



Learning Package

Grade 7 English First Quarter

To our dear learners,

Welcome to a new year of discoveries and explorations!

This package is intended to assist you in your journey into using English in making and transferring meanings. This set of materials will help you:

1. explore real-life themes, tasks, and situations;
2. expose you to a balance of literary and informative texts;
3. engage you in an interplay of print and non-print resources;
4. enrich your grammar awareness; and
5. enhance your information management skills.

We encourage you to take good care of this material. Your responsibility in using and maintaining it will be appreciated by the succeeding generations of learners.

Have a meaningful journey!

**The Learning Area Team
for Languages and Multiliteracies**

Lesson 1

Valuing Our Elders' Wisdom



YOUR GOALS

This lesson allows you to appreciate the wisdom of our ancestors that continues to influence our experiences. Discover how their proverbs serve as guideposts towards strengthening our values. You must aim to:

1. Express whether a statement is true or false based on what you know.
2. Recognize differences in voice levels and speech patterns.
3. Determine words or expressions in a selection that are similar or opposite.
4. Use information presented in an article to infer, to evaluate, and to express critical ideas.
5. Discuss the features of proverbs, their intended purpose, and the setting during which they were produced.
6. Use appropriate volume and enunciation in a given communication situation.
7. Identify the unique features and properties of oral language.
8. Observe rules on subject-verb agreement.
9. Recognize the features and codes of the library's information sources.



YOUR INITIAL TASKS

Task 1. True or False?

On a half-sheet of paper, write T if the statement is true according to what you know and F if it is false. Be ready to explain your answer with a partner.

- _____ 1. Philippine literature existed even before the Spaniards came.
- _____ 2. Proverbs express the unending wisdom of the old.
- _____ 3. Proverbs communicate only traditional beliefs and values.
- _____ 4. The form of proverbs is chiefly poetic.
- _____ 5. It is difficult to preserve proverbs.

Task 2. What did they say?

Complete the grid below as you listen to the recording.

Recording	Descriptions of the Speaker's Voice	Descriptions of the Speaker's Message
1		
2		
3		

Task 3. Similar or Opposite?

In terms of meaning, a word may be synonymous (similar) or antonymous (opposite) to another. Form the correct pairs of synonyms and antonyms used in the selection.

compiled native ancestors gathered
comprehensive limited complex brief
elders simple lengthy indigenous

<i>Synonyms</i>	<i>Antonyms</i>



YOUR TEXT

Words of Wisdom

Damiana L. Eugenio, the mother of Philippine Folklore compiled and edited what may very well be considered as the most comprehensive collection of proverbs in our country. There is a limited number of works like this in existence. She spent a lifetime collecting pieces of folk literature that reveal our ancestors' wisdom. When she gathered proverbs from various areas in our country, she declared that our elders lived by simple, yet very meaningful rules of righteous living. In fact, she asserted that even the Spaniards who colonized our country noticed how proverbs formed part of the native spirit. Spanish missionaries were found to have translated such proverbs and other oral expressions in Spanish in order for their fellow religious people to learn our indigenous languages. By doing so, they were able to interact with the early Filipinos their and eventually introduce the Catholic faith.

Proverbs are brief instructive expressions that suggest a specific action, behavior, or judgment. Referred to by some scholars as “the wisdom of many and the wit of one”, they are commonly written in the form of short assertions or poetic two-liners which have rhyme. It is interesting to note that people are easily struck by proverbs when they are woven in conversations or writings. This is perhaps because they have the power to teach people the more essential truths about life and the complexity of living. Compared to lengthy narrations, descriptions, or argumentations, proverbs are able to effect quickly a change in view or disposition.

In Filipino, proverbs are called *salawikain* or *sawikain*. They prescribe norms, impart a lesson, or emphasize traditions and beliefs in a community. In the anthology of Damiana L. Eugenio, she classified proverbs into six categories: (1) proverbs expressing a general attitude towards life and the laws that govern life; (2) ethical proverbs recommending certain virtues and condemning certain vices; (3) proverbs expressing a system of values; (4) proverbs expressing general truths and observations about life and human nature; (5) humorous proverbs and (6) miscellaneous proverbs. Below are examples of each category.

1. Proverbs expressing a general attitude towards life and the laws that govern life

Walang ligaya sa lupa na di dinilig ng luha. (Tagalog)

There is no earthly joy that is not watered with tears.

Say liket ban-bantayey ermen. (Pangasinan)

Joy is always guarded by sorrow.

Ang kapalaran ko di ko man hanapin, dudulog lalapit kung talagang akin. (Tagalog)

The good fortune which is intended for me will come even without my seeking it.

2. Ethical proverbs recommending certain virtues and condemning certain vices

Walang utang na di pinagbayaran. (Tagalog)

No debt remains unpaid.

Dai mo pagpaagahan an magigibo mo ngonyan. (Bikol)

Do not put off for tomorrow what you can do for today.

Ayau mo in kahui pila'a ha kawa'an mo bunga. (Tausug)

Do not cut the tree to get the fruit.

3. Proverbs expressing a system of values

Ti nasadot a baro cas carne a nadangro. (Ilokano)

A lazy young man is like foul-smelling meat.

Ang mga tulo singgot sa taong mangguibuhaton paga bayran gayud sa guihapon. (Boholano)

Every drop of perspiration of an industrious man will be rewarded accordingly.

Isa ka tuig nga tiponon, isa ka takna wagwagon. (Hiligaynon)
It takes only a moment to squander what took a year to save.

4. Proverbs expressing general truths and observations about life and human nature

Huli man at magaling, ay naihabol din. (Tagalog)
A good thing is never too late.

Ti saan a matimtemec, nauyong no macaunget. (Ilokano)
The quite person is slow to anger but terrible when aroused.

Ing mayap a babai, maiguit ya karing rubi. (Pampango)
A good woman is worth more than rubies.

5. Humorous proverbs

Ang gugma sang tigulang daw igui nga nagakamang. (Hiligaynon)
The love of an old man is like a snail that crawls.

Ako kanhi cabalyero nga wala'y kabilinggan; pagdawat sa matrimonio, sa hinanali ng lawas mingniwang. (Cebuano)
I was formerly a gentleman without a care at all, but when I got married, my body shrank and became small.

Kay tagal nanindahan, kabili-bili'y balindang. (Tagalog)
After shopping for a long time, he ended up with a poor purchase.

6. Miscellaneous proverbs (typically expressive of specific realities to a certain area)

Ing matudtud a pemangca e na balu lebasang ng sapa. (Pampango)
The sleeping boatman does not know the streams he has passed.

Mapipia nu sumavat ka a maysaosaod su sagap as canu caviden mu du calawangan q manalamad su among. (Ivatan)
It is better to go home and weave a net than to stay on the shore and watch the fish.

Dica agcapcapoy no bassit ti inapoy; dica agnengnengneng no bassit ti dinindeng. (Ilokano)
Don't be too slow if there's only a little rice; don't be too shy if there's only a little viand.

Our proverbs are not only witty expressions. They are also our cultural treasures. As we continue to use them in various spoken or written forms and as we explore ways of representing them in graphic, musical, or dramatic modes, we facilitate their preservation. And through these, we strengthen our identity as a people.



YOUR DISCOVERY TASKS

Task 1. Locate, Reflect, Evaluate!

Locate information in the selection to determine whether each statement is true (T) or false (F).

- _____ 1. Only a few people work on compiling folk literature.
- _____ 2. Proverbs and other forms of folk literature were introduced by the Spaniards.
- _____ 3. Our ancestors' proverbs served as guideposts for upright living.
- _____ 4. All proverbs are poetic and figurative in nature.
- _____ 5. Proverbs may have geographical origins.
- _____ 6. People react to the meaning of proverbs quite quickly.
- _____ 7. Proverbs are more superior than other literary forms in expressing messages.
- _____ 8. If proverbs can instruct, they can definitely prescribe.
- _____ 9. It is impossible to classify and categorize our numerous proverbs.
- _____ 10. Our proverbs reflect a lot of things about our culture and identity.

Task 2. Classify!

Use Damiana Eugenio's system to classify the following proverbs. Use the given codes.

- | | | |
|---|---|---|
| G | – | proverbs expressing a general attitude towards life and the laws that govern life |
| E | – | ethical proverbs recommending certain virtues and condemning certain vices |
| V | – | proverbs expressing a system of values |
| T | – | proverbs expressing general truths/observations about life and human nature |
| H | – | humorous proverbs |
| M | – | miscellaneous proverbs |

- _____ 1. *Matibay ang walis, palibhasa'y magkabigkis.*
A broom is sturdy because its strands are tightly bound.
- _____ 2. *Sa taong walang takot, walang mataas na bakod.*
To a fearless person, no fence is high enough.

- _____ 3. *Kung ano ang puno, siya ang bunga.*
Whatever the tree, so is the fruit.
- _____ 4. *Aanhin pa ang damo, kung patay na ang kabayo.*
What good is the grass if the horse is already dead.
- _____ 5. *Kung may isinuksok, may madudukot.*
If you save, you have something to withdraw.
- _____ 6. *Ang magalang na sagot, nakakapawi ng pagod.*
A respectful retort wipes away weariness.
- _____ 7. *Ang hindi marunong magmahal sa sariling wika, daig pa ang malangsang isda.*
He who does not love the national language is worse than a smelly fish.
- _____ 8. *Ang mabigat ay gumagaan, kung pinagtutulungan.*
A heavy burden is lightened if everyone participates in carrying it.
- _____ 9. *Ang buhay ay parang gulong, minsang nasa ibabaw, minsang nasa ilalim.*
Life is like a wheel; sometimes you are on top, sometimes you are in the bottom.
- _____ 10. *Ang pili ng pili, natatapat sa bungji.*
One who is choosy ends up with the least attractive choice.

Task 3. Tune in!

Copy the table below on a half-sheet of paper. As you listen twice to a short dialogue, write your observations and notes under the appropriate columns.

Characteristics of Student's Voice	Characteristics of Elderly's Voice	Quality of Conversation	Difficulties in Listening of the Speakers

Task 4. Are You Sure?

Study each sentence below. If Leo, a student, said it is grammatical and you are sure it is true, write 'correct'. If he said it is ungrammatical and it is indeed true, rewrite the sentence. Do the same if Leo said it is grammatical but actually, it is not.

Sentence	Leo said, it is...	Your Analysis
1. Folk literary forms from our regions are varied.	grammatical	
2. The researcher with all his assistants explain such claim to be true.	ungrammatical	
3. It was emphasized that the number of folk literary forms have increased.	ungrammatical	
4. The research center which published related reports supports the observation.	grammatical	
5. The researcher, accompanied by local translators were able to gather proverbs.	grammatical	
6. There are still many questions about folk literature that need to be answered.	grammatical	
7. Folk literature, including oral forms remain a source of ethnic knowledge.	ungrammatical	
8. The translations of folk literature helps us overcome difficulties in understanding.	grammatical	
9. A compilation that contain folk literature has to be given recognition.	ungrammatical	
10. The government with the help of private groups promotes folk literature research.	grammatical	

Task 5. Sentence Writing

Using the information that the chart below provides, write two sentences that observe the subject-verb agreement rule for each of the cases listed. Use a half sheet of paper for your answers.

Highlights of the Hornedo P. Sanlaxsa Foundation Proverbs Collection Project

Researcher	Team Members	Number of Proverbs	Area
Simeon L. Cruz	9 students, 2 translators	245	Northern Luzon
Candida O. Ramos	4 students, 4 translators	164	Eastern and Western Visayas
Conrado F. Santos	16 students, 5 translators	1,104	Central and Southern Luzon
Estrelita J. Perez	8 students, 3 translators	987	Northern and Western Mindano
Dominador Q. Factor	12 students, 12 translators	2,135	Central Luzon and Central Visayas

Case	Sentences
A/The number	
There is/are	
Intervening phrase	
Intervening clause	



YOUR FINAL TASK

A Glorious Past

Locate the items found in the list in the appropriate section/s of our library. Provide the other needed information. Complete the statements that follow the grid. Write your answers on a whole sheet of paper.

I looked for...	I discovered...	I located the information in the...
a unique non-Tagalog proverb		
information about the indigenous group or region where the proverb is from		
a news report or feature article about the chosen group or region		

Based on the information I gathered, I gained three important insights:

1. _____
2. _____
3. _____

Lesson 2

Searching for Our Beginnings



YOUR GOALS

This lesson prepares you to appreciate diversity in our culture. Discover how stories from varied regions in our country reveal ideals, customs, and beliefs regarding our place in the world. You must aim to:




1. Express your awareness of diversity in our culture.
2. Enhance your production of critical vowel and consonant sounds.
3. Classify words to associate its meaning with another word.
4. Use information presented in a creation story to infer, to evaluate, and to express critical ideas.
5. Use a variety of tones for an oral interpretation of a literary text.
6. Determine the use of precise words to create objectivity in written language.
7. Observe rules on subject-verb agreement.
8. Assign meanings to verbal geography or landmarks of a myth.
9. Locate information through the school library's catalogue system.



YOUR INITIAL TASKS

Task 1. Identifying Our Fellow Filipinos

Brainstorm with a partner to determine who our fellow Filipinos are and where they reside in our country. Match items in columns A, B, and C then write your answers on a one-fourth sheet of paper.

	A	B	C
___, ___ 1.		<i>Ethnic Group and Province</i>	<i>Region</i>
___, ___ 2.		A. Maranaws in Lanao del Norte	A. Western Visayas
___, ___ 3.		B. Ilongots in Cagayan	B. Cagayan Valley
		C. Negritos in Capiz	C. Autonomous Region of Muslim Mindanao

Task 2. Knowing Further Our Fellow Filipinos

Complete the chart below. Use a whole sheet of paper.

WHAT I KNOW What do you know about the...	WHAT I WANT TO KNOW What else do you want to know about them?
<i>Maranaws?</i>	
<i>Negritos?</i>	
<i>Ilongots?</i>	

Task 3. Our Unique People

Read quietly the short article below to locate information that will help you determine whether you will agree or disagree to the following statements.

1. The Filipinos are uniquely diversified.
2. The Filipinos are religious in nature.
3. The diversity of the Filipinos in culture, language, and religion is a hindrance to the country's unity and progress.
4. The strength of the Filipino culture lies in the resiliency of its people who overcame the colonizers' oppressive rule.
5. Acceptance of differences in culture, belief, and language can only start with awareness.

The People of the Philippines *by the Philippine Tourism Promotions Board*

¹ The Filipino is basically of Malay stock with a sprinkling of Chinese, American, Spanish and Arab blood. The Philippines has a population of 70 million, and it is hard to distinguish accurately the lines between stocks. From a long history of Western colonial rule, interspersed with the visits of merchants and traders evolved a people of a unique blend of east and west, both in appearance and culture.

² The Filipino character is actually a little bit of all the cultures put together. The bayanihan or spirit of kinship and camaraderie that Filipinos are famous for is said to be taken from Malay forefathers. The close family relations are said to have been inherited from the Chinese. The piousness comes from the Spaniards who introduced Christianity in the 16th century. Hospitality is a common denominator in the Filipino character and this is what distinguishes the Filipino. Filipinos are probably one of the few, if not the

only, English-proficient Oriental people today. Pilipino is the official national language, with English considered as the country's unofficial one.

³ The Filipinos are divided geographically and culturally into regions, and each regional group is recognizable by distinct traits and dialects – the sturdy and frugal Ilocanos of the north, the industrious Tagalogs of the central plains, the carefree Visayans from the central islands and the colorful tribesmen and religious Moslems of Mindanao. Tribal communities can be found scattered across the archipelago. The Philippines has more than 111 dialects spoken, owing to the subdivisions of these basic regional and cultural groups.

⁴ Some 80 percent of the population is Catholic, Spain's lasting legacy. About 15 percent is Moslem and these people can be found basically in Mindanao. The rest of the population is made up mostly of smaller Christian denominations and Buddhist.

⁵ The country is marked by a true blend of cultures; truly in the Philippines, East meets West. The background of the people is Indonesian and Malay. There are Chinese and Spanish elements as well. The history of American rule and contact with merchants and traders culminated in a unique blend of East and West, both in the appearance and culture of the people of the Filipinos, or people of the Philippines.

Task 4. Loud and Clear!

Enhance your pronunciation of a few critical vowel and consonant sounds based on some parts of the article. You will be guided by your teacher.

Set A: Words

[I]

bit

kinship

basic

archipelago

Philippines

[i]

unique

east

appearance

camaraderie

fifteen

[s]

spirit

stock

sturdy

scattered

some

[ʃ]

Spanish

population

Indonesian

distinguishes

kinship

Set B: Phrases

1. a little **bit** of all the cultures
2. spirit of **kinship**
3. **East** meets West
4. Chinese and Spanish
5. **people** of the **Philippines**

Set C: Sentences

1. The **Filipino** character is actually a little **bit** of all the cultures put together
2. The bayanihan or spirit of **kinship** and **camaraderie** that Filipinos are famous for is **said** to be taken from Malay forefathers.
3. **Each** regional group is recognizable by **distinct** traits and dialects – the **sturdy** and frugal Ilocanos of the north, the industrious **Tagalogs** of the central plains, the **carefree** Visayans from the central islands and the colorful tribesmen and **religious** Moslems of Mindanao.
4. **Some 80** percent of the population is Catholic, **Spain's** lasting legacy.
5. The **history** of American rule and contact with merchants and traders culminated in a **unique** blend of **East** and West, both in the **appearance** and culture of the **people** of the **Filipinos**.



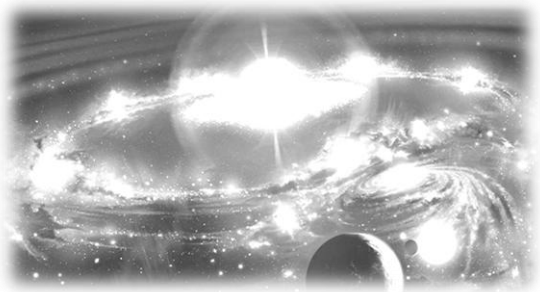
YOUR TEXT

The Origin of This World (Maranao)

from the Anthology of Philippine Myths by Damiana L. Eugenio

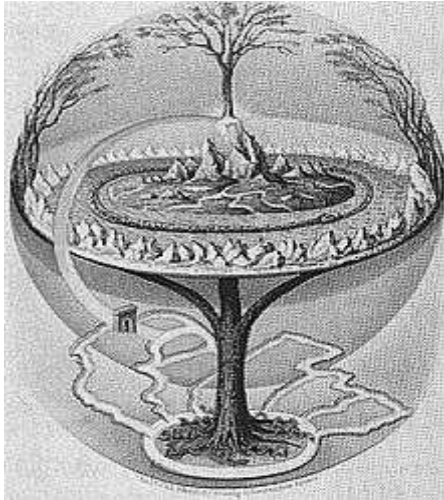
¹ According to Maranaw folklore, this world was created by a great Being. It is not known, however, who exactly is this great Being. Or how many days it took him to create this world.

² This world is divided into seven layers. The earth has also seven layers. Each layer is inhabited by a different kind of being. The uppermost layer, for example, is the place we are inhabiting. The second layer is being inhabited by dwarfs. These dwarfs are short, plump, and long-haired. They are locally known as *Karibanga*. The *Karibanga* are said to possess magical powers. They are usually invisible to the human eye. The third layer of the earth which is found under the sea or lake is inhabited by nymphs. These nymphs also possess certain magical powers. It is stated in the story of Rajah Indarapatra that he met and fell in love with the princess-nymph with whom he had a child.



³ The sky also consists of seven layers. Each layer has a door which is guarded day and night by huge mythical birds called *garoda*. The seventh layer of the sky is the seat of heaven which is also divided into seven layers. Every layer in the sky is inhabited by angels. Maranaws believe that angels do not need food. They all possess wings with which they fly.

⁴ Heaven which is found on the seventh layer of the sky is where good people's spirits go after death. Saints are assigned to the seventh layer while persons who "barely made it" are confined to the lower most layer which is found at the bottom of heaven.



⁵ It is in heaven where we find the tree-of-life. On each leaf of the tree-of-life is written the name of every person living on earth. As soon as a leaf ripens or dries and falls, the person whose name it carries also dies.

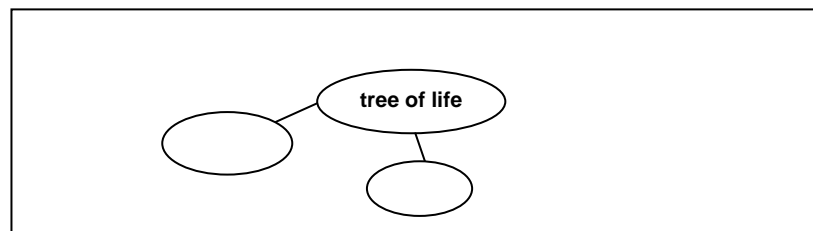
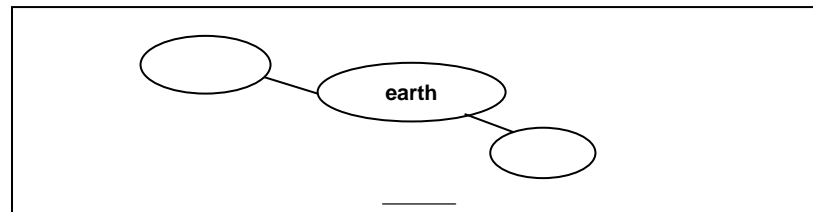
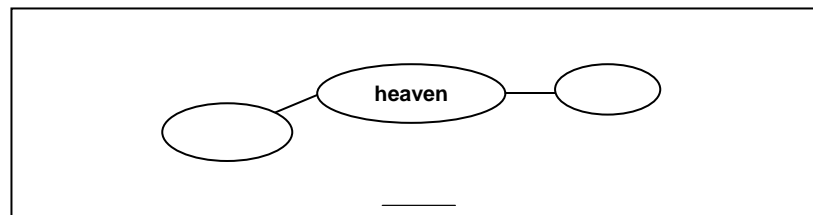
⁶ The soul of every person is found in tightly covered jars kept in one section of heaven. This particular section of heaven is closely guarded by a monster with a thousand eyes, named Walo. Walo, in addition to his thousand eyes, has also eight hairy heads. The epic Darangan speaks of Madale, Bantugan's brother and, Mabaning, Husband of Lawanen, entering this section and retrieving the soul of Bantugan.



YOUR DISCOVERY TASKS

Task 1. Word Webs

Attach as many words you can find in the selection which you could associate with each idea featured in each box. Use a whole sheet of paper for your webs.



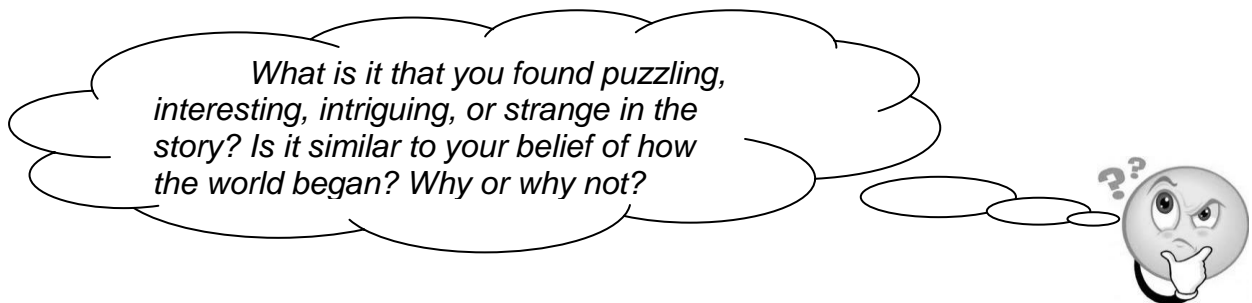
Task 2. Locate, Reflect, Evaluate!

Locate information in the selection to determine whether each statement is true (T) or false (F). Write your answer on a one-whole sheet of paper.

- _____ 1. Everything has its own place in heaven or on earth.
- _____ 2. Even monsters have a place in heaven.
- _____ 3. The nymphs, unlike the *Karibanga*, have magical powers.
- _____ 4. The number seven is a significant detail in the narrative.
- _____ 5. Angels can fly.
- _____ 6. The heaven in the selection accommodates saints and sinners.
- _____ 7. There is a reward for good people in heaven.
- _____ 8. The narrative is close to the accounts of other stories of origin of the world.
- _____ 9. Death as explained in the narrative is a natural occurrence.
- _____ 10. The Maranaw story of the origin of the world is unique.

Task 3. Show It, Say It!

Reflect on the following series of questions:



Illustrate and color the puzzling, interesting, intriguing, or strange part that you found in the story then explain your answer in not more than five sentences on a whole sheet of paper. In your explanation, consider:

1. avoiding informal expressions;
2. using facts from your recall of information; and
3. using more nouns and adjectives than verbs and adverbs.

Be guided by the rubrics below.

Way to go! (11-15 points)	Just fine! (6-10 points)	Nice try! (1-5 points)
<i>The illustration shows an interesting and orderly play of images and colors. The explanation observed the three considerations and demonstrated careful and correct language use and mechanics.</i>	<i>The illustration shows an interesting but not so orderly play of images and colors. The explanation observed only two of the three considerations very adequately. A few lapses in language use and mechanics can be seen.</i>	<i>The illustration is not as interesting and orderly. The images and colors seem unrelated. The explanation observed only one of the three considerations very adequately. A number of lapses in language use and mechanics can be seen.</i>

Task 4: Tune Up Your Tone!

Use the given scale and chart to examine the performance of each group for this part of the lesson. Copy the chart on a half sheet of paper. You will be guided further by your teacher.

Rating	Meaning
5	Maximum effort and control
4	High effort yet less control
3	Moderate level of performance and no control
2	Low level of performance
1	Needs improvement

Group	Mood of the Group	R A T I N G						
		Volume	Tone	Clarity	Pauses	Facial Expression	Blocking/ Stance	Total
1								
2								
3								
4								
5								
6								

Task 5. Watch Out!

Study the following sentences. Write C if the sentence observes correct subject-verb agreement. If it does not, write I. Write your answers on a one fourth sheet of paper.

1. Ritual and magic are common elements in myths.
2. Each man and woman is controlled by a powerful being in many myths.
3. Every deity has magical powers.
4. Every myth and legend have unique features.
5. Somebody is shown as more powerful in creation stories.
6. The gods nor the goddess play favorite among the humans.
7. Many of the themes in myths were used already in movies.
8. All myths is regarded as stories from oral tradition.
9. Neither a myth nor a legend explains the full nature of creation.
10. Either the historians or the mythologist are coming to the lecture.

Task 6. Practice Makes Perfect!

Below is an exercise based on the contents of the article *The Maranao Tribe from Lake Lanao*. Specify the verb, which will agree with its subject in each sentence. Write your answers on a one fourth sheet of paper.

The Maranao, together with the Illanun and Maguindanao ____ 1. (*is, are*) an indigenous Muslim group in Mindanao in southwestern Philippines. Their culture and identity ____ 2. (*reflects, reflect*) general features of Southeast Asian tribes. Each of these, however, ____ 3. (*has, have*) developed unique traditions.

Every historian or anthropologist who ____ 4. (*studies, study*) Mindanao tribes ____ 5. (*has, have*) given common observations about the Maranao. Almost all Maranaos ____ 6. (*is, are*) Muslims, but some who live in the hills around Lake Lanao ____ 7. (*follows, follow*) a version of Islam reflecting pre-Islamic beliefs and practices. Many scholars ____ 8. (*emphasizes, emphasize*) that the Maranao, who ____ 9. (*is, are*) the first inhabitants of the shores of Lake Lanao, still ____ 10. (*inhabits, inhabit*) *this region*.

The name Maranao ____ 11. (*means, mean*) "People of the Lake" or "Lake Dwellers". Both ____ 12. (*refers, refer*) to the natives who settled around Lake Lanao. Neither photographers or a writer ____ 13. (*was, were*) ever able to capture in images or words the beauty of this lake. Lake Lanao, with the Maranaos living around it ____ 14. (*continues, continue*) to be an attraction and source of inspiration. More importantly, the spirit of the Maranaos ____ 15. (*thrives, thrive*) because of its existence.

Task 7. Extra, Extra!

Below is a student's draft of an introduction for an article about diversity in the Philippines. If a sentence observes proper subject-verb agreement, write C. If it does not, rewrite the sentence. Write your answers on a half sheet of paper.

(1) *Each tourist or guest who come to the Philippines is always amazed by our cultural diversity.* (2) *Every island and region highlights a unique adventure.* (3) *A variety of traditions, dishes, celebrations, and many others are offered to both local and foreign travelers.* (4) *Our rich past and our promising future are discovered by every guest almost every day and everywhere in the country.* (5) *For this reason, tourism experts, along with the Department of Tourism believes that "It's more fun in the Philippines!"*

(6) Northern Philippines boast of its old Spanish flavor, from architecture to culinary traditions. (7) There are much pleasure to discover in the coasts and shorelines of Central Philippines. (8) In Southern Philippines, one discovers the rich Islamic backgrounds of our country. (9) Nobody has ever experienced boredom in hopping from one island to another. (10) Either pleasure or warm insights is taken home by every visitor in our shores.



YOUR FINAL TASK

What's the difference?

Can you tell the difference between and among a myth, a legend, and a folktale? To answer this, search for useful information in our library. Be guided by the *Dewey Decimal System* to ease your search. The system is made up of ten classes introduced by a range of numerical codes used to write a reference material's call number.

000 – Computer science, information and general works
100 – Philosophy and psychology
200 – Religion
300 – Social sciences
400 – Language
500 – Science (including mathematics)
600 – Technology and applied Science
700 – Arts and recreation
800 – Literature
900 – History and geography

Accomplish the chart below. After finding the materials you need, complete the chart with the information that you have gathered and answer the series of questions that follows. Create your chart using a one-whole sheet of paper.

