repreasent? Why do you think so?

It was in his service, as a coconut plantation overseer, that Grandfather had spent the last thirty years of his life. Grandmother had been widowed three years now. I often wondered whether I was being depended upon to spend the years ahead in the service of this great house. One day I learned that Aida, a classmate in high school, was the old Spaniard's niece. All my doubts disappeared. It was as if, before his death, grandfather had spoken to me about her, concealing the seriousness of the matter by putting it over as a joke. If now I kept true to the virtues, she would step out of her bedroom ostensibly to say Good Morning to her uncle. Her real purpose, I knew, was to reveal thus her assent to my desire.

On quiet mornings I imagined the patter of her shoes upon the wooden veranda floor as a further sign, and I would hurry off to school, taking the route she had fixed for me past the post office, the town plaza and the church, the health center east of the plaza, and at last the school grounds. I asked myself whether I would try to walk with her and decided it would be the height of rudeness. Enough that in her blue skirt and white middy she would be half a block ahead and, from that distance, perhaps throw a glance in my direction, to bestow upon my heart a deserved and abundant blessing. I believed it was but right that, in some such way as this, her mission in my life was disguised.

Her name, I was to learn many years later, was a convenient mnemonic for the qualities to which argument might aspire. But in those days it was a living voice. "Oh that you might be worthy of uttering me," it said. And how I endeavored to build my body so that I might live long to honor her. With every victory at singles at the handball court—the game was then the craze at school—I could feel my body glow in the sun as though it had instantly been cast in bronze. I guarded my mind and did not let my wits go astray. In class I would not allow a lesson

2. benign – of a gentle disposition

3. What is the narrator's goal? Do you think that he will achieve it later on?

to pass unmastered. Our English teacher could put no question before us that did not have a ready answer in my head. One day he read Robert Louis Stevenson's *The Sire de Maletroits Door*, and we were so enthralled that our breaths trembled. I knew then that somewhere, sometime in the not too improbable future, a benign[2] old man with a lantern in his hand would also detain me in a secret room, and there daybreak would find me thrilled by the sudden certainty that I had won Aida's hand.[3]

It was perhaps on my violin that her name wrought such a tender spell. Maestro Antonino remarked the dexterity of my stubby fingers. Quickly I raced through Alard—until I had all but committed two thirds of the book to memory. My short, brown arm learned at last to draw the bow with grace. Sometimes, when practising my scales in the early evening, I wondered if the sea wind carrying the straggling notes across the pebbled river did not transform them into Schubert's "Serenade."

4. Albert Spalding was an American violinist.

At last Mr. Custodio, who was in charge of our school orchestra, became aware of my progress. He moved me from second to first violin. During the Thanksgiving Day program he bade me render a number, complete with pizzicati and harmonics.

"Another Vallejo! Our own Albert Spalding!"[4] I heard from the front row.

Aida, I thought, would be in the audience. I looked around quickly but could not see her. As I retired to my place in the orchestra I heard Pete Saez, the trombone player, call my name.

"You must join my band," he said. "Look, we'll have many engagements soon. It'll be vacation time."

Pete pressed my arm. He had for some time now been asking me to join the Minviluz Orchestra, his private band. All I had been able to tell him was that I had my schoolwork to mind. He was twenty-two. I was perhaps too young to be going around with him. He earned his school fees and supported his mother hiring out his band at least three or four times a month. He now said:

"Tomorrow we play at the funeral of a Chinese—four to six in the afternoon; in the evening, judge Roldan's silver wedding anniversary; Sunday, the municipal dance."

My head began to whirl. On the stage, in front of us, the principal had begun a speech about America. Nothing he could say about the Pilgrim Fathers and the American custom of feasting on turkey seemed interesting. I thought of the money I would earn. For several days now I had but one wish, to buy a box of linen stationery. At night when the house was quiet I would fill the sheets with words that would tell Aida how much I adored her. One of these mornings, perhaps before school closed for the holidays, I would borrow her algebra book and there, upon a good

pageful of equations, there I would slip my message, tenderly pressing the leaves of the book. She would perhaps never write back. Neither by post nor by hand would a reply reach me. But no matter; it would be a silence full of voices.

That night I dreamed I had returned from a tour of the world's music centers; the newspapers of Manila had been generous with praise. I saw my picture on the cover of a magazine. A writer had described how, many years ago, I used to trudge[5] the streets of Buenavista with my violin in a battered black cardboard case. In New York, he reported, a millionaire had offered me a Stradivarius violin, with a card that bore the inscription: "In admiration of a genius your own people must surely be proud of." I dreamed I spent a weekend at the millionaire's country house by the Hudson. A young girl in a blue skirt and white middy clapped her lily-white hands and, her voice trembling, cried "Bravo!"

5. trudge – to walk in a laborious way

What people now observed at home was the diligence with which I attended to my violin lessons. My aunt, who had come from the farm to join her children for the holidays, brought with her a maidservant, and to the poor girl was given the chore of taking the money to the baker's for rolls and *pan de sal*. I realized at once that it would be no longer becoming on my part to make these morning trips to the baker's. I could not thank my aunt enough.[6]

6. What does the narrator mean by this?

I began to chafe on being given other errands. Suspecting my violin to be the excuse, my aunt remarked:

"What do you want to be a musician for? At parties, musicians always eat last."

Perhaps, I said to myself, she was thinking of a pack of dogs scrambling for scraps tossed over the fence by some careless kitchen maid. She was the sort you could depend on to say such vulgar things. For that reason, I thought she ought not to be taken seriously at all.

But the remark hurt me. Although Grandmother had counseled me kindly to mind my work at school, I went again and again to Pete Saez's house for rehearsals.

She had demanded that I deposit with her my earnings; I had felt too weak to refuse. Secretly, I counted the money and decided not to ask for it until I had enough with which to buy a brooch.[7] Why this time I wanted to give Aida a brooch, I didn't know. But I had set my heart on it. I searched the downtown shops. The Chinese clerks, seeing me so young, were annoyed when I inquired about prices.

7. brooch – a piece of jewelry that is fastened to clothes

At last the Christmas season began. I had not counted on Aida's leaving home, and remembering that her parents lived in Badajoz, my torment was almost unbearable. Not once had I tried to tell her of my love. My letters had remained unwritten, and the algebra book unborrowed. There was still the brooch to find, but I could not decide on the sort of brooch

I really wanted. And the money, in any case, was in Grandmother's purse, which smelled of "Tiger Balm." I grew somewhat feverish as our class Christmas program drew near. Finally it came; it was a warm December afternoon. I decided to leave the room when our English teacher announced that members of the class might exchange gifts. I felt fortunate; Pete was at the door, beckoning to me. We walked out to the porch where, Pete said, he would tell me a secret.

It was about an *asalto* the next Sunday which the Buenavista Women's Club wished to give Don Esteban's daughters, Josefina and Alicia, who were arriving on the morning steamer from Manila. The spinsters were much loved by the ladies. Years ago, when they were younger, these ladies studied solfeggio with Josefina and the piano and harp with Alicia. As Pete told me all this, his lips ash-gray from practising all morning on his trombone, I saw in my mind the sisters in their silk dresses, shuffling off to church for the evening benediction. They were very devout, and the Buenavista ladies admired that. I had almost forgotten that they were twins and, despite their age, often dressed alike. In low-bosomed voile bodices and white summer hats, I remembered, the pair had attended Grandfather's funeral, at old Don Esteban's behest. I wondered how successful they had been in Manila during the past three years in the matter of finding suitable husbands.

8. What do you think the narrator felt upon hearing this? Why?

"This party will be a complete surprise," Pete said, looking around the porch as if to swear me to secrecy. They've hired our band."[8]

I joined my classmates in the room, greeting everyone with a Merry Christmas jollier than that of the others. When I saw Aida in one corner unwrapping something two girls had given her, I found the boldness to greet her also.

"Merry Christmas," I said in English, as a hairbrush and a powder case emerged from the fancy wrapping. It seemed to me rather apt that such gifts went to her. Already several girls were gathered around Aida. Their eyes glowed with envy, it seemed to me, for those fair cheeks and the bobbed dark-brown hair which lineage had denied them.

I was too dumbstruck by my own meanness to hear exactly what Aida said in answer to my greeting. But I recovered shortly and asked:

"Will you be away during the vacation?"

"No, I'll be staying here," she said. When she added that her cousins were arriving and that a big party in their honor was being planned, I remarked:

"So you know all about it?" I felt I had to explain that the party was meant to be a surprise, an *asalto*.

And now it would be nothing of the kind, really. The women's club matrons would hustle about, disguising their scurrying around for cakes and candies as for some baptismal party or other. In the end, the Rivas sisters would outdo them. Boxes of meringues, bonbons, ladyfingers, and cinnamon buns that only the Swiss bakers in Manila could make were perhaps coming on the boat with them. I imagined a table glimmering with long-stemmed punch glasses; enthroned in that array would be a huge brick-red bowl of gleaming china with golden flowers around the brim. The local matrons, however hard they tried, however sincere their efforts, were bound to fail in their aspiration to rise to the level of Don Esteban's daughters. Perhaps, I thought, Aida knew all this. And that I should share in a foreknowledge of the matrons' hopes was a matter beyond love. Aida and I could laugh together with the gods.

At seven, on the appointed evening, our small band gathered quietly at the gate of Don Esteban's house, and when the ladies arrived in their heavy shawls and trim pañuelo, twittering with excitement, we were commanded to play the Poet and Peasant overture. As Pete directed the band, his eyes glowed with pride for his having been part of the big event. The multicolored lights that the old Spaniard's gardeners had strung along the vine-covered fence were switched on, and the women remarked that Don Esteban's daughters might have made some preparations after all. Pete hid his face from the glare. If the women felt let down, they did not show it.[9]

9. What do you think will happen next? How do you know?

The overture[10] snuffled along to its climax while five men in white shirts bore huge boxes of goods into the house. I recognized one of the bakers in spite of the uniform. A chorus of confused greetings, and the women trooped into the house; and before we had settled in the sala to play "A Basket of Roses," the heavy damask curtains at the far end of the room were drawn and a long table richly spread was revealed under the chandeliers. I remembered that, in our haste to be on hand for the *asalto*, Pete and I had discouraged the members of the band from taking their suppers.

10. overture – a piece of music that functions as an introduction to an opera.

"You've done us a great honor!" Josefina, the more buxom[11] of the twins, greeted the ladies.

11. buxom – vigorously or healthily plump

"Oh, but you have not allowed us to take you by surprise!" The ladies demurred in a chorus.

There were sighs and further protestations amid a rustle of skirts and the glitter of earrings. I saw Aida in a long, flowing white gown and wearing an arch of sampaguita flowers on her hair. At her command, two servants brought out a gleaming harp from the music room. Only the slightest scraping could be heard because the servants were barefoot. As Aida directed them to place the instrument near the seats we occupied, my heart leaped to my throat. Soon she was lost among the guests, and we played "The Dance of the Glowworms." I kept my eyes closed and held for as long as I could her radiant figure before me.