Form	Reference Location (Dewey Decimal Class)	Usual Length	Time or Period Shown	Topics Depicted	Principal Characters	Sample Titles
Myth						
Legend						
Folktale						

*How would you define a myth using the information you have gathered? Does the story *The Origin of This World by the Maranaws* qualify as a myth? Why or why not?*

Lesson 3

Explaining Our Beginnings



YOUR GOALS

This lesson allows you to understand some forms of conflict in our world. Discover a new perspective on how you can manage and help others resolve a conflict. You must aim to:

1. Express opinion concerning given scenarios.
2. Listen critically to match shifts in stress and intonation with intended meaning.
3. Create a story map.
4. Use information presented in a creation story to infer, to evaluate, and to express critical ideas.
5. Use proper stress and intonation in dialogues.
6. Differentiate literary and academic writing.
7. Observe rules on consistency of tense.
8. Analyze the elements of creation stories, their intended purpose, and the setting during which they were produced.
9. Use the card catalog, the online public access catalog, or electronic search engine to locate needed sources.



YOUR INITIAL TASKS

Task 1. What's the conflict?

Identify the problem scenario or form of differing or opposing view, belief, or situation shown by each set of picture and caption. Write your answer on a half sheet of paper.



A: I think it was a good *teleserye*.
B: I didn't like it at all.

Problem Scenario:



The game of my team is at 3:00 p.m. today and so is my Math remedial class.

Problem Scenario:



Taking care of my brothers is boring. I told mother I want to go out with my friends.

Problem Scenario:

Task 2. Oh No!

Listen to three dialogues and complete the chart below. Create your chart on a whole sheet of paper. You may use words or phrases to indicate quality of speakers' voices.

Dialogue	What is the conflict?	Quality of Speakers' Voices	
		Student 1	Student 2
1	The student wants to go outside. The other person _____.		
2	The lady guard _____. The other person _____.	<i>Lady Guard</i>	<i>Man</i>
3	The vendor _____. The other person _____.	<i>Vendor</i>	<i>Buyer</i>

Task 3. With Feelings

Enhance your understanding of stress and intonation by doing the following exercises with your teacher and classmates.

- A. Use the right stress to distinguish the following heteronyms or words with the same spelling but with different pronunciations. Apply the right stress on the syllable written in capital letters.

NOUN

PROject
CONtent
COMbat
CONduct
CONvert
DEfect
DESert
OBject
PREsent
REcord
UPdate

VERB

proJECT
conTENT
comBAT
conDUCT
conVERT
deFECT
deSERT
obJECT
preSENT
reCORD
upDATE

- B. Use the right stress to pronounce the following two- and three-syllable words.

TWO SYLLABLES

NAtion
MOtion
LOtion
POtion
NOtion

THREE SYLLABLES

eMOtion
eRUption
soLUtion
conDition
comPLExion

- C. Use the right intonation to achieve the purpose or feeling indicated. Provide the appropriate stress in the words that are highlighted.

Sentence	Purpose/Feeling
You want flowers.	State a fact.
You want flowers?	Ask a question.
Eric , your friend, gave me flowers.	Emphasize the giver.
Eric, your friend , gave me flowers.	Emphasize the relationship of the giver to another person.
Eric gave you flowers ?	Turn a statement into a question.
Eric gave me flowers !	Indicate excitement.
Eric gave me flowers.	Indicate boredom or disappointment.

- D. With a partner, study how the poem below should be read dramatically. Observe the appropriate stress and intonation.

Misery

by Langston Hughes

Misery is when your
very best friend
calls you a name she really
didn't mean to call you at all.

Misery is when you call
your very best friend a name
you didn't mean to call her, either.

Task 4. Of Time and Place

From the words inside the box, choose the one that appropriately substitutes for the underlined words/expressions. Write your answers on a one fourth sheet of paper.

<p>constantly uniquely abruptly eventually instantly originally</p>

- In the beginning there was no heaven or earth.
- The breeze was forever cool.
- After so many years, they got married.
- Immediately after his return from the trip, he called this act to her attention.
- The whole place suddenly became cold and desolate.

- Then from the depth of this formless void, there appeared two gods.
- Their abode was in the highest realm of the eternal space.
- She sits down by a pool near their doorstep.
- He was sailing across the regions of the clouds.
- She might be somewhere in the regions above.

<p>beyond deepness throughout summit adjacent dwelling</p>
--



YOUR TEXT

How the World Was Created (Panayan)

¹One of the stories about the creation of the world, which the old folks of Panay, especially those living near the mountain, do not tire relating, tells us that in the beginning there was no heaven or earth—only a bottomless deep and a world of mist. Everything was shapeless and formless—the earth, the sky, the sea, and the air were almost all mixed up.

²Then from the depth of this formless void, there appeared two gods, —Tungkung Langit and Alunsina. Just where the two deities came from it was not known. However, it is related that Tungkung Langit fell in love with Alunsina and, after so many years of courtship, they got married and had their abode in the highest realm of the eternal space where the water was constantly warm and the breeze was forever cool. It was in this place where order and regularity first took place.



³Tungkung Langit was an industrious, loving, and kind god whose chief concern was how to impose order over the whole confused set-up of things. He assumed responsibility for the regular cosmic movement. On the other hand, Alunsina was a lazy, jealous, and selfish goddess whose only work was to sit by the window of their heavenly home, and amuse herself with her pointless thoughts. Sometimes, she would go down from the house, sit down by a pool near their doorstep and comb her long, jet-black hair all day long.

⁴One day Tungkung Langit told his wife that he would be away from home for sometime to put an end to the chaotic disturbances in the flow of time and in the position of things. The jealous Alunsina, however, sent the sea breeze to spy on Tungkung Langit. This made the latter very angry upon knowing about it.

⁵Immediately after his return from the trip, he called this act to her attention saying that it was ungodly of her to be jealous, there being no other creature living in the world except the two of them. This reproach was resented by Alunsina, and a quarrel between them followed.

⁶Tungkung Langit lost his temper. In this rage, he divested his wife of powers and drove her away. No one knew where Alunsina went; she merely disappeared.

⁷Several days after Alunsina left, however, Tungkung Langit felt very lonely. He realized what he had done. Somehow, it was too late even to be sorry about the whole matter. The whole place once vibrant with Alunsina's sweet voice, suddenly became cold and desolate. In the morning, when he woke up he would find himself alone and in the afternoon when he came home, he would feel the same loneliness creeping deep in his heart because there was no one to meet him at the doorstep or soothe the aching muscles of his arms.

⁸For months, Tungkung Langit lived in utter desolation. He could not find Alunsina, try hard as he would. And so, in his desperation, he decided to do something in order to forget his sorrows. For months and months he thought. His mind seemed pointless, his heart, weary, and sick. But he must have to do something about his loneliness.

⁹One day, while he was sailing across the regions of the clouds, a thought came to him. He would make a big basin of water below the sky so that he can see the image of his wife, if she were just somewhere in the regions above. And lo! The sea appeared. However, Alunsina was never seen.

¹⁰After a long time, the somber sight of the lonely sea irritated Tungkung Langit. So he came down to the Middleworld and created the land; then he planted this with grasses, trees, and flowers. He took his wife's treasured jewels and scattered them in the sky, hoping that when Alunsina would see them she might be induced to return home. The goddess' necklace became the stars, her comb the moon, and her crown the sun. However, despite all these Alunsina did not come back.

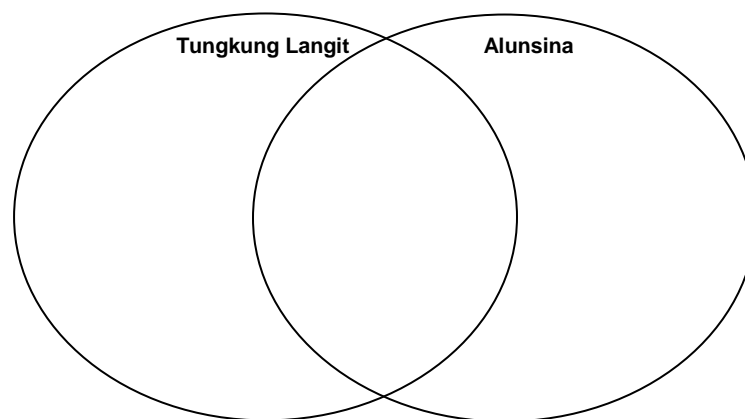
¹¹And up to this time, the folks in Panay say that Tungkung Langit is alone in his palace in the skies. Sometimes, he would cry out of his pent-up emotions and his tears would fall down upon the earth. The people say that rain is Tungkung Langit's tears and that is why in some localities in the island of Panay, the first rain in May is received with much rejoicing and sacrifice. Incidentally, when it thunders hard, the old folks also say that it is Tungkung Langit sobbing, calling for his beloved Alunsina to come back – entreating her so hard that his voice thunders across the fields and countryside.



YOUR DISCOVERY TASKS

Task 1. Character Study

Construct a Venn diagram similar to the one below on a half sheet of paper. Compare and contrast Tungkung Langit and Alunsina.



Task 2. Locate, Reflect, Evaluate!

Determine whether each statement is true (T) or false (F). Beside your answer, write the paragraph number to support your answer. Write your answer on a one fourth sheet of paper.

- _____ 1. Tungkung Langit and Alunsina lived in a heavenly paradise.
- _____ 2. There was no reason for Alunsina to be jealous.
- _____ 3. Only Alunsina should be blamed for the loneliness of Tungkung Langit.
- _____ 4. The world was created due to the hopelessness of Tungkung Langit.
- _____ 5. Tungkung Langit's bad temper cost him a significant lot.
- _____ 6. Panay's idea of creation originated from a happy setting.
- _____ 7. *How the World was Created* is a myth.
- _____ 8. The story is not associated with some real experiences in Panay.
- _____ 9. The elders in Panay no longer speak of their story of creation.
- _____ 10. The story speaks more of trust between a couple than of compromise.

Task 3. What if?

Copy the score sheet below on a half sheet of paper. Use the rating scale to indicate your evaluation of the alternative endings that will be presented.

- 3 - high level of performance and involvement
- 2 - moderate level of performance and involvement
- 1 - low level of performance and involvement

Group No. _____		Date of Presentation: _____		Evaluator _____	
Member's Name	Task/Role	Evidence of Participation			
		Peer Rating	Teacher Rating		
1.					
2.					
3.					
4.					
5.					

- 1. The best feature of the group's performance is _____.
- 2. The group could have enhanced further their _____.

Task 4. Which is which?

Copy the chart on the next page on a half sheet of paper in order to compare and contrast the two texts that follow.

Text A

One day, a mound of earth shaped was seen growing in the east. After several years, the mound grew into a beautiful mountain range resembling Alunsina's face and her wonderful hair. The magical breeze whispered to the unhappy Tungkung Langit that Alunsina grew old and died of sorrow somewhere in the east. This made Tungkung Langit mournful. As the sun rises in the east, the shadow of the mountain reminds Tungkung Langit of his dear Alunsina. And as the shadow fades away at nightfall, Tungkung Langit waters the earth with his tears.

Text B

Geologists observe that many of our mountains and mountain ranges seem to resemble human-like forms. However, they argue that these earth formations are the result of various interrelated geological processes such as earthquakes, rock formations, and even volcanic eruptions. They cited several conclusive research that detail the formation of such natural wonders. They also conducted experiments that show how bodies of water have contributed to rock formation worldwide. In the years to come, scientists expect to generate more data to explain such phenomena.

Aspect	Text A	Text B
Tone		
Style		
Choice of Words		
Organization of Ideas		
Purpose		
Intended Audience		

Task 5. The Right Source

Use three different information search structures to find a more focused information source on the following topics. Use a whole sheet of paper for your complete answers.

Specific Topic	Card Catalog Call Number	OPAC Call Number	Website from Search Engine
conflict among children			
conflict in families			
national conflicts			
conflict resolution			

Task 6. Practice Makes Perfect!

Study the consistency of tense in the paragraphs on the following page. On a half sheet of paper, write C if the sentence correctly observes rules on tense consistency. If it does not, rewrite the sentence and box the verb, the form of which must show its correct tense.

Paragraph 1

¹The wide island of Panay was originally inhabited by Negritos or locally called Ati tribe. ²Their disappearance is due to an innocent agreement they made with the sultan of Borneo back in 1250 to give up their land in exchange of a hat and gold necklace. ³Early in the 13th century, Marikudo, a native chieftain, sold the coastal shores and lowlands to 10 Bornean Datus who escapes from the repression of Sri Vishayan Empire. ⁴One of them named Paiburong received the area Irong-Irong, which is now called Iloilo City, meaning nose-like, as its wide river mouth in the narrow Guimaras Strait appears like a snout. ⁵The island lived peacefully until the arrival of Juan Miguel de Legazpi in 1566 that discovered and developed more towns.

<http://www.camperspoint.com/spip.php?article241>

Paragraph 2

¹The Filipinos in central Philippines are generally and collectively called Visayans or Bisayans. ²Hence, the people in Panay, Guimaras and Negros Occidental are referred to as "Visayans" or "Bisayans". ³Aside from the general names given to the people of the Visayan region, there are mountain people who lived in the interior mountains of Panay and Negros. ⁴In Panay, they were generally referred to as Bukidnon (literally, "from the mountains") or Sulod (literally, "inside" or "interior"). ⁵Farming and fishing are the main sources of livelihood in the region until the 1960s. ⁶Farmers within the interior mountains of Central Panay employed the kaingin system (slash-and-burn). ⁷A bolo and a wooden dibble were all they use for cutting trees and for boring holes to drop rice or corn seeds and legumes into. ⁸Most houses have bangkaw (spear) as hunting tool. ⁹Hunting greatly decreased in the 1970s with the gradual disappearance of forests, but kaingin still remained to be the primary form of farming since the interior mountain are rugged and they have not found the appropriate technology to harness water.

National Commission for Culture and Arts, <http://www.ncca.gov.ph>

Task 7. A Polished Finish

Tense consistency is important in writing news reports. On a whole sheet of paper, revise the following news report so that rules on tense consistency are observed.

ILOILO CITY – ¹An award-winning epic-chanter who belonged to an indigenous group on Panay Island has raised concerns over the depiction of its cultural beliefs and practices on GMA 7's new series, "Amaya."

²Federico Caballero, 73, an elder of the Panay-Bukidnon community, said that, while the show may be fictional, the portrayal of its people's practices, terms and beliefs are inaccurate. ³"Some of the things depicted do not reflect our culture," Caballero tells the Philippine Daily Inquirer.

⁴About the Kapuso series, Caballero objected to the characterization of a supposed binukot (well-kept maiden) – Amaya, played by actress Marian Rivera.

⁵In an article posted on the network’s website, www.gmanews.tv, the show’s producers and writers say Amaya’s character was inspired by the binukot of the Panay-Bukidnon indigenous people. ⁶The show, which premiered on May 30, liberally uses words in Hiligaynon and Kiniray, languages associated with the Panay-Bukidnon people.

⁷Caballero said it was inaccurate, at times offensive, to show supposed binukot and members of the community half-naked or wearing skimpy clothes. “Our people, most especially the binukot, are conservative. ⁸We wear clothes that hardly expose skin,” he stresses.

Philippine Daily Inquirer. 11 June 2011, <http://entertainment.inquirer.net>



YOUR FINAL TASK

Think Win-Win!

Locate a news report in a broadsheet that talks about a particular conflict. Study the nature of the conflict very well. Determine a win-win solution to address the conflict.

Write a short dialogue between the two parties involved that will show how they arrived at the win-win solution. Use a whole sheet of paper. Attach the copy of the news report to this sheet. Be guided by the rubrics below.

Way to go! (11-15 points)	Just fine! (6-10 points)	Nice try! (1-5 points)
<i>The dialogue shows an appropriate win-win solution in light of the conflict. The points were logically arrived at. The writer demonstrated careful and correct language use and mechanics.</i>	<i>The dialogue shows a possible, but not entirely appropriate win-win solution in light of the conflict. The points seem logical but lacking a few more convincing points. The writer demonstrated a few lapses in language use and mechanics.</i>	<i>The win-win solution is not as interesting and convincing. The details seem unrelated and disorganized. The writer committed a number of lapses in language use and mechanics.</i>

Lesson 4

Learning from Our Beginnings



YOUR GOALS

This lesson helps you understand the value of knowing how things came to be in the eyes of our ancestors. Everything on earth, good or bad, has its beginnings. Be perceptive, and let the stories of the past inspire your future. For this lesson, these are your goals:

1. Use definitions to guess given words.
2. Create a graphic organizer for a text read.
3. Observe rules on pronoun-antecedent agreement.
4. Listen to shifts in stress and intonation in identifying important information based on a text.
5. Observe correct sentence stress in reading a text.
6. Use colloquial and informal expressions appropriately in conversations.
7. Locate data using library resources.
8. Write a family genesis using the elements and themes of myths.
9. Give different reasons for writing.



YOUR INITIAL TASKS

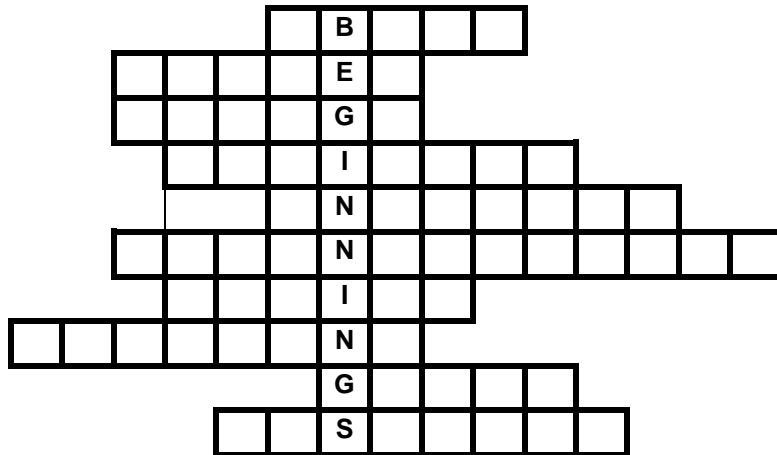
Task 1. The K-W-L Way

The word, 'genesis' plays a central role in this lesson. Hence, it is important that you identify what you know about this idea by filling out a *K-W-L Table*. Copy the table on a half-sheet of paper. Under the first column, write down all the ideas you have about 'genesis'. On the second column, write what you want to know about it. The third column will be completed at the end of the lesson.

'GENESIS'		
What I <u>K</u> now	What I <u>W</u> ant to Know	What I <u>L</u> earned

Task 2. Begin with 'BEGINNINGS'

Another meaning of the word 'genesis' is the one spelled in the puzzle below. Let the provided definitions and letter-boxes help you in completing the words. Write your answers on a half-sheet of paper. After checking, review the word list. Remember what the words mean, because they appear in the story you are about to read.



1. a place of residence
2. said hurtful words
3. special honor or respect shown publicly
4. light or heat reflected by something
5. a humble request
6. broke up into small parts
7. a title that refers to a successor of Muhammad
8. having reality
9. a form of measurement
10. caused others to recognize one's authority or right by confident and forceful behavior



YOUR TEXT

How does this myth explain the creation of the world and the root of evil?

Samal Genesis¹

1 In the beginning, when there were no creatures yet, there was only the sea. Floating on this sea was a thing resembling a ball. This was the abode of God the Most High. When he wanted to bring out his creations, the ball split; one half of it rose and became heaven (with seven levels) and the lower half remained and became the earth (with seven levels). Now the sea on which the ball was floating was called Baharun Nur [*Bahar*, great waters, mighty rivers; *Nur*, light], meaning, this was the ancestor of all which floated on it. Symbolically, the part which was lifted up was the father, and the grandfather was the sea on which it floated. Now at the same time of the splitting of the ball, and as God willed it, all men and all the creatures on earth have already been **believed** as being in it.



2 From the time of our ancestors up to the present, the original content of that thing is what we have been looking for.

Pre-Existent Soul

3 And Nur Muhammad [technical term for the pre-existence of the soul of the Prophet] was then already risen. When Allah the Most High was already in the highest heaven, he willed and his radiance scattered and became a man---Nur Muhammad. Now, when the latter became aware of himself, he asserted that he was God. Looking left and right, he saw that he was alone. So he said to himself, "There is nobody but me, so I must be God." He then went around, and after walking some distance

¹ Domingo, Eugenia. 1999. *Philippine folk literature: The myths*. p. 98-99.
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he said, "Arastum Murabbikum," meaning, "I am God." Then all of a sudden, a voice answered, "*Kahal Bala*," and Nur disintegrated.

- 4 When Nur disintegrated, all the elements contained in the earth and the heavens were drawn out of him. All creatures then appeared. From the single light [Nur] was taken the elements that became the moon, the sun, the stars, the trees, and all living things. They were all there. And this was begun on a Sunday and was completed on a Friday.

Why God is Hidden

- 5 After all things had been drawn out of Nur Muhammad, he was made man once again, and God said to him, "Don't assert that you are God. It is I. But if you don't believe, let us play hide and seek. You hide and I will look for you. Then I will hide and you will look for me. If I can find you and you cannot find me, then surely I am God." And so they commenced the trial. No matter how hard Nur Muhammad hid, God always pinpointed him. Then God said, "Now I will hide." And Nur Muhammad could not find him. [This is said to be the reason why we cannot see God.]

- 6 God then summoned the angel, Jibra'il [Gabriel]. God then said to him, "Go on to earth and get a handful of soil." When Jibra'il descended and tried to pick up some earth. The earth cursed and refused to be taken, Jibra'il returned empty-handed, and God said to another angel, Mika'il, "You go." When Mikail reached the earth, the same refusal met him. Then the angel, Israfil, took his turn, but the earth likewise refused. Then the fourth angel, Idjara'il [Izra'il or Azra'el], immediately went down and forthwith grabbed the earth. One of his fingers was on the west, another on the east, a third one on the south, and a fourth one on the earth. And he scooped a handful.

- 7 Then God said to Jibra'il, "Make it into a man." When it had assumed the form of a man, Jibra'il said, "My Lord, the man is here, but it cannot speak, and his joints are not connected."



- 8 Then God said, "Get a ganta of rice and grind it into powder and apply it to him." Then the joints were connected and the man became whole, but he still could not speak. Then God commanded Nur Muhammad, "Go inside Adam" (for that was the name of the man). But Nur Muhammad said, "I refuse. You created Adam from the four elements (fire, water, wind, and earth), whereas I came from Your light." Then God said to Nur Muhammad, "Be willing, for you and I are one, and you can meet me five times a day during prayer." So Nur Muhammad went inside Adam through his forehead and Adam became a living man.

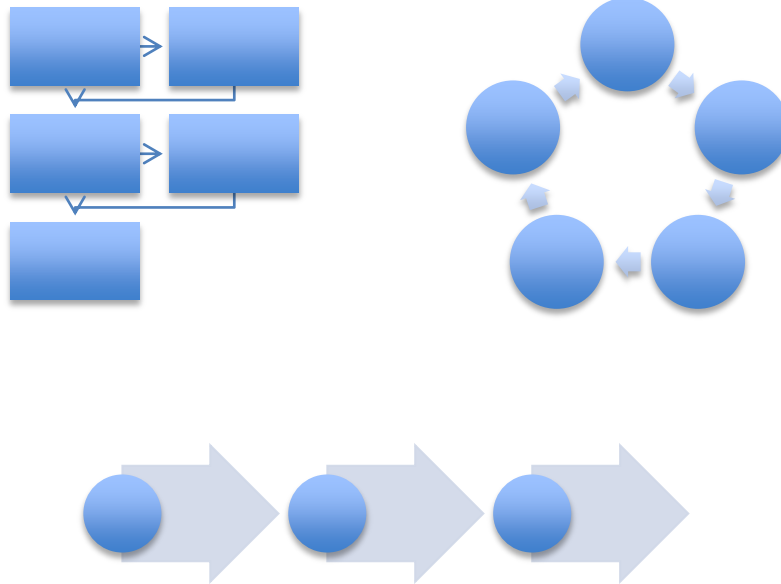
- 9 And God made Adam into a Caliph and commanded all creatures including angels to pay homage to him. And every creature did, except Iblis (the Evil One) who said to God, "How can I worship Adam seeing he was created of four elements whereas I have served you for hundreds of years." In spite of God's entreaty, Iblis continued to refuse. Then, Iblis asked God to grant him four wishes. First, that he would be the richest of all; second, that he would be the most exalted of all; third, that he can steal the riches of those who have; and fourth, that those riches he cannot steal, he kills. And this is the origin of the evil desire for material goods and for worldly fame which leads to envy and killing. Those whom Iblis enters are led to evil. For he had an agreement with God that those he can mislead are his and those he cannot are God's.



YOUR DISCOVERY TASKS

Task 1. The Illustrated Genesis

Illustrations such as the graphic organizers featured below supplement explanations for related ideas and processes. In drawings like these, lines and arrows present the direction that a process takes. Illustrations could start from top to bottom or vice versa if the process is linear, whereas a circular design is more appropriate for cycles. Shapes represent different ideas. Their sizes could symbolize their importance, while their variations could pertain to their different natures.



The Samal version of the genesis can also be further explained by a graphic organizer. On a whole sheet of paper, design a graphic organizer that will show the transformation involving the following: Adam, all elements and living things, ball (God's house), God, Nur (as man), and Nur (as light). Use other appropriate materials to make your work unique and creative.

Task 2. Confirm or Disconfirm

Which of the following information is presented by the text? In your notebook, write the paragraph numbers that provide the mentioned information.

1. Iblis is a fallen angel.
2. Man originated from Nur.
3. Man originated from God.
4. Iblis originated from God.
5. Nur originated from God's light.
6. Evil will continue until the end of the world.
7. All beings on earth came from the house of God.
8. Nur is originally a higher being than Man.
9. Man eventually challenged God because of Iblis's evil deeds.
10. Man came to be through the compromise of God and Nur.

Task 3. An Info Hunt

Read the following excerpt about the history of Samal.²



The Municipality of Samal derived its name from the Isamals who were its first inhabitants. The Isamals were brought by the first and second waves of migration from the Malay Region of Southeast Asia, dynastically ruled by a Datu up to the early part of the American Regime. The latest ruling tribal Chieftain was Datu Taganiog who died on January 28, 1948.

Discovery revealed that the latter lived at "Malibasa" (now known as Peñaplata, the poblacion) where he exercised his general supervision. The word "Malibasa" meant honorable. The Isamals lived in perfect harmony as peace-loving people.

What new information does the above text present you?
What about Samal history do you want to know more of?

Learn more about the beginnings of Samal island and its people by using the card catalogue, the online public access catalogue, or electronic search engine of our school library or any nearby library. Locate specific resources about the topics, then note down the information that you will get. Be ready to share this with the class.

Task 4. Exploring the English Language

Read the following sentences. For every number, note the words highlighted through boldface and underscore. What relationship do the words have?

1. Floating on this sea was a thing resembling a **ball**. This was the abode of God the Most High.
2. Now at the time of the splitting of the **ball**, all creatures have already been believed as being in it.
3. From the single light [Nur] was taken the elements that became **the moon, the sun, the stars, the trees, and all living things**. They were all there.
4. **Nur** was already risen. He then went around.
5. **God** wanted to bring out his creations.
6. **Allah** scattered his radiance.
7. The **Man** is here, but his joints are not connected.

Task 5. Practice Makes Perfect!

Task 5.1. On a half sheet of paper, write the correct pronoun that agrees with the antecedent in the following sentences³. Choose from options provided in the parentheses.

² 2008. n.a. <http://samal-island.com/knowsamal.html>

³ Born to be IGaCoS. <http://samal-island.com/knowsamal.html>

1. Visitors can expect to get _____ (his, hers, its, theirs) money's worth in Samal.
2. Year-round fiestas allow a tourist to celebrate to _____ (his, hers, its, theirs) heart's content.
3. Guests should prepare _____ (his, hers, its, theirs) bikes for Samal's vast rugged terrain.
4. Samal's shore is lined with coconuts, white sand, and cozy cottages. _____ (his, hers, its, theirs) resorts offer the best venue to view the sunset.
5. The island offers great choices of unspoiled beaches, while _____ (his, hers, its, theirs) unspoiled underground caverns can be best explored by foot.

Task 5.2. Complete the composition below by supplying the correct pronoun for the sentences. Write your answers on a half sheet of paper.

The Legend of White Rock⁴
by Rene Estremera

Putting Bato (White Rock) is a popular tourist spot on Samal island. (1) _____ is known not only for its beauty but for its mystery as well. (2) _____ has puzzled both natives and visitors alike.

A story was once told.

Two friends went up to explore the Putting Bato at eight in the morning. But, (3) _____ were not able to return home. Six native island dwellers waited for them to descend from the mountain. (4) _____ patiently waited for the safe return of the climbers.

Hours had passed, but the hikers were still nowhere in sight. The eldest of the natives frowned with concern. Though (5) _____ had expected this to happen, the incident confirmed one thing. The supernatural beings spirits known to inhabit this particular island peak have taken (6) _____ victims again.

The natives remember (7) _____ elders telling stories about a similar pair who climbed the peak thirty years ago. The pair was not able to return home and was already considered dead by their relatives.

After six years, the two were seen again descending from the mountain. (8) _____ amazingly bore no signs of aging or physical changes brought after six years of absence.

The natives still patiently waited for a sign. (9) _____ were worried but hopeful. If the lost pair won't appear, (10) _____ would scale the mountain to search for the hikers. If still unfound, _____ will see the hikers again, six years from now.

Task 5.3. Imagine that you will invite an international tourist to any of the famous spots on Samal island. Use your notes in Task 3 (An Info Hunt) in writing a five-to-seven-paragraph overview of this place. Make sure that you use correct pronoun-antecedent agreement in your sentences. Underline the pronoun once and underline its corresponding antecedent twice. Write your answers on a half-sheet of paper.