12. encore – an additional performance

Alicia played on the harp and then, in answer to the deafening applause, she offered an encore.[12] Josefina sang afterward. Her voice, though a little husky, fetched enormous sighs. For her encore, she gave "The Last Rose of Summer"; and the song brought back snatches of the years gone by. Memories of solfeggio lessons eddied about us, as if there were rustling leaves scattered all over the hall. Don Esteban appeared. Earlier, he had greeted the crowd handsomely, twisting his mustache to hide a natural shyness before talkative women. He stayed long enough to listen to the harp again, whispering in his rapture: "Heavenly. Heavenly..."

By midnight, the merrymaking lagged. We played while the party gathered around the great table at the end of the sala. My mind traveled across the seas to the distant cities I had dreamed about. The sisters sailed among the ladies like two great white liners amid a fleet of tugboats in a bay. Someone had thoughtfully remembered—and at last Pete Saez signaled to us to put our instruments away. We walked in single file across the hall, led by one of the barefoot servants.

Behind us, a couple of hoarse sopranos sang "La Paloma" to the accompaniment of the harp, but I did not care to find out who they were. The sight of so much silver and china confused me. There was more food before us than I had ever imagined. I searched in my mind for the names of the dishes; but my ignorance appalled me. I wondered what had happened to the boxes of food that the Buenavista ladies had sent up earlier. In a silver bowl was something, I discovered, that appeared like whole egg yolks that had been dipped in honey and peppermint. The seven of us in the orchestra were all of one mind about the feast; and so, confident that I was with friends, I allowed my covetousness to have its sway and not only stuffed my mouth with this and that confection but also wrapped up a quantity of those egg-yolk things in several sheets of napkin paper. None of my companions had thought of doing the same, and it was with some pride that I slipped the packet under my shirt. There, I knew, it would not bulge.

"Have you eaten?"

I turned around. It was Aida. My bow tie seemed to tighten around my collar. I mumbled something, I did not know what.

"If you wait a little while till they've gone, I'll wrap up a big package for you," she added.

I brought a handkerchief to my mouth. I might have honored her solicitude adequately and even relieved myself of any embarrassment; I could not quite believe that she had seen me, and yet I was sure that she knew what I had done, and I felt all ardor for her gone from me entirely.

I walked away to the nearest door, praying that the damask curtains might hide me in my shame. The door gave on to the veranda, where once my love had trod on sunbeams. Outside it was dark, and a faint wind was singing in the harbor.

With the napkin balled up in my hand, I flung out my arm to scatter the egg-yolk things in the dark. I waited for the soft sound of their fall on the garden-shed roof. Instead, I heard a spatter in the rising night-tide beyond the stone fence. Farther away glimmered the light from Grandmother's window, calling me home.[13]

13. What do you think does this paragraph signify?

But the party broke up at one or thereabouts. We walked away with our instruments after the matrons were done with their interminable good-byes. Then, to the tune of "Joy to the World," we pulled the Progreso Street shopkeepers out of their beds. The Chinese merchants were especially generous. When Pete divided our collection under a street lamp, there was already a little glow of daybreak.

He walked with me part of the way home. We stopped at the baker's when I told him that I wanted to buy with my own money some bread to eat on the way to Grandmother's house at the edge of the sea wall. He laughed, thinking it strange that I should be hungry. We found ourselves alone at the counter; and we watched the bakery assistants at work until our bodies grew warm from the oven across the door. It was not quite five, and the bread was not yet ready.[14]

14. Would you say that the narrator has changed? How so?

Comprehension Questions

Answer the following questions on another sheet of paper.

1. Briefly describe the boy. Why is he unnamed?
2. As described in the story, how is the *pan de sal* made? How does it look like after it was baked? What is the purpose of the author in describing the bread in detail?
3. Describe the boy's journey to the bakeshop and back to the house. What does the description say about the boy?
4. What does the boy think about Aida? What has he done in Aida's name? Why?
5. Compare Pete with the boy. What does the boy think of Pete at first? What is the significance of joining Pete's band to the boy?

6. What does the boy dream about with regard to being a violinist? The boy's aunt then discouraged him, saying, *"What do you want to be a musician for? At parties, musicians always eat last."* Why does his aunt do this?

7. The boy said about his aunt, *"She was the sort you could depend on to say such vulgar things. For that reason, I thought, she ought not to be taken seriously at all."* As can be inferred from the statement, how does the boy think of himself?

8. During the Christmas season, the boy realizes that he had yet to give Aida his love letters and the brooch. Why does he keep on failing to give them to her?

9. There is a brief description of Don Esteban's daughters, Josefina and Alicia. Why does the author include it in the story?

10. In paragraph 40, the boy narrates, *"The seven of us in the orchestra were all of one mind about the feast; and so, confident that I was with friends, I allowed my covetousness to have its sway […]".* What does this sentence say about the boy? How is this related to his comment on his aunt earlier in the story?

11. After Aida rebukes him for what he did, the boy narrates, *"I felt all ardor for her gone from me entirely."* Why does he say so?

12. What does the last paragraph state? Why is the story entitled "The Bread of Salt"? Do you think the narrator was still 14 years old when he detailed the story? Why or why not?

At the end of the first chapter, we tackled organic unity in poetry. This time, let us talk about **organic unity in prose.**

Aristotle argued in his *Poetics* that a narrative should be like a living organism, with all of its parts being essential to the whole. He believed that a good narrative should be more than just a collection of events. The **plot**, **characters**, **setting**, **theme**, and **images** of a narrative should all be interconnected and contribute to the overall meaning of the story.

It is similar to Anton Chekhov's narrative principle that states that every element in a story must be necessary, and any irrelevant elements should be removed. For example, if a gun is introduced in a story, this gun must then be fired later on. If it is not used, then what is the point of it? This principle is also known as **Chekhov's Gun**.

Aristotle's idea of organic unity is similar in that in an Aristotelian narrative, everything that happens in the story is essential to the plot and character development. There are no extraneous details or unnecessary subplots.

One need not look further than "Dead Stars" by Paz Márquez Benítez:

> *The plot revolves around themes of love, disillusionment, and the passage of time—all enhanced by the story being set in the early 20th century Philippines, where societal expectations weighed heavily on Alfredo Salazar, Julia Salas, and Esperanza. Due to arrangements made by their families, Alfredo struggles to choose between two women: Esperanza, to whom he was arranged to be married, and Julia Salas, with whom he became infatuated.*
>
> *This all connects back to the image within the title: "Dead Stars". This symbol is introduced through Julia Salas, who tells Alfredo about how light from stars that he sees in the night sky is not a reflection of their current state but rather a glimpse into the past. These stars may have already burned out or changed, but their light continues to reach the Earth, creating an illusion of their continued existence.*
>
> *Just as the light from dead stars continues to shine despite the actual stars no longer existing, the attraction Alfredo held for Julia ultimately fades and loses its luster in the end. It underscores the story's exploration of the contrast between fleeting infatuation and enduring commitment.*

Activity

A. Analyze the story "Bread of Salt" by N.V.M. Gonzalez. Do you think that the story has achieved organic unity? If no, why not? If yes, how do the various elements that make up the story work together to achieve it? Explain your answers.

B. In the story, the boy realized that he had just been foolishly imagining that Aida had feelings for him. Have you experienced or heard about a similar experience? Write a short monologue and perform it for the class.

C. In the first lesson of the chapter, you wrote about your experience. This time, write a short story about any topic with everything that you have learned so far in mind. Make sure that your story has organic unity.

It's Time to Row Together!

Your teacher will divide the class into groups of three or four. Share the stories you have written in the previous lesson section with your groupmates. Make sure that you have them read your story ahead of time.

The other group members will give a critique of the story.

In critiquing a story, ask yourself these questions:

- What is the plot of the story, and how does it unfold?
- Does the story have a clear beginning, middle, and end?
- What themes does the author explore in the narrative?
- Are the characters well-developed and relatable? Why or why not?
- Are there any areas where the story could be improved? If there are, how could the author do what you suggest? If there aren't, what did the author do well?



All Ashore

A. As the chapter ends, recall what you have learned from the previous lessons. What do you think is the importance of each narrative element:

1. plot
2. characters
3. conflict
4. setting
5. context

Discuss your answers with your seatmate.

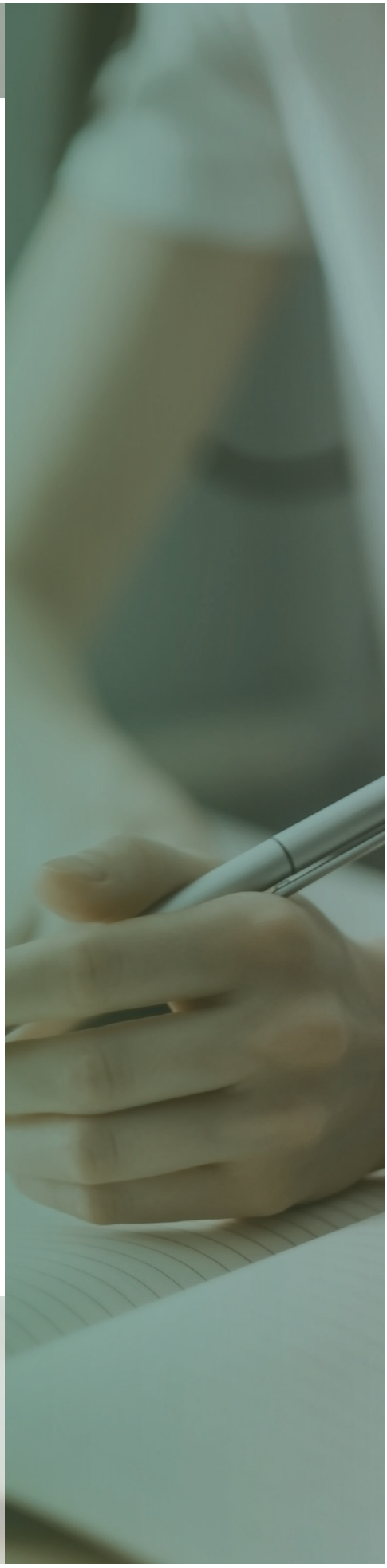
B. Before proceeding to the next chapter, let's review. Organic unity is the interconnectedness of all elements of a story to create a unified whole. This includes the plot, the characters, the setting, the theme, and the images.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I understand the value of organic unity in narratives.
2. I can analyze a short story's use of organic unity.
3. I can write a short story with organic unity.
4. I can explain the importance of the narrative elements we have discussed.

Unit 3:

The Journalist and the News



News and features, at first glance, appear deceptively simple, often consisting of nothing more than words on a page. However, they are more than meets eye. The objective of this chapter is for you to understand the intricacies of news and feature writing—to know what you should consider as you write one.

In this chapter, you will first learn the many patterns and principles of organization. Afterward, you will get to use transitional devices to achieve coherence in your texts. As you write, you may notice that you could improve your sentences further. You will then improve your skills in writing effective sentences. This will help you in rewriting your piece.

The strength of a true journalist is in their ability to gather sources. Distinguishing fact from opinion and recognizing propaganda techniques are crucial in researching. You must also read between the lines and draw inferences as you do. Be vigilant, however, as there are times that you will encounter statistics and graphs.

When all is said and done, after gathering resources upon resources upon more resources, you will learn how to paraphrase and summarize your references for your features. By the end, you will learn about the principles of news and feature writing and the primary motivation in writing one.

LESSON 11

Newsworthiness

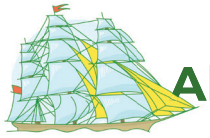




Chart

By the end of the lesson, you will be able to:

- understand the principles of news writing
- evaluate the newsworthiness of a text
- come up with feature topics based on their newsworthiness



All Aboard

Think about the news you have heard for the past three days. How do you feel about them? Do you think it is relevant to you? How so? Fill out the boxes below.

News	How I felt	Its relevance to me



All Hands on Deck

Journalism is reporting of events that are of interest to people. These reports are released through different media. One of the most commonly associated process in journalism is the production of news. It is a piece of writing that informs people of current events. However, this not the only kind of journalistic text. Another one is features. A **feature** is any story that is aimed at a wide variety of readers. The topic is innumerable—it can be about people overcoming obstacles, or things like new business trends. It can also be news about news to help put into perspective how the events unraveled. As such, a feature is naturally longer than a news. In a news, you only can read the essential details—the event, the place where it happened, when it happened, and people involved.

In this lesson, you will be taught to write both of the journalistic text. They might differ in details and the scope, but they are similar as to why they are written—because they are newsworthy. From the compound itself, they are events that deserve to be at the spotlight and to be let out to the public. There are different criteria to judge newsworthiness, but the ones enumerated below are set by Shoemaker et al (1987). Of course, not all of these categories must be met to write a piece of news, but the list should help you decide.

- **Timeliness** – if the event is current or has just occurred or is developing
- **Proximity** – if the event is relevant to a population in a given area
- **Importance, impact, or consequence** – if the event affects people in the long run with lasting effect
- **Interest** – if the story does have an audience
- **Conflict or Controversy** – if the story shows a level of clashing between ideologies and opinions
- **Sensationalism** – if the story grabs the attention of the reader because of exaggeration and relative weirdness
- **Prominence** – if the people involved are deemed important
- **Novelty, oddity, or the unusual** – if the event is an uncommon occurrence

The content of news is formulaic—they do not change that much. However, with a news feature, you have more freedom, in terms of topic and texture. But that freedom comes with the burden of choice. To help you trim down your options, here are some suggestions.

News about news. You can write a "deep dive" on current events. For instance, covering the aftermath of a typhoon.

Human interest. Success stories; people who has survived a calamity or war; advocacies of people

Trends. The latest smartphones; what people are reading and watching; booming industries

Notice that the topics are specific. To be able to present a more coherent story, it is necessary to narrow down your scope. If you are still having a hard time choosing what to write, think of your target audience. Who are you writing for? What are they interested in?

After you have determined what you want to write about, research and gather as much data as you can. If you are writing about a person, interview them and spend as much time with them as you can. If you are tackling trends, for example news about news, read all about what has been written about it and find something that has never been told, or tell a story in a different angle.

Once you have everything in your hands, it is time to get to work and write. Take into consideration the following:

Write in a friendly tone. You may use colloquial expressions, but not too much.

Tell the story in an interesting way. For example, you can start the story in the middle, where the conflict is.

Put more variety in your writing. Do not overuse transitional devices, especially when talking about a series of events. Make references to similar literary plots.

In summary, be a great storyteller. And to be one, you must read, read, and read; listen to how effective storytellers do their work.

Activity

Read the text and answer the questions that follow.

In the wake of one of the deadliest typhoons in recent memory, the story of Maria Ramirez, a survivor from the devastated coastal community, stands as a testament to human resilience and community spirit. Typhoon Carling struck their coastal town with unrelenting fury, leaving destruction in its wake. As the storm raged, Maria clung to a rooftop, praying for her life.

After the typhoon subsided, the extent of the devastation was heart-wrenching. Entire neighborhoods lay in ruins, livelihoods were washed away, and hope seemed in short supply. Maria's home was reduced to rubble, and her family's fishing boat, their sole source of income, was lost to the tempest.

Amidst the chaos, Maria refused to be defeated. She joined a community-led relief effort, distributing food, water, and medical supplies to her neighbors. Their collective resilience sparked a glimmer of hope, as they began the arduous process of rebuilding their lives and community.

Today, Maria's indomitable spirit shines brighter than ever. With support from local and international aid organizations, she and her family have a new home and a replacement fishing boat. She has also received training in sustainable fishing practices, ensuring a more secure future for her family.

Looking ahead, Maria is determined to be better prepared for future disasters. She's actively involved in her community's disaster preparedness initiatives, advocating for stronger infrastructure and early warning systems. Her dream is to see her coastal town become more resilient and better equipped to face nature's challenges.

Maria's journey from surviving the typhoon's fury to becoming a beacon of hope exemplifies the human spirit's capacity to overcome adversity. Her story serves as an inspiration not only to her community but to all of us, reminding us of the strength we can find within ourselves and the power of unity in the face of disaster.

Questions

1. What is the feature about?
2. How would you describe its newsworthiness?
3. What is the language of the text? Is it hopeful, indignant, or something else?

It's Time to Row Together!

Form groups of five. Now, let us get creative and brainstorm ideas for an exciting news feature that will interest all of you. Your task is to come up with a news feature idea. Each group will need a blank sheet of paper.

Start by thinking about what topics or events would grab your attention. It could be something fun, educational, or even a little bit quirky—just make sure it's something you and your classmates would want to read about. Write down a catchy headline and a brief summary of your news feature idea on the paper. Once you've got that, pass the paper to another group, and they'll build on your idea. Keep passing the papers until each group has had a turn. After a few rounds of brainstorming, each group will present their final news feature idea to the class. Explain why you think it would be interesting and what makes it unique.



All Ashore

A. Evaluate another group's news report. How was it? Was it newsworthy? Share your thoughts amongst yourselves in the group.

B. Before we end the class, let us review. News is a report on current events, while a feature is a piece of journalistic writing that is aimed at a wide variety of readers. They are different in terms of length, the former being the brief one, but they are both published on the principle of newsworthiness.

1. I understand the principles of news writing.
2. I can evaluate the newsworthiness of a text.
3. I can come up with feature topics based on their newsworthiness.

LESSON 12

Interviews and Questionnaires





Chart

By the end of the lesson, you will be able to:

- conduct an interview
- construct a questionnaires
- evaluate interviews
- critique questionnaires



All Aboard

Watch this interview and then answer the questions below:

https://youtu.be/MacJ4p0vITM?si=XNIXVQlENVC3L0ZM

1. What is the interview about?
2. What is the purpose of the interview?
3. How does the interview feel? Friendly or professional?
4. How were the questions laid out? Were the biases of the interviewer reflected in them?



All Hands on Deck

Interview

Interviews are a valuable way to gather information not found in texts or electronic resources. When writing news or a feature, you will have to do a lot of talking to with people as journalistic texts deal with human affairs that are yet to be recorded. Interviews can be formal or informal. Usually, the formal ones are done with subject matter experts or professionals when you want to get specialized knowledge on an existing or burgeoning field. Informal interviews on the other hand, might feel like a chat. The questions can be more personal, focused on emotions and relies mostly on recalling of events. But even though it seems like a talk with a friend, you must still be prepared with your questions. You must also conduct yourself well during the conversation. Remember these few questions to ask yourself before an interview.

- ***What do I know about the subject matter?*** As will be elaborated later, a feature focuses on a currently occurring issue. Read up on or watch videos about it. For example, a law on plastic ban is in place in the city. What is the scope of this ban? What is the punishment for breaching this law? This is important as you cannot reiterate in your writing what has already been said about it, and possibly might have already been a common knowledge. Finding out fuzzy details of a newly-broken news also can save you time as you can focus on asking about things that have not reached you.
- ***What do you hope to learn?*** This is the backbone on which you are going to base your questions. Go back to your topic. For news reports, go back to the details you have at hand.
- ***What will I ask?*** Remember that interview for features should feel like a conversation, so there should be a flow when phrasing and sequencing your questions. For example, when asking about someone's job, it is logical to ask how long the person has been working on a field, followed by what made them last there or quit immediately, and then the challenges they faced during those years.

To keep the conversation going, your questions should be open-ended and allow for elaboration. For example, instead of asking "Were you scared during that time?", ask about how they felt about the situation.

- ***How do I record the interview?*** Bringing a voice recorder or using one on your phone is the most practical way to record. However, you may still write down the answers to remember highlights of the interview.

During interviews, here are some of the important things to remember.

- Make sure your interviewee is comfortable. Start a small talk with them.
- Listen actively. Observe your interviewee's body language as well.
- Begin with broader questions.
- Ask for clarification at once. The best way is to ask for analogies or stories.
- Do not interrupt your interviewee even if they are veering off-course. Digressions can be a source of some invaluable information that you can use in your writing. If you feel like the conversation is really going somewhere else, lead them back respectfully to your questions.
- When asking spontaneously, make sure to not ask leading questions. These are when the questions that are framed to get a certain response. Oftentimes, they contain value judgment and biases of the interviewer, like "What do you think of the success of the program?". Here it is being assumed that the program was effective. Instead, ask "How would you assess the success of the program?"
- Let the interviewee know that you are recording if you are.
- Do not forget to thank your interviewee.

Questionnaires

Unlike interviews, questionnaires should have more close-ended questions. Open-ended ones can give you insights on the people's choices and can give you more material for writing your results, but should be avoided as much as possible because they are harder to collate. Logical sequencing of questions is still important, and asking them with clarity are all the more imperative as there will not be an opportunity to explain what you really mean. Language is also a consideration when creating questionnaires. Some people might be more comfortable with using the local languages or regional lingua franca, so if needed be, they should be translated into the language of your target population from English.

When writing your questions, be specific. If you want to ask about binge watching, you should set how many hours should one watch for it to considered as such. For example, you may ask, "How many hours in a day do you spend watching videos or TV series online?", and then give them choices. However, it is also possible that some of your respondents do not remember their watching habits, so there should be a choice "Don't remember", or consider that they do not at all watch TV. Below are some question formats that are used in designing questionnaires.

- ***Category questions***. You can use this for demographic questions.

  Ex.

  What year are you in? Check the box

  _____ Grade 7

  _____ Grade 8

  _____ Grade 9

  _____ Grade 10

  _____ SHS

- ***Scaled answer***. This is suitable for determining frequency and intensity, as well as measuring attitude towards a subject.

  Ex.

  On average, how many hours in a day do you spend watching videos or TV series online? Encircle your answer.

  0 – 2 2 – 4 4 – 6 6 – 8 8 – 10

- ***Open ended***. As have been mentioned, this is useful for gaining insights, but must be used sparingly.

  Ex.

  How do you feel the changes in library services in the campus?

  _____

Activity

In this lesson, you will start to write your feature by gathering information. Come up with a topic you want to talk about. Again, it can be about a person or an event. You may go back to the ones you had in the previous lesson.