⁴ 2008. n.a. <http://samal-island.com/knowsamal.html>
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Task 6. Samal Tripping

Listen intently as your teacher demonstrates how stress and intonation affect the presentation of meaning. Next, listen to recording about Samal Island. On a half-sheet of paper, write down important pieces of information that are signaled by shifts in stress and intonation. You will listen to the recording thrice, so make sure that you review your answers through careful listening.

Task 7. Read Out (Home Work)

Use what you have learned from the discussion and listening activity on sentence stress and intonation. Observe the rhythm rule guidelines in reading the text below. Practice reading this text⁵ at home, in front of friends or family members, or in the presence of a mentor who can guide you. Remember to follow the discussed guidelines as you practice. Be ready to present this to class on the day specified by your teacher.

Generally, Samal Municipality is characterized by uneven **distribution** of lowlands, wide expanse of mountain ranges and few **isolated** hills. Tayapoc, renowned for its "Puting Bato" or White Stone is Samal range's highest peak towering at 162 meters above the sea level. The Sopsopon Plateau lies on its top with an **approximate** area of 400 hectares.

A number of waterways can also be found in the municipality, though none of them is **navigable**. The Hagimit Falls which is approximately 15 feet high, the Binoling River and several other natural springs, namely: Supa, Alibungog, Tagbitinao, Tagbitan-ag, Aundanao, Licup, San Jose and Tagdaliao Springs are among the few popular sites found in the island.

The historical traces of the name of this developing island town came to surface from information gathered through investigations and personal interviews with some native chieftains on how the place got its name. Based on unrecorded history, the place was **sparsely** populated by few farming natives called Isamals who first settled the coastal areas of the island. There were no known **surveyed** roads then except for a few trails and pathways criss-crossing the lowland areas. Thick forest and green land still covered the island's virgin soil.

Task 8. Know Your Words

Our conversations carry words with different formality levels known as *register*. Two of these are *colloquial* and *familiar*. Study the definitions below.

Colloquial refers to the level language is used in everyday speech. This presents a neutral tone, not so much informal or formal. This is the level used in ordinary conversations. This is the level used in speaking with classmates, teachers, visitors, etc.



Familiar is a level of language that reflects the close relationship of the people speaking. This intimacy is observed in the use of details and personal references in speech. The authority that a speaker may have on others may also be observed in familiar language. This is the level used when speaking with people who are close to us.

⁵ 2008. n.a. <http://samal-island.com/knownsamal.html>
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Study the examples below and give three more pairs to complete the table. You may use a dictionary for this task.

Colloquial	Familiar
friend	chum, pal, bro, sis, buddy
eat	pig out, stuff oneself with, wolf
purchase, buy	grab, score, get hold of
1.	1.
2.	2.
3.	3.

Task 9. Know Your Words and Speak up!

Part 1

It's now time to present the information that you gathered for Task 3 (An Info Hunt). This activity will let you apply your knowledge on colloquial and familiar language. Get your notes and choose a paragraph of information from your research.

On a new sheet of paper, write down colloquial words or phrases that present the information you have to a potential tourist. Then, jot down informal words and phrases that present the same information to your group of friends. You may use a dictionary or thesaurus for this task. Exchange notes with a seatmate and review each other's answers.

Part 2 – Home Work

As an assignment, have a separate conversation with 1) a student from another year level and 2) a close relative. Use the notes for this task as your target words and phrases in your conversations with these people. Be ready to share with the class about how the conversation goes.

Task 10. Is Writing Right?

Form a group. Brainstorm and come up with the following:

Group 1 – Top Reasons for Writing Down Myths

Group 2 – Top Reasons for Writing Down Information

Group 3 – Top Reasons for Writing About One's Day

Group 4 – Top Reasons for Writing Literary Texts

Group 5 – Top Reasons for Writing Down Lists



YOUR FINAL TASK

My Family's Genesis

Get the K-W-L Table that you did for Task 1. Based on discussions, fill out the third column of the table.

'GENESIS'		
What I K now	What I W ant to Know	What I L earned

Settling in a new location or making a mark in a specific place is usually challenging. Several adjustments have to be made and problems have to be solved. Hence, these genesis stories of relocation, starting anew, or establishing beginnings are good materials for myths. Review the information presented by your K-W-L Table. Use these points as springboard for your next activity.

Ask your parents or grandparents about how they or their ancestors settled in the place where they are now. Research in the library to enrich the information from your elders. Use your imagination to transform your gathered information into your family's genesis. Write a family myth in a series of three five-to seven-sentence paragraphs. Apply your knowledge of pronoun-antecedent agreement. Include an appropriate graphic organizer that shows the major events in the myth. You will be graded according to the following rubrics.

- 20 - Correct use of language for coherence
- 20 - Creative use of story elements (i.e. characters, setting, conflict, etc.)
- 20 - Accurate display of grammar, especially of pronoun-antecedent agreement
- 20 - Effective use of gathered information (i.e. from elders and from library sources)
- 10 - Appropriate use of language register
- 10 - Creative use of graphic organizer
- 100%

Lesson 5

Recalling Our Ancestors' Beliefs



YOUR GOALS

Lesson 5 will help you discover how your ancestors explained the world around them. You will relate these olden stories with the current situation in your world. Consequently, you will realize that the stories of before remain relevant in today's modern world. For this lesson, you must aim to:

1. Deduce the advantages and disadvantages of a given situation through the help of various graphic organizers
2. Infer the meaning of symbols from the text
3. Use context clues to get the meaning of given words
4. Compare and contrast the three legends
5. Explain the value of knowing the consequences of one's actions
6. Distinguish between colloquial language and slang
7. Read texts using the appropriate intonation pattern
8. Present resolutions in correct simple sentences
9. Locate information in different sections of the library
10. Respond to ideas, issues, and concerns presented in the reading selections



YOUR INITIAL TASKS

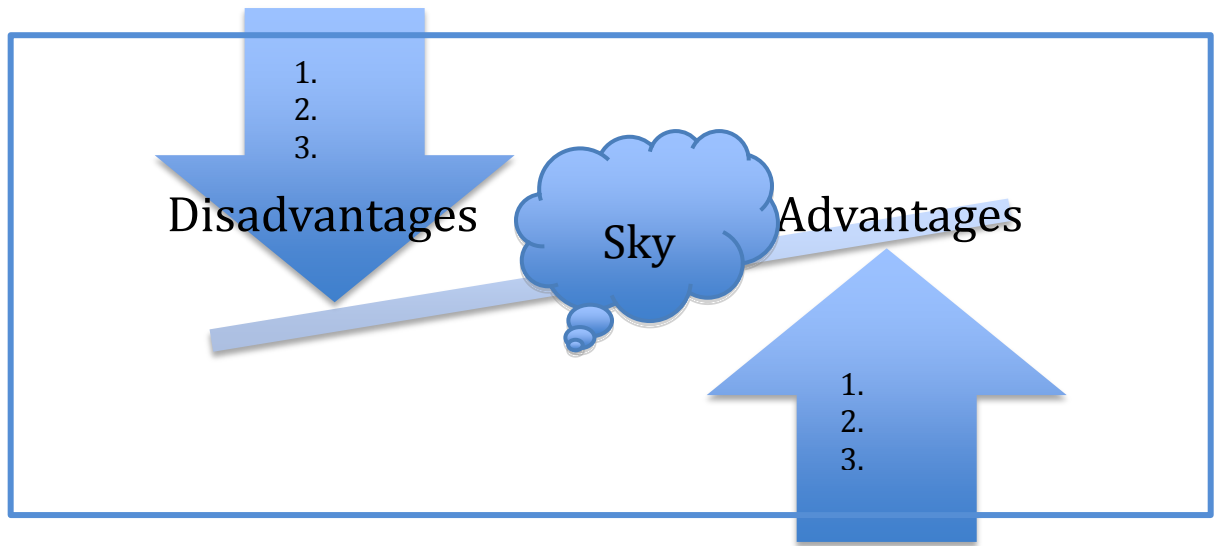
Task 1. My Multi-Layered Sky

On a half sheet of paper, write all the ideas that you associate with the word 'sky.' Write your answers around the drawing. Draw lines to connect them to the cloud. Copy the model below.



Task 2. What would life be like?

Imagine how life would be like if we have a sky that is low. Copy the graphic organizer below on a sheet of paper. List the advantages and disadvantages inside the corresponding arrows.



YOUR TEXT

In all these stories, what is the reason that made the sky rise?

Why the Sky Is High (Tagalog)

In the early days, when the sky was still low, two brothers named Ingat and Daskol lived with their parents on earth.

As their names indicate, Ingat was careful in everything he did and was therefore his father's right hand man. He was always helping with the work in the field and his parents were very pleased with him.

On the other hand, Daskol did his work sloppily. In the absence of a daughter in the family, the house work came to be Daskol's responsibility. He fetched water, cleaned the house, and did the cooking. He also did the pounding of the palay that his father and Ingat harvested. Even in pounding, Daskol lived up to his name. Half of the grain he pounded scattered and fell to the ground. Being naturally lazy and impatient, he did not like the work of pounding rice.

One day, Daskol had to pound a greater quantity of palay than usual. He was irritated because every time he raised the pestle higher, and every time it hit the sky, the sky would be raised. In his hurry, Daskol did not notice that the sky was rising. When he finished pounding the rice, he looked up and discovered that the sky had risen and it is where it is today.

Why the Sky Is High (Iloko)

In the olden days, the only people on earth were a man and a woman. One day, they ate venison which the man had brought home from hunting. But because the bones were very big and they wanted to eat the marrow, they thought of pounding the bones. The woman removed her comb and necklace and hung them on the low sky. But whenever she pounded, she would hit the sky. So she requested the sky to rise higher. It thundered and the sky rose higher. Still the pestle hit the sky. So the woman again asked the sky to go higher. It thundered and the sky rose higher. Still the pestle hit the sky. So the woman again asked the sky to go higher. Again it thundered and the sky rose as high as could be. When the woman remembered what she had hung, it was too late. They became the moon and the stars.

Why the Sky Is High (Hiligaynon)

In the olden days the sky was so low---so low that it could be reached by a stick of ordinary length. The people in those days said that God had created the sky in such a way that he could hear his people when they called to him. In turn, God could send his blessings to earth as soon as men needed them. Because of this close connection between God and his subjects, the people were provided for, and they did not need to work.

Whenever they wanted to eat, they could simply call God. Before their request was made, almost, the food would be on the table; but after the expulsion of Adam and Eve, God made men work for their own living. With this change in their condition came the custom of holding feasts, when the men would rest from their labors.

One day one of the chiefs, Abing by name, held a feast. Many people came to enjoy it. A *sayao*, or native war-dance, was given in honor of the men belonging to the chief, and it was acted by men brandishing spears. While acting, one of the actors, who was drunk, tried to show his skill, but he forgot that the sky was so low. When he darted his spear, he happened to pierce the sky, and one of the gods was wounded. This angered God the Father: so he raised the sky as we have it today far from the earth.



YOUR DISCOVERY TASKS

Task 1. Guess Through Context

Below are some of the words in the selection. Copy the table on a half-sheet of paper. Guess the meaning of each word. Do this by going back to the text and searching for context clues (i.e. other words or phrases that point to the meaning of a word). Write your inferred definition on the column labeled 'My Guess' and write down helpful context clues under Column 3. When you're done, wait for the signal to confirm your guesses through the help of a dictionary. Write the dictionary definition on Column 3. Write an insightful sentence related to the text read on Column 4.

	<i>My Guess</i>	<i>Context Clues</i>	<i>Dictionary Definition</i>	<i>Sample Sentence</i>
1. sloppily				
2. pestle				
3. venison				
4. marrow				
5. expulsion				

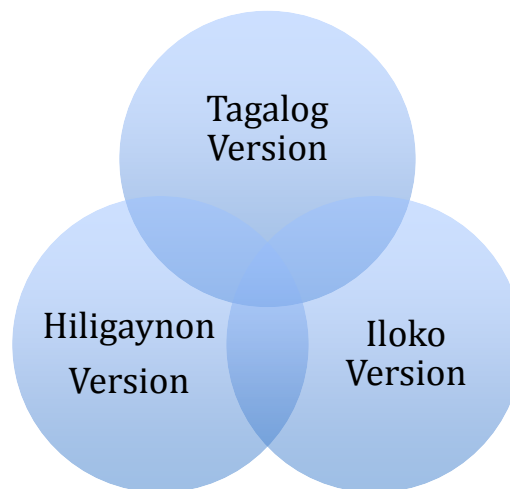
Task 2. Before and After

Review the lives of the characters *before* and *after* the sky rose. Copy the graphic organizer below on a half-sheet of paper. Then, list down your observations inside the arrows.



Task 3. Compare and Contrast

Form groups. Copy the Venn diagram below on a whole sheet of paper. This will help you compare and contrast the three versions of the legend. Write the similarities on the overlapping areas of the circles and write the differences on the part outside the overlap. Be ready to present your work.



Task 4. Share Your Insights

Find a group. Take out the semantic map you made for Task 1 (My Multi-Layered Sky) and the graphic organizer you made for Task 2 (Before and After). Bring your semantic map with you as you join your group. Answer the following questions and be ready to present your answer to the class. Write your group's answers on a half-sheet of paper.

1. What does the sky symbolize in the three selections?
2. Is the rising of the sky a punishment? Why or why not?
3. What are the consequences of having a high sky?

Task 5. What Say You?

Part 1

In Lesson 4, you learned to distinguish between colloquial language and familiar language. For this task, use your background knowledge on colloquial language to determine its difference with slang. On a half sheet of paper, classify the items below under the two given categories. Review your answers. Then, give a definition of slang language based on the entries you have classified under it.

friend	chum	bro	sis
best friend	mate	classmate	ally
sidekick	buddy	main man	associate

Part 2 (Home Work)

Compose a pair of sentences for every given guideline. One sentence should use colloquial language and the other should use slang. Write your answer on the back of the sheet you used for Part 1.

Compose a/n:

1. Request made by a character to the sky
2. Statement expressing a complaint about a low sky
3. Offensive question that could force the sky rise
4. Exclamatory statement expressing a character's reaction upon seeing a high sky

Task 6. Listen Up

Part 1

Listen to the recording that will be played. Answer the questions that the teacher will post on the board. Write your answer on a half sheet of paper.

Part 2

Listen as your teacher models two intonation patterns. Listen to the recording for the second time. Take note of the intonation patterns observed by the speaker on the sentences. Identify the intonation pattern used for every statement that your teacher will identify. Use the symbols below. Write your answers on the same sheet of paper you used for Part 1.



Rising intonation



Falling intonation

Listen as the teacher plays the recording one last time. Review your answers. Remember how the intonation patterns sound.

Task 7. Ozone Press-Con

Your teacher will play the role of United Nations Representative for Ozone Protection. You will simulate a press conference where students like you get to express their ideas about the destruction of the ozone layer.

Part 1-Preparation

On a sheet of paper, formulate three short sentences : 1) a sentence that asks a question, 2) a sentence that expresses a reaction, and 3) a sentence that offers an encouragement. Review your sentences. Practice reading them aloud with the proper intonation pattern. Work with a partner. Check each other's sentences and intonation patterns.

Part 2-Press Conference

Participate in the press conference. Raise your hand and say an appropriate sentence when it is relevant in the discussion. Deliver your sentence naturally.

Task 8. Save the Ozone!

Read the text below.

How to Protect the Ozone Layer

“Any long trip begins with a first step.” To raise consciousness is the first step to protect our damaged ozone layer. You should be responsible. Do simple ways to save our ozone layer. This will reduce levels of pollution and money. Consider the following tips.

- Buy energy saving gadgets and bulbs.
- Maintain clean air-conditioning. Malfunctioning air-conditioning emits CFCs.
- Use alternative means of transport. Try riding buses or bicycles. Try walking.
- Opt to buy a refrigerator or an air-conditioning unit without CFC.
- Reduce the use of your car and other gadgets.
- Buy energy saving gadgets and bulbs.

The text above presents tips to protect the ozone layer. The concise presentation of information makes the tips easy to understand and remember. The structure of the sentences also aids you in remembering the message. This is because the message is presented using simple sentences.

Answer the following questions on a half sheet of paper.

1. What are the main parts of a simple sentence?
2. When is it appropriate to use simple sentences?
3. Which two sentences in the text would you consider as good examples of simple sentences?

Task 7. Grammar Review

Exercise 7.1

Below are some more tips to protect the ozone layer. Rewrite them to simple sentences. Write your answers on a half-sheet of paper.

1. Avoid using fire extinguishers with halogenated hydrocarbon since it is very aggressive substance for the ozone layer.
2. Avoid buying insulating material made up of CFC. Instead you can use dark chipboard cork that performs the same function and does not contaminate the environment.
3. Report whether you know that products with bromomethane are used in some sown fields and crops because these substances are contaminating.

Exercise 7.2 (Home Work)

Research at the library on the consequences on the ozone layer destruction. Compose a five-to-seven-sentence paragraph that presents four to five harmful effects of a damaged ozone layer. Make sure that your work has all the parts of a simple paragraph. Write this on a half sheet of paper.

Task 8. A Library Trip

Know more about the sky and the ozone layer by exploring the different areas of your library. Copy the table below on a half-sheet of paper. Go to the library. Identify the library section/area where you can find the information on Column 1. Take down the source title, author, and call number. Work quietly.

	<i>Library Section Where Given Info Can be found</i>	<i>Source</i>		
		<i>Title</i>	<i>Author</i>	<i>Call Number (if applicable)</i>
1. Word history of 'sky'				
2. Other versions of "Why the sky is high"				
3. News clipping about the environment				
4. A video documentary about the ozone layer				
5. Online article about saving the ozone layer				

Task 9. The State of Our Skies

Work with a buzz partner. Answer the given questions as a pair. Be ready to share your answers with the class. Write your answers on a half-sheet of paper.

1. Recall the conflict in the three legends you read and the issues about the ozone layer. What are the similarities or differences that they share?
2. How do you think would the characters in the legend adjust to the current environment where there is a hole on the ozone layer? How do you think would people like you live in a world where the sky is low?
3. Recall the associations you presented in Task 1 (My Multi-Layered Sky). Since the ozone layer is roughly a layer of the sky, what could a gaping hole in the sky symbolize?
4. What three realizations have you made from the discussions in this lesson?



YOUR FINAL TASK

A Better Me, A Better World

Remember that our actions always have consequences. This is reflected by the three legends and the texts about ozone layer destruction. Be more aware of the effects of your actions by writing down a list of ten resolutions: five of which should be personal, while the other five should concern the environment. Write these in bulleted/numbered form. Use simple sentences for your resolutions. A one-to-three-sentence elaboration of every resolution should be included. Consider the example below. Do this on a whole sheet of paper. You may add relevant drawings and photos to your work. Be prepared to read your work with the proper intonation pattern in class.

Example: I will jog once a week.

Who doesn't want to be healthy? I need to shed off 5 pounds to meet my ideal weight target.

Criteria for Evaluation:

- 20 Value of insights (as related to all the texts read)
 - 20 Correct construction of simple sentences
 - 20 Grammar and Coherence in writing
 - 20 Reading with proper intonation pattern
 - 10 Use of proper language register
 - 10 Creativity and resourcefulness in presenting an environment-friendly output
- 100

Lesson 6

Revisiting My Past



YOUR GOALS

This lesson takes you to the experiences of the past that determines our present. Discover this past by knowing the origin of things and how it affects us as a people. After revisiting the past, you must be able to:

1. Use pictures and context clues to get meanings of words and phrases
2. Determine how pitch, phrasing, and pacing affect understanding of a message
3. Observe the right pitch, phrasing, and pacing when reading texts or passages aloud or participating in conversations
4. Use appropriate idiomatic expressions in a variety of basic interpersonal communicative situations
5. To organize ideas in the myths using comparison-contrast chart
6. Formulate correct simple sentences
7. Recognize the various sections of the library
8. Use materials in the different sections in the library
9. Write a five-to-seven sentence paragraph on information gathered



YOUR INITIAL TASKS

Task 1. Word of Mouth

- a. Below is a group of related words. What image do these words create? Draw it in the box.

famine drought parched sear
barren

- b. This is a **breechclout**. Who usually wears it? What material is it made of?



- c. Corrupt government officials, who are accused of **usurpation** of power, are not trusted by people. What are examples of actions showing usurpation of power?
- d. People express **remonstrances** against this usurpation of power by corrupt officials. How do people show their objections or oppositions to this practice?
- e. Justice is **tarried** when the filing of cases is delayed. What word in the sentence is synonymous with tarried?

Task 2. Memory Lane

What are the different colors of rice? Listen to the teacher as he or she reads “The Rice Myth” (Bohol). While listening, take note of the following:

1. events that explain why rice is white and red
2. pitch, phrasing, and pacing demonstrated by the teacher



YOUR TEXT

The Rice Myth (Bohol)

Task 1. Check It Up

Answer the following questions:

1. What was the condition of Bohol during that time?
2. What did Sappia do to help the hungry people of Bohol?
3. How did the white and red rice come to be?

Task 2. Mean What You Say

1. Form small groups with at least six members.
2. Discuss the lines by identifying the emotions felt by the characters and by describing the conditions of things in the story.
3. Assign members who will read paragraphs 1-3, 4, and 5-6.
4. Practice reading your parts.
5. Present a choral reading of the text to the class.

Task 3. Filling the Gaps

Read silently the Ibaloi, Tagalog, and Nabaloi versions of “The Origins of Rice.” Take note of the similarities and differences among these versions (including the Bohol version).



YOUR DISCOVERY TASKS

Task 1. Establishing Links

1. Complete the table on the different versions of “The Origin of Rice.”

	Bohol	Ibaloi	Tagalog	Nabaloi
Situation of things in the beginning				
Gods/goddesses				
Humans				
Purpose of creation				
Manner of creation				
Results of creation				

2. Answer the questions below.
 - a. In what aspects are the four versions similar and different?
 - b. What traits did the gods/goddesses show?
 - c. What do the stories say about the relationship between humans and their gods/goddesses?
 - d. Share your answers with the class. Support your answers by reading lines from the versions.
 - e. Make use of appropriate pitch, phrasing, and pacing for your class to understand more your message.

Task 2. Finding Meaning

1. Idiomatic expressions are common phrases or sayings whose meanings cannot be understood by the individual words or parts. One kind of idiomatic expressions is the phrasal verb. Below are examples of these expressions and their meanings.

Idiomatic expressions (phrasal verbs)	Meanings
Care for	To show likeness or fondness
Carry out	To do, to practice
Go on	To continue
Take part	To participate
Take pity	To show compassion or kindness for
Win over	To gain support

2. Use the given idiomatic expressions in meaningful sentences.
3. As a homework, look for at least five idiomatic expressions and their meanings. Also, use each expression in a sentence. Use a table for your answer.

Idiomatic Expressions	Meanings	Sentences

- Form groups of five.
- Using your assignment, make a pictiography of idiomatic expressions. Be creative.

Task 3. Making It Simple

Below are sentences about the myths you have read. Underline the simple subject and encircle the simple predicate in each sentence.

- The people hunted fruit and fish for their food.
- “All the fires in the village shall be extinguished.”
- Sappia bared her bosom and squeezed a drop of milk into the weeds.
- Kabunian and Bagan enjoyed the canyao in their magnificent house.
- “I am weak and old and cannot find my food.”

Task 4. Supply and Demand

Read through the passage. Fill in the blanks with appropriate subjects or verbs to complete it. Choose your answers from the box.

the world	they	Filipino	have reduced
spends	minimize	adds	it

THE SIGNIFICANCE OF RICE IN THE PHILIPPINE SETTING (an adaptation)

Rice is the staple food of the Filipinos.

- _____ consume about 33,000 tons of rice daily. Approximately, 80% of the total population
- _____ almost 1/4 of their income on rice alone. Thus, a slight 3. _____ in the price of this commodity will greatly affect the standard of living for most Filipinos.



Currently, 4. _____ is experiencing a global food crisis. There has been an increase in demand for rice all over the world especially in China, Africa, the Middle East and India. Because of this, the top exporting countries of rice 5. _____ their exports significantly to keep domestic prices low and to counter inflation. The Philippines, being the world’s top importer of rice, is directly affected by the global crisis.

Source: Academics, Research and Development Department of Ateneo Economics Association, 2008 May 31. “**THE SIGNIFICANCE OF RICE IN THE PHILIPPINE SETTING**”. *Analyzing the Rice Crisis in the Philippines*. Retrieved January 22, 2012 from <http://ateneoeconomics.wordpress.com>

Task 5. Talk of the Town

1. Choose a topic from the list.
 - a. Rice varieties
 - b. Rice dishes
 - c. Fast food chains offering unlimited rice
 - d. Rice in every Filipino meal
 - e. Rice and Filipino superstitions
2. Write down ideas you want to share about your chosen topic. To make these ideas clear, use simple sentences.
3. Share your ideas by doing the following:
 - a. Form a small group of five members.
 - b. Give every member a time to share his/her ideas.
 - c. After each sharing, ask questions for clarifications or give additional information.



YOUR FINAL TASK

Task 1. Library Visit

With your group mates, work on the task assigned to you.

- Group 1:
- a. Go to the General Reference Section of the library.
 - b. Using the atlas, locate at least seven rice-producing countries.
 - c. Find out what is common among these countries.
 - d. Make a visual presentation of your answers.

- Group 2:
- a. Go to the Filipiniana Section of the library.
 - b. Research on popular dishes in the Philippines.
 - c. Write the names of these dishes and the provinces and regions they are from.
 - d. Find out what makes these dishes popular.
 - e. Make a poster promoting these dishes.

- Group 3:
- a. Go to the Serials Section of the library.
 - b. Go through newspapers and magazines and look for exotic dishes.
 - c. Determine if these dishes will be appealing to Filipinos' taste buds.
 - d. Create a menu featuring these exotic dishes.

Task 2: The Living Past

1. After doing the research activities, what have you learned about our values as a people and the richness of Filipino culture?
2. Write your answers in a well-written five-to-seven sentence paragraph. Express your ideas in simple sentences.
3. Give your paragraph a title.

Lesson 7

Connecting to My Past



YOUR GOALS

This lesson makes you understand how our ancestors lived in the past as well as makes us appreciate the richness of our own culture. As you relate to the past, you must be able to:

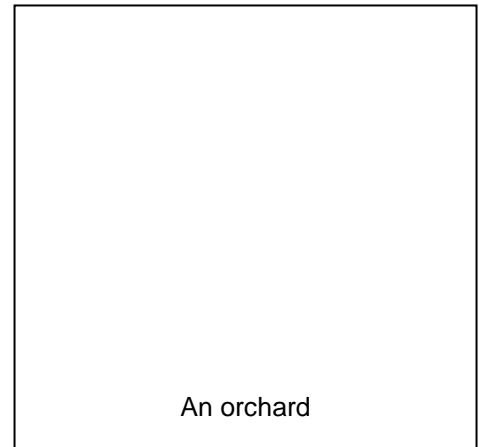
1. Use pictures and context clues to get meanings of words and phrases
2. Determine the effects of facial expressions and eye contact in understanding a message
3. Observe the right oral language conventions when inquiring about, summarizing, or reacting to what has been listened to, read, or observed
4. Use appropriate idiomatic expressions in a variety of basic interpersonal communicative situations
5. To organize ideas in the legends using comparison-contrast chart
6. Formulate compound sentences
7. Use archives, vertical files, and electronic databases to locate information
8. Write a five-to-seven sentence paragraph on information gathered



YOUR INITIAL TASKS

Task 1. More Than Words

- a. An **orchard** is a place where fruit trees are grown. Inside the box, draw fruit trees that can be seen in an orchard.
- b. Give the meaning of the words in bold letters in the following sentences.
 - i. The little children are **cautioned** not to play near the construction site.
 - ii. Children who usually misbehave are called **rascals**.
 - iii. As a **penalty** for their disobedience, the children are asked to help planting seedlings.
- c. Underline the word synonymous to **goddess**.



The **goddess** of the mountain provided the people with all their needs. She was their (hostess, patroness, priestess).

Task 2. Do You Remember?

Have you heard of or read legends about how monkeys came to be? Listen to the teacher as he or she reads "The First Monkey" (Iloko). While listening, take note of the following:

- a. characters
- b. setting
- c. plot
- d. facial expressions and eye contact shown by the teacher
- e. pitch, volume, phrasing, intonation, and stress used in the oral reading



YOUR TEXT

The First Monkey (Iloko)

Task 1. Get It Right

Answer the following questions:

1. What did the goddess ask the girl to do?
2. Why was the girl punished by the goddess?
3. What does the story explain?

Task 2. Say What You Mean

1. Find a partner.
2. Discuss the lines by identifying the emotions felt by the characters in the story.
3. Take turns in reading aloud the speaking lines in the text.
4. Use appropriate facial expressions and eye contact in delivering the lines.

Task 3. Making Links

Read silently the Maranao and Tagalog versions of “The First Monkey.” Look for the similarities and differences among these versions (including the Iloko version).



YOUR DISCOVERY TASKS

Task 1. Finding Connections

1. Complete the table on the different versions of The First Monkey.

	Iloko	Maranao	Tagalog
Main character/s			
Characteristics			
Problem/Conflict			
Resolution			

2. Answer the questions below.
 - a. What are the similarities and differences among the stories of “The First Monkey”?
 - b. What characteristics of humans are shown in the three stories? Do you believe that humans have these characteristics?
 - c. Share your answers with the class. Make sure that they understand your message by stating clear ideas, supporting your arguments, and making use of appropriate facial expressions, eye contact, and effective oral language.