Interview the person you want to write about. If you are writing a feature about a current issue and want to know the campus' opinion, create a questionnaire. To help you further with questionnaire construction, access this link: https://web.ics.purdue.edu/~pbawa/421/Questionnaire%20Design.doc.

Although interviews and questionnaires differ in modality, the principles of preparing for and asking questions in interviews apply in questionnaire construction.

Remember what you have learned in this lesson.

It's Time to Row Together

Evaluate another group's interview or questionnaire. Write down your comments on a separate piece of paper. You may use the tips laid out here as your criteria.



All Ashore

Now that you know the basics of interviewing, let's review. How would you respond to these situations?

1. Your interviewee starts talking about something unexpected or unrelated to your topic.
2. Your question inadvertently touched on a sensitive topic, but the interviewee reluctantly answers it.
3. Your interviewee gives unclear and incomplete answers.
4. Your interviewee finds offense in your innocuous questions and takes them as biased.

Let's review. Interviews and questionnaires are an effective way to gather information directly from people. The most important skill in both is asking the right questions, clearly and concisely.

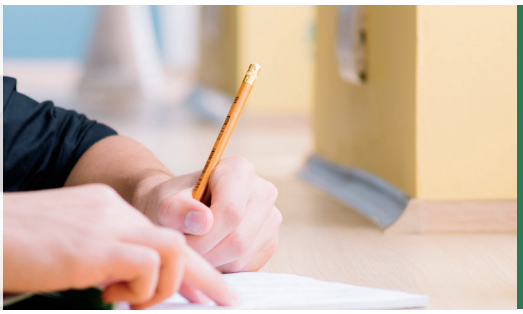
This time, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I can conduct an interview.
2. I can construct questionnaires.
3. I can evaluate interviews.
4. I can critique questionnaires.

LESSON 13

Feature Writing



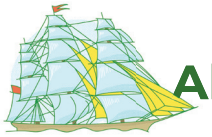




Chart

By the end of the lesson, you will be able to:

- identify redundancies
- compose clear sentences
- write a draft for a feature



All Aboard

Read the paragraph below. What do you observe? Is it easy to understand? Edit the text.

> While it may be tempting to engage in grandiloquent and sesquipedalian discourse, it is prudent to exercise circumspection in our choice of vocabulary. Let us eschew the banal and pedestrian expressions that pervade common discourse and instead endeavor to proffer verbiage of a more erudite and ineffable nature. Thus, we shall embark upon a perspicacious exploration of our linguistic acumen, unfettered by the mundane conventions that often obfuscate the profundity of our intellectual pursuits. In so doing, we shall transcend the quotidian and attain a level of discourse that is nothing short of sublime, leaving an indelible mark on the annals of literary history.



All Hands on Deck

Features are longer than news, so the lead (aside from the title) must catch your reader's attention and sustain it. The **lead** is the first paragraph of your feature which contains the most essential information of your writing. Think of it as summary but it comes in the beginning. It also sets the scene of the whole text. There are three characteristics of a lead: it is attention-grabbing, concise, and directive. You can be creative with your lead, but make sure you have these three.

The most common way to supply the basics in the lead is answering the 5Ws: what happened to who, where, when, why, and how it took place. This approach is too straightforward, but you can make a way for the story to be exciting. You can start with the conflict, or with the resolution of the story, then trace back. Unexpected outcomes and paradoxes are also a good way to add intrigue.

Another way to start a feature is to tell a short story told by your subject that drives home the whole moral of the story. It is similar to those documentaries that quotes the interviewee at the first few minutes of the video. Or you may relate the story to the reader, usually asking them if they have experienced something analogous to the featured person or event.

Whatever technique you decide on, express your ideas concisely and clearly effectively using few words. Long-winding descriptions of events or places will not hook your readers, but rather will stop reading halfway. Here are some things to avoid to produce a succinct text.

- **Redundancy**. This can manifest in two levels: through repetition of words and whole ideas. Phrases such as *forever and ever*, *hopes and dreams*, *close proximity*, and *major breakthrough* should be skipped. These pairs express the same ideas. On the other hand, ideas can also be repeated in paragraph through circular explanations. This is blatantly committed in sentences such as "John is productive because he always accomplishes a lot in a day. He also makes good use of his time." The proofs of John's productivity are the meaning of productivity themselves.
- **Adverbs**. They are to be avoided not because they are bad, but because they could make your sentences longer. Instead, opt for verbs and adjectives with nuances. Below is a short list of alternatives.

Instead of	use
run carefully	*scuttle or scurry*
walk unhurriedly	*saunter, stroll*
walk aimlessly	*amble*
laugh loudly	*guffaw*
intensely missing	*wistful*
incredibly fast	*rapid*
unhealthily thin	*emaciated*

Succinct writing makes more space for information and ideas. You can expound your ideas more and be clear. You can create analogies and give examples. But beyond these techniques, writing with clarity involves concrete descriptions that paints a picture. Imagine you are writing about a 150-year-old bakery in a quaint city that has seen a lot of tragedies and calamities. Which of the two evokes more images?

Their bread is the incarnation of San Miguel's spirit of resilience.

Every morning, Santiago, the fourth-generation owner, arrives before three in the morning, his flour-dusted hands rolling the very pin his great-grandfather had used on the very same table. He kneads the dough with a slow, steady rhythm, the same rhythm with which the city rebuilt itself after the earthquake and immediate succession of typhoon Edna decades ago.

Even though it seems that the second sentence violates the principle of conciseness, it actually does more than the first sentence, in that it contains more information. From this we have known Santiago's routine, that the even though the bakery changed hands, the apparatuses in it haven't, and that there was a calamity that struck the town. To create more concrete descriptions, try the following:

- ***Engage the senses***. Use descriptions that appeals to what readers can see, hear, smell, taste, and touch. Describe the colors, the intensity of the sounds, the acidity of a dish, and so on. In the same vein, ground your descriptions in a location.
- ***Show, don't tell***. Instead of stating emotions or qualities, show them through actions and dialogues.
- ***Use specific examples***. Illustrate your points with anecdotes, quotes, and statistics.

Activity

A. Try your hands on making prose livelier. Make the sentences below more concise but descriptive. The questions that follow are suggestions on what to add.

1. The old woman sat on the park bench, feeding the pigeons.
2. What kind of park? What time of day? What are the pigeons doing? What's the woman wearing?
3. He ran through the forest, heart pounding. What kind of forest? Is it dark or light? What sounds are there? Is he chased or just getting exercise?
4. The music filled the room with emotion. What kind of music? What instruments are playing? How does it make the people in the room feel?
5. The chef carefully poured the batter into the hot pan. What color is the batter? How does it sizzle in the pan? What aroma fills the air?
6. The stars twinkled like tiny diamonds in the vast, inky sky. Can you replace "diamonds" with something more original? What emotions does the night sky evoke?

B. Now that you have gathered information for your feature, write the draft.

It's Time to Row Together!

Exchange drafts with one group and give comments about their work.



All Ashore

Having read your classmate's lead, did you find other techniques in writing it? Were there surprising introductions to the topic? What is it? Share with the class.

As a review, concise writing involves avoiding redundancy and adverbs, opting for more descriptive words. Clarity in writing involves giving details and engaging the reader through the senses.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can identify redundancies.

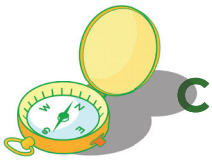
I can compose clear sentences.

I can write a draft for a feature.

LESSON 14

News Writing

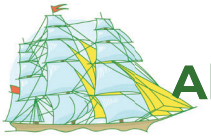




Chart

By the end of the lesson, you will be able to:

- identify the structure of a news
- check the credibility of a source
- write a piece of news



All Aboard

Watch the news report your teacher will show in the class. Answer the following questions.

1. What is the news about?
2. How was the news delivered? Did the reporter give the essentials first?
3. Did the reporter tell where they got the news?



All Hands on Deck

After you have decided on the newsworthiness of an event, it is time to get to work. When writing news, it is straightforward. State the facts and the essential details. As what has been stated, these are the event itself and its milieu. The essentials can be summed to 5Ws: Who, What, When, Where, and Why. Other details should come last. This kind of organization is called the inverted pyramid. Observe how the piece of news below is arranged to get acquainted with the pattern.

Santa Teresa High School Art Fair dazzled attendees yesterday, 13th of December, 2023 as students showcased their artistic prowess in a colorful spectacle.

The event, a testament to the school's commitment to the arts, featured a diverse array of artwork, from paintings and sculptures to photography and digital art. Each piece, a unique expression of creativity, drew admiration from visitors who engaged in conversations with the young artists, gaining insight into their inspiration and techniques.

Art teacher, Ms. Rodriguez, expressed pride in her students' achievements, highlighting the event's role in boosting their confidence and recognition.

Live art demonstrations, interactive workshops, and a friendly art competition added excitement to the fair, fostering a sense of community and camaraderie among students and parents. Delicious treats from food stalls enhanced the festive atmosphere.

The Santa Teresa High School Art Fair continues to be a yearly celebration of creativity, reflecting the school's dedication to nurturing appreciation for the arts. As attendees departed, they carried with them inspiration and a shared belief in the transformative power of art in education.

In our specific example, the first paragraph is your lead. This is where you answer the 5Ws. The news is about an art fair (what) of students (who) in Santa Teresa High School (where) last December (when) to showcase their talents (why). Next is the body, where other important happenings (and probably unusual) are reported and attendees are acknowledged. The last paragraph shows the tail, where other details about the events are told. As you have read, the closing paragraph provides the information that the art fair is a yearly event.

Unlike features, interviewing for news is prompt and brief. You do not need to ask for further elaboration or have your respondent process their feelings about an incident. But you might wonder how reporters know where to get news. Sometimes, they are brought to them through contacts with their sources, including community workers, experts or even anonymous tips; other times, they themselves go where the news is, like in press conferences. They may also get their lead on social media or from other journalists. However, before releasing news, sources are to be verified first. To know whether something is true, do the following:

- **Cross-check information**. Compare information from all your sources. Check if your source corroborates with other sources to avoid single-source narratives. Official documents, reports, and independent experts are important in this aspect.
- **Check credibility**. Assess the credibility of sources based on their expertise, reputation, potential biases, and track record, especially if the source is anonymous.

If a story is still in development, be transparent with the readers or viewers about your sources and your methods. Use tentative language when reporting, using phrases such as "it has been said that", "allegedly" and such.

Activity

Newswriting is a team effort. You have the field journalists who gather the info, the info, the editors who make sure the news is written effectively, and the news readers who present the news. In this activity, form a group of three. Assign a task for each one of you. There must be a newswriter, news editor, and a reporter. Next, look a news topic or event that's interesting to students your age. It could be something happening in school or in your community. The news writer will research, gather information, and maybe even interview people if you need to. Then, the reporter in your team will write a news article, the editor will proofread and edit it. Once you have everything ready, each group will present their news report to the class. You'll need to have a headline, a lead paragraph, the body of the article, and a conclusion.

It's Time to Row Together!

Evaluate other groups' presentation. Give your comments in the class.



All Ashore

Having done a little news gathering, do you think you can make it as a field journalist? What are your thoughts about the process?

To review, newswriting is more concise and exact than features. It only involves facts from verified sources.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can identify the structure of a news.

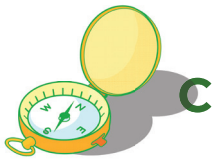
I can check the credibility of a source.

I can write a piece of news.

LESSON 15

Press Release

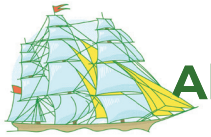




Chart

By the end of the lesson, you will be able to:

- identify the structure of a press release
- write a press release
- evaluate the effectiveness of a press release



All Aboard

Look for press releases on online or physical newspapers. What do you observe? What are they about?



All Hands on Deck

A press release is a report about specific business or organizational event, product launch, or other happening. These events are provided to media for promotion. Here's a guide on how to write a press release:

Headline. Similar to the lead, the headline should be attention-grabbing, clear, concise, and directive.

Dateline. This contains the date and the city that released the communication.

Introduction. The main details of the events are found here, i.e. the 5Ws.

Body. This part provides the motivation for the launch or event. Sometimes, one or two quotes to provide insight, perspective, or opinion are found here as well. Quotes should be from someone like the CEO, an expert, or a satisfied customer.

Boilerplate. It is a short paragraph that explains the identity of the company. Usually stated here are their mission and vision.

Contact Information. Here the contact details of the person or team handling the event is provided.

Like with other journalistic texts, be concise and direct to the point. Limit your writing to 300-400 words. Use professional tone; avoid exaggerated claims and overly promotional language. Consider this sample press release.

Captivating Mystery Debuts: "Whispers of the Southwest Monsoon" Unveils Secrets on October 31st

For Immediate Release

Parañaque – May 27, 2024 – Prepare to be gripped by suspense as debut author Octavia Perez releases her new novel, *Whispers of the Southwest Monsoon*, on October 31st, 2024. This mystery thriller fantasy plunges readers into the isolated seaside town of Praxedes, where chilling secrets abound amidst sweltering tropical winds and languid waves.

Whispers in the Fog follows the story of Teofila, a net weaver, began an investigation after an aunt of hers vanishes with a group of people in a robe. As echoes of haunting memories rise from the hot wind, Teofila uncovers a chest of amulets and black candles, forbidden rituals, and an ancient legend that threatens to erase Praxedes from the map.

"Octavia masterfully weaves suspense and atmosphere," praises Demetria Gonzalez-Lindo. "*Whispers of the Southwest Monsoon* will haunt you long after you finish reading."

Octavia Perez is available for interviews and events. Please contact Felipe Ordoñez at fordonez@filclassics.ph for more information.

Activity

Form a group of three. Write a press release for a school or community event.

It's Time to Row Together!

Exchange outputs with another group and evaluate their work based on what you have learned. Assess if their work include all the parts described.



All Ashore

What are the similarities and differences between a press release and a news?

To review, a press release is a journalistic text that announces an organization or business' event.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can identify the structure of a press release.

I can write a press release.

I can evaluate the effectiveness of a press release.

Unit 4:
The Writer and their Exposition

everyday life, we seek to understand how the world works, so we look for answers from books and the Internet, usually from articles.

The objective of this chapter is to guide you in the processes of crafting a short expository essay—a task that you will progressively develop with your peers until its completion. To do so, you must first learn how to choose a topic and focus on a central idea. This focus will lend precision to your topic sentences. Afterward, you will develop your topic sentences by providing supporting details.

Once you have acquired these skills, you will be well-prepared to compose the introduction, body, and conclusion of your essay.

When writing your thesis, it is imperative that you express your ideas clearly. You will also learn how to avoid faulty writing.

It is crucial to avoid referencing another work without proper recognition; thus, you will also learn how to cite your sources properly.

Remember that a thesis does not conclude with the final period on the paper. You must also master the art of proofreading and editing.

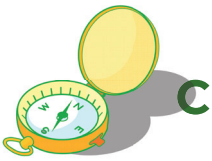
Some sources require formal letters. For this task, writing a letter of request is a must.



LESSON 16

Expository Writing

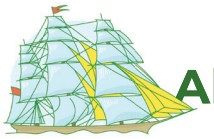




Chart

By the end of the lesson, you will be able to:

- identify the types of expository essays
- narrow down topics for an expository essay
- evaluate topics of an expository essay based on relevance, workability, and originality



All Aboard

Your teacher will read you three excerpts from articles. Identify what domain they fall under.



All Hands on Deck

Expository writing aims to explain and inform its readers about a specific topic in a clear, objective, and structured manner. It is objective and cannot contain opinions. Objectivity is seen in the fair and accurate presentation of information, avoiding personal biases and subjective interpretations. However, complete objectivity in writing is challenging, as sometimes writers have their own biases. What one can do is to acknowledge and challenge these biases, present evidence from different perspectives, and avoid drawing unwarranted conclusions.

The language is less creative than in feature writing, and more or less resembles a news. This type of writing is found in magazines, newspaper, manuals, academic journals, recipes, and encyclopedias. Expository writing has these essential elements:

Thesis statement. It is a clear and concise expression of the main point or argument of the writing.

Supporting evidence. This includes data, corroborating research, examples, and statistics that lend weight to the thesis.

Logical organization. Ideas are presented in a coherent and structured order. Oftentimes, expository writing has three parts: introduction, body paragraphs, and conclusion.

Objective tone. The aim is to present facts, so there are no personal opinions and emotionally-charged words to maintain neutrality.

Formal style. Conformity to standard usage and use of precise language are expected when reading expository writing.

There are different types of expository writing. They all depend on the purpose and the presentation of the relationship between ideas.

Definition. Explains the meaning of a concept, term, or phenomenon.

Comparison and contrast. Explores similarities and differences between two or more topics.

Cause and effect. Analyzes the relationships between events, actions, and results.

Problem and solution. Identifies a problem and proposes potential solutions.

As with other forms of writing, the first step in writing an essay is to determine what you want to say, and what it is about. "Want" is the keyword here. It should be something you want to talk about, as writing requires a lot of endurance. You have to maintain interest in it all throughout the process. But of course, looking inside for inspiration doesn't suffice. There might be instances where the topic of choice has been discussed time and time again. At times, you have to be more specific about what you want to discover. Discussing pop music in the 2010s is too broad: what about it? So, to help you with choosing a topic, here are some pointers.

- As has been mentioned, think about the areas you are passionate about and what topics you could work on in the long term. Go back to your previous courses, assignments, or projects.
- Scour the Internet or your library for everything that has been written about your chosen field to look for gaps. These are areas that are open for further exploration. It is possible that from heaps of studies you have in hand, there is a particular population, perspective, or issue that has been skipped or has had cursory treatment. When you are reading papers or theses, conclusions are where an author sometimes suggests topics to expand on.
- Think about relevance and workability. Make sure your essay contributes new insights to a body of knowledge. Relevance also applies to your target audience. Consider as well how much time and resources you will need to finish your essay.

Having considered all of the things mentioned, you should be flexible. You might need to modify your topic as you go along. It is also possible to get lost and feel overwhelmed with details and information when searching, so it is advisable that you be organized and keep a record of your process and notes of your findings and reflections. Finding a topic is a challenging task but determining what you want at the beginning will guide you throughout the writing journey.

Activity

A. Choose at least five topics, and then list down subtopics related to that topic. Break the subtopics down further to specific subjects under them. Say you are interested in history. Think of a period. And then think of a country. So, now for example you have 19th century Philippine history. Now think of objects: clothing, food, transportation, etc. This activity will allow you to narrow down your choices.

Topic:

_____

_____

Subtopics:

1. _____
2. _____
3. _____

Subjects:

_____

_____

_____

B. Your teacher will show four paragraphs. Identify their type of expository writing.

It's Time to Row Together!

Now with a group of three, present your topics to each other. Tell them why you chose those topics and how you came up with the categories. Help each other come up with a very specific topic. Each of you will talk about the relevance, workability, and originality of each idea. Then, decide on one topic that interests all of you in the group. Go further and look for readings and articles related to your chosen subject.



All Ashore

What did you think about the activity? Did you find looking for a topic cumbersome, exciting, or something else?

Before proceeding to the next lesson, let's review. When choosing a research topic, consider your own interest, look for possible contribution to the field of interest, and your timeline.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can identify types of expository essays.

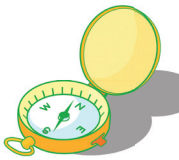
I can narrow down topics for an expository essay.

I can evaluate topics of an expository essay based on relevance, workability, and originality

LESSON 17

Sources

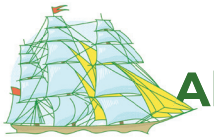




Chart

By the end of the lesson, you will be able to:

- evaluate credibility of sources through inferences
- draw conclusions from statements
- evaluate statistics



All Aboard

Which of the following is likely to give you accurate information on the following topics?

1. ancient Maya civilization
   a. A personal blog named "Mysteries of the Lost Jungle" with bombastic language and no citations
   b. A documentary on a video sharing site narrated by a renowned archaeologist
   c. A peer-reviewed article in a reputable academic journal by experts who did fieldwork
2. baking the perfect banana cake
   a. A cookbook by a celebrity chef with little baking experience.
   b. A cooking tutorial published by a renowned culinary institute with step-by-step instructions, alternative ingredients, and exact measurements
   c. A friend's handwritten recipe card passed down through generations, with charming anecdotes

3. latest findings on climate change

    a. A website sponsored by a fossil fuel company, highlighting the benefits of carbon-based energy

    b. A news article with a political leaning

    c. A report published by a UN body with contributions from leading scientists



All Hands on Deck

Accuracy of sources is imperative when writing your essay. If you presented biased, obsolete, or disproven information, your essay will be useless. The first thing you have to do is to evaluate the source itself. Look at the year of publication. The book or article might have presented concepts or methods that have been superseded by newer and more current treatment. But if you are writing about the history of certain ideas, try to understand the cultural context. If you are looking for online sources, check the website. They might be a company website that sells a product.

When you have assured the credibility of a source, the next thing to do is evaluate the content of sources. Critical reading of sources involves inference. An **inference** is a logical conclusion or deduction drawn from evidence, reasoning, or information that is not explicitly stated. It involves using existing knowledge or information to make educated guesses, predictions, or interpretations about something that is not directly expressed or explicitly detailed. Making inferences involves drawing logical deductions or interpretations based on the information provided in the text, combined with one's own knowledge and experiences. Here's how to make inferences from expository texts:

- Look for the author's main points and the supporting details of those points.
- Pay attention to how the text was structured. Remember the lesson on organization of text. The headings, subheadings, and paragraph organization are your clues.
- Take note of the information, data, or key statements the author presents.
- Look for implied statements. Draw on your own background knowledge and experiences to understand them.
- Evaluate your interpretations. Are there other ways to read the statements?
- Validate your interpretations with what the text explicitly says.