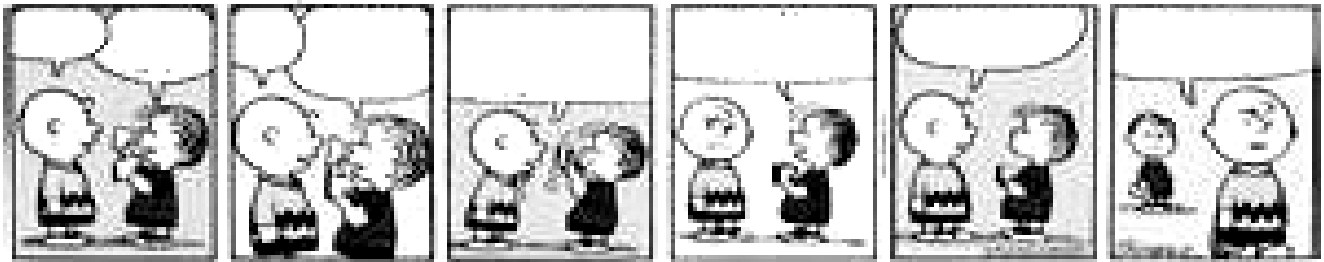
Task 2. Clearing the Way

1. There are different ways of saying things. One of which is using idiomatic expressions. Below are examples of idiomatic expressions used in the texts. Guess their meanings based on the sentences.

- “Take this cotton, clean it, and **make out** of it a dress for yourself.”
- He decided to **pay** the old man **a visit**.
- He quickly gathered some stones which he **threw at** the children.
- They **begged of** him to punish the selfish old man.
- For everything that she wanted to eat was **provided for** her by her patroness.

2. In triad, complete the comic strips by supplying the speaking lines with the following idiomatic expressions. Be creative. Give your strip an appropriate title.

Idiomatic Expression	Meaning
Catch on	To understand
Look over	To examine
Hand in	To submit
Pick out	To choose
Cope with	To adapt



Task 3. To Become One

Match the sentences in column A with those in column B to form meaningful sentences. Use **and**, **or**, **but**, and **for** in combining the sentences. Write your sentences on the space provided.

A	B
1. Monkeys can be anywhere from just a few centimeter tall.	A. They peel it first.
2. Monkeys never eat a banana as it is.	B. It is angry at something.
3. Monkeys make different voices, facial expressions, and body movements.	C. Some species can grow more than a meter tall.
4. When the monkey yawns, it is tired.	D. They use them to communicate.

- _____
- _____
- _____
- _____

Task 4. Complete Me

Read through the passage. Supply the blanks with **and**, **or**, or **but** to complete its thought.



Animals in Mythology (an adaptation)

Since the beginning of human history, people have lived in close contact with animals and have developed myths and legends about them. All kinds of creatures play important roles in mythology. A myth can give special meaning or extraordinary qualities to common animals such as frogs and bears, 1. ____ other creatures found in myths like dragons and unicorns never existed in the real world.

Animals may serve as substitute for humans or human characteristics. In some legends, animals perform heroic deeds 2. _____ they may also be the source of wisdom and power.

Animals often have a dualistic quality in mythology. They can be both helpful and harmful to humans. They provide people with food, 3. _____, they can be dangerous. As sources and symbols, animals represent the mystery and power of the natural world, which can create or destroy

Source: "Animals in Mythology". *Myths Encyclopedia*. Retrieved January 21, 2012 from <http://www.mythencyclopedia.com/Am-Ar/Animals-in-Mythology.html#b>

Task 5. Let's Talk

1. Work with a partner.
2. Choose one topic from the list that interests you.
 - a. Animals as humans
 - b. Scientific view on origin of humans
 - c. Reward and punishment
3. Take turns in sharing your ideas and in giving your reactions whether you agree or disagree in what is shared.



YOUR FINAL TASK

Task 1. Digging Up

1. Look for different versions of a legend or a myth.
2. Use library resources such as archives, vertical files, and electronic sources in your research.
3. Summarize the legends or myths using a comparison-contrast chart.

Task 2. Treasuring My Past

1. After reading these texts, what have you realized about our ancestors as creators of these myths and legends, our values as a people, and the richness of Filipino culture?
2. Write your answers in a well-written five-to-seven sentence paragraph. You may use compound sentences in expressing your ideas.
3. Give your paragraph an appropriate title.

Lesson 8

Meeting and Being Heroes



YOUR GOALS

This lesson allows you to discover how heroes are made. Know who the heroes are and what they do in the eyes of our ancestors --- and compare them to the heroes of today. You must aim to:

1. Explain the effect of posture and bodily gestures in understanding a message
2. Observe rules on proper speaking when inquiring about, summarizing, or reacting to what has been listened to/read or observed
3. Use appropriate idiomatic expressions in different communication situations
4. Use what you already know to understand what you read/hear
5. Use information presented in an epic to infer, to evaluate, and to express critical ideas
6. Analyze the elements of epics, their intended purpose, and the setting during which they were produced
7. Identify the parts of an informative text that make it effective in carrying its message to the intended audience
8. Respond to ideas, issues, and concerns presented in an epic in a creative form
9. Retell a chosen myth or legend in a series of three five-to-seven-sentence paragraphs
10. Make compound sentences
11. Use the special collections in the library such as archives, vertical files, and electronic databases to locate information



YOUR INITIAL TASKS

Task 1. What Do You Think?

Choose a partner. Take turns sharing your answers to the following questions:

1. Who are heroes?
2. What are the qualities of heroes?
3. What are the powers of heroes?

Be ready to explain your answers to the class.

Task 2. Who Are They?

Watch and listen to the speaker carefully. On a half sheet of paper, complete the table on the next page as you do this.

Heroes	Speaker's Gestures

Task 3. Can You Guess?

Fill in the boxes below to form a word from the given story about a heroic brother. The meaning of the word and the paragraph number where it can be found are provided to help you accomplish this task. Write your answer on a half sheet of paper.

ACROSS	DOWN
1 lead into error (paragraph 2)	2 put under a spell (paragraph 2)
4 defeated, won over (paragraph 3)	3 wild (paragraph 1)
5 courage, bravery (paragraph 3)	
6 very violent (paragraph 1)	

The Heroic Brother

¹ Everyone in the land of Barogan feared the deep dark woods. The people were afraid not only of savage animals that lived there but of fierce monsters and giants that walked around the forest as well.

² There were also stories about creatures that could change their appearance to deceive people. One of these was a serpent that could change into a lady. It had enchanted many of those who explored the woods. Some of them were turned into stone while the others were put to sleep forever.

³ One day, a man with extraordinary strength went into the forest in search of his missing brother. Unafraid, he fought every monster and giant with gallantry, until all of them were vanquished. The man returned home with his brother and the people of Barogan never had to fear the deep dark woods again.



YOUR TEXT

Ibalon (Three Heroes of the Bicol Epic)

¹ When the hero Baltog came to the rich land of Ibalon, many monsters still roamed around in its very dark forest. Baltog, born in Baltavara to the brave clan of Lipod, was the first to cultivate the fields in the rich land of Ibalon.

² Then the Tandayag attacked and destroyed Baltog's fields and crops. The Tandayag was a monstrous wild boar but the hero Baltog was not afraid. One night, he waited for the Tandayag and wrestled with it with all his might. The Tandayag had very long fangs. The earth shook at the Tandayag's step. But Baltog was strong and brave. He was able to pin down the monstrous wild boar and tear out its mouth.



³ Baltog carried the Tandayag and hung it on a talisay tree in front of his house in Tondol. The people celebrated when they learned of the victory of their king Baltog. The clans of Panicuason and Asog came over to marvel at the monstrous wild boar in Ibalon.

⁴ At that time the hero Handiong came with a band of warriors to the land of Ibalon. Handiong and his men had to fight thousands of battles, and face many dangers to defeat the monsters. They first fought the one-eyed giants in the land of Ponon. They fought without rest for ten months until all the one-eyed giants were killed.

⁵ They went to the lair of the giant flying fishes called Tiburon which had slimy, scaly, and hardy flesh and sawlike teeth that could crush rocks. Handiong and his men did not stop until they vanquished every Tiburon.

⁶ They tamed the fierce tamaraws. They drove away the giant Sarimaw which was larger than an elephant and very fierce. They used their spears and arrows to kill all the crocodiles which were bigger than boats. The savage monkeys were frightened and hid when they saw the rivers and swamps of Ibalon turn red with blood.

⁷ Oriol was the hardest to kill. A serpent with a beautiful voice, Oriol could change its image to deceive enemies. Oriol had escaped every trap and disappeared.

⁸ All by himself, Handiong looked for Oriol in the heart of the forest. He followed the beautiful voice and was almost enchanted by it in his pursuit. It is said that Oriol admired Handiong's bravery and gallantry. Thus, the serpent taught the hero how to conquer the monsters until peace came to the whole Ibalon.

⁹ Handiong built a town in Isarog and a season of progress followed. Under Handiong's leadership, the people planted rice which they named after him. He built the first boat to ride the waves of Ibalon seas. Because of his good example, inventors came forth from his people. Ginantong made the plow, harrow, and other farming tools. Hablom invented the first loom for weaving abaca clothes. Dinahon, an Aeta, created the stove, cooking pot, earthen jar, and other kitchen utensils. The brilliant Sural thought of the alphabet and started to write on white rock. It was a golden period in Ibalon when even slaves were respected under the laws of Handiong.

¹⁰ But there came the big flood freed by Unos, with earthquakes and the eruption of the volcanoes of Hantik, Kolasi, and Isarog. Rivers dried up and the seas receded. The earth parted, mountains sank, and many towns in Ibalon were destroyed.

¹¹ Then appeared the giant Rabot, half-man half-beast, with terrible powers.

¹² Bantong, Handiong's good friend, was ordered to kill the new monster in Ibalon. He took with him a thousand warriors to attack Rabot's den. Bantong used his wisdom against Rabot. He did not attack the giant's den right away but instead observed Rabot's ways. He saw many rocks around the den. They were people turned into rock by Rabot.

¹³ He also learned that Rabot loved to sleep. When Rabot slept very soundly, Bantong was able to go near him. The giant died with a single stab by the brave and wise Bantong. Ibalon was at peace once more.



YOUR DISCOVERY TASKS

Task 1. I Know It!

Complete the following table as you read the selection. Do this on a half sheet of paper. Be ready to explain your answers to your classmates.

Hero	Enemy/ies	How he won over his enemy/ies	What else he did for Ibalon	Traits shown

Task 2. Make the Grade!

On a half sheet of paper, make a report card for each hero. Using the given guide, grade how well each one saved Ibalon. Remark on the heroism of each and choose the most heroic among them. You may refer to your answers in the previous task (Task 1, 'I Know It!') to help you do this. Be ready to explain your answers to your classmates.

GRADE
A – Outstanding
B – Excellent
C – Satisfactory
D – Needs Improvement

Report Card for: _____	
Name of Hero	Grade
Strength	
Courage	
Intelligence	
Perseverance	
Other Traits	
Remarks He is _____ heroic because _____ _____ _____.	

Task 3. Say You, Say Me

Based on your answers in the previous task (Task 2, 'Make the Grade!'), discuss with your group mates who you think is the most heroic among the three characters and why. After the discussion, rate how well you participated in the task by accomplishing the given scale on a half sheet of paper.

<i>Action</i>	<i>Very much</i>	<i>Somehow</i>	<i>Not really</i>
I presented my ideas clearly.			
I waited for my turn to speak.			
I chose the right words to express my preferences and opinions.			
I used appropriate words to agree or disagree.			
I used proper expressions when inquiring.			
I chose appropriate words when giving reasons and explanations.			
I used proper expressions to summarize my ideas.			
I used appropriate gestures and posture when speaking.			
I listened to the one speaking.			
I paid attention to the speaker's posture and gestures.			

Task 4. Then and Now

Read the following text. Fill in the table to show the similarities and differences between this text and “Ibalon” in terms of topic, setting, purpose, intended audience, and relevance today. Do this on a half sheet of paper.

Overseas Filipino Workers as Everyday Heroes

¹ Overseas Filipino Workers take a huge risk when they travel and work abroad. OFWs sacrifice a lot in order to give a better life for their families. They are heroes in their own right because they live to help their families and sometimes even other people they do not even know, but are in need of their help and support.



² Heroes think of other people first before they think of themselves. Heroes are unique individuals that sacrifice themselves for the sake of others. OFWs face great challenges head on with only their faith, hope, and determination to carry them through. They strive hard to ensure that their children’s future would be bright and that they would live a life that they have dreamed of.

³ What are OFWs made of? They are made of determination, courage, a risk-taking attitude, a heart of gold, and other qualities that make them everyday heroes to a lot of people. They go beyond their call of duty to help their families, to help their country and sometimes people in need, even if it means putting themselves in danger.

⁴ You do not have to be an OFW to be a hero. You are a hero if you sacrifice a part of yourself to help other people who are in need. You are a hero if you can make someone else smile despite the trials and challenges he has. You are a hero if you can make others feel better about themselves. If you do any of these, then you are a hero in a person’s heart.

	<i>“Ibalon”</i>	<i>“OFWs as Everyday Heroes”</i>
Topic		
Setting		
Purpose		
Intended audience		
Relevance today		

Task 5. Here and There

Read the given excerpt from an earlier retelling in verse of the Bicol epic “Ibalon”. Take note of the underlined phrase.

*Sing and tell us of the kings
of... courage
and the war that took place
until the defeat of Oriol.*

“Took place” in the stanza means “happened”. It is an idiomatic expression or idiom. Its meaning is different from what the individual words literally mean. Idioms are used for different purposes and in varied situations.

Read the following idioms and their meanings. With a partner, use each idiom in a sentence. Then identify to whom you will say it and in what situation. Do this on one half sheet of paper.

- | | |
|---------------------------------|--|
| 1. grab a seat | (sit down) |
| 2. zip it | (stop talking) |
| 3. at your earliest convenience | (as soon as possible) |
| 4. look up to | (admire) |
| 5. on cloud nine | (very happy) |
| 6. on the ball | (alert) |
| 7. a piece of cake | (very easy) |
| 8. in a nutshell | (as briefly as possible) |
| 9. once in a blue moon | (rarely) |
| 10. an act of God | (a natural and unavoidable event that results in great loss) |

Sentence with Idiom	Person/s Spoken to	Situation

Task 6. Match me!

Make a compound sentence by matching the independent clause in Column A with the appropriate clause in Column B. To help you do this task, coordinating conjunctions in bold face have been added at the start of the clauses in Column B.

Do this task on your notebook.

Column A

_____1. Overseas Filipino workers sacrifice a lot when they work abroad,

_____2. Heroes are born every day,

_____3. Many stories about Philippine heroes can be found in books,

_____4. Many Filipinos go overseas to work

_____5. You don't have to be in the front page of the news,

_____6. The poor farmer works long and hard in the fields

_____7. We can keep thinking only of ourselves,

Column B

a. **but** not too many are reading them.

b. **nor** do you have to die to become a hero.

c. **yet** only a few appreciate their efforts.

d. **so** you can have rice to eat.

e. **and** you may be one of them.

f. **or** we can start caring more for others.

g. **for** they want to give their families a better future.

Task 7. More, please!

Add an appropriate conjunction and independent clause to make a compound sentence. Be guided by the given description of the situation or relationship in the target sentence. Do this with a partner. Write your answers on a half sheet of paper.

1. Reading Filipino epic stories allows the reader to discover a lost culture rich in magnificence, magic, and bravery. (cause and effect)

2. Philippine epics are usually named after the hero of the story.(addition)

3. Some Filipinos don't know about their rich cultural heritage. (negation)

4. A lot of people think that the Spaniards erased all traces of our epics.
(contrast)

5. We should look back at the past. (alternative)

6. The Spaniards successfully spread their faith and culture. (surprise)

7. Our epics show us where we came from and what we were like before the coming of the colonizers. (cause and effect)

Task 8. Ready, get set, write!

Recall the myths and legends you have read. Choose one and retell it in three paragraphs. Each paragraph should have three to five sentences. Box the compound sentences and encircle the coordinating conjunctions in them. Use the given rubric as a guide.

CATEGORY	4	3	2	1
Accuracy of Retelling	The retelling includes all major points and several significant details in the myth/legend.	The retelling includes all major points and 1-2 significant details in the myth/legend.	The retelling includes all major points in the myth/legend.	The retelling does not include major points in the myth/legend.
Sequence	The retelling captures the myth/legend in correct sequence with all important parts.	The retelling captures the myth/legend in correct sequence with 2-3 omissions.	The retelling captures the myth/legend with several omissions, but maintains sequence of those told.	The retelling of the myth/legend is out of sequence.
Connections/Transitions	Connections between events, ideas, and feelings in the retelling are creative, clearly expressed and appropriate. Independent clauses in compound sentences are all correctly connected by appropriate conjunctions.	Connections between events, ideas, and feelings in the retelling are clearly expressed and appropriate. Most independent clauses in compound sentences are correctly connected by appropriate conjunctions.	Connections between events, ideas, and feelings in the retelling are sometimes hard to figure out. More detail or better transitions are needed. Few independent clauses in compound sentences are correctly connected by appropriate conjunctions.	The retelling seems very disconnected and it is very difficult to figure out the narrative. Most clauses are incorrectly connected.
Setting	Lots of vivid, descriptive words are used to tell the reader when and where the myth/legend takes place.	Some vivid, descriptive words are used to tell the reader when and where the myth/legend takes place.	The reader can figure out when and where the myth/legend takes place, but there isn't much detail (e.g., once upon a time in a land far, far away).	The reader has trouble telling when and where the myth/legend takes place.

Character	The main character is named and clearly described (through words and/or actions). The reader knows and can describe what the character looks like and how s/he typically behaves.	The main character is named and described (through words and/or actions). The reader has a fairly good idea of what the character looks like.	The main character is named. The reader knows very little about the main character.	It is hard to tell who the main character is.
Problem	It is very easy for the reader to understand what problem the main character faces and why it is a problem.	It is fairly easy for the reader to understand what problem the main character faces and why it is a problem.	It is fairly easy for the reader to understand what problem the main character faces but it is not clear why it is a problem.	It is not clear what problem the main character faces.
Solution to Problem	The solution to the problem is easy-to-understand and is logical. There are no loose ends.	The solution to the problem is easy-to-understand and is somewhat logical.	The solution to the problem is a little hard to understand.	No solution is attempted or it is impossible to understand.
Characteristics of a Myth/Legend	The retelling reflects in sufficient detail the important beliefs about life, the natural world, human beings, and other creatures, of the creators of the myth/legend.	The retelling reflects in some detail some beliefs about life, the natural world, human beings, and other creatures, of the creators of the myth/legend.	The retelling reflects in little detail a few of the beliefs about life, the natural world, human beings, and other creatures, of the creators of the myth/legend.	The retelling does not have any detailed reflection of the important beliefs about life, the natural world, human beings, and other creatures, of the creators of the myth/legend.



YOUR FINAL TASK

Wanted: Hero for All Seasons

Go to the library and look for another retelling of a Philippine epic. Read it well and find out the following:

1. what makes the main character heroic
2. what s/he would do about our country's problems if s/he were alive today
3. how young people like you can help him/her do so

Summarize all the important information in a cartolina-size poster promoting heroism among teenagers. Be guided by the following rubric.

CATEGORY	4	3	2	1
Required Information	The poster includes all required information as well as additional ones.	All required information is on the poster.	Most of the required information is on the poster.	Some required information is missing.
Labels	All items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Almost all items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Many items of importance on the poster are clearly labeled with labels that can be read from at least 3 ft. away.	Labels are too small to view OR no important items are labeled.
Graphics - Relevance	All graphics are related to the topic and make it easier to understand. All borrowed graphics have a source citation.	All graphics are related to the topic and most make it easier to understand. Some borrowed graphics have a source citation.	All graphics relate to the topic. One or two borrowed graphics have a source citation.	Graphics do not relate to the topic OR several borrowed graphics do not have a source citation.
Attractiveness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout and neatness.	The poster is acceptably attractive though it may be a bit messy.	The poster is distractingly messy or very poorly designed. It is not attractive.
Grammar	There are no grammatical/mechanical mistakes on the poster.	There are 1-2 grammatical/mechanical mistakes on the poster.	There are 3-4 grammatical/mechanical mistakes on the poster.	There are more than 4 grammatical/mechanical mistakes on the poster.

Lesson 9

Celebrating My Heroes' Beliefs



YOUR GOALS

This lesson allows you to discover the motivations of heroes when they go on adventures. Understand that being a hero doesn't simply mean doing great deeds. The intention behind the deed is more important. You must aim to:

1. Explain how people become recognized as heroes.
2. Express your opinion on why seemingly ordinary people do great acts.
3. Show how monsters are symbols of the problems society faces.
4. Decipher the expressions and techniques used in conducting interviews, or even holding casual conversations.
5. Determine which words do not belong to a set.
6. Decode and use idiomatic expressions.
7. Link the actions and motives of the characters in the given selection.
8. Use non-verbal cues in delivering dialogues.
9. Compose a short but well-written dialogue.
10. Differentiate simple and compound sentences.
11. Use coordinating conjunctions in forming compound sentences.
12. Document your sources when researching for your projects.



YOUR INITIAL TASKS

Task 1. Heroes and Monsters

On a half-sheet of paper, choose a hero based on the pictures to be shown to you by your teacher. Explain what that hero is known for. Think of reasons why that hero committed acts of heroism. Be ready to share your answers.

Next, you will be shown pictures of mythological monsters. Choose a monster and on the same half-sheet of paper, explain what you know about that monster. Be ready to share your answers.

Task 2. An Interview

Listen to a recording of an interview on monsters and epic heroes. Complete the grid below:

What questions did the host ask to get his guest to give more information?	
What did the host say to signal that the interview is about to move on to another topic?	
What did the guest say to summarize his main points?	



YOUR TEXT

Indarapatra and Sulayman² **(A Maranao Epic)**

A long, long time ago, Mindanao was covered with water, and the sea covered all the lowlands so that nothing could be seen but the mountains jutting from it. There were many people living in the country and all the highlands were dotted with villages and settlements. For many years the people prospered, living in peace and contentment. Suddenly there appeared in the land four horrible monsters which, in a short time, devoured every human being they could find.

Kurita, a terrible creature with many limbs, lived partly on land and partly on sea, but its favorite haunt was the mountain where the rattan palm grew and here it brought utter destruction on every living thing. The second monster, Tarabusaw, an ugly creature in the form of a man, lived on Mt. Matutum, and far and wide from that place he devoured the people, laying waste to the land. The third, an enormous bird called Pah, was so large that, when on the wing, it covered the sun and brought darkness to the earth. Its egg was as large as a house. Mt. Bitu was its haunt; and there the only people who escaped its voracity were those who hid in the mountain caves. The fourth monster was also a dreadful bird, having seven heads and the power to see in all directions at the same time. Mt. Gurayan was its home and like the others, it wrought havoc to its region.

So great was the death and destruction caused by these terrible creatures that at length, the news spread even to the most distant lands – and all nations grieved to hear the sad fate of Mindanao.

Now far across the sea, in the land of the golden sunset, was a city so great that to look at its many people would injure the eyes of men. When tidings of these great disasters reached this distant city, the heart of King Indarapatra was filled with compassion, and he called his brother, Sulayman, and begged him to save the land of Mindanao from the monsters.

² Ida Y. Patron, *Interactive Reading: Responding to and Writing about Philippine Literature*, 2002, pp 9-12.

Sulayman listened to the story and as he heard it, was moved with pity.

“I will go,” zeal and enthusiasm adding to his strength, “and the land shall be avenged,” said he.

King Indarapatra, proud of his brother’s courage, gave him a ring and a sword as he wished him success and safety. Then he placed a young sapling by his window and said to Sulayman, “By this tree I shall know your fate from the hour you depart from here, for if you live, it will live; but if you die, it will die also.”

So Sulayman departed for Mindanao, and he neither waded nor used a boat, but went through the air and landed on the mountain where the rattan grew. There he stood on the summit and gazed about on all sides. He looked on the land and the villages, but he could see no living thing. He became very sorrowful and cried out: “Alas, how pitiful and dreadful is this devastation.”

No sooner had Sulayman uttered those words when the whole mountain began to move and shake. Suddenly, out of the ground came the horrible creature, Kurita. It sprang at the man and sank its claws into his flesh. But Sulayman, knowing at once that this was the scourge of the land, drew his sword and cut Kurita to pieces.

Encouraged by his first success, Sulayman went on to Mt. Matutum where conditions were even worse. As he stood on the heights viewing the great devastation, there was a noise in the forest and a movement in the trees. With a loud yell, Tarabusaw leaped forth. For a moment they looked at each other, neither showing any sign of fear. Then Tarabusaw used all his powers to try to devour Sulayman who fought back. For a long time, the battle continued, until at last, the monster fell exhausted to the ground and Sulayman killed him with his sword.

The next place visited by Sulayman was Mt. Bita. Here havoc was present everywhere, and though he passed by many homes, he saw that not a single soul was left. As he walked, sudden darkness fell over the land, startling him. As he looked toward the sky he saw a great bird that was swooping down on him. Immediately, he struck, and the bird fell dead at his feet; but the wing fell on Sulayman and he was crushed.

Now at this very moment, King Indarapatra was sitting at his window, and looking out he saw the little tree wither and dry up.

“Alas!” he cried, “my little brother is dead,” and he wept bitterly.

Then, although he was very sad, he was filled with a desire for revenge. Putting on his sword and belt, he started for Mindanao in search for his brother.

He, too, traveled through the air with great speed until he came to the mountain where the rattan grew. There he looked about, awed at the great destruction, and when he saw the bones of Kurita, he knew that his brother had been there. He went on until he came to Matutum, and when he saw the bones of Tarabusaw, he knew that this too, was the work of Sulayman.

Still searching for his brother, he arrived at Mt. Bita, where the dead bird lay on the ground, and when he lifted the severed wing, he beheld the bones of Sulayman with his sword by his side. His grief now so overwhelmed Indarapatra that he wept for some time. Upon looking up, he beheld a small jar of water by his side. This, he knew had been sent from heaven, and he poured the water over the bones, and Sulayman came to life again. They greeted each other and talked animatedly for a great length of time. Sulayman declared that he had not been dead but asleep, and their hearts were full of joy.

After some time, Sulayman returned to his distant home, but Indarapatra continued his journey to Mt. Gurayan where he killed the dreadful bird with the seven heads. After these monsters had all been killed, peace and safety had been restored to the land. Indarapatra began searching everywhere to see if some of the people who hid in the earth were still alive.

One day, in the course of his search, he caught sight of a beautiful woman. When he hastened toward her, she disappeared through a hole in the ground where she stood. Disappointed and tired, Indarapatra sat down on a rock when, looking about, he saw near him a pot of uncooked rice with a big

fire on the ground in front of it. This revived him and he proceeded to cook the rice. As he did so, however, he heard someone laugh nearby, and turning around, he beheld an old woman who was watching him. As he greeted her, she drew near and talked to him while he ate the rice.

Of all the people in the land, the woman told him, only few were left, and they hid in a cave in the ground from where they never ventured to come out. As for herself and her old husband, she went on, they had hidden in a hollow tree, and this they had never dared to leave until after Sulayman killed the voracious bird Pah.

At Indarapatra's request, the old woman led him to one such cave. There he met the headman with his family and some people. They all gathered around the stranger, asking many questions, for this was the first time they had heard about the death of the monsters. When they found out what Indarapatra had done for them, the headman gave his daughter to Indarapatra in marriage, and she proved to be the beautiful girl whom he had seen at the mouth of the cave.

Then the people all came out of their hiding places and returned to their homes where they lived in peace and happiness. And the sea withdrew from the land and gave the lowlands to the people.



YOUR DISCOVERY TASKS

Task 1. Word Sets

Determine which the word which does not belong to each set. Cross out that word. Be prepared to explain what the rest of words have in common.

1. ate, consumed, devoured, gobbled, harassed
2. chaos, disaster, havoc, order, mayhem
3. news, reports, tidings, word, values
4. apex, nadir, peak, summit, zenith
5. awful, dreadful, ghastly, indescribable, shocking
6. restored, reawakened, renewed, reneged, revived

Task 2. Say What?

Each sentence has an underlined idiomatic expression. Idioms are words which have fixed expressions and non-literal meanings. Decide what each idiomatic expression means.

1. When news about the plight of Mindanao reached King Indarapatra, he did not beat around the bush. He immediately sent his brother to fight the monsters.
2. Sulayman, despite being of noble birth, did not hesitate to get his hands dirty.
3. Upon reaching Mindanao and killing the first monster, Sulayman realized that he had barely scratched the surface of Mindanao's problems.
4. Had the monsters closed ranks, they would have been able to defeat Sulayman.
5. Despite being a king, Indarapatra remained down to earth when he met the people who hid in the caves.

Task 3. Locate, Reflect, Evaluate!

Complete the table below by writing down the actions taken by the characters in the story. After filling out the second column, decide what these characters' motives were for taking those particular actions. The first set has been done for you.

Characters	Actions	Motives
1. The four monsters	The monsters wreaked havoc all throughout Mindanao and their actions drove the people from their homes.	The monsters probably saw the humans as sources of food, and the attacks that followed made sure that the people would be too scattered to resist them.
2. Sulayman		
3. Indarapatra		
4. The people in the caves		

Task 3. Watch Out!

- A. Study the following sentences. Write C if the sentence is a compound sentence and write S if it is a simple sentence.
1. The epic does not state where the monsters which ravaged Mindanao came from.
 2. The epic also doesn't state where Indarapatra and Sulayman came from either.
 3. Some experts say that Indarapatra and Sulayman came from Borneo, and their arrival represented the Indones wave of migrants to the Philippine islands.
 4. Mindanao was depicted as a troubled land in the epic, and this depiction seems true even to this age.
 5. The people of Mindanao initially fought the monsters, but the monsters were just too powerful for them to overcome.
 6. Sulayman's revival is seen as proof of his supernatural heritage.
 7. Epic heroes often have supernatural abilities, but they too have weaknesses.
 8. The heroes in this epic simply wanted to help people in distress.
 9. Indarapatra's marriage to the headman's daughter explains how his people came to Mindanao.

10. Many of us see epics as fiction, yet reading an epic often reveals a lot of truths about the people who created them.