Making inferences is also useful in drawing conclusions. A **conclusion** is the end result of an event or occurrence. To make conclusions from texts, you need to be able to synthesize the information that you have read and identify the main points. You also need to be able to think critically about the text and come up with your own insights. Here are some tips for making conclusions from expository texts:

- Read the text carefully and identify the main points. What is the author trying to say? What are the key ideas that the author is presenting?
- Think about the relationships between the different ideas in the text. How do they connect with each other? What are the implications of the author's arguments?
- Consider your own knowledge and experience. What do you already know about the topic? How does the information in the text fit with what you already know?
- Formulate your own conclusion. What is your overall understanding of the text? What are your thoughts and opinions on the topic?

Your sources might include statistics to support claims. However, statistics might be misrepresented or even inflated. Critically reading statistics involves analyzing the data and its collection methodology, the validity of the conclusions that follows from them. Here are some questions to help you read statistics critically:

- ***Context of the study***. What is the background of the study? How was the data was collected?
- ***The source***. How credible and reliable is the study where statistics are from? Might there be agenda or bias the study is putting forward?
- ***The methodology***. What is the sampling method? How big was the sample? Is it enough representation of a population? How were the data analyzed? Does the methodology fit the research question?
- ***Data presentation***. How were the data presented in a graph? Was the scale in the graph confusing?
- ***External factors***. What were the extraneous variables of the study? How might have they influenced the results? How have these variables been controlled?
- ***The results and conclusion***. Can the result from the sample be generalized to the real world? Are there overgeneralizations or unsupported claims in the study?

- The alternatives. How else can the data be interpreted?
- Other studies. Are there studies that support or contradict the findings?

Remember to be skeptical. Don't accept statistics as they are; dig deeper to understand the nuances and see the full picture. Be wary of the potential for misinterpretation and bias.

Activity

A. Practice reading a different type of text. Read the following news article excerpts and draw conclusions. Underline the textual evidence that supports your conclusion.

1. As it steadily moves closer to Southern Luzon, "Raul" has become a Tropical Storm, declared the latest Philippine Atmospheric Geophysical and Astronomical Services (Pagasa) bulletin, at 11 p.m. Sunday. Raul has intensified and is moving at the maximum winds of 65 kph near the center. Signal No. 2 is up in the whole Metro Manila and CALABARZON. Signal No. 1 is up in the provinces of Quezon, Polillo Island, Camarines Norte, and Camarines Sur.

   Conclusion:

2. A six-wheeler truck and a public bus collided along Commonwealth Avenue earlier this morning, resulting in 26 injuries and one casualty. CCTV footage shows that the truck crashed into the bus after taking the U-tum slot in Tandang Sora. The driver of the truck, Marlon S., 31, admitted to being drunk while driving.

   Conclusion:

B. Look for sources for your expository essay.

It's Time to Row Together!

Look for a partner. Discuss the mood and tone of "Lineage, Life, and Labors of José Rizal: Philippine Patriot" and provide supporting passages. Draw conclusions about the message of the text as a whole by filling in the Conclusion Log below.

Lineage, Life, and Labors of José Rizal: Philippine Patriot

by Austin Craig Adapted from an excerpt

It was a bright, warm Wednesday on December 30, 1896. Dr. José P. Rizal was saying goodbye to his wife, Josephine. The prison cell he was in was dark, narrow, and impossible to live in. He did not mind this because the real danger lay outside. Arms tied, he was marched off to Bagumbayan Field. In a few moments, he would be executed on these grounds. He was quiet as the guards strode alongside him. One of the people in the crowd, a Scottish merchant, said, "Goodbye, Rizal." A group of soldiers was in charge of controlling the crowd. They were prepared in case somebody tried to rescue Rizal. This of course was not necessary because nobody would come to save Rizal. His brother Paciano planned this at first, but was discouraged by their lack of weapons and manpower.

So, Rizal walked toward his end. Ironically, his firing squad consisted of Filipino troops. Behind them stood the Spanish soldiers, who were better armed. This was to make sure the firing squad did its duty. Rizal, on the other hand, was remarkably calm. A military surgeon checked his pulse and was surprised to learn that the hero's heartbeats were very steady.

Having one's back turned while being shot meant dying as a traitor. Rizal, who knew he never betrayed Spain, requested to face his firing squad. He was, of course, denied. Just as the bullets rained on him, he turned. When he fell, his face pointed to the sky. Dr. José P. Rizal did not die a traitor's death.

Nonetheless, loud cheers and applause broke. Gentlemen and ladies peered closer for a better view. They gathered around his body, staring ignorantly as though it belonged to a traitor. A sensible officer, who probably knew that Rizal lived like a martyr, paid his respects. He placed a white handkerchief over the dead man's face.

Sir Hugh Clifford wrote in Blackwood's Magazine about the disgraceful event. He described the crowd, saying that it was noticeably divided into two. The first one was made up of sad, Filipino faces. They were grieving for the great man who fought for them. The second one was a loud and shameless group. They were the Spanish lot whose pride was wounded by Rizal. Rizal's remains were carted off to Paco Cemetery soon after. His black suit and derby hat were thought perfect for burial. His coffin was a simple wooden box. When they lowered him into the ground, no visitors attended. Clearly, the Spanish Government did not want people to know where Rizal's grave was. They thought that his followers might steal his corpse and make it a relic.

However, such efforts were useless, for some of Rizal's family friends were at the burial. In time, they revealed to his family where his grave was.

The celebration of Rizal's death went on for a while. The abusive colonizers led the parties and praised themselves. This was not the first time it happened, since what they did in Cuba was very similar. In both instances, they were calling themselves champions of patriotism.

Although not all Spaniards were cruel and undisciplined, many of those who stayed in the Philippines were. They were the failures of Spain, and if they did not leave their country they would be locked in prison. Their leaders were educated men, but they were blind to their subjects' crimes. Indeed, they were perhaps aware of the situation. As one Spanish writer said, the life and death of Rizal were proof of the Spanish colonial system's atrocities.

Conclusion Log
Key Idea
Supporting Points
Overall Conclusion



All Ashore

Having answered the Conclusion Log, evaluate your answers.

1. What specific information in the text led me to this inference? Were there any words, phrases, or sentences that particularly stood out?
2. What prior knowledge or personal experiences did I draw upon to make this inference? How did this knowledge connect with the information in the text?
3. Did I make any assumptions while making this inference? Are these assumptions based on the text, or are they influenced by my own beliefs or experiences?
4. Could there be another way to interpret the same information? What are some other possible inferences that could be made from this text?
5. Before proceeding to the next lesson, let's review. Making inferences involves drawing logical deductions or interpretations based on the information provided in the text, combined with one's own knowledge and experiences. This skill is also important when drawing conclusions.

From here, let's summarize the lesson. It is not enough to get resources for your writing, but you should evaluate as well their content. What you have to watch out for is bias when reading sources.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can evaluate credibility of sources through inferences.

I can draw conclusions from statements.

I can evaluate statistics.

LESSON 18

Writing Your Essay

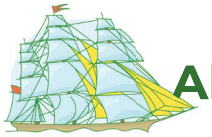




Chart

By the end of the lesson, you will be able to:

- write an effective topic sentence
- write supporting sentences
- write a draft for an expository essay



All Aboard

Read the selection and answer the guide questions on the right as you go along.

Given all the modern advancements in technology today, it can be argued that the time of writing letters in longhand is past. Technology has made it possible for us to do away with pen, paper, and the whole post office routine. Technology has also enabled us to save time. Messages can now be sent and read within the same minute, thanks to the advent of email and instant messaging systems. Moreover, technology makes it possible for us to bridge distance. Various social networking sites allow us to make even long-distance communication convenient: one can just text or tweet a thank you, or post a birthday greeting on a Facebook wall, or send a fan mail via Tumblr.

However, the fact remains that people still write and keep letters. People write by hand to capture their deep passion, sincerity, or gratitude that the mechanical letters on a screen cannot express. The hopeless romantic still composes letters or poems for his beloved; friends who live countries away still send postcards to each other every Christmas. Moreover, people keep letters in order to remember particular moments or people. A mother keeps the first ever "I love you" note her child has given her when the child learned to write for the first time; a teenage boy keeps the last letter his grandmother wrote him before she died. In this modern world dominated by digital forms of communication, something written by hand immediately stands out. The uncommonness of handwritten letters makes them rare, even special.

After having read the article, respond to the following questions to the best of your ability. Base your answers on the information from the text.

1. What is the topic sentence of this paragraph?
2. Is the positioning of the topic sentence helpful to you as a reader? In what way(s)?
3. Do the topic sentence(s) link the paragraphs? Identify the words or phrases used for this purpose.
4. How was the topic sentence developed in the essay (narration, comparison, argument, description, etc.)?
5. How does the topic sentence give a clue on how the paragraph is developed?



All Hands on Deck

When writing, it is important to present your ideas in a logical sequence. It helps the reader follow the flow of your writing. This is where patterns of organization come into play. These are frameworks in which your essay can be structured. The common patterns of organization include:

- **sequential pattern** - follows the natural or logical order of a process or phenomenon, ex. a manual that provides step-by-step instructions
- **compare-contrast pattern** - explores the similarities and differences of two objects, groups, or kinds of things ex. renewable vs. carbon-based energy, cars versus motorcycles
- **cause-effect pattern** - focuses on the causes, the effects, or both, ex. causes of the extinction of certain species, effects of smoking on one's self-esteem
- **classification pattern** - groups things into categories, ex. types of deep-sea creatures, types of cheeses
- **problem-solution pattern** - explores the problems and their possible solutions, ex. causes and possible solutions to bullying in schools

The abovementioned patterns can co-occur in the same article—meaning throughout your essay, you might provide instructions, present advantages and disadvantages, and describe.

Aside from methods of development, however, texts also follow certain principles. These principles dictate how details are organized in a writing piece. The following principles, along with methods of development, may set the course for a writing piece.

- **Chronological Order**. The details are sequenced according to the time in which the events take place. Narration and process writing usually follow this principle because the events are usually arranged based on what happens first. We can recall from the previous lesson how chronological order is one of the commonly used patterns of organization by writers because it traces the sequence of events.

- **Spatial Order**. The details are presented in the order in which they are physically arranged or located. For instance, when identifying and describing people in a class picture, one may start with the left going to the right. When describing my neighborhood, I may also start with those nearest to me, and end with places or landmarks that are the farthest from my location.
- **Climactic Order**. This pattern of sequencing is perhaps the most subjective for the writer because it involves sequencing details based on the order of importance. Importance may be determined in a number of ways. For instance, we may choose to present the general idea before proceeding with the specific details. On the other hand, it may also be effective to start with specific examples before unveiling the general principle. We may also decide the order of sentences or paragraphs by starting from the simplest to the most complex ideas, from the most frequently occurring incidents to the least frequently occurring ones, or from the most familiar to the least familiar concept. Several variations may occur as a result of the writer's choice of what the most important and the least important details are.
- **Topical Order**. This pattern emerges as a natural consequence of the topic or subject being written about. This order is most likely used when none of the three principles above are applicable. Classification paragraphs and essays may fall under this category when the categories are of equal importance. A discussion of how a certain whole can be broken down into parts or components of equal importance may also follow a topical order.