B. Study the sentences below. Each sentence is missing a coordinating conjunction that will turn it into a compound sentence. Fill in that blank with appropriate coordinating conjunction.

1. The four monsters came out of nowhere, ____ they began to attack the people of Mindanao.
2. The people of Mindanao were either devoured by the monsters, ____ they fled to the caves for sanctuary.
3. The Philippines during this time did not have a central government, ____ nor did it have a national force.
4. King Indarapatra was a foreigner, ____ he showed a lot of sympathy for the people of Mindanao.
5. Sulayman managed to kill the giant bird, ____ the bird's wing managed to crush him in the process.



YOUR FINAL TASK

My Hero

Choose a **local** hero (mythical or real) whom you wish to study more. Go to the library, conduct interviews, or look for historical markers to get more information about this hero. Complete the grid below:

The Hero	His/Her Great Acts	His/Her Motives

I gathered the information about the hero by:

1. _____
2. _____
3. _____

Lesson 10

Becoming a Real Hero



YOUR GOALS

This lesson allows you to continue with your journey into understanding the rich and colorful Filipino culture as reflected in our local literature. Find out how the pre-Hispanic Filipinos characterized the epic hero and succeeded in nurturing the beginnings of Philippine literature. You must aim to:

1. Distinguish between and among the functions of verbal cues such as: repetition, contradiction, substitution, complementation, and accentuation
2. Use the right oral language conventions when inquiring about, summarizing, or reacting to what has been listened to, read, or observed
3. Note and explain the use of familiar, colloquial, and idiomatic expressions in oral communication
4. Identify the characteristics of the epic as a literary form
5. Use information presented in a narrative poem in inferring, evaluating, and expressing critical ideas
6. Comparing and contrasting the verse and prose versions of a narrative poem
7. Construct simple and compound sentences and organize them into a coherent text
8. Accomplish appropriate library forms to locate, process, and document resource information



YOUR INITIAL TASKS

Task 1. Meet my Heroes

Complete the following table. Pair off and tell your partner about the qualities of your favorite heroes. Ask each other questions for clarifications.

My Heroes	Who they are	What they 're like
My national hero		
My superhero		
My day-to-day hero		
The modern day hero		

Task 2. Meet another hero

Listen carefully to the short text to be played / read to you and be able to identify still another type of hero.

First listening : Listen for general understanding.

Second listening : Listen for specific details and take down notes.

Now complete the following statement to identify and describe another type of hero.

An _____ hero is the _____ character of a _____ poem.
A narrative poem or an _____ tells of the exploits of the story's main character who possesses _____ powers which allow him to win over his opponents and triumph even against monsters and other evil forces.

Task 3. Spot the difference or the similarity

Arrive at the meaning of the italicized word by noting the difference or the similarity among the words in the set.

1. Clams, snails, shrimps, and lobsters are examples of **shellfish** except _____.
A **shellfish** is a creature that lives in the _____ and has a _____.
2. **Sharks**, whales, dolphins, and porpoises are all large ocean and sea creatures.
Sharks are most dangerous to man because they are _____-eaters.

Study the following sets of words and their common prefix then guess the meaning of the **italicized** words.

1. Overjoyed, overacting, overprotected, **overwhelmed**
Over- is a prefix which suggests "too much of something". When we say Cannoyan was **overwhelmed with sorrow**, we mean she was _____.
2. Exported, expanded, extended, **expelled**
Ex- is a prefix indicating "an outward movement". The shark **expelled** Lam-ang's bones. This means that Lam-ang's bones were _____ by the shark.



YOUR TEXT

An Excerpt from The Life of Lam-ang (An Iloko epic)³

When the Captain had left,
This is what the brave-man Lam-ang
Said with a sigh:

*“My wife Cannoyan
I have been chosen
To dive for shellfish called rarang.*

*I have dreamt
That I shall doubtless be eaten
By the shark tioan-tioan.*

*I shall give you a sign;
The stairs shall dance;
The kitchen shall collapse;*

The stove shall break to pieces.”

When morning came,
Lam-ang prepared to leave.

Reaching an ideal spot,
He undressed and swam
To where the rarang abounds.

He looked through the crystal waters
Then dived for the shellfish
But failed in his first try.

Surfacing, he tried once more to locate
them
And having seen some
Dived once more—

Right into the mouth
Of the fish,
A big tioan-tioan shark,

And the signs came to pass:
The stairs danced;
The kitchen collapsed;

The stove broke to pieces.
The woman Cannoyan
The wept.

*“My husband Don Lam-ang,
Where can you be now.
There is none I can hire*

To look for you.”

The woman Cannoyan then sought help
And found Marcos, the diver.

She then tied the white rooster,
The yellow-legged hen,
The woman Cannoyan.

She also leashed the hairy dog
With the curly locks
Then cradled the white rooster.

She left and soon reached the spot
Where his clothes were.
There at the spot where Lam-ang was,

Cannoyan cried,
Overwhelmed by sorrow.
The cock comforted her thus:

*“Mistress, don’t you worry.
Master Lam-ang certainly shall
live
If they can locate his bones.”*

The diver, old man Marcos,
Dived then.
But he failed to find the bones.

³ Eugenio, Damiana L. (2007). *Philippine Folk Literature Series*, Vol. 1. Quezon City: UP Press, pp. 55-57.

The second time he dived,
He found the bones
Where the shark had expelled them.

The *cock* said:
*“Sir, take all the bones and beach
them:
None should be missing.”*

And when no more bones could be
found,
The cock examined the bones closely.
He found nothing missing.

The bones of Lam-ang
Having been completed,
This is what *he* said:

*“I shall turn my back
While you cover the bones
With your skirt.”*

The yellow-legged hen crowed;
The rooster shook its wings.
And the bones started to move.

The dog with the curly locks
Howled twice
Then clawed the ground

As though to bury the bones of Lam-
ang.
Then the man Lam-ang
Got-up at once.

*“How soundly I slept, my wife
Canoyan.
It’s been seven nights
Since we last slept together.”*



YOUR DISCOVERY TASKS

Task 1. Meet them; know them

Pair off then complete the grid below for you to learn more about the characters and their story through their actions. Be guided by the given example.

Character	Character's action	Purpose of action	Result of action	Character's quality/ies reflected by the action
Lam-ang	He dived into the water despite the danger.	To gather shellfish	He was eaten by the tioan-tioan shark.	He was daring and brave but rather careless.

Task 2. Meet Lam-ang, the child

The excerpted text you just read only tells you about the ending of Lam-ang's story. Meet him again as a child by reading the following prose version summarizing his story.

The Story of Lam-ang (A Summary)⁴

Don Juan and his wife Namongan lived in Nalbuan, now part of La Union in the northern part of the Philippines. They had a son named Lam-ang. Before Lam-ang was born, Don Juan went to the mountains in order to punish a group of their Igorot enemies. While he was away, his son Lam-ang was born. It took four people to help Namongan give birth. As soon as the baby boy popped out, he spoke and asked that he be given the name Lam-ang. He also chose his godparents and asked where his father was.

After nine months of waiting for his father to return, Lam-ang decided he would go look for him. Namongan thought Lam-ang was up to the challenge but she was sad to let him go. During his exhausting journey, he decided to rest for awhile. He fell asleep and had a dream about his father's head being stuck on a pole by the Igorot. Lam-ang was furious when he learned what had happened to his father. He rushed to their village

⁴ <http://tagaloglang.com/Philippine-Literature/Filipino-Epics/biag-ni-lam-ang-buod.html>
Grade 7 English Learning Package

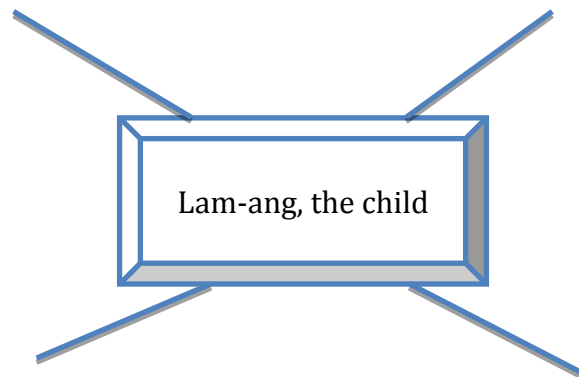
and killed them all, except for one whom he let go so that he could tell other people about Lam-ang's greatness.

Upon returning to Nalbuan in triumph, he was bathed by women in the Amburayan river. All the fish died because of the dirt and odor from Lam-ang's body.

There was a young woman named Ines Kannyoyan whom Lam-ang wanted to woo. She lived in Calanutian and he brought along his white rooster and gray dog to visit her. On the way, Lam-ang met his enemy Sumarang, another suitor of Ines whom he fought and readily defeated.

Lam-ang found the house of Ines surrounded by many suitors all of whom were trying to catch her attention. He had his rooster crow, which caused a nearby house to fall. This made Ines look out. He had his dog bark and in an instant the fallen house rose up again. The girl's parents witnessed this and called for him. The rooster expressed the love of Lam-ang. The parents agreed to a marriage with their daughter if Lam-ang would give them a dowry valued at double their wealth. Lam-ang had no problem fulfilling this condition and he and Ines were married.

It was a tradition to have a newly married man swim in the river for the rarang fish. Unfortunately, Lam-ang dove straight into the mouth of the water monster Berkakan. Ines had Marcos get his bones, which she covered with a piece of cloth. His rooster crowed and his dog barked and slowly the bones started to move. Back alive, Lam-ang and his wife lived happily ever after with his white rooster and gray dog.

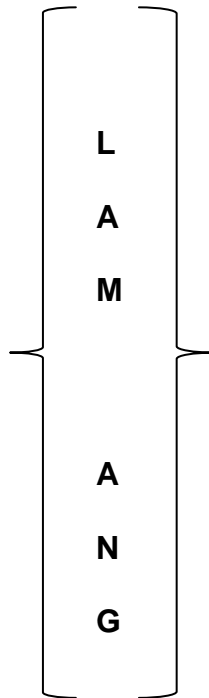


Task 3. Spot the Differences

Recall the events as narrated in the excerpted verse and compare them with how they were told in the prose version. Explain why there are differences.

According to the verse excerpt:

According to the prose summary:



Task 4. Match and check your understanding

Match each question with its answer.

- | | |
|--|--|
| _____ 1a. Who were Lam-ang's parents? | a. to search for treasure |
| _____ 1b. Where did they live? | b. No, the dog didn't express Lam-ang's love for Ines. |
| _____ 2a. Why did Don Juan go to the mountains? | c. Don Juan and Namongan |
| _____ 2b. What did his enemies do to him? | d. He let go of someone. |
| _____ 3a. Were Don Juan's enemies forgiven by Lam-ang? | e. to punish their Igorot enemies |
| _____ 3b. Were all the enemies killed? | f. The enemies were not forgiven. |
| _____ 4a. Did the dog express Lam-ang's love for Ines? | g. The dog didn't cause the nearby house to fall. |
| _____ 4b. Did it cause the nearby house to fall? | h. No, they weren't all killed. |
| | i. They killed him. |
| | j. Nalbuan |

Task 5. Express ideas completely

Copy or construct complete sentences that answer each pair of the above questions.

1a. _____

1b. _____

2a. _____

2b. _____

3a. _____

3b. _____

4a. _____

4b. _____

Task 6. Combine ideas

Now combine each pair of statements above using the appropriate connector. Choose from the following: **yet, but, nor, and**.

Example: What did Lam-ang do after nine months of waiting?
 What did the Igorots do to Don Juan?

*Lam-ang looked for his father after nine months of waiting.
The Igorots killed him.*

Lam-ang looked for his father after nine months of waiting, but the Igorots had killed him.

1. _____

2. _____

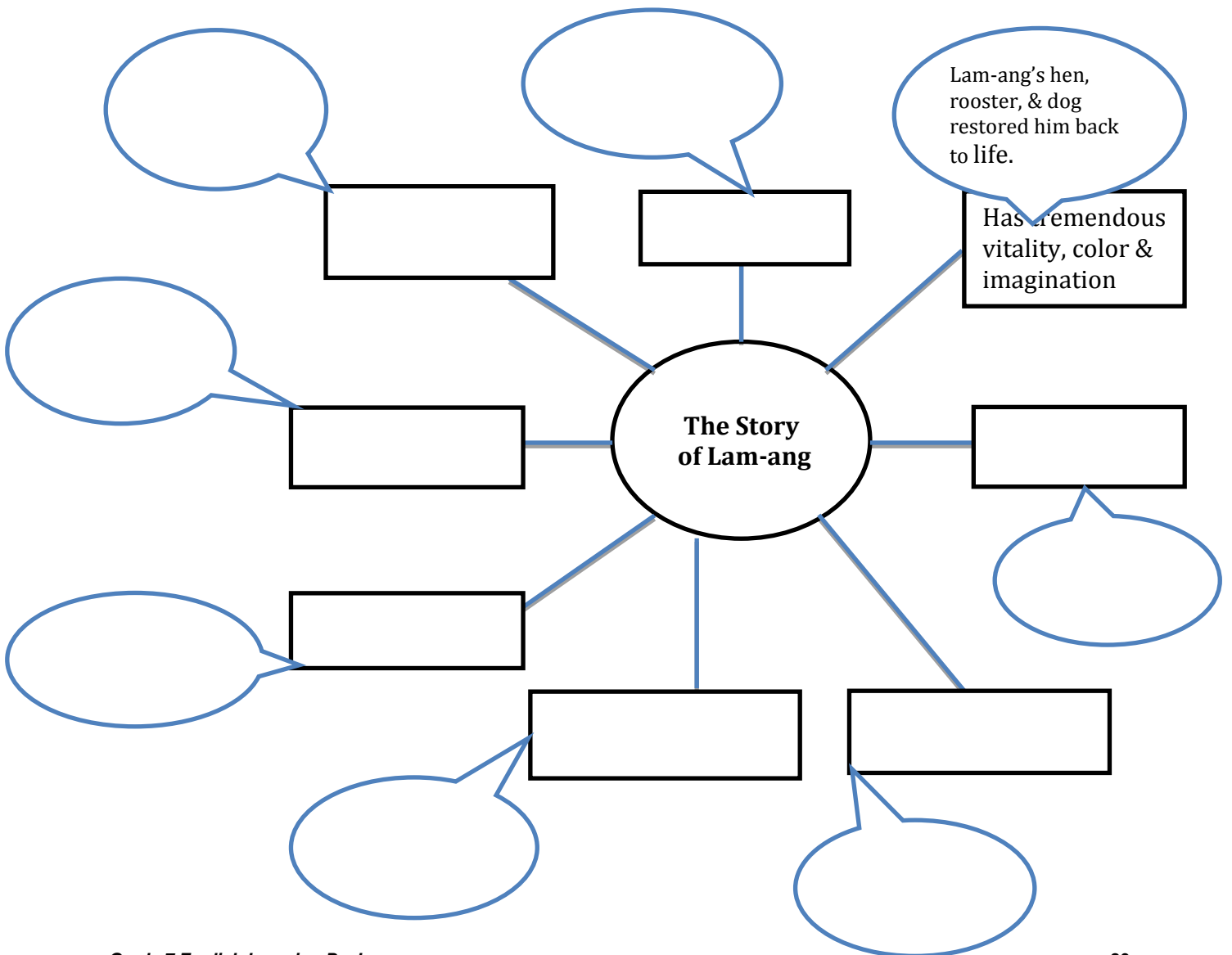
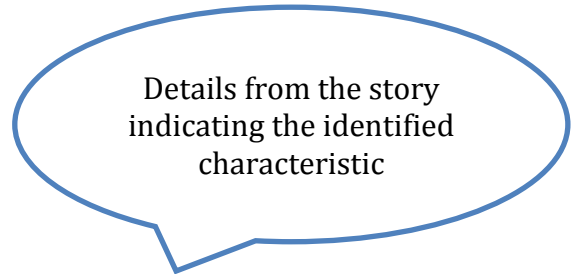
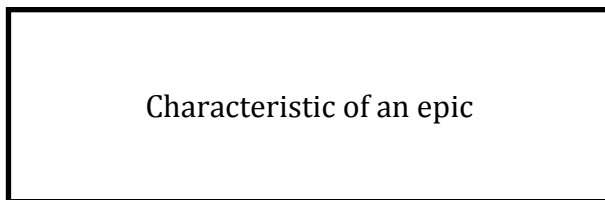
3. _____

4. _____

Task 7. The Story of Lam-ang . . . the epic

Find out if The Story of Lam-ang has the qualities of an epic. Go back to the notes you took down as you listened to the text in Task 2 of **Your Initial Tasks** and use them to complete the semantic web below. Support your answers by citing details from the story. Follow the example and the given legend.

Legend:





YOUR FINAL TASKS

Task 1. Meet More Epic Heroes

Did you know that there is a rich collection of Philippine epics? Learn more about them and enjoy reading the stories and exploits of other Filipino epic heroes. Visit the Filipiniana section of the library and borrow materials that contain other Filipino epics such as the Ibalon, a Bicol epic poetry and the Darangan, a Mindanaoan epic. Read and compare them with The Story of Lam-Ang on the basis of the following:

Title of the epic	Place of origin	The epic hero	Epic hero's unique characteristics	Epic hero's adventures

Feel free to expand our list of Philippine epics. Remember to cite your source/s.

Task 2. Retell your favorite epic

Options:

1. Be a modern day bard. Find two classmates whose favorite epic is the same as yours. Together, retell your favorite epic in class.
2. Retell your favorite epic by summarizing it in two to three paragraphs.
3. Do a 5- or 6-frame comic strip of the epic you enjoyed most.

Lesson 1

How Others See Me



YOUR GOALS

This lesson allows you to begin your journey into understanding yourself which will hopefully lead you to mastering yourself. You must aim to:

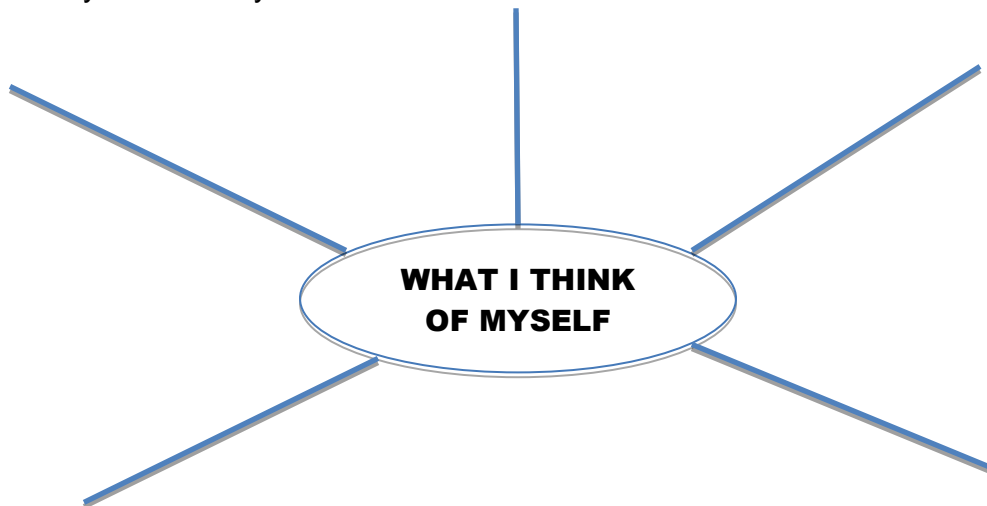
1. Use single word adjectives in describing yourself and your classmates.
2. Explain why your views about yourself may be different from how others view you.
3. Narrate an incident in your life which is similar to the one found in the selection.
4. Distinguish between figurative and literal language.
5. Unlock the meaning of words as used in sentences.
6. Differentiate a narrative text from other types of texts.
7. Use determiners correctly.
8. Write an anecdote following the features of narrative texts.



YOUR INITIAL TASKS

Task 1. How I View Myself

On a half-sheet of paper, complete the visual organizer below by writing at five traits which you believe you have.



Task 2. How Others View Me

For this activity, you will need a piece of paper, and some tape. Write your name at the center of this paper. It is advisable to encircle your name. Once your teacher has finished giving you instructions, you are to move around the classroom, look for your

classmates, and write only one word on each of their respective papers. That word must be an adjective which you think best describes that classmate. After five minutes, take the piece of paper from your back and look at how your classmates described you. Now compare the descriptions that your classmates wrote for you with those you wrote for yourself. How similar are they? How different are they?



YOUR TEXT

THE CENTIPEDE

by Rony V. Diaz

When I saw my sister, Delia, beating my dog with a stick, I felt hate heave like a caged, angry beast in my chest. Out in the sun, the hair of my sister glistened like metal and, in her brown dress, she looked like a sheathed dagger. Biryuk hugged the earth and screamed but I could not bound forward nor cry out to my sister. She had a weak heart and she must not be surprised. So I held myself, my throat swelled, and I felt hate rear and plunge in its cage of ribs.

I was thirteen when my father first took me hunting. All through the summer of that year, I had tramped alone and unarmed the fields and forest around our farm. Then one afternoon in late July my father told me I could use his shotgun.

Beyond the ipil grove, in a grass field we spotted a covey of brown pigeons. In the open, they kept springing to the air and gliding away every time we were within range. But finally they dropped to the ground inside a wedge of guava trees. My father pressed my shoulder and I stopped. Then slowly, in a half-crouch, we advanced. The breeze rose lightly; the grass scuffed against my bare legs. My father stopped again. He knelt down and held my hand.

"Wait for the birds to rise and then fire," he whispered.

I pushed the safety lever of the rifle off and sighted along the barrel. The saddle of the stock felt greasy on my cheek. The gun was heavy and my arm muscles twitched. My mouth was dry; I felt vaguely sick. I wanted to sit down.

"You forgot to spit," my father said.

Father had told me that hunters always spat for luck before firing. I spat and I saw the breeze bend the ragged, glassy threads of spittle toward the birds.

"That's good," Father said.

"Can't we throw a stone," I whispered fiercely. "It's taking them a long time."

"No, you've to wait."

Suddenly, a small dog yelping shrilly came tearing across the brooding plain of grass and small trees. It raced across the plain in long sleazy swoops, on outraged shanks that disappeared and flashed alternately in the light of the cloud-banked sun. One of the birds whistled and the covey dispersed like seeds thrown in the wind. I fired and my body shook with the fierce momentary life of the rifle. I saw three pigeons flutter in a last convulsive effort to stay afloat, then fall to the ground. The shot did not scare the dog. He came to us, sniffing cautiously. He circled around us until I snapped my fingers and then he came to me.

"Not bad," my father said grinning. "Three birds with one tube." I went to the brush to get the birds. The dog ambled after me. He found the birds for me. The breast of one of the birds was torn. The bird had fallen on a spot where the earth was worn bare, and its blood was spread like a tiny, red rag. The dog scraped the blood with his tongue. I picked up the birds and its warm, mangled flesh clung to the palm of my hand.

"You're keen," I said to the dog. "Here. Come here." I offered him my bloody palm. He came to me and licked my palm clean.

I gave the birds to my father. "May I keep him, Father?" I said pointing to the dog. He put the birds in a leather bag which he carried strapped around his waist.

Father looked at me a minute and then said: "Well, I'm not sure. That dog belongs to somebody."

"May I keep him until his owner comes for him?" I pursued.

"He'd make a good pointer," Father remarked. "But I would not like my son to be accused of dog-stealing."

“Oh, no!” I said quickly. “I shall return him when the owner comes to claim him.”

“All right,” he said, “I hope that dog makes a hunter out of you.”

Biryuk and I became fast friends. Every afternoon after school we went to the field to chase quails or to the bank of the river which was fenced by tall, blade-sharp reeds to flush snipes. Father was away most of the time but when he was home he hunted with us.

Biryuk scampered off and my sister flung the stick at him. Then she turned about and she saw me.

“Eddie, come here,” she commanded. I approached with apprehension. Slowly, almost carefully, she reached over and twisted my ear.

“I don’t want to see that dog again in the house,” she said coldly. “That dog destroyed my slippers again. I’ll tell Berto to kill that dog if I see it around again.” She clutched one side of my face with her hot, moist hand and shoved me, roughly. I tumbled to the ground. But I did not cry or protest. I had passed that phase. Now, every word and gesture she hurled at me I caught and fed to my growing and restless hate.

My sister was the meanest creature I knew. She was eight when I was born, the day my mother died. Although we continued to live in the same house, she had gone, it seemed, to another country from where she looked at me with increasing annoyance and contempt.

One of my first solid memories was of standing before a grass hut. Its dirt floor was covered with white banana stalks, and there was a small box filled with crushed and dismembered flowers in one corner. A doll was cradled in the box. It was my sister’s playhouse and I remembered she told me to keep out of it. She was not around so I went in. The fresh banana hides were cold under my feet. The interior of the hut was rife with the sour smell of damp dead grass. Against the flowers, the doll looked incredibly heavy. I picked it up. It was slight but it had hard, unflexing limbs. I tried to bend one of the legs and it snapped. I stared with horror at the hollow tube that was the leg of the doll. Then I saw my sister coming. I hid the leg under one of the banana pelts. She was running and I knew she was furious. The walls of the hut suddenly constricted me. I felt sick with a nameless pain. My sister snatched the doll from me and when she saw the torn leg she gasped. She pushed me hard and I crashed against the wall of the hut. The flimsy wall collapsed over me. I heard my sister screaming; she denounced me in a high, wild voice and my body ached with fear. She seized one of the saplings that held up the hut and hit me again and again until the flesh of my back and thighs sang with pain. Then suddenly my sister moaned; she stiffened, the sapling fell from her hand and quietly, as though a sling were lowering her, she sank to the ground. Her eyes were wild as scud and on the edges of her lips, drawn tight over her teeth, quivered a wide lace of froth. I ran to the house yelling for Father.

She came back from the hospital in the city, pale and quiet and mean, drained, it seemed, of all emotions, she moved and acted with the keen, perversity and deceptive dullness of a sheathed knife, concealing in her body that awful power for inspiring fear and pain and hate, not always with its drawn blade but only with its fearful shape, defined by the sheath as her meanness was defined by her body.

Nothing I did ever pleased her. She destroyed willfully anything I liked. At first, I took it as a process of adaptation, a step of adjustment; I snatched and crushed every seed of anger she planted in me, but later on I realized that it had become a habit with her. I did not say anything when she told Berto to kill my monkey because it snickered at her one morning, while she was brushing her teeth. I did not say anything when she told Father that she did not like my pigeon house because it stank and I had to give away my pigeons and Berto had to chop the house into kindling wood. I learned how to hold myself because I knew we had to put up with her whims to keep her calm and quiet. But when she dumped my butterflies into a waste can and burned them in the backyard, I realized that she was spiting me.

My butterflies never snickered at her and they did not smell. I kept them in an unused cabinet in the living room and unless she opened the drawers, they were out of her sight. And she knew too that my butterfly collection had grown with me. But when I arrived home, one afternoon, from school, I found my butterflies in a can, burned in their cotton beds like deckle. I wept and Father had to call my sister for an explanation. She stood straight and calm before Father but my tear-logged eyes saw only her harsh and arrogant silhouette. She looked at me curiously but she did not say anything and Father began gently to question her. She listened politely and when Father had stopped talking, she said without rush, heat or concern: “They were attracting ants.”

I ran after Biryuk. He had fled to the brambles. I ran after him, bugling his name. I found him under a low, shriveled bush. I called him and he only whimpered. Then I saw that one of his eyes was bleeding. I sat on the ground and looked closer. The eye had been pierced. The stick of my sister had

stabbed the eye of my dog. I was stunned. For a long time I sat motionless, staring at Biryuk. Then I felt hate crouch; its paws dug hard into the floor of its cage; it bunched muscles tensed; it held itself for a minute and then it sprang and the door of the cage crashed open and hate clawed wildly my brain. I screamed. Biryuk, frightened, yelped and fled, rattling the dead bush that sheltered him. I did not run after him.

A large hawk wheeled gracefully above a group of birds. It flew in a tightening spiral above the birds.

On my way back to the house, I passed the woodshed. I saw Berto in the shade of a tree, splitting wood. He was splitting the wood he had stacked last year. A mound of bone-white slats was piled near his chopping block. When he saw me, he stopped and called me.

His head was drenched with sweat. He brushed away the sweat and hair from his eyes and said to me: "I've got something for you."

He dropped his ax and walked into the woodshed. I followed him. Berto went to a corner of the shed. I saw a jute sack spread on the ground. Berto stopped and picked up the sack.

"Look," he said.

I approached. Pinned to the ground by a piece of wood, was a big centipede. Its malignantly red body twitched back and forth.

"It's large," I said.

"I found him under the stack I chopped." Berto smiled happily; he looked at me with his muddy eyes.

"You know," he said. "That son of a devil nearly frightened me to death"

I stiffened. "Did it, really?" I said trying to control my rising voice. Berto was still grinning and I felt hot all over.

"I didn't expect to find any centipede here," he said. "It nearly bit me. Who wouldn't get shocked?" He bent and picked up a piece of wood.

"This wood was here," he said and put down the block. "Then I picked it up, like this. And this centipede was coiled here. Right here. I nearly touched it with my hand. What do you think you would feel?"

I did not answer. I squatted to look at the reptile. Its antennae quivered searching the tense afternoon air. I picked up a sliver of wood and prodded the centipede. It uncoiled viciously. Its pinchers slashed at the tiny spear.

"I could carry it dead," I said half-aloud.

"Yes," Berto said. "I did not kill him because I knew you would like it."

"Yes, you're right."

"That's bigger than the one you found last year, isn't it?"

"Yes, it's very much bigger."

I stuck the sliver into the carapace of the centipede. It went through the flesh under the red armor; a whitish liquid oozed out. Then I made sure it was dead by brushing its antennae. The centipede did not move. I wrapped it in a handkerchief.

My sister was enthroned in a large chair in the porch of the house. Her back was turned away from the door; she sat facing the window. She was embroidering a strip of white cloth. I went near, I stood behind her chair. She was not aware of my presence. I unwrapped the centipede. I threw it on her lap.