Topic Sentence

When you have decided on the framework, start writing your topic sentence. A topic sentence states the main idea or focus of a paragraph. It is the foundation from which your ideas are developed and built upon.

Topic sentences are useful both to the writers and readers of the paragraph. Through the topic sentence, the readers have an idea of what the paragraph is about and how the writer intends to discuss the topic. Is the paragraph mainly a comparison of two subjects, a narration of key events, or a description of a person or an object? There are many ways to go about writing a paragraph, and a topic sentence helps writers focus on a single idea or a single way to develop an idea. Having too many ideas can be a distraction and as such, establishing the topic sentence firsthand allows the writer to focus and think clearly during the writing process.

Because they introduce the topic, topic sentences usually appear in the beginning. However, it is also possible for the topic sentence to appear in the middle or end of a paragraph. When a topic sentence is used to end a paragraph, it often summarizes or evaluates the discussion.

In an essay, the topic sentence may also provide a link to the previous or the next paragraph. In fact, a topic sentence may represent the main idea of two or more succeeding paragraphs. In such cases, the paragraphs must point clearly to one topic sentence.

Topic Sentence versus Title

The topic sentence is different from a title. As the term "topic sentence" implies, it must be a complete sentence on its own. A title, on the other hand, consists of a single word or phrase. Consider the example below.

Topic Sentence: Today's generation has seen a decline in handwritten letters because of the pervasive use of computers and smartphones.

Possible Titles: *Handwritten Letters and Today's Generation, The Decline of Handwritten Letters, Handwritten Letters in the Computer Age*

Supporting Sentences

You expound on your topic sentence through supporting sentences. They come in the form of examples, statistics, explanations, anecdotes, and corroborating scientific facts. These details help develop and support your chosen topic.

When writing your supporting sentences, always go back to your topic sentence and your purpose for writing. Patterns of organization will also help especially when defining concepts. These will give you ideas on how to explain every aspect of a phenomenon. For instance, you are writing about social cliques among high school students. You may develop your paragraph in any of the following ways.

1. Tell a story about a high school where joining social cliques is a trend. (narration)
2. Provide a definition of clique. (definition)

3. Give concrete descriptions of how members of a clique behave in school. (description)
4. Explain how a clique is formed. (process)
5. Cite examples of cliques or exclusive groups. (example)
6. Identify different types of cliques. (classification)
7. Discuss the possible reasons why cliques are formed in school and their possible effects on other students. (cause and effect)
8. Enumerate the differences and similarities between students with cliques and those without. (comparison/contrast)

These are the various ways to develop an idea into a paragraph. It can be in the form of a narration, a description, a comparison and contrast between two items, and so on. Taking these into consideration will help you avoid common pitfalls like the repeating the topic sentence and circular arguments. Statements like *Life in the city is hard. This is because city dwellers usually experience a lot of difficulties*. have the same supporting sentence and the topic sentence.

Writing the Introduction

Now that you have stated your main topic, it's time to start writing a good introduction. A good introduction contributes to the effectiveness of an essay in communicating its meaning and purpose. Introductions are very important because they set the tone and scope of the essay. You are mainly tasked to accomplish two things in your introduction: (1) to attract and sustain the readers' attention, and to (2) state the main idea or thesis statement of your writing piece.

Writing an "attention-grabbing" introduction is not easy, but you can try to follow these techniques:

1. historical trivia
2. statements that shock, unsettle, or surprise readers
3. a quotation or question that invites readers to think more deeply about a subject

4. an interesting example or anecdote
5. something that directly or indirectly involves celebrities (comparisons, famous quotations, scandals, rumors, etc.)

Writing the Body

In writing the body, you are given the task of thinking how each sentence or paragraph contributes to the main idea, the topic sentence, or the thesis statement. Even though your writing may touch on different concepts and ideas, all of these must still be traced back to the topic. People who are reading your piece must feel that they are reading a single piece, and not a mishmash of ideas or stories. This element of wholeness or oneness is called **unity**.

The key to writing a unified paragraph or essay is by focusing on your purpose and main idea. It is easy to get carried away and write things that seem to be related to the main idea, but does not quite support or advance the main idea's development. To create unity in your writing, let the following questions guide you:

- Do all the sentences contribute to the development of the main idea?
- Do any of the sentences seem out of place?
- If I change the position of any of the sentences, will it change the logical progression of ideas?
- If I remove any of the sentences, will it enhance the unity of the piece?
- Do any of the sentences seem to lead to a different topic?
- Should I rephrase any of the sentences to make it consistent with the other sentences?

In order to be reinforce unity, you need to learn how to use **transitional devices**. These are words or phrases that connect ideas with one another. They mark changes in the sequence of events or ideas in a text. Transitional devices may add to, contradict, emphasize, or conclude a given text. Using the appropriate transitional devices ensures a smooth and systematic flow of ideas so that there is unity and coherence in your write-up. A paragraph with unity develops a single idea thoroughly and links it to the rest of the paper. Paragraph coherence is achieved when sentences are ordered in a logical manner and when clear transitions link sentences. Transitional words and phrases help achieve unity and coherence in an essay. They show how the ideas in your essay are related, making your writing more convincing.

Kinds of Transition		
1.	Time or sequence	Some transitions help clarify the sequence of events over time.
		Transitional words used are *first, second, always, then, next, later, soon, before, finally, after, earlier, afterwards, and tomorrow*.
2.	Addition, repetition, and intensification	Some transitions help add information or intensify arguments.
		Transitional words used are and, in addition to, indeed, in fact, in short, finally, lastly, further, furthermore, also, too, moreover, truly, and besides. .
3.	Degree of importance	Some transitions are used to rank ideas or to show degree of importance.
		Transitional words used are most important, least important, mainly, worst, and best.
4.	Comparison and contrast	Some transitions show similarity and contrast between ideas.
		Words that show similarity are *similarly, likewise, also, like, as, neither … nor, and either … or. Words that show contrast are however, in contrast, yet, but, although, though, unlike, instead, whereas, and while.*
5.	Cause and effect	Some transitions show cause and effect relationships.
		Transitional words used are *since, because, thus, therefore, so, due to, for this reason, and as a result*
6.	Example or illustration	Some transitions give examples or illustrate an idea.
		Transitional words used are *such as, as an illustration, furthermore, for example, for instance, in other words, moreover, namely, specifically, that is, and to illustrate.*

Writing the Conclusion

Every part of a written piece must come together at the end. This ending is called the conclusion. All conclusions must be logical (validate the purpose of the writing) and give a sense of completion. In formal essays wherein you are expected to speak straight to the point, the conclusion must synthesize (not summarize) the important points raised in the body and go back to the introduction and relate the unified argument to the question posed there.

In other types of writings wherein you are given creative freedom, you can use various techniques to end a piece satisfactorily:

1. Go full circle and mirror the introduction.
2. Challenge the readers or ask a provocative question.
3. Look forward to the future.
4. Give recommendations to the readers.
5. Leave a vivid image.

Activity

A. To help you with your writing, try to mix and match the concepts to help you formulate your topic sentence. Connect any topic on the left with any topic on the right.

academic success	community service
creative writing	education
entrepreneurship	food
tourism	computer technology
high-speed Internet connection	innovation
smartphones	social networking sites
physical education	environmental issues

B. From the topic sentence you have created, develop a unified paragraph containing your topic sentence and supporting sentences. Feel free to modify your topic sentence if you find it necessary.

C. Write an expository essay with a topic of your choice.

It's Time to Row Together!

To help you more with writing introductions, do an auction. Pretend that you are organizing a charity auction. Your organization has been able to collect secondhand items owned by famous celebrities, but you need to write an attractive, one-paragraph description for each item that will make people raise their bids. The items include:

1. T-shirt
2. pocket book
3. fountain pen
4. notebook (only two pages were used)
5. doll
6. a pair of slippers

Based on the setting and the item descriptions you have made, present a short skit. Assign auctioneers, presenters, and bidders among your group mates.



All Ashore

How did you fare in your writing? Which part did you particularly find difficult?

Before proceeding to the next lesson, let's review. Writing your essay involves recognizing pattern of organization to use, presenting your topic sentence, and supporting it with supporting sentences. Writing supporting sentences with appropriate transitional devices will reinforce unity in your writing.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

I can write an effective topic sentence.

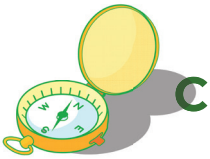
I can write supporting sentences.

I can write a draft for an expository essay.

LESSON 19

Editing

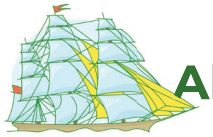




Chart

By the end of the lesson, you will be able to:

- copyedit an essay
- proofread an essay
- follow a style guide



All Aboard

Read the text below and answer the questions that follow.

A Word on Editing

Carelessness implies neglect, and thus must be avoided in writing an essay. In cooking, it is not enough that the food tastes delicious. The presentation also matters. When we talk about the essay's "presentation," we mean two things. First, it pertains to the technical aspect of the essay—the punctuation marks, spelling, and capitalization. Second, it pertains to the content of the essay—how the details are presented and how claims are supported. The way to ruin an essay's presentation is by being careless.

The first carelessness that can be committed is carelessness the carelessness in writing the second one is in editing. In writing, carelessness may come in the form of ambiguity and false causality. It can also be evident when the essay is incoherent, or when there are parts which are irrelevant. Slips in writing can be corrected during the editing phase. A mispelled word or an incorrect punctuation mark can be spotted and corrected. However, there is something more to editing than technical correction.

As established, there are two definitions of "presentation" when we talk about the essay. As important as cosmetic edits, content edits must also be applied. When editing, one must also look whether the sentences are arranged in the best possible way or not. It is not enough that the essay looks clean. It must unfold cleanly, too.

Questions

1. Are there any misspellings in the text?
2. Were punctuation marks used properly?
3. Look closely at the word choice. Are they effective? Are there vague meanings?
4. Is the flow smooth? Are there logical leaps in the writing?



All Hands on Deck

After finishing your writing, it is not ready for submission—it is still a draft, meaning it might still have some imperfections, including vague words, unclear sentences, and wordy paragraphs. That is why it is important to go over it one more time, and revise your mistakes. Sometimes you revise your work yourself or have someone do it for you. Revising has two main processes, copyediting and proofreading. Copyediting involves making changes in the language of the text while preserving author's intention and voice. The goal is to make the text more readable, especially to a target audience, more professional or friendly depending on the tone the writer intends, and make less inaccuracies. When you copyedit, you are to focus on:

Clarity and conciseness. These factors contribute a lot to the readability of a text. Long texts make people quit reading midway—so does obscure explanations. More than the style of writing, the other thing to look out for is unclear antecedents. This is when a pronoun could refer to two or even several antecedents. Read the example below.

> Unclear: *The books were filled with colorful illustrations, which made them very engaging for children*. "Them" here may refer to both the books or the illustrations.
>
> Clear: *The books, filled with colorful illustrations, were very engaging for children*.

Consistency. Oftentimes, copyeditors follow a certain style guide, which gives standards on how to edit texts. If a certain style is to be followed, copyeditors make sure the text follow these standards. An example of a style guide is Chicago Manual of Style.