My sister shrieked and the strip of white sheet flew off like an unhanding hawk. She shot up from her chair, turned around and she saw me but she collapsed again to her chair clutching her breast, doubled up with pain. The centipede had fallen to the floor.

"You did it," she gasped. "You tried to kill me. You've health... life... you tried..." Her voice dragged off into a pain-stricken moan.

I was engulfed by a sudden feeling of pity and guilt.

"But it's dead!" I cried kneeling before her. "It's dead! Look! Look!" I snatched up the centipede and crushed its head between my fingers. "It's dead!"

My sister did not move. I held the centipede before her like a hunter displaying the tail of a deer, save that the centipede felt thorny in my hand.



YOUR DISCOVERY TASKS

Task 1. Using Context Clues in finding Synonyms

Encircle the letter of the option that best approximates the underlined word in each sentence.

- George could only stand in shock as Lilian tramped across the field, her angry eyes latched on to him.
A. tread heavily B. walked slowly C. limped quickly D. darted past
- The vendor, hoping to finish selling his goods before noon, ambled toward the group of clueless tourists.
A. crawled B. sold C. walked D. limped
- While Jonathan escaped the accident with just a scratch on his arm, his car was badly mangled.
A. spared B. scratched C. returned D. ruined
- Lourdes watched the performance with apprehension; she felt that anytime now, someone would make a mistake and the audience would laugh at her class.
A. fascination B. dread C. rapture D. listlessness
- The mayor denounced the kidnapping of the eight year old year, and vowed that he would do everything in his power to get the girl back and punish the kidnappers to the fullest extent of the law.
A. condemned B. criticized C. commented D. contorted
- Kyla's lips started to quiver when she heard that her daughter had been kidnapped.
A. close B. open C. shrink D. tremble
- The prima ballerina snickered when she saw her main rival stumbling over the new dance steps.
A. laughed derisively B. coughed politely C. commented D. parodied

Task 2. Literal or Figurative?

Determine whether each statement below is literal or figurative. Write L if the statement is literal (i.e. there is no other meaning). Write F if the statement is figurative (i.e. there is an underlying meaning).

- Berto was tasked by Delia to kill Berto's adopted dog.
- Centipedes often scare people because of how they look.
- Delia's resentment toward Eddie could be traced back to their mother's death.
- Eddie saw his sister as a thorn on his side – something which should be plucked.
- Eddie's feelings toward his sister could be compared to that of an overheated kettle.
- Eddie's sister was stunned when she saw the centipede.
- Even as a young boy, Eddie already had the instincts of a hunter.
- For most of the story, Eddie and Delia were like oil and water.
- Once, Eddie thought that Delia was extending the olive branch to him.
- Their father often told Eddie and Delia to keep the peace.

Task 3. Locate, Reflect, Evaluate!

Locate information in the selection to complete the table below. Make sure you can defend your answers.

How Eddie Viewed His Sister	How Eddie Viewed Himself	How Eddie's Sister Viewed Him	How Eddie's Sister Viewed Herself

Once you have finished with the table above, answer the following questions in your notebook. Be prepared to share your answers with the rest of the class.

- Do you think Eddie's actions at the end of the story were justified? Why or why not?
- Had you been in the same situation, would you have done what Eddie did? Why or why not?
- Why is the story entitled as such? What is the title's significance to the developments in the story?

Task 4. Watch Out!

- A. Study the following sentences. Choose the determiner that will best complete each sentence.
1. ____ stolen cart was returned to the farmer the following day by the policemen. (an, the, their)
 2. Joseph ignored _____ warning that nobody should leave the building. (Luke's, his, he's)
 3. Lily managed to round up ____ bystanders to serve as the audience for her seminar. (much, a little, a few)
 4. Liza tried to retrieve ____ cap, but she was afraid to climb the tree. (this, her, their)
 5. Mr. Reyes told the restless crowd that everyone had to wait for ____ hour for the guest speaker. (a, an, the)
 6. My father gave me ____ watch before I left for Manila. (these, this, an)
 7. The branch manager told his staff to make sure that _____ important documents should be sent to the main office by the end of the day. (a, an, the)
 8. The company lost _____ boxes of its products when its delivery truck fell off a cliff. (three hundred, these, theirs)
 9. The lawyers gave the complainants ____ days to respond to the motion. (fifteen, the, those)
 10. The teacher gave the students an exam after a few of them challenged her lecture. ____ a behavior was unacceptable to the teacher. (what, such, theirs)
- B. Determine whether the sentences are using the underlined determiners correctly. If the underlined determiner is wrong, encircle it, then provide the determiner that will make the sentence correct. If the sentence already makes proper use of the underlined determiner, write C in front of the number.
1. A history of the Philippines was at first written by Americans.
 2. A new president is often given a hundred days by the media before they begin criticizing his or her policies.
 3. As punishment for their offense, the students were told to make sure that a school was always clean.
 4. Because Mario couldn't find his wallet, he borrowed money from his colleague.
 5. Due to a President's motorcade, we were stuck in traffic for two hours.
 6. Jonathan's record, which has remained unbroken until this day, remains the legend.
 7. Many water was needed in order to quench the debater's thirst.
 8. Marjorie decided to leave her house when she saw several rat colonies in her kitchen.
 9. People should keep his noses in their own business.
 10. This documents in my hands will determine the outcome of this election.



YOUR FINAL TASK

A Story from my Past

Think of a story from your childhood when you played a prank on a sibling, friend, or parent. If you are still in good terms with that person, interview him or her so that you can get a more complete view of that episode. Complete the statement that follows the grid.

I played a prank on...	Because...	The Result was...	I learned that...

Once you are done with the grid, you may be asked by your teacher to share your anecdote with your classmates. Write it in story form. You may change the names of the persons involved.

Lesson 2

Valuing My Family



YOUR GOALS

This lesson makes you realize that family members wherever they may be still form the core of our personhood. As you appreciate more your family, you must be able to:

1. Use demonstrations and examples to know meaning of words and phrases
2. Determine the order of significant events in the text that you listened to
3. Compare and contrast ideas presented in a selection or a set of related selections
4. Identify simile that shows comparison
5. Use information presented in a reading selection to infer, evaluate, and express critical ideas
6. Use correct determiners
7. Identify the features of primary and secondary sources
8. Distinguish between and among a journal entry, an anecdote, a travelogue, a personal letter, and a blog entry



YOUR INITIAL TASKS

Task 1. Word Play

1. Demonstrate the following phrases:
 - a. with animation and lively talk
 - b. disengaged a ponderous bundle
 - c. breathless exclamation of delight
 - d. a swift constriction in her throat
2. An **itinerary** is a detailed plan for a trip. Make an itinerary for your grade level field trip. Consider expected time of departure and arrival and time allotment for each place. Be guided by the table below.

Time	Venue/Place	Activity

Task 2. Total Recall

How do you and your family remember a dead loved one? How did Mr. Angeles remember his dead children?



YOUR TEXT

1. Read silently the part assigned to you.
2. Listen for the cue when you are to read your part.
3. Listen to the details that tell about how Mr. Angeles remembered his dead children as the rest of the members read their parts.

The Mats **by Francisco Arcellana**

1 For the Angeles family, Mr. Angeles'; homecoming from his periodic inspection trips was always an occasion for celebration. But his homecoming--from a trip to the South--was fated to be more memorable than, say, of the others.

He had written from Mariveles: "I have just met a marvelous matweaver--a real artist--and I shall have a surprise for you. I asked him to weave a sleeping-mat for every one of the family. He is using many different colors and for each mat the dominant color is that of our respective birthstones. I am sure that the children will be very pleased. I know you will be. I can hardly wait to show them to you."

Nana Emilia read the letter that morning, and again and again every time she had a chance to leave the kitchen. In the evening when all the children were home from school she asked her oldest son, José, to read the letter at dinner table. The children became very much excited about the mats, and talked about them until late into the night. This she wrote her husband when she labored over a reply to him. For days after that, mats continued to be the chief topic of conversation among the children.

Finally, from Lopez, Mr. Angeles wrote again: "I am taking the Bicol Express tomorrow. I have the mats with me, and they are beautiful. God willing, I shall be home to join you at dinner."

2 The letter was read aloud during the noon meal. Talk about the mats flared up again like wildfire. "I like the feel of mats," Antonio, the third child, said. "I like the smell of new mats."

"Oh, but these mats are different," interposed Susanna, the fifth child. "They have our names woven into them, and in our ascribed colors, too."

The children knew what they were talking about: they knew just what a decorative mat was like; it was not anything new or strange in their experience. That was why they were so excited about the matter. They had such a mat in the house, one they seldom used, a mat older than any one of them.

This mat had been given to Nana Emilia by her mother when she and Mr. Angeles were married, and it had been with them ever since. It had served on the wedding night, and had not since been used except on special occasions.

It was a very beautiful mat, not really meant to be ordinarily used. It had green leaf borders, and a lot of gigantic red roses woven into it. In the middle, running the whole length of the mat, was the lettering: Emilia y Jaime Recuerdo.

The letters were in gold.

3 Nana Emilia always kept that mat in her trunk. When any one of the family was taken ill, the mat was brought out and the patient slept on it, had it all to himself. Every one of the children had some time in their lives slept on it; not a few had slept on it more than once.

Most of the time the mat was kept in Nana Emilia's trunk, and when it was taken out and spread on the floor the children were always around to watch. At first there had been only Nana Emilia to see the mat spread. Then a child--a girl--watched with them. The number of watchers increased as more children came.

The mat did not seem to age. It seemed to Nana Emilia always as new as when it had been laid on the nuptial bed. To the children it seemed as new as the first time it was spread before them. The folds and creases always new and fresh. The smell was always the smell of a new mat. Watching the intricate design was an endless joy. The children's pleasure at the golden letters even before they could work out the meaning was boundless. Somehow they were always pleasantly shocked by the sight of the mat: so delicate and so consummate the artistry of its weave.

Now, taking out that mat to spread had become a kind of ritual. The process had become associated with illness in the family. Illness, even serious illness, had not been infrequent. There had been deaths...

4 In the evening Mr. Angeles was with his family. He had brought the usual things home with him. There was a lot of fruits, as always (his itinerary carried him through the fruit-growing provinces): pineapples, lanzones, chicos, atis, santol, sandia, guyabano, avocado, according to the season. He had also brought home a jar of preserved sweets from Lopez.

Putting away the fruit, sampling them, was as usual accomplished with animation and lively talk. Dinner was a long affair. Mr. Angeles was full of stories about his trip but would interrupt his tales with: "I could not sleep nights thinking of the young ones. They should never be allowed to play in the streets. And you older ones should not stay out too late at night."

The stories petered out and dinner was over. Putting away the dishes and wiping the dishes and wiping the table clean did not at all seem tedious. Yet Nana and the children, although they did not show it, were all on edge about the mats.

Finally, after a long time over his cigar, Mr. Angeles rose from his seat at the head of the table and crossed the room to the corner where his luggage had been piled. From the heap he disengaged a ponderous bundle.

5 Taking it under one arm, he walked to the middle of the room where the light was brightest. He dropped the bundle and, bending over and balancing himself on his toes, he strained at the cord that bound it. It was strong, it would not break, it would not give way. He tried working at the knots. His fingers were clumsy, they had begun shaking.

He raised his head, breathing heavily, to ask for the scissors. Alfonso, his youngest boy, was to one side of him with the scissors ready.

Nana Emilia and her eldest girl who had long returned from the kitchen were watching the proceedings quietly.

One swift movement with the scissors, snip! and the bundle was loose. Turning to Nana Emilia, Mr. Angeles joyfully cried: "These are the mats, Miling." Mr. Angeles picked up the topmost mat in the bundle.

"This, I believe, is yours, Miling."

6 Nana Emilia stepped forward to the light, wiping her still moist hands against the folds of her skirt, and with a strange young shyness received the mat. The children watched the spectacle silently and then broke into delighted, though a little self-conscious, laughter. Nana Emilia unfolded the mat without a word. It was a beautiful mat: to her mind, even more beautiful than the one she received from her mother on her wedding. There was a name in the very center of it: EMILIA. The letters were large, done in green. Flowers--cadena-de-amor--were woven in and out among the letters. The border was a long winding twig of cadena-de-amor.

The children stood about the spreading mat. The air was punctuated by their breathless exclamations of delight.

"It is beautiful, Jaime; it is beautiful!" Nana Emilia's voice broke, and she could not say any more.

"And this, I know, is my own," said Mr. Angeles of the next mat in the bundle. The mat was rather simply decorated, the design almost austere, and the only colors used were purple and gold. The letters of the name Jaime were in purple.

"And this, for your, Marcelina."

Marcelina was the oldest child. She had always thought her name too long; it had been one of her worries with regard to the mat. "How on earth are they going to weave all of the letters of my name into my mat?" she had asked of almost everyone in the family. Now it delighted her to see her whole name spelled out on the mat, even if the letters were a little small. Besides, there was a device above her name which pleased Marcelina very much. It was in the form of a lyre, finely done in three colors. Marcelina was a student of music and was quite a proficient pianist.

7 "And this is for you, José."

José was the second child. He was a medical student already in the third year of medical school. Over his name the symbol of Aesculapius was woven into the mat.

"You are not to use this mat until the year of your internship," Mr. Angeles was saying.

"This is yours, Antonia."

"And this is yours, Juan."

"And this is yours, Jesus."

Mat after mat was unfolded. On each of the children's mats there was somehow an appropriate device.

At least all the children had been shown their individual mats. The air was filled with their excited talk, and through it all Mr. Angeles was saying over and over again in his deep voice:

"You are not to use these mats until you go to the University."

Then Nana Emilia noticed bewilderingly that there were some more mats remaining to be unfolded.

"But Jaime," Nana Emilia said, wondering, with evident repudiation, "there are some more mats."

8 Only Mr. Angeles seemed to have heard Nana Emilia's words. He suddenly stopped talking, as if he had been jerked away from a pleasant fantasy. A puzzled, reminiscent look came into his eyes, superseding the deep and quiet delight that had been briefly there, and when he spoke his voice was different.

"Yes, Emilia," said Mr. Angeles, "There are three more mats to unfold. The others who aren't here..."

Nana Emilia caught her breath; there was a swift constriction in her throat; her face paled and she could not say anything.

The self-centered talk of the children also died. There was a silence as Mr. Angeles picked up the first of the remaining mats and began slowly unfolding it.

The mat was almost as austere in design as Mr. Angeles' own, and it had a name. There was no symbol or device above the name; only a blank space, emptiness.

The children knew the name. But somehow the name, the letters spelling the name, seemed strange to them.

Then Nana Emilia found her voice.

"You know, Jaime, you didn't have to," Nana Emilia said, her voice hurt and surely frightened.

9 Mr. Angeles held his tears back; there was something swift and savage in the movement.

"Do you think I'd forgotten? Do you think I had forgotten them? Do you think I could forget them?"

"This is for you, Josefina!

"And this is for you, Victoria!

"And this is for you, Concepcion."

Mr. Angeles called the names rather than uttered them.

"Don't, Jaime, please don't," was all that Nana Emilia managed to say.

"Is it fair to forget them? Would it be just to disregard them?" Mr. Angeles demanded rather than asked.

10 His voice had risen shrill, almost hysterical; it was also stern and sad, and somehow vindictive. Mr. Angeles had spoken almost as if he were a stranger.

Also, he had spoken as if from a deep, grudgingly-silent, long-bewildered sorrow.

The children heard the words exploding in the silence. They wanted to turn away and not see the face of their father. But they could neither move nor look away; his eyes held them, his voice held them where they were. They seemed rooted to the spot.

Nana Emilia shivered once or twice, bowed her head, gripped her clasped hands between her thighs. There was a terrible hush. The remaining mats were unfolded in silence. The names which were with infinite slowness revealed, seemed strange and stranger still; the colors not bright but deathly dull; the separate letters, spelling out the names of the dead among them, did not seem to glow or shine with a festive sheen as did the other living names.

Task 1. Check Point

Answer the following questions:

1. What presents did Mr. Angeles bring home for the family?
2. What made these mats special and unique?
3. How were the last three mats different from the rest?
4. What was the effect of death on the Angeles family?



YOUR DISCOVERY TASKS

Task 1. We Are Family

1. Describe the relationship among the members of the Angeles family using a sociogram.
2. Include the following details:
 - a. Names of the family members
 - b. Relationship to each other
 - c. Qualities or characteristics
 - d. Attitudes/Reactions towards the members
 - e. Family issues

Task 2. Spoken For

1. Write down the similarities and differences among the mats using the table.

Features of the mats	Nana Miling	Marcelina	-----	-----
a. Materials				
b. Design				

2. Share your findings with the group using expressions like *both*, *similar to*, *different from*, *on the other hand*, and the like.
3. Using the same group, talk about Filipino attitudes and practices regarding death.
4. Make an oral report of their similarities and differences.

Task 3. As You Like It

1. Read the following sentences and take note of the underlined phrases.
 - a. Talk about the mats flared up again like wildfire.
 - b. To the children it seemed as new as the first time it was spread before them.
 - c. The mat was almost as austere in design as Mr. Angeles' own, and it had a name.
 - d. The separate letters, spelling out the names of the dead among them, did not seem glow or shine with a festive sheen as did the other living names.
2. Answer the following questions:
 - a. What two items are being compared in each sentence?
 - b. What words or expressions are used to compare them?
 - c. How does simile make a sentence more meaningful?
3. Compare and contrast the following people with objects. Use *as* and *like* in your sentences. Be imaginative.
 - a. Your best friend
 - b. Your favorite artist
 - c. A political figure
 - d. A modern hero
 - e. You
4. Make a research regarding other cultures' burial practices and beliefs. Write a comparison-contrast paragraph about these in relation to the Filipino culture. Use similes in your paragraph.

Task 3. Certainly Certain

1. Study the following phrases:
 - a. an occasion for celebration
 - b. a marvelous matweaver
 - c. our respective birthstones
 - d. that mat in his truck
 - e. whose name was in the center
2. Answer the questions that follow:
 - a. What word introduces each phrase?
 - b. What do these words do to the nouns in the phrases?
3. Look for phrases that are introduced by the determiners like *a, an, the, that,, his, etc.*

Task 4. Making It Whole

Read through the text. Supply the blanks with appropriate determiners. Write your answers on the blanks.

MISCELLANEOUS PAPERS ON MAT

WEAVING IN THE PHILIPPINES:

Mat Industry in Apalit, Province of Pampanga, Luzon

Patricio C. Gozum

There are two principal causes for the development of mat industry in Apalit : first is the supply of labor, and second, the proximity of material. 1. _____ industry is appropriately called home industry of the Apalit mothers and women. In general, 2. _____ girls learn the job at a very early age. It has been the custom there, especially among the poor and middle classes, with the exception of the very few rich families, that 3. _____ woman who does not know how to make mats is very lazy and is not one whom the Apalit young men regard with much respect. Thus the women who work primarily to increase 4. _____ family income and those who learn the industry to gain the respect of the people, form the aggregate labor for the development of 5. _____ industry. The increased demand for mats has recently encouraged the mat weavers.

The material used is the leaves of the *huri* palm. The plant grows abundantly in Arayat ; but the facility of transportation is such that, though 6. _____ plant does not thrive well in Apalit, the weavers can get their materials easily. The Pampanga River serves as 7. _____ easy means for taking the *huri* leaves to Apalit with but very slight expense in comparison with what the weavers get for their finished mats. The green leaves sink, but they can easily be made to float by using 8. _____ banca (boat) of considerable size across which are fastened bamboo poles to which in turn are attached the heavy *huri* leaves. Then they float and are carried along the river by the current from Arayat down to Apalit where they are distributed to 9. _____ industrious women and girls.

In 10. _____ industry, there is also a division of labor. The women cannot leave the homes and go to Arayat to get the material, so the men who can save time from their blacksmithing or farming have to go and get it.

Nowadays there are 11. _____ men who usually go to buy the *huri* leaves and sell them when they go to Apalit, getting thus some profit for their enterprise. The boys or husbands of 12. _____ weavers take the leaves in bulk to their homes, strip them from their stems and remove the ribs. The women and children then do the rest of the work until mats ready for market are made. The *huri* left in the sunshine until it is dry. As soon as it is dry, it is rolled up so that 13. _____ curled parts will become straight or flat. Now it is ready to be cut into narrow long strips to be woven into mats. The mats thus made are called *diawa*. Oftentimes, they first boil 14. _____ *huri* with water mixed with vinegar before they dry, roll, and strip it. The mats thus made with this boiled *huri* are called *linaga*, distinguished from *diawa* in that the former is very white while 15. _____ latter is greyish.

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YOUR FINAL TASK

Task 1. Nothing But the Truth

1. When conducting research, what library sources do you use?
2. Below are different sources of information, Group them into two. The first two items are done for you.

interviews	books

experiments
newspapers
speeches

encyclopedia
observations
computer software

magazines
questionnaires
documents

3. What is the common characteristic of the sources in the first column? in the second column?
4. What is the importance of primary sources in doing research?
5. When are secondary sources used?

Task 2: Sourcing Information

1. Locate examples of primary and secondary sources. In particular, look for a journal entry, an anecdote, a travelogue, a personal letter, and a blog entry in the library.
2. Study them and summarize your findings in the table.

Sources	Characteristics

3. Choose one from the tasks:
 - a. Assume that you are Mr. Angeles. Make a travelogue about your trips in Southern Philippines.
 - b. Write a journal entry regarding personal experiences of losing a loved one.
 - c. Write a personal letter to Mr. Angeles expressing your sympathy and encouragement.
 - d. Write an anecdote on coping with a loss.

Lesson 3

Reconciling the Past and the Present



YOUR GOALS

This lesson makes you understand the importance of relationships and decision-making in relation to societal norms. As you weave the old and the new, you must be able to:

1. Identify terms that express local color and use them to better understand a text
2. Note specific words or expressions that signal or emphasize crucial details in the narrative listened to
3. Express agreement or disagreement on ideas presented in the selection
4. Identify and use analogy when comparing and contrasting
5. Use predictive and anticipatory devices about the topic of reading selection
6. Use information presented in a reading selection to infer, evaluate, and express critical ideas
7. Use varied noun complementation forms
8. Identify the features of secondary information sources
9. Write an anecdote based on a significant personal experience



YOUR INITIAL TASKS

Task 1. Password

1. Draw the following:
 - a. caretela
 - b. calesa
 - c. camino real
 - d. papayas in bloom
 - e. saw-tooth rim of the hills
 - f. coconut husk
 - g. sinta
2. Study the following words and tell what they represent.
 - a. Ca Celin
 - b. Baldo
 - c. Labang
 - d. Manang/Manong
 - e. Maria
 - f. Leon
 - g. Hoy!
 - h. Waig
 - i. Lacay Julian
3. Read through again the sets of words in numbers 1 and 2.
 - a. What is common among them?
 - b. In what context are they usually used?
 - c. What does local color do when telling a story and describing a place, person, object, or event?

Task 2. Once in a Lifetime

1. What do Filipinos usually consider in choosing a lifetime partner? Make a list of these considerations and rank them according to importance.
2. Find out if these considerations are also observed by Noel and his family.

Task 3: Father and Son

1. Listen as your classmates read the dialogue between Baldo and his father.
2. Take note of words or expressions that emphasize crucial details.



YOUR TEXT

How My Brother Leon Brought Home a Wife by Manuel Arguilla (an excerpt)

There was no light in Father's room. There was no movement. He sat in the big armchair by the western window, and a star shone directly through it. He was smoking, but he removed the roll of tobacco from his mouth when he saw me. He laid it carefully on the windowsill before speaking.

"Did you meet anybody on the way?" he asked.

"No, Father," I said. "Nobody passes through the Waig at night."

He reached for his roll of tobacco and hitched himself up in the chair.

"She is very beautiful, Father."

"Was she afraid of Labang?" My father had not raised his voice, but the room seemed to resound with it. And again I saw her eyes on the long curving horns and the arm of my brother Leon around her shoulders.

"No, Father, she was not afraid."

"On the way---"

"She looked at the stars, Father. And Manong Leon sang."

"What did he sing?"

"---Sky Sown with Stars... She sang with him."

He was silent again. I could hear the low voices of Mother and my sister Aurelia downstairs. There was also the voice of my brother Leon, and I thought that Father's voice must have been like it when Father was young. He had laid the roll of tobacco on the windowsill once more. I watched the smoke waver faintly upward from the lighted end and vanish slowly into the night outside.

Task 1. Checkmate

Answer the following questions:

1. Who were Baldo and his father talking about?
2. How did Baldo describe the woman?

3. What was the reaction of the father regarding the woman? Cite details from the text you listened to.
4. What was the relationship of the woman to Manong Leon? Say the lines that indicate the relationship.
5. Find out the whole story behind the dialogue. Read "How My Brother Leon Brought Home a Wife" by Manuel Arguilla.

She stepped down from the carretela of Ca Celin with a quick, delicate grace. She was lovely. She was tall. She looked up to my brother with a smile, and her forehead was on a level with his mouth.

"You are Baldo," she said and placed her hand lightly on my shoulder. Her nails were long, but they were not painted. She was fragrant like a morning when papayas are in bloom. And a small dimple appeared momentarily high on her right cheek. "And this is Labang of whom I have heard so much." She held the wrist of one hand with the other and looked at Labang, and Labang never stopped chewing his cud. He swallowed and brought up to his mouth more cud and the sound of his insides was like a drum.

I laid a hand on Labang's massive neck and said to her: "You may scratch his forehead now."

She hesitated and I saw that her eyes were on the long, curving horns. But she came and touched Labang's forehead with her long fingers, and Labang never stopped chewing his cud except that his big eyes half closed. And by and by she was scratching his forehead very daintily.

My brother Leon put down the two trunks on the grassy side of the road. He paid Ca Celin twice the usual fare from the station to the edge of Nagrebcan. Then he was standing beside us, and she turned to him eagerly. I watched Ca Celin, where he stood in front of his horse, and he ran his fingers through its forelock and could not keep his eyes away from her.

"Maria---" my brother Leon said.

He did not say Maring. He did not say Mayang. I knew then that he had always called her Maria and that to us all she would be Maria; and in my mind I said 'Maria' and it was a beautiful name.

"Yes, Noel."

Now where did she get that name? I pondered the matter quietly to myself, thinking Father might not like it. But it was only the name of my brother Leon said backward and it sounded much better that way.

"There is Nagrebcan, Maria," my brother Leon said, gesturing widely toward the west.

She moved close to him and slipped her arm through his. And after a while she said quietly.

"You love Nagrebcan, don't you, Noel?"

Ca Celin drove away hi-yi-ing to his horse loudly. At the bend of the camino real where the big duhat tree grew, he rattled the handle of his braided rattan whip against the spokes of the wheel.

We stood alone on the roadside.

The sun was in our eyes, for it was dipping into the bright sea. The sky was wide and deep and very blue above us: but along the saw-tooth rim of the Katayaghan hills to the southwest flamed huge masses of clouds. Before us the fields swam in a golden haze through which floated big purple and red and yellow bubbles when I looked at the sinking sun. Labang's white coat, which I had washed and brushed that morning with coconut husk, glistened like beaten cotton under the lamplight and his horns appeared tipped with fire.

He faced the sun and from his mouth came a call so loud and vibrant that the earth seemed to tremble underfoot. And far away in the middle of the field a cow lowed softly in answer.

"Hitch him to the cart, Baldo," my brother Leon said, laughing, and she laughed with him a big uncertainly, and I saw that he had put his arm around her shoulders.

"Why does he make that sound?" she asked. "I have never heard the like of it."

"There is not another like it," my brother Leon said. "I have yet to hear another bull call like Labang. In all the world there is no other bull like him."

She was smiling at him, and I stopped in the act of tying the sinta across Labang's neck to the opposite end of the yoke, because her teeth were very white, her eyes were so full of laughter, and there was the small dimple high up on her right cheek.

"If you continue to talk about him like that, either I shall fall in love with him or become greatly jealous."

My brother Leon laughed and she laughed and they looked at each other and it seemed to me there was a world of laughter between them and in them.

I climbed into the cart over the wheel and Labang would have bolted, for he was always like that, but I kept a firm hold on his rope. He was restless and would not stand still, so that my brother Leon had to say "Labang" several times. When he was quiet again, my brother Leon lifted the trunks into the cart, placing the smaller on top.

She looked down once at her high-heeled shoes, then she gave her left hand to my brother Leon, placed a foot on the hub of the wheel, and in one breath she had swung up into the cart. Oh, the fragrance of her. But Labang was fairly dancing with impatience and it was all I could do to keep him from running away.

"Give me the rope, Baldo," my brother Leon said. "Maria, sit down on the hay and hold on to anything." Then he put a foot on the left shaft and that instand labang leaped forward. My brother Leon laughed as he drew himself up to the top of the side of the cart and made the slack of the rope hiss above the back of labang. The wind whistled against my cheeks and the rattling of the wheels on the pebbly road echoed in my ears.

She sat up straight on the bottom of the cart, legs bent together to one side, her skirts spread over them so that only the toes and heels of her shoes were visible. her eyes were on my brother Leon's back; I saw the wind on her hair. When Labang slowed down, my brother Leon handed to me the rope. I knelt on the straw inside the cart and pulled on the rope until Labang was merely shuffling along, then I made him turn around.

"What is it you have forgotten now, Baldo?" my brother Leon said.

I did not say anything but tickled with my fingers the rump of Labang; and away we went---back to where I had unhitched and waited for them. The sun had sunk and down from the wooded sides of the Katayaghan hills shadows were stealing into the fields. High up overhead the sky burned with many slow fires.

When I sent Labang down the deep cut that would take us to the dry bed of the Waig which could be used as a path to our place during the dry season, my brother Leon laid a hand on my shoulder and said sternly:

"Who told you to drive through the fields tonight?"

His hand was heavy on my shoulder, but I did not look at him or utter a word until we were on the rocky bottom of the Waig.

"Baldo, you fool, answer me before I lay the rope of Labang on you. Why do you follow the Waig instead of the camino real?"

His fingers bit into my shoulder.

"Father, he told me to follow the Waig tonight, Manong."

Swiftly, his hand fell away from my shoulder and he reached for the rope of Labang. Then my brother Leon laughed, and he sat back, and laughing still, he said:

"And I suppose Father also told you to hitch Labang to the cart and meet us with him instead of with Castano and the calesa."

Without waiting for me to answer, he turned to her and said, "Maria, why do you think Father should do that, now?" He laughed and added, "Have you ever seen so many stars before?"

I looked back and they were sitting side by side, leaning against the trunks, hands clasped across knees. Seemingly, but a man's height above the tops of the steep banks of the Wait, hung the stars. But in the deep gorge the shadows had fallen heavily, and even the white of Labang's coat was merely a dim, grayish blur. Crickets chirped from their homes in the cracks in the banks. The thick, unpleasant smell of dangla bushes and cooling sun-heated earth mingled with the clean, sharp scent of arrais roots exposed to the night air and of the hay inside the cart.

"Look, Noel, yonder is our star!" Deep surprise and gladness were in her voice. Very low in the west, almost touching the ragged edge of the bank, was the star, the biggest and brightest in the sky.

"I have been looking at it," my brother Leon said. "Do you remember how I would tell you that when you want to see stars you must come to Nagrebcan?"

"Yes, Noel," she said. "Look at it," she murmured, half to herself. "It is so many times bigger and brighter than it was at Ermita beach."

"The air here is clean, free of dust and smoke."

"So it is, Noel," she said, drawing a long breath.

"Making fun of me, Maria?"

She laughed then and they laughed together and she took my brother Leon's hand and put it against her face.

I stopped Labang, climbed down, and lighted the lantern that hung from the cart between the wheels.

"Good boy, Baldo," my brother Leon said as I climbed back into the cart, and my heart sant.

Now the shadows took fright and did not crowd so near. Clumps of andadasi and arrais flashed into view and quickly disappeared as we passed by. Ahead, the elongated shadow of Labang bobbed up and down and swayed drunkenly from side to side, for the lantern rocked jerkily with the cart.

"Have we far to go yet, Noel?" she asked.

"Ask Baldo," my brother Leon said, "we have been neglecting him."

"I am asking you, Baldo," she said.

Without looking back, I answered, picking my words slowly:

"Soon we will get out of the Wait and pass into the fields. After the fields is home---Manong."

"So near already."

I did not say anything more because I did not know what to make of the tone of her voice as she said her last words. All the laughter seemed to have gone out of her. I waited for my brother Leon to say something, but he was not saying anything. Suddenly he broke out into song and the song was 'Sky Sown with Stars'---the same that he and Father sang when we cut hay in the fields at night before he went away to study. He must have taught her the song because she joined him, and her voice flowed into his like a gentle stream meeting a stronger one. And each time the wheels encountered a big rock, her voice would catch in her throat, but my brother Leon would sing on, until, laughing softly, she would join him again.

Then we were climbing out into the fields, and through the spokes of the wheels the light of the lantern mocked the shadows. Labang quickened his steps. The jolting became more frequent and painful as we crossed the low dikes.

"But it is so very wide here," she said. The light of the stars broke and scattered the darkness so that one could see far on every side, though indistinctly.

"You miss the houses, and the cars, and the people and the noise, don't you?" My brother Leon stopped singing.

"Yes, but in a different way. I am glad they are not here."

With difficulty I turned Labang to the left, for he wanted to go straight on. He was breathing hard, but I knew he was more thirsty than tired. In a little while we drope up the grassy side onto the camino real.

"---you see," my brother Leon was explaining, "the camino real curves around the foot of the Katayaghan hills and passes by our house. We drove through the fields because---but I'll be asking Father as soon as we get home."

"Noel," she said.

"Yes, Maria."

"I am afraid. He may not like me."

"Does that worry you still, Maria?" my brother Leon said. "From the way you talk, he might be an ogre, for all the world. Except when his leg that was wounded in the Revolution is troubling him, Father is the mildest-tempered, gentlest man I know."

We came to the house of Lacay Julian and I spoke to Labang loudly, but Moning did not come to the window, so I surmised she must be eating with the rest of her family. And I thought of the food being made ready at home and my mouth watered. We met the twins, Urong and Celin, and I said "Hoy!" calling them by name. And they shouted back and asked if my brother Leon and his wife were with me. And my brother Leon shouted to them and then told me to make Labang run; their answers were lost in the noise of the wheels.

I stopped labang on the road before our house and would have gotten down but my brother Leon took the rope and told me to stay in the cart. He turned Labang into the open gate and we dashed into our yard. I thought we would crash into the camachile tree, but my brother Leon reined in Labang in time. There was light downstairs in the kitchen, and Mother stood in the doorway, and I could see her smiling shyly. My brother Leon was helping Maria over the wheel. The first words that fell from his lips after he had kissed Mother's hand were:

"Father... where is he?"

"He is in his room upstairs," Mother said, her face becoming serious. "His leg is bothering him again."

I did not hear anything more because I had to go back to the cart to unhitch Labang. But I hardly tied him under the barn when I heard Father calling me. I met my brother Leon going to bring up the trunks. As I passed through the kitchen, there were Mother and my sister Aurelia and Maria and it seemed to me they were crying, all of them.

There was no light in Father's room. There was no movement. He sat in the big armchair by the western window, and a star shone directly through it. He was smoking, but he removed the roll of tobacco from his mouth when he saw me. He laid it carefully on the windowsill before speaking.

"Did you meet anybody on the way?" he asked.

"No, Father," I said. "Nobody passes through the Waig at night."

He reached for his roll of tobacco and hitched himself up in the chair.

"She is very beautiful, Father."

"Was she afraid of Labang?" My father had not raised his voice, but the room seemed to resound with it. And again I saw her eyes on the long curving horns and the arm of my brother Leon around her shoulders.

"No, Father, she was not afraid."

"On the way---"

"She looked at the stars, Father. And Manong Leon sang."

"What did he sing?"

"---Sky Sown with Stars... She sang with him."

He was silent again. I could hear the low voices of Mother and my sister Aurelia downstairs. There was also the voice of my brother Leon, and I thought that Father's voice must have been like it when Father was young. He had laid the roll of tobacco on the windowsill once more. I watched the smoke waver faintly upward from the lighted end and vanish slowly into the night outside.

The door opened and my brother Leon and Maria came in.

"Have you watered Labang?" Father spoke to me.

I told him that Labang was resting yet under the barn.

"It is time you watered him, my son," my father said.

I looked at Maria and she was lovely. She was tall. Beside my brother Leon, she was tall and very still. Then I went out, and in the darkened hall the fragrance of her was like a morning when papayas are in bloom.



YOUR DISCOVERY TASKS

Task 1. First Impressions

1. What are your ideas about city women?
2. Is Maria a typical city woman? Illustrate her based on what Baldo had seen from their first meeting to their arrival at home.
3. Will Maria a good wife for Leon? Justify your agreement or disagreement by citing lines/details/events in the story.

Task 2. Rite of Passage

1. Was Maria accepted by the family?
2. Trace their journey showing the different tests she had undergone.
3. Use a six-frame comic strip to present your answers.
4. Do you agree in the way Leon's family tested Maria? Support your answer based on the text and your experience.

Task 4. Mirror Image

1. Complete the following phrases. Get your answers from the selections.
Example: white is to good as **black** is to evil
 - a. fragrance is to sweet as _____ is to papayas in bloom
 - b. Nagrebcan is to sky sown with stars as Ermita beach is to _____
 - c. cars and noise are to city as clean air, free of dust and smoke is to _____
 - d. Maria is to _____ as Noel is to _____
 - e. call of Labang is to earth trembling underfoot as _____ is to a drum
2. Answer the following questions:
 - a. What two items are being compared in each phrase?
 - b. Why are these items compared?
 - c. What words are used to show this comparison?
 - d. How is this figure of speech different from simile and metaphor?
3. Bring out a picture of a scenic spot in the Philippines. Study it and write descriptive sentences using analogy.

Task 3. Paint Me a Picture

1. Study the sentences and find out the relationship between the bold and italicized words.
 - a. There was a **world** *of laughter* between them and in them.
 - b. Crickets chirped from their **homes** *in the cracks* in the banks.
 - c. Father gave **instructions** *to pass the Waig and into the fields* instead of the camino real.
 - d. Labang's white **coat**, *which I had washed and brushed that morning*, glistened like beaten cotton.
2. What is being modified in by the groups of words *of laughter? in the cracks? to pass the Waig and into the fields? which I had washed and brushed that morning?*
3. How are these modifiers or complements formed?
4. What do noun complements do in sentences?
5. Look for examples of noun complements in the story. Identify their forms using the table below.

Prepositional Phrases	Infinitives	Clauses

Task 4: Create and Share

- Below is the copy of the song titled “Sky Sown With Stars.”
- Locate noun complements in the song.
- With your groupmates, understand the song and replace the noun complements with another set of noun complements.
- Make sure that the new set will create different images in the song.

Examples:

Original: A thousand times in my dreams I have walked with you,
Hand in hand, down the glittery way,
Without a worry, not a care in the world

New: A thousand times **of joy and pain**, I have walked with you,
Hand in hand, down the glittery way,
Without a worry, not a care **to be drowned by rain and fear**

Sky Sown With Stars

A thousand times in my dreams I have walked with you,
Hand in hand, down the glittery way,
Without a worry, not a care in the world,
No sorrow, no torture, no dismay,
There we were: two figures in the incessant night,
Swallowed by the searing darkness,
Embraced by the fleeting sadness,
And then we would look to the sky and see,
The shining harvest of the distant stars,
Our sky, our sky, my Starlight,
Our sky sown with stars.

We would find a blissful spot along the shore,
And sit down together, in the flowing sand,
Feeling it warm our bodies.
We would see the waves crash gently, on the beach,
And retreat towards the ocean again.
The dark blue sky and pale yellow moonlight,
Would touch our skin and beg us to look up again,
To the dark blue blanket in the sky,
Our dark blue blanket in the sky,
Our sky sown with stars.

You would lay your drowsy head on my shoulder,
and I would sense your sorrows, fears, and joys,
As the night grows younger, the breeze colder,
I would kiss your eyes and hold your hand,
Tonight, I am the universe's happiest being.
With you, with you, my Muse,
Together in this eternity of light,

Souls in love, souls in deep love,
Bound together in the evening,
Looking up the sky, heavenward to the stars,
Our sky still sown with stars.

Then you would weep gently in your bliss,
And I would taste the sadness, taste the tears,
The beauty makes us sigh, the sky made us cry,
Our heavens, our skies, still glittering away,
We savor the sweet night until the break of day,
No word has passed thru our lips,
Just the touch, the love, in our fingertips,
Glancing at each other in deep passion,
Our voices lost in the silent hum of the ocean,
Our souls wedlocked in the pale moonlight,
Our foreheads touching, see the sky! The warmth!
Our sky, my Muse, this is ours, our sky,
Our ocean, our sand, our moment, our love,
And our sky sown with stars.

Retrieved 29 January 2012 from <http://www.ziyifilms.com/zboard/showthread.php3?t=7572>



YOUR FINAL TASK

Task 1. Seeking Second Opinion

1. Differentiate primary from secondary sources.
2. Name examples of secondary sources found in the library.
3. When do we use secondary sources in doing a research?
4. Look for secondary sources on any of the following topics:
 - a. Manuel Arguilla
 - b. Nagrebcan
 - c. Filipino courtship and marriage customs
 - d. Rural and city life
 - e. Gender issues in relationships
5. Take down important notes and cite the secondary that you used.

Task 2: A Slice of Life

1. Think of an experience when expectations of loved ones like family or of society are not met.
2. What were these expectations?
3. Why were you not able to fulfill them?
4. How did your decision affect your relationship with these people?
5. Write an anecdote narrating this experience. Highlight lessons learned from defying expectations.



YOUR GOALS

This lesson allows you to look into the importance of meaningful relationships established over time. Discover how love entails sacrifice. You must aim to:

1. Draw out the message of a song listened to.
2. Compare and contrast the emotion of the song and the poem.
3. Express differing views on when love is worth fighting for.
4. Establish a familiar ground on tribal culture.
5. Use information presented in a creation story to infer, to evaluate, and to express critical ideas.
6. Determine the purpose of *irony* in a story.
7. Narrow a topic to manage the selection of information from available search engines or tools in the library.
8. Create a travelogue.
9. Use varied verb complementation forms.
10. Compose a song.
11. Express creatively perspectives on a significant human experience drawn out from the discussions.



YOUR INITIAL TASKS

Task 1. Sit Back, Relax, and Relish the Music

There are a lot of songs that take you somewhere back to your past. It may be a past experience from your life or a past experience from a story you have seen in a film or you have read from a book. Songs may even bring you back from the stories told to you by a family member or a close friend.

Listen to the song (and glance at its lyrics) and you may:

1. Take down words that caught your attention;
2. Draw images which you could associate with the song;
3. Write big words which may represent the emotion caught by the song;
4. Enumerate as many feelings that the song may draw out from you; and,
5. Write your responses in your notebook.

I Don't Want You to Go

(Music Version: By Kyla; MTV Direction: TrebMonteras II from <http://www.lyricsmode.com/lyrics> © 2012)

Here I am
Alone and I don't understand
Exactly how it all began
The dream just walked away

I'm holding on
When all but the passion's gone

And from the start
Maybe I was tryin' too hard
It's crazy coz it's breakin' my heart
Things can fall apart but I know,
That I don't want you to go

And heroes die,
When they ignore the cause inside
But they learn from what's left behind
And fight for something else

And so it goes
That we have both learned how to grow

And from the start
Maybe we were tryin' too hard
It's crazy coz it's breakin' our heart
Things can fall apart but I know,
That I don't want you to go



Oh it's just too much
Takin' all the whole world all by
myself
But it's not enough
Unless I stop trusting somebody
else,
Somebody else
And love again

And from the start
Maybe we were tryin' too hard
It's crazy coz it's breakin' our
hearts
Things can fall apart but I know,
That I don't want you to go, no
Maybe we were tryin' to hard
It's crazy coz it's breakin' our
hearts
Things can fall apart but I know,
That I don't want you to go
Oh no, don't want you to go

.....

What was the message of the persona in the song? Write **T** (True) if you agree with the statement and **F** (False) if you disagree. Write your answer in a one-half lengthwise sheet of paper.

- _____ 1. The persona in the song expresses the pain of letting go.
- _____ 2. The persona, too, has let go of the relationship.
- _____ 3. The persona is aware of how things will go in the end.
- _____ 4. The persona and the beloved have grown by letting go.
- _____ 5. The persona is ready to love again.

PAIR WORK. Seat close next to your seatmate and share ideas.

1. Pick a statement from the 5 items and share your answer to your partner.
2. Take a line from the song to support your answer.
3. Share a story you have encountered from the past, whether fiction or non-fiction, which you could relate with the song.
4. Write down your and your seatmate's insight about the song.

Task 2. On the Other Side

Have you ever thought of a reply to the song? Have you ever wondered what could be in the mind of the other person who is also saying goodbye? Read on and answer the questions that follow.



I Watch You Go

By Susanah Thompson © 1996 from <http://journeyofhearts.org/kirstimd/watch.htm>

I see your eyes,
one final glance as you look back at me,
Although I swore
I would never have to let you go
It's a promise I cannot keep.

I need to live
and you need to grow.

My heart folds back onto itself
And I just bend my knees and lower my
center
To withstand the buffet of the winds
That will blow me,
and through me
Without you standing there to shelter me.

The tether is cut,
and you are free to fly
and I lose an anchor,
and my cheeks burn,
from the icy wind
and the few tears that sneak past the wall
That I am leaning on
so that I can stand
and watch you go.

And someday soon I think
I will find a haven
Where I can cry the tears
And let the salt water cleanse the
wounds
So they can begin to heal
But now is not the time.

One hand raised
I salute you
With a wave of good-bye
Wishing you all the blessings of
this earth
And when we meet again
it won't be the same
But we will always know

How much we loved
and trusted
and shared
Victories, losses, adventures
and just the passage of time.

Look back no more
Eyes to the future
And I will just stand here
and watch you go.

.....

Does the persona in the poem carry the same weight of pain with that of the persona in the song? Write **T** (True) if you agree with the statement and **F** (False) if you disagree. Write your answer in a one-half lengthwise sheet of paper.

- _____ 1. The persona speaks more of courage in letting go.
- _____ 2. The persona asserts the need to let go.
- _____ 3. The persona does not feel much hurt or pain.
- _____ 4. The persona still cares for the other person.
- _____ 5. The persona treasures everything they have been through.

PAIR WORK. Seat close next to your seatmate and share ideas.

1. Pick a statement from the 5 items and share your answer to your partner.
2. Take a line from the song to support your answer.
3. Define together what letting go means.
4. Write down what you and your seatmate do not agree upon.

Task 3. Face-to-Face!

A Debate. What are the two sides of the coin in separation? Should you fight for the one you love? Or should you let go and take in all of the hurt for the other's sake? People in a relationship do not exist on its own. **Assume, think, approximate!**

There are several possible **reasons** why the persona in the song and the poem would need to let go or should not let go:

1. Intervening parents
2. Differing culture or religion
3. Imposing rules of society
3. Tempting career advancement
4. Existing physical distance
5. Discovering a third party

In defending one's argument, you need to:

1. Identify your side of the issue (Fight for it / Let go);
2. Deliver a minute presentation of your issue;
3. Allow the other side to present a minute argument;
4. Permit the opponent for a rebuttal (opposing view); and,
5. Take turns in presenting the argument.

There are four sets of debate in the class. Each set and each group in each set plans and collaborate to:

1. Choose one topic ground for debate from the given reasons;
2. Choose a side to defend (for/against);
3. Designate the following tasks: presenter of the issue, leader for research, leader for formulating questions, and the recorder of tasks accomplished;
4. Gather materials for support; and,
5. Prepare for debate on Day 4.

HOMEWORK:

1. Read the story *Wedding Dance* by Amador Daguio
2. Answer the preview items (Task 4) before reading the text.

Task 4. Yes, Filipinos Can Dance!

Filipinos don't just sing well, Filipinos dance well, too. From the given clues and the picture that accompanies it, be able to match the type of some Filipino dances taken from varied regions of the country. Write your answers on a one-fourth sheet of paper.

1.

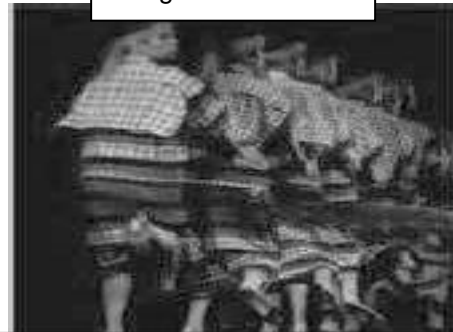
Muslim dance,
Leyte



This is a couple's dance in which the girl holds a handkerchief laced with camphor oil, a substance that supposedly induces romance.

2.

Cordillera Dance,
Benguet



This is a circle dance, which is being performed to celebrate the arrival of successful headhunters.

3.

Tribal Dance, Davao
del Norte



A tribal dance from the Bagobo tribe which portrays the cycle of planting and harvesting rice

4.

Cordillera Dance,
Ifugao



This is a festival dance performed by the Ifugao men and women during a major feast accompanied by *aanasa* or *aonas*.

What would those dances be?

- a. Dinuyya
- b. Bagobo Rice Cycle
- c. Alcamflor
- d. Bendayan
- e. Itik-Itik



YOUR TEXT

Wedding Dance by Amador Daguio

¹Awiayao reached for the upper horizontal log which served as the edge of the head high threshold. Clinging to the log, he lifted himself with one bound that carried him across to the narrow door. He slid back the cover, stepped inside, then pushed the cover back in place. After some moments during which he seemed to wait, he talked to the listening darkness.

²"I'm sorry this had to be done. I am really sorry. But neither of us can help it."

³The sound of the *gangsas* beat through the walls of the dark house like muffled roars of falling waters. The woman who had moved with a start when the sliding door opened had been hearing the *gangsas* for she did not know how long. There was a sudden rush of fire in her. She gave no sign that she heard Awiayao, but continued to sit unmoving in the darkness.

⁴But Awiayao knew that she heard him and his heart pitied her. He crawled on all fours to the middle of the room; he knew exactly where the stove was. With bare fingers he stirred the covered smoldering embers, and blew into the stove. When the coals began to glow, Awiayao put pieces of pine on them, then full round logs as his arms. The room brightened.

⁵"Why don't you go out," he said, "and join the dancing women?" He felt a pang inside him, because what he said was really not the right thing to say and because the woman did not stir. "You should join the dancers," he said, "as if--as if nothing had happened." He looked at the woman huddled in a corner of the room, leaning against the wall. The stove fire played with strange moving shadows and lights upon her face. She was partly sullen, but her sullenness was not because of anger or hate.

⁶"Go out--go out and dance. If you really don't hate me for this separation, go out and dance. One of the men will see you dance well; he will like your dancing, he will marry you. Who knows but that, with him, you will be luckier than you were with me."

⁷"I don't want any man," she said sharply. "I don't want any other man."

⁸He felt relieved that at least she talked: "You know very well that I won't want any other woman either. You know that, don't you? Lumnay, you know it, don't you?"

⁹She did not answer him.

"You know it Lumnay, don't you?" he repeated.

"Yes, I know," she said weakly.

¹⁰"It is not my fault," he said, feeling relieved. "You cannot blame me; I have been a good husband to you."

¹¹"Neither can you blame me," she said. She seemed about to cry.

¹²"No, you have been very good to me. You have been a good wife. I have nothing to say against you." He set some of the burning wood in place. "It's only that a man must have a child. Seven harvests is just too long to wait. Yes, we have waited too long. We should have another chance before it is too late for both of us."

¹³This time the woman stirred, stretched her right leg out and bent her left leg in. She wound the blanket more snugly around herself.

¹⁴"You know that I have done my best," she said. "I have prayed to Kabunyan much. I have sacrificed many chickens in my prayers."

"Yes, I know."

¹⁵"You remember how angry you were once when you came home from your work in the terrace because I butchered one of our pigs without your permission? I did it to appease Kabunyan, because, like you, I wanted to have a child. But what could I do?"

¹⁶"Kabunyan does not see fit for us to have a child," he said. He stirred the fire. The spark rose through the crackles of the flames. The smoke and soot went up the ceiling.

¹⁸Lumnay looked down and unconsciously started to pull at the rattan that kept the split bamboo flooring in place. She tugged at the rattan flooring. Each time she did this the split bamboo went up and came down with a slight rattle. The gong of the dancers clamorously called in her care through the walls.

¹⁹Awiyao went to the corner where Lumnay sat, paused before her, looked at her bronzed and sturdy face, then turned to where the jars of water stood piled one over the other. Awiyao took a coconut cup and dipped it in the top jar and drank. Lumnay had filled the jars from the mountain creek early that evening.

²⁰"I came home," he said. "Because I did not find you among the dancers. Of course, I am not forcing you to come, if you don't want to join my wedding ceremony. I came to tell you that Madulimay, although I am marrying her, can never become as good as you are. She is not as strong in planting beans, not as fast in cleaning water jars, not as good keeping a house clean. You are one of the best wives in the whole village."

²¹"That has not done me any good, has it?" She said. She looked at him lovingly. She almost seemed to smile.

²²He put the coconut cup aside on the floor and came closer to her. He held her face between his hands and looked longingly at her beauty. But her eyes looked away.

Never again would he hold her face. The next day she would not be his any more. She would go back to her parents. He let go of her face, and she bent to the floor again and looked at her fingers as they tugged softly at the split bamboo floor.

²³"This house is yours," he said. "I built it for you. Make it your own, live in it as long as you wish. I will build another house for Madulimay."

"I have no need for a house," she said slowly. "I'll go to my own house. My parents are old. They will need help in the planting of the beans, in the pounding of the rice."

²⁴"I will give you the field that I dug out of the mountains during the first year of our marriage," he said. "You know I did it for you. You helped me to make it for the two of us."

"I have no use for any field," she said.

He looked at her, then turned away, and became silent. They were silent for a time.

²⁵"Go back to the dance," she said finally. "It is not right for you to be here. They will wonder where you are, and Madulimay will not feel good. Go back to the dance."

²⁶"I would feel better if you could come, and dance---for the last time. The *gangsas* are playing."

"You know that I cannot."

²⁷"Lumnay," he said tenderly. "Lumnay, if I did this it is because of my need for a child. You know that life is not worth living without a child. The men have mocked me behind my back. You know that."

"I know it," she said. "I will pray that Kabunyan will bless you and Madulimay."

²⁸She bit her lips now, then shook her head wildly, and sobbed.

²⁹She thought of the seven harvests that had passed, the high hopes they had in the beginning of their new life, the day he took her away from her parents across the roaring river, on the other side of the mountain, the trip up the trail which they had to climb, the steep canyon which they had to cross. The waters boiled in her mind in forms of white and jade and roaring silver; the waters tolled and growled, resounded in thunderous echoes through the walls of the stiff cliffs; they were far away now from somewhere on the tops of the other ranges, and they had looked carefully at the buttresses of rocks they had to step on---a slip would have meant death.

³⁰They both drank of the water then rested on the other bank before they made the final climb to the other side of the mountain.

³¹She looked at his face with the fire playing upon his features---hard and strong,

and kind. He had a sense of lightness in his way of saying things which often made her and the village people laugh. How proud she had been of his humor. The muscles where taut and firm, bronze and compact in their hold upon his skull---how frank his bright eyes were. She looked at his body the carved out of the mountains five fields for her; his wide and supple torso heaved as if a slab of shining lumber were heaving; his arms and legs flowed down in fluent muscles--he was strong and for that she had lost him.

³²She flung herself upon his knees and clung to them. "Awiyo, Awiyo, my husband," she cried. "I did everything to have a child," she said passionately in a hoarse whisper. "Look at me," she cried. "Look at my body. Then it was full of promise. It could dance; it could work fast in the fields; it could climb the mountains fast. Even now it is firm, full. But, Awiyo, I am useless. I must die."

³³"It will not be right to die," he said, gathering her in his arms. Her whole warm naked breast quivered against his own; she clung now to his neck, and her hand lay upon his right shoulder; her hair flowed down in cascades of gleaming darkness.

³⁴"I don't care about the fields," she said. "I don't care about the house. I don't care for anything but you. I'll have no other man."

"Then you'll always be fruitless."

³⁵"I'll go back to my father, I'll die."

"Then you hate me," he said. "If you die it means you hate me. You do not want me to have a child. You do not want my name to live on in our tribe."

She was silent.

³⁶"If I do not try a second time," he explained, "it means I'll die. Nobody will get the fields I have carved out of the mountains; nobody will come after me."

³⁷"If you fail--if you fail this second time--" she said thoughtfully. The voice was a shudder. "No--no, I don't want you to fail."

³⁸"If I fail," he said, "I'll come back to you. Then both of us will die together. Both of us will vanish from the life of our tribe."

³⁹The gongs thundered through the walls of their house, sonorous and faraway.

⁴⁰"I'll keep my beads," she said. "Awiyo, let me keep my beads," she half-whispered.

"You will keep the beads. They come from far-off times. My grandmother said they come from up North, from the slant-eyed people across the sea. You keep them, Lumnay. They are worth twenty fields."

"I'll keep them because they stand for the love you have for me," she said. "I love

you. I love you and have nothing to give."

⁴¹She took herself away from him, for a voice was calling out to him from outside. "Awi Yao! Awi Yao! O Awi Yao! They are looking for you at the dance!"

"I am not in hurry."

"The elders will scold you. You had better go."

"Not until you tell me that it is all right with you."

⁴²"It is all right with me."

He clasped her hands. "I do this for the sake of the tribe," he said.

"I know," she said.

He went to the door.

⁴³"Awi Yao!"

⁴⁴He stopped as if suddenly hit by a spear. In pain he turned to her. Her face was in agony. It pained him to leave. She had been wonderful to him. What was it that made a man wish for a child? What was it in life, in the work in the field, in the planting and harvest, in the silence of the night, in the communing with husband and wife, in the whole life of the tribe itself that made man wish for the laughter and speech of a child? Suppose he changed his mind? Why did the unwritten law demand, anyway, that a man, to be a man, must have a child to come after him? And if he was fruitless--but he loved Lumnay. It was like taking away of his life to leave her like this.

⁴⁵"Awi Yao," she said, and her eyes seemed to smile in the light. "The beads!" He turned back and walked to the farthest corner of their room, to the trunk where they kept their worldly possession---his battle-ax and his spear points, her betel nut box and her beads. He dug out from the darkness the beads which had been given to him by his grandmother to give to Lumnay on the beads on, and tied them in place. The white and jade and deep orange obsidians shone in the firelight. She suddenly clung to him, clung to his neck as if she would never let him go.

⁴⁶"Awi Yao! Awi Yao, it is hard!" She gasped, and she closed her eyes and buried her face in his neck.

⁴⁷The call for him from the outside repeated; her grip loosened, and he buried out into the night.

⁴⁸Lumnay sat for some time in the darkness. Then she went to the door and opened it. The moonlight struck her face; the moonlight spilled itself on the whole village.

⁴⁹She could hear the throbbing of the *gangsas* coming to her through the caverns

of the other houses. She knew that all the houses were empty that the whole tribe was at the dance. Only she was absent. And yet was she not the best dancer of the village? Did she not have the most lightness and grace? Could she not, alone among all women, dance like a bird tripping for grains on the ground, beautifully timed to the beat of the *gangsas*? Did not the men praise her supple body, and the women envy the way she stretched her hands like the wings of the mountain eagle now and then as she danced? How long ago did she dance at her own wedding? Tonight, all the women who counted, who once danced in her honor, were dancing now in honor of another whose only claim was that perhaps she could give her husband a child.