Factuality. This includes the accuracy of information in the essay, like the dates, people, statistics and other details.

There is no exact step-by-step process in which copywriting is undertaken, but here are some tips for a more effective revision.

1. Take your time when looking for errors. Most writing errors are committed out of haste, so make sure not to commit the same mistake twice. Reading letter-by-letter instead of word-by-word is more advisable seeing as it is easier to spot errors with this method.
2. Read your paper aloud. This encourages you to read each sentence slowly, which in turn, allows you to "hear" words that are "out of tune."
3. Put yourself in your audience's shoes as this will allow you to read your paper just like how your audience might.
4. Ask a friend to read your paper and point out other mistakes which you might have overlooked.

On the other hand, proofreading is the process of looking for errors, both grammatical and typographical, in a written work. Spelling is also addressed, along with the correct use of words. It is a lighter work than copyediting, but not less important. Here are some things to look out for:

- **Spelling**. Do not rely on your computer's spell check as it can miss some words. Make sure to go through all the words you have written, especially the big ones, and check if you spelled each correctly.
- **Missing or repeated words**. Read your sentences carefully to make sure that you did not leave out any important words. At the same time, this will allow you to check if you double-typed a word.
- **Fragments**. Make sure that each sentence has a subject and a complete predicate.

- **Clauses**. Remember that a dependent clause cannot stand alone; it has to be accompanied by an independent clause. If you have two independent clauses, make sure that they are separated by appropriate punctuation marks or conjunctions to avoid run-on sentences.
- **Subject-verb agreement**. Always make sure that your subject and verb agree.
- **Capitalization**. Ensure that you have consistently followed the rules on capitalization throughout the entire text.
- **Punctuation marks**. Review each punctuation mark you used to ensure that you used the most appropriate mark.
- **Format**. Assess the consistency of the overall layout with its illustrations, diagrams, and tables used.

When you proofread, it is important that your corrections are marked so you do not miss them when editing your work. To do this, it is recommended that you follow common proofreading symbols so you can also be familiarized with it and be more organized when you proofread. Here are some of the most common proofreading symbols and their respective meanings:

Symbol	Example	Meaning
		delete
		insert
		insert space
		close up
Sp.	*Sp.* 1st	spell out

	full time	insert hyphen
	B	make letter lowercase
	b	make letter uppercase
	sdtry	transpose
	Ph.D.	insert period
	members who	insert comma
	end in the	start new paragraph
stet	~~final~~ grade	let it stand / ignore edit mark
	financial aid information	align
	absence	flush right
	absence	flush left
	students. At	start new line
	Program	fix broken letter
ital	The Economist	change to italic

Activity

Edit the paragraphs below.

A. I got a letter from Ada to day. She sends me many happie returns, for she thinks it is on the 1st of Awgust, and then come the chief thing. She is frightfully unhappy. She writes that she wants to escaped from the cramping environment of her family, she simply cant endure the stifling atmosphere of home. She has been to St. P. to see the actor for whom she has such an admiration, he heard her recite something and said she had reel dramatic talent. he would be willing to train her for the stage stage, but only with her parents' consent. But of course they will never give it. She writes that this has made her so nervousness she feels like crying or ravying all day long, in fact she can't stand so dismal a life any longer. I am her last hope. She would likes me to come to stay with them, or still better if she could come and stay with us for two or 3 weeks, then she would tell Mother about every-thing, and perhaps it might be possible to arrange for her to live with us in Vienna for year; in the autumn Herr G., the actor, is coming to the raimund theatre and she could begin her training there. At the end of her letter she says that it rests with my -discretion and my tact to make her the happiest creature in the world! I don't really know what I shall shall be able to do. Still, I've made a beginning; I said I found it so frightfully dull—if only hella were here, or at least ada, or even Marina. Then Mother said: But Marina is away in the country, in Carinthia, and it's not likely that Ada will be abled to come. Father, too, is awfully sorry that I find it so dull, and so at supper he said Would you really like Ada to come here? Certainly her age makes her a better companion for you than Dora's. You seemed to get on better together last year. And then he said to Mother: Do you think it would bother you, Berta, to have Ada here? and Mother said, Not a bit; if Gretel would like it; it's really her turn now, Dora came with me to Franzensbad, Oswald is having his walking tour, and only our little pet has not had anything for herself; would you like it Gretel?" "Oh yes, Mother, I should like it awfully, I'll write directly; it's has no fun to me to carry about that little brat the way Dora does, and jolly as the Bad Boy's Diary is I can't read it all day." So I am writing to Ada directly, just as if I had thought of it and wanted her to comes. I shall be so frightfully happy if it all comes off and if Ada really becomes a great actress, like wolter whom Mother is always talking of, then I shall have done something towards helping vienna to have a great actress and towards making Ada the happiest creature in the world instead of the unhappiest

from "A Young Girl's Diary" by Hermine Hug-Hellmuth and Sigmund Freud

B. The authentic clicks are much smaller, more unique groups of freinds who has often been together since midle school or earlier. My own clique, of perhaps 10 to 15 people, consist of peoples I have knewn since I moved to littleton in 7th grade.

When I am around thise small group, I can let go of the ihnibitions that I cling to in the presence of other, less important friends or aquaintances. What are they they going to do if I say something stupid? Th ey can role there eyes or make a comment, but they cant shut me out because I am an integralpart of the group.

In these Clique it is safe and O.K. to be myself. Such a securityblanket gives me the confi dence to try new things, not everyone in my group is on the journalism staff , or plays in the band, or sings in my churchchoir. but because the goodtimes in my clique has convinced me that I am an O.K. person I can take risks and get involved outside my group without worrying — very much — about fail ure. Th eir will always be my closest circle of friends to fall back on.

It's Time to Row Together!

Exchange essays with a classmate or a group. Edit their work. Give a general comment at the end. Don't forget your proofreading marks. You may consult a popular style guide.



All Ashore

Compare comments with the class. Without mentioning names, what are the most common writing errors committed by the whole class? Why do you think these are the most common ones?

Before proceeding to the next lesson, let's review. Copyediting involves changes in the language of a text to improve clarity, conciseness, consistency, and tone. Proofreading involves a more technical way of editing. It involves checking the spelling, punctuation, and spacing of a text.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

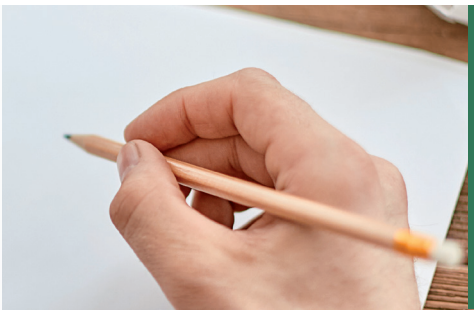
I can copyedit an essay.

I can proofread an essay.

I can follow a style guide.

LESSON 20

Letter of Request





Chart

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

- understand the components of a letter of request
- write a letter of request
- revise a letter of request



All Aboard

A. Write a letter requesting books from the library. Tell the addressee the title of the books, the author, and what it is for.

B. Are you familiar with these payment terms?

quote

shipment

payment term



All Hands on Deck

Read the letter below. Take note of the format and the content.

Juan Miguel Perez
14 Bonifacio St.
Brgy. Nancajan, San Ildefonso,
Parañaque 4059
jmperez@filmail.ph
27 July 2023

Pilar Mendez Calixto
Supply Manager
Capinpin School and Office Supplies
Biñan, Laguna

Ms. Calixto:

I hope this letter finds you in good spirits. I would like to request for several office supplies that our team at Frontera Distribution urgently need for our efficient day-to-day operation.

10 Boxes - Ballpoint Pens (Black) - Item #12345
5 Reams - A4 Printer Paper (White) - Item #67890
3 Packs - Post-it Notes (Assorted Colors) - Item #11223
6 Cartridges - Nopse Ink Cartridge (Black) - Item #33445

Given the urgency of the matter, it would be highly appreciated if the supplies could be delivered to our office address on or sooner than 29 July 2023.

We are amenable to your usual payment terms. Could you respond as confirmation a quote including fees and the estimated date of delivery at your office's earliest convenience? For any further clarifications or discussions regarding this order, please feel free to contact me directly at jmperez@filmail.ph

We look forward to your swift and positive response as well as prompt delivery and timely acquisition of the requested supplies.

Yours sincerely,
Juan Miguel Perez
Office Manager
Frontera Distribution

Questions

After having read the article, respond to the following questions to the best of your ability. Base your answers on the information from the text.

1. Who is the letter for?
2. What is the purpose of the letter?
3. By which date does the sender request the supplies to be delivered?
4. How does the sender prefer to manage payment for the supplies?
5. How many items of supplies is the sender requesting in total?

Key Components of a Letter of Request

The letter you have read above is a letter of request. From the phrase itself, the goal of this correspondence is to ask for something from someone. As this is a formal correspondence, the things being asked for are usually employment or business-related: a schedule for an interview, for information, a project proposal, or payment. But you can also request your university transcript or scholarship.

In writing a letter of request, it is important that you be clear, concise, and straightforward in what you are requesting from the beginning. You don't need to go into detail about the circumstances that necessitated your request. If you need a record of your report cards, just tell the office you need it for a scholarship. And as has been pointed out, this is a formal letter, therefore your tone and word choice should be as such. You shouldn't also sound demanding. Have an air of compromise.

And with this formality comes a format. The letter you have read is how your letter of requests should look like. Here are the contents of a letter of request:

- **Heading.** This is where the sender's address, the date of writing, and the recipient's address are written. They usually include the job title of the recipient when you are writing to an office.
- **Salutation.** The part where you greet your recipient. The usual way of greeting is with "Dear" followed by the recipient's title and last name. So, your salutation to a male manager is "Dear Mr. Olegario." Oftentimes, *Dear* is dropped and only the title and last name, followed by a colon, is used.
- **Body.** This is where you state your intentions and request. There is not much science to this, but just remember the pointers above.
- **Closing.** Put here a polite closing statement. Remember to thank the recipient. In the closing, you also put your name, the sender, followed by a comma and your signature below.

Activity

A. Draft a letter of request for any of the following situations:

- You need your record of grades for a scholarship.
- You are asking for a letter of recommendation from your guidance counselor.
- You would like to retake an exam you missed because of sickness.

B. Your teacher will give you a list of details. Write a letter of request for it. Be creative as you want.

It's Time to Row Together!

Exchange drafted letters with a partner. Provide feedback on their drafts. Focus on clarity, conciseness, politeness, and effectiveness of the letter. After the discussion, revise your letters based on the feedback.



All Ashore

Evaluate the clarity and conciseness of one of your classmate's letters. Edit and proofread for errors as well.

Before proceeding to the next lesson, let's review. A letter of request aims to procure products, information, or relevant documents.

Now, your teacher will read the statements below. Raise your hand if you agree with the statement. If not, keep your hands down. Your teacher will call on you and ask questions on how you understand the lesson or what information you need clarification on.

1. I understand the components of a letter of request.
2. I can write a letter of request.
3. I can revise a letter of request.

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