⁵⁰"It is not right. It is not right!" she cried. "How does she know? How can anybody know? It is not right," she said.

⁵¹Suddenly she found courage. She would go to the dance. She would go to the chief of the village, to the elders, to tell them it was not right. Awiyao was hers; nobody could take him away from her. Let her be the first woman to complain, to denounce the unwritten rule that a man may take another woman. She would tell Awiyao to come back to her. He surely would relent. Was not their love as strong as the river?

⁵²She made for the other side of the village where the dancing was. There was a flaming glow over the whole place; a great bonfire was burning. The *gangsas* clamored more loudly now, and it seemed they were calling to her. She was near at last. She could see the dancers clearly now. The man leaped lightly with their *gangsas* as they circled the dancing women decked in feast garments and beads, tripping on the ground like graceful birds, following their men. Her heart warmed to the flaming call of the dance; strange heat in her blood welled up, and she started to run. But the gleaming brightness of the bonfire commanded her to stop. Did anybody see her approach? She stopped. What if somebody had seen her coming? The flames of the bonfire leaped in countless sparks which spread and rose like yellow points and died out in the night. The blaze reached out to her like a spreading radiance. She did not have the courage to break into the wedding feast.

⁵³Lumney walked away from the dancing ground, away from the village. She thought of the new clearing of beans which Awiyao and she had started to make only four moons before. She followed the trail above the village.

⁵⁴When she came to the mountain stream she crossed it carefully. Nobody held her hand, and the stream water was very cold. The trail went up again, and she was in the moonlight shadows among the trees and shrubs. Slowly she climbed the mountain.

⁵⁵When Lumney reached the clearing, she could see from where she stood the blazing bonfire at the edge of the village, where the wedding was. She could hear the far-off clamor of the gongs, still rich in their sonority, echoing from mountain to mountain. The sound did not mock her; they seemed to call far to her, to speak to her in the language of unspeaking love. She felt the pull of their gratitude for her sacrifice. Her heartbeat began to sound to her like many *gangsas*.

⁵⁶Lumnay thought of Awiyao as the Awiyao she had known long ago-- a strong, muscular boy carrying his heavy loads of fuel logs down the mountains to his home. She had met him one day as she was on her way to fill her clay jars with water. He had stopped at the spring to drink and rest; and she had made him drink the cool mountain water from her coconut shell. After that it did not take him long to decide to throw his spear on the stairs of her father's house in token on his desire to marry her.

⁵⁸The mountain clearing was cold in the freezing moonlight. The wind began to stir the leaves of the bean plants. Lumnay looked for a big rock on which to sit down. The bean plants now surrounded her, and she was lost among them.

⁵⁹A few more weeks, a few more months, a few more harvests---what did it matter? She would be holding the bean flowers, soft in the texture, silken almost, but moist where the dew got into them, silver to look at, silver on the light blue, blooming whiteness, when the morning comes. The stretching of the bean pods full length from the hearts of the wilting petals would go on.

⁶⁰Lumnay's fingers moved a long, long time among the growing bean pods.



YOUR DISCOVERY TASKS

Task 1. How Ironic!

Have you ever said one thing yet mean another thing? That is so **ironic!**

It happens often when your teacher asks you if you understood the discussion then you would reply, "Yes, Sir," or "Yes, Ma'am," when you really are not so sure you understood. Or when your friend tells you how good the film was and you would say, "I agree," yet the expression in your face is so flat.

Write **I** (Ironic) if the statement of the characters in the story is ironic, and then explain the meaning behind the ironic statement. If the statement is not ironic just leave the item blank. Write your answer on a one-whole sheet of paper.

_____ 1. . "Of course, I am not forcing you to come, if you don't want to join my wedding ceremony." (Awiyao, Paragraph 20)

_____ 2. "I have no need for a house... I have no use for any field." (Lumnay, Paragraphs 23 & 24)

_____ 3. "I will pray that Kabunyan will bless you and Madulimay." She bit her lips now, then shook her head wildly, and sobbed. (Lumnay, Paragraphs 27 & 28)

_____ 4. "No--no, I don't want you to fail." (Lumnay, Paragraph 37)

_____ 5. "It is all right with me." (Lumnay, Paragraph 42)

One More. Are all statements a form of verbal irony? Explain.

Task 2. Locate, Reflect, Evaluate!

Locate information in the selection to determine whether each statement is true (T) or false (F). Write your answer in the one-whole sheet of paper.

_____ 1. The story says aloud that a man who loves unconditionally should give up his or her happiness for the beloved.

_____ 2. The title speaks of the dance that happened in the wedding of Awiyao and Madulimay.

_____ 3. Awiyao and Lumnay still confessed their love for each other in the midst of their separation.

_____ 4. The presence of darkness in the story symbolizes the sadness in their hearts in contrast to the ember in the fire logs that represents their strong and deep love for each other.

_____ 5. The beads given to Lumnay by Awiyao will be given to Madulimay in the wedding.

_____ 6. Awiyao is more courageous than Lumnay to surrender his love and take all the hurt that goes with it.

- _____ 7. The tribe's convention and practice on raising a family bore much burden to Awiyo and Lumnay.
- _____ 8. The *gangs* represent the tribe's rule and power.
- _____ 9. Lumnay is triumphant in the end of the story.
- _____ 10. The story speaks of sacrifice and love.

Task 3. The Dance in the Story

Basic dance necessitates a step forward and a step backward. A step forward to a dancing partner may mean **intimacy** and a step backward away from the dancing partner may mean **letting go**.

PAIR WORK. Write **F** (Forward) if the character just did a forward step and **B** (Backward) if the character did a backward step through the given lines in the story.

- _____ 1. Awiyo went to the corner where Lumnay sat. (Para. 19)
- _____ 2. But her eyes looked away. (Para. 22)
- _____ 3. He let go of her face. (Para. 22)
- _____ 4. He looked at her, then turned away...(Para. 24)
- _____ 5. She flung herself upon his knees and clung to them. (Para. 32)
- _____ 6. ...Gathering her in his arms. (Para. 33)
- _____ 7. She clung now to his neck, and her hand upon his right shoulder...(Para. 33)
- _____ 8. She took herself away from him. (Para. 41)
- _____ 9. He clasped her hands. (Para. 42)
- _____ 10. He went to the door. (Parag. 42)
- _____ 11. He stopped. (Para. 44) He turned back. (Para. 45)
- _____ 12. She suddenly clung to him, clung to his neck as if she would never let him go. (Para. 45)
- _____ 13. Her grip loosened. (Para. 47)
- _____ 14. He buried out into the night. (Para. 47)

Task 4. You Can Dance!

What can be more close to the story than being part of the story--this time in a different dimension. Interpret the emotion, thoughts, and promises that Awiyo and Lumnay have for each other in the story through a dance. Were they really saying goodbye to each other for real? Or were they giving a commitment they would hold on to even if they would be separated from each other.

In groups of ten, be able to:

- 1. Choose a song to capture the mood of the night, the intensity of the struggle of emotion, and the depth of feeling Awiyo and Lumnay have for each other; (The song choice alone gives away a big part of your interpretation of what's going on with the two characters.)

2. Decide if there will be set of pairs for the group presentation or the members of the group will belong to two sets, respectively for the moves of the two characters;
3. Define clearly the end of the dance for it will answer the questions presented for this activity—is it goodbye or renewed commitment?;
4. Make it creative but keep the moves simple, just enough for the given time of preparation; and,
5. Rehearse for Day 4 presentation.

Task 5. Watch Out!

Study the following sentences. Each item has two sentences, one is with the correct use of verb forms (words that follow the verb) while the other one has an incorrect use of verb forms. Choose the correct sentence. Write your answer on a one-half-sheet of paper.

- _____ 1. a. Lumnay seems having a problem.
 b. Lumnay seems to have a problem.
- _____ 2. a. Awi Yao must start moving on with his life.
 b. Awi Yao must stop to move on with his life.
- _____ 3. a. Awi Yao and Lumnay found their love unbroken even with the tribe's intrusion.
 b. Awi Yao and Lumnay _____
- _____ 4. a. Lumnay explained to end her life.
 b. Lumnay explained ending her life.

Verbs have features or complements to determine how many other words would follow. Many verbs can be followed by:

1. An object;
2. A verb structure; or,
3. An expression that has information about the object (of the verb).

CHECK THE RULES!

So what are these forms or features which may follow the main verb in the sentence?

1. Verbs followed by one object: the direct object (DO) or the indirect object (IO).
 - a. Awi Yao asked Lumnay.
 - b. Awi Yao asked a question.
2. Verbs followed by two objects: the indirect object, usually a person, comes first before the direct object.
 - a. Awi Yao asked Lumnay a question.
 - b. Awi Yao gave her the beads.

Some of the verbs which can be followed by two objects are: *bring, buy, cost, get, give, leave, lend, make, offer, owe, pass, pay, play, promise, read, refuse,*

send, show, sing, take, teach, tell, wish, write.

3. Verbs explain, suggest, and describe are not used with the structure IO + DO.
 - a. "Awiyao, please explain your decision to me." (DO + IO)
 - b. "Can you describe a good wedding dance to me?"
Incorrect: "Can you describe me a good wedding dance?"
4. Verbs followed by object + infinitive, rather than by a that-clause
 - a. "I don't want him to go."
Incorrect: "I don't want that he goes."
 - b. "We didn't allow Awiyao and Lumnay to continue living together."
Incorrect: "We didn't allow Awiyao and Lumnay that they continue living together."

Task 6. It Wasn't Meant to Be

Tragic love stories happen when people who are so much in love don't end up together. Know about them as you identify the verb feature pattern. Choose from the patterns below. Write the letter of the correct answer on the one-half sheet of paper.

- A. Verbs followed by one object
- B. Verbs followed by two objects
- C. Verbs followed by object + infinitive

1. *Phantom of the Opera* (2004);
_____ a. The phantom led us to believe that he loves Christine.
_____ b. Christine leaves the Phantom heart-broken when she goes with Raoul.
2. *Ghost* (1990)
_____ a. Molly and Sam looked like the perfect couple with a love everyone would dream about.
_____ b. Molly has the love of her life taken away from her all too soon.
3. *Titanic* (1997)
_____ a. It was the ship of dreams and Rose met Jack Dawson.
_____ b. Rose never told anyone about Jack until telling her story of the Titanic.
4. *Gone with the Wind* (1939)
_____ a. Scarlet and Rhett were made for each other.
_____ b. Scarlet realizes that she loves Rhett, but it's too late.
5. *The Bridges of Madison Country* (1995)
_____ a. The film shows us how love can really catch you off guard.
_____ b. Francesca loves Robert, but she cannot leave her children.

Task 7. A Trip to the Countryside

Lumnay would have wanted to have anyone as company in her time of solitude. Would anyone be delighted to be by her side, to walk through the clearing, and to sit in the middle of the bean flowers?

In groups of three, you need to create a **travelogue** and invite people to the countryside where Lumnay resides. A travelogue is a full-page advertisement of a destination place for travelers.



In creating a travelogue, do not forget to:

1. Research about the place;
2. Choose the best scenery of potential interest;
3. Decide what to include about the place: the animals, the people, or the food;
4. Refer to some significant elements in the story of Awiyao and Lumnay; and,
5. Make a colorful and creative layout of your travelogue.



YOUR FINAL TASK

A Peek Into the World of Awiyao and Lumnay

You are challenged to perform a creative take on the literary piece, *The Wedding Dance*, through your big steps in your **Face-to-Face!** (the informal debate) challenge and your small steps in the **You Can Dance!** Challenge (the interpretative dance).

In the **Face-to-Face** challenge, you are required to:

1. Evaluate your individual and group performance;
2. Choose the side of the issue after hearing both sides from all the sets listened to;
3. Justify your choice of the side by mentioning and explaining the best argument (quote the one who said it); and,
4. Rate through the scale of: 3, high level of performance; 2, moderate level of performance; and 1, displays low level of performance.

The score sheets for the **Face-to-Face** challenge:

Participation	Individual Grade
Planning	
Preparing	
Performing	
Total	

Performance	Group Grade
Opening statement	
Rebuttals	
Support	
Total	

In the **You Can Dance** challenge, you are required to:

1. Evaluate your group performance;
2. Choose the best interpretation from the group presentations (excluding your group);
3. Justify your choice of the best interpretative dance; and,
4. Rate through the scale of: 3, high level of performance; 2, moderate level of performance; and 1, displays low level of performance.

The score sheets for the **You Can Dance** challenge:

Participation	Individual Grade
Planning	
Preparing	
Performing	
Total	

Performance	Group Grade
Song choice	
Choreography/ Interpretation	
Group preparedness	
Defined Ending	
Total	

Lesson 5

Creating Chances



YOUR GOALS

This lesson allows you to envision possibilities in your dreams and construct means to arrive at it. Discover how you can face your fear, extinguish your weakness, and bank on your strength as you go out and meet people in the big world. You must aim to:

1. Create rap music.
2. Differentiate several table manners and practices from varied households.
3. Imagine and visualize a given setting.
4. Express meanings from a text listened to.
5. Interpret the concept of contradictory words used together.
6. Use information presented in a creation story to infer, to evaluate, and to express critical ideas.
7. Make connections between the story discussed and several other lines lifted from other readings.
8. Create unified sound and music against selected scenes in the story for a silent movie effect.
9. Use varied verb complementation forms.
10. Create a travelogue which will feature the special dish of a selected locale for the story.
11. Narrow a topic to manage the selection of information from available search engines or tools in the library.



YOUR INITIAL TASKS

Task 1. Wrap Up the Food!

Work in groups of five. Fill in the blanks with your favorite food. After completion, your group should create a beat to tune it into a rap or chant. Do not forget to create a title for your rap. Write the complete lyrics on a one-half sheet lengthwise.

_____, _____, _____, _____, _____

I'm hungry. I'm hungry. I'm hungry. I'm hungry.

_____, _____, _____, _____, _____

I'd like some. I'd like some. I'd like some. I'd like some.

_____, _____, _____, _____, _____

Just a little. Just a little. Just a little. Just a little.

_____, _____, _____, _____, _____

That's enough. That's enough. That's enough. That's enough.

_____, _____, _____, _____, _____

I'm full. I'm full. I'm full. I'm full!

Task 2. Please, Pass the Food!

What is it like to eat in somebody else's house? Are there things you do or you should not do at a dinner table? Is it polite to eat everything on your plate or in your dish? Is it polite to eat with your hands? Make a survey!

1. Create a list of questions for you and your classmates.
2. Be able to survey at least 5 of your classmates.
3. Tell them to answer your survey form after their response.
4. Create a table similar with the sample below on a one whole sheet of paper.

Questions	My Response	My Classmates' Responses					Signature
		1	2	3	4	5	
1. Is it polite to eat with your hands?							
2.							
3.							
4.							

5.							

Task 3. Does it Sound Familiar?

When something sounds familiar, one can actually imagine it. Take this for an example: **a rooster that crows early in the morning**. Can you imagine it? Can you even imagine that sound from the rooster? Try listening to your classmate if it would still sound familiar.

Work in Pairs. Take turns in reading and listening to the text. Assign who is partner A and who is partner B.

1. Partner A reads first while Partner B listens.
2. After listening write down as many familiar words as you can.
3. Do not write down any word if ever there is nothing familiar to you.

.....

PARTNER A

The local bakery was a two mile bike ride from my house in the Philippines. Shortly after the first mile, the humid weather thickens the aroma of freshly baked *pan de sal* that even on an empty stomach, I am able to sprint quickly up the hill where the *panaderia* is perched. Getting a brown paper bag full of hot bread rolls straight from the charred wooden peel defined my childhood’s Saturday mornings. The rest of the family would wait eagerly for my return with either a cup of steaming coffee or raw *carabao* milk in hand.

-From Pan de Sal – Filipino Salted Bread; Feb 2012, <http://www.applepiepatispate.com>

.....

PARTNER B

He sips his coffee as he watches
the multitude pass by.

Hoping to glimpse, a fraction
of sunrise on their faces.
Hoping to catch a glance,
a smile perhaps that could warm
his cold heart and maybe bring
some kind of fulfilment
on this empty morning.

- Early Mornings by Ramon Alessandro; 2 July 2011; <http://definitelyfilipino.com>

Where would you most likely imagine the place for the text you have listened to?
Explain your answer.

Task 4. Say What?

“O, miserable abundance, O, beggarly riches!”

-John Donne, *Devotions Upon Emergent Occasions*

Have you ever heard those expressions? Why would **abundance** be **miserable**? Why would someone who has **riches** be **beggarly**? These expressions are apparent contradictions. It is called an OXYMORON.

Here are some more oxymoronic expressions: act naturally, random order, original copy, found missing, old news, peace force, deafening silence.

Look for the oxymoronic expressions from the statements below. Then specify the meaning of the expression based from the given context. Write your answer on a one-fourth sheet of paper.

1. "Ralph, if you're gonna be a phony, you might as well be a *real phony*."

- Richard Yates, "Saying Goodbye to Sally." *The Collected Stories of Richard Yates*. Picador, 2002

Meaning: _____

2. "O brawling love! O loving hate! . . .
O heavy lightness! serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this."

- William Shakespeare, *Romeo and Juliet*

Meaning: _____

3. "A yawn may be defined as a silent yell."

- G.K. Chesterton, *George Bernard Shaw*, 1909

Meaning: _____

Use the following oxymoronic expressions in a sentence. Write your answer on a one-half crosswise sheet of paper.

1. small crowd : _____

2. ill health : _____

3. clearly misunderstood : _____

What is the purpose of oxymoronic expressions in your statements?

HOMEWORK:

1. Read the story *The Bread of Salt* by Amador Daguio
2. As you read, do not forget to pause at stop points and respond to the quick queries. Write your answer on a one-half crosswise sheet of paper.



YOUR TEXT

The Bread of Salt
by NVM Gonzalez (1958)

¹Usually 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 sabu*ught to be quite all right.

²The 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.



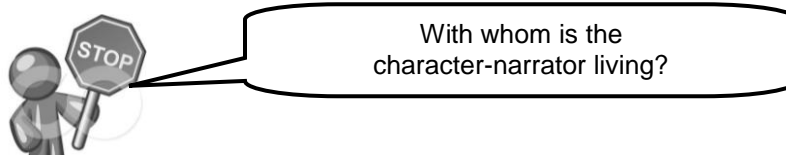
Do you have any idea what bread is the character-narrator talking about?

³Well 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.

⁴For 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 glistened 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.

⁵It 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.

⁶On 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 middie 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.

⁷Her 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 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 Maletroit's Door*, and we were so enthralled that our breaths trembled. I knew then that somewhere, sometime in the not too improbable future, a benign 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.



From this point of the narrative, would you say that this is going to be a love story?

⁸It 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."

⁹At 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.

¹⁰"Another Vallejo! Our own Albert Spalding!" I heard from the front row.

¹¹Aida, 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.

¹²"You must join my band," he said. "Look, we'll have many engagements soon. It'll be vacation time."

¹³Pete 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:

¹⁴"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."

¹⁵My 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.

¹⁶That 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 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 middie clapped her lily-white hands and, her voice trembling, cried "Bravo!" 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.

¹⁷I 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."

¹⁸Perhaps, 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.

¹⁹But 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.

²⁰She 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. 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.



Specify the paragraphs which speak of reality for the character-narrator, and his dream-state. Use paragraph number for your answer.

²¹At 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.

²²It was about an *as alto* 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 practicing 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.

²³"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."

²⁴I 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.

²⁵"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.

²⁶I 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?"

²⁷"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*.

²⁸And 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.



What do you think was in the mind of the character-narrator at the moment? What are his feelings about the upcoming events?

²⁹At 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 trimpanuelo, 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.

³⁰The overture shuffled 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.

³¹"You've done us a great honor!" Josefina, the more buxom of the twins, greeted the ladies. "Oh, but you have not allowed us to take you by surprise!" the ladies demurred in a chorus.

³²There 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.

³³Alicia played on the harp and then, in answer to the deafening applause, she offered an encore. 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 . . ."



Was the character-narrator enjoying the festivity in the household of Don Esteban? Do you think he wants to be a part of the world of Aida? Was he enjoying the music or the company of people?

³⁴By 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.

³⁵Behind 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.

³⁶"Have you eaten?"



Oh, no. What did the character-narrator just do? Who saw what he did? What do you think will happen?

³⁷I turned around. It was Aida. My bow tie seemed to tighten around my collar. I mumbled something, I did not know what.

³⁸"If you wait a little while till they've gone, I'll wrap up a big package for you," she added.

³⁹I 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.

⁴⁰I 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.

⁴¹With 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.

⁴²But 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.

⁴³He 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.



What do you think was the character-narrator's feeling at the moment? Was this the ending that you expected? Why? Why not?



YOUR DISCOVERY TASKS

Task 1. Breaded Contradiction

What are the mixed feelings of the character-narrator in the story? Choose the oxymoronic expression which will fit the given statement. Write your answer on a one-whole sheet of paper.

Set A

- a. act naturally
- b. awfully good
- c. terribly pleased
- d. even odds
- e. alone together

- _____ 1. Would there anything be more _____ than a given chance of a conversation with Aida?
- _____ 2. He was _____ upon knowing that he was invited to the party.
- _____ 3. It was difficult for him to _____ before the girl he admires; he was not confident if he would say the right things.
- _____ 4. The character was at _____ on how he would handle the secret that was shared to him; so, he cautioned himself when Aida talked with him.
- _____ 5. The character-narrator cannot avoid thinking of a moment with Aida—to be _____ would be a dream come true.

Set B

- a. loving hate
- b. old news
- c. deafening silence
- d. real phony
- e. miserable abundance

- _____ 1. After the humiliating experience that the character-narrator experienced, it is most certain that a _____ atmosphere with Aida would happen unless they will move on to maturity.
- _____ 2. The character-narrator cannot decide what to pick from the buffet table –with all the _____ of all the dishes he never imagined before.
- _____ 3. He thought himself as a _____ with all his show of skills and goodness, yet beneath it were unimaginable ways of fulfilling his desire.
- _____ 4. The beauty of the ladies in the house of Don Esteban was _____ which goes with their display of charm and talent.
- _____ 5. The walk home was a _____ with his thoughts just frozen, his lips closed, by the road--no one moved, nothing unheard, all these stillness from the time Aida caught him in-the -act

Task 2. Locate, Reflect, Evaluate!

Locate information in the selection to determine whether each statement is true (T) or false (F).

- _____ 1. The character narrator is 14 years old.
- _____ 2. The *pan de sal* bread is the story's bread of salt.

- _____ 3. The *pan de sal* in the story is the character-narrator.
- _____ 4. The character-narrator's liking for Aida is similar to his passion for playing music.
- _____ 5. The character-narrator is ready for an adult life since he is already earning money with his music.
- _____ 6. The character-narrator is a courageous young man.
- _____ 7. Aida belongs to an affluent family like the character-narrator.
- _____ 8. The character-narrator knows when and how to behave at his best.
- _____ 9. The character-narrator shows maturity in most part of the story.
- _____ 10. The character-narrator, like the *pan de sal*—well-cooked, that he is buying in the end of the story, is already ripe and mature.

Task 3. The Sound of Music

In groups of ten, create a silent-skit of the story, *The Bread of Salt*. In accomplishing your presentation, be able to:

1. Choose significant parts in the story which will show the character-narrator's strengths and weaknesses, or successes and failures.
2. Create music and sound which will accompany your presentation.
3. Narration or dialogue is not needed; the presentation is silent-skit.
4. Highlight a part of the presentation with your use of sound and music.
5. Rehearse your presentation.
6. Use props (properties) and costume to establish character and setting; be resourceful.
7. Entertain questions of your classmate if they would want to clarify anything a part of your silent-skit.
8. Evaluate the presentation of your group and the presentation of other groups. Rate through the scale of: 3, high level of performance; 2, moderate level of performance; and 1, displays low level of performance.

Score sheet for the silent-skit:

Group	Plot choice	Costume and Props	Sound and Music	Total
1				
2				
3				
4				

Task 3. Watch Out!

Complete the meaning of the sentence by attaching a situation to the underlined verb complement.

1. The character-narrator stopped to listen _____.
2. The character narrator finally stopped playing _____.
3. The band wanted to render _____.
4. The band never wanted attending _____.

Was there any difference in meaning when the verb complement uses the infinitive, *to + verb*, form and when the verb complement is in the *-ing* form?

CHECK THIS OUT!

The verb complement form used depends on the meaning, which is not the same in each case.

1. The character-narrator **stopped** to listen wholeheartedly to Aida’s music.
2. The character-narrator **stopped** playing the violin.

In the first example, the infinitive from verb complement expresses the **reason** for the action, while the *-ing* form verb complement refers to **what** stopped.

Task 4. Tune in the Verb Complement

Complete the sentences by filling in the verb complement of your choice. You may refer to the details of the story and derive ideas from implied meanings in the story, *The Bread of Salt*.

1. The character-narrator remembered { a. to go / b. going } _____.
2. The band just went on { a. playing / b. to play } _____.
3. Aida tried { a. to reach out / b. reaching out } _____.
4. After Aida saw what the character-narrator just did, she really can’t help { a. to say / b. saying } _____.
5. _____ { a. to attend / b. attending } _____.

5. The character-narrator regret

Task 5. Food Trip!

Was it *Leche Flan* that made the character-narrator commit such embarrassing deed before Aida? Who would resist a *leche flan*?

In groups of five, create a food travelogue poster. Select a specific town or city from a particular region which would befit the setting described by the narrator. After selecting the place in the country, your group should research about its culture and food delicacy.

In creating a food travelogue, do not forget to:

1. Research about the place;
2. Choose the best scenery of potential interest;
3. Highlight the food and the culture that goes with their delicacy;
4. If possible, find the places where the ingredients of the food or delicacy can be found;
5. Provide pictures or drawing of the food together with the images of the place; and,
6. Include elements from the story discussed.



Task 6. Party at Don Esteban's

Why not feast over the travelogues of the class?

1. Put up the food posters on the wall and place your travelogue brochures on a desk.
2. Bring some music to your class and get ready with the tour around the room.
3. Prepare two colors of paper strips, blue and red.
4. Give the blue strip to the group which you think has the most wonderful destination travelogue.
5. Give the red strip to the group with the most attractive food travelogue.



YOUR FINAL TASK

A Recipe for Chances

If you would be preparing for a writing task which would need supporting materials from the library, would you know where to start? The very first step that you should take is to narrow your topic. Start by writing your broad topic in the box. Then follow the directions in the subsequent boxes. For help, refer to the examples along the left.

Example:

Pursuing an ambition

Now enumerate 3 different areas which may be factors or elements in the process.

Money Support Group Skills

Choose one of the above factors to consider and list three ways that this area may appear troublesome and/or helpful.

The people in the profession may give testimonial on how to get there.

The counselors in school present choices for career.

The companies provide a review on their high or low demand.

Choose one from the 3 detailed topics above then write a statement:

The capacity of the right people to talk to in school enables the young men and women to choose the right career.

Your Topic:

Now enumerate 3 different areas which may be factors or elements in the process.

Choose one of the above factors to consider and list three ways that this area may appear troublesome and/or helpful.

Choose one from the 3 detailed topics above then write a statement:

Lesson 6

Coping with Challenges



YOUR GOALS

This lesson helps you realize that our lives and our world is rocked by

challenges from time to time. We must learn to cope with these challenges, so we can emerge as stronger and wiser individuals. You must aim to:

1. Make associations with titles and idioms to better understand a given text.
2. Identify and create symbols related to a text
3. Present points of view and opinions concerning the message of a selection in creative oral means.
4. Formulate assumptions or predictions about the contents of the narrative texts.
5. Give examples of figures of speech that show contrast (irony, oxymoron, and paradox).
6. Use information in reading texts to infer, to evaluate, and to express critical ideas.
7. Use basic electronic search engine protocols in researching for a given topic
8. Compose a personal letter to a friend, relative, or other people.
9. Formulate tips using meaningful kernel sentences.
10. Respond to ideas, issues, and concerns presented in a reading or viewing selection in creative forms.



YOUR INITIAL TASKS

Task 1. *Bottled up*

On a half-sheet of paper, determine the meaning of the following idioms that use the word, *bottle*. You may use a dictionary.

1. bottled-up emotions
2. bottle something up
3. hit the bottle
4. cork high and bottle deep
5. the genie if out of the bottle

Task 2. *Get Bottled?*

Form groups. Think of several things that get put in a bottle. Draw these things inside a bottle. Then, complete a list that presents the reasons for bottling-up the things that you enumerated.

Task 3. *What's in a Title?*

Several ideas are implied by a title. Among other things, a title gives you an idea about what a text is about. Below is the title of the featured text. Make associations with it. Give three guesses about what the text could be based on what the title “The Baby in the Bottle” presents. Write your guesses on a half-sheet of paper.



YOUR TEXT

The Baby in the Bottle by Benjamin Bautista

The truth was, Mr. Libre felt sorry for his wife. He was very careful to hide it from her, of course, but day by day, through the years, as he saw her watching the shriveled half-black baby in the bottle, he felt more and more sorry for her. She would touch the bottle gently, once in a while, and run her hands fondly over the cold glass; inside, the stiff, skinless body of a four-inch boy now dead for five years, would bob up and down in the green alcohol. And then sometimes, slowly, to herself, she would smile.

Mr. Libre's wife was a plain woman with high cheekbones and a sad mouth, who was only twenty-nine years old but whose eyes were no longer young. Mr. Libre himself was thirty-three but graying hair and some thick corded veins on his hands made him look older. He was a small man and thin, and long hours of bending over receipts had given him a stooped posture and made him appear even smaller and thinner.

Very often, whenever he could, Mr. Libre would try to walk to his wife to get her to start talking too, but it became harder and harder for them to find things to talk about. The talk always turned to the past and how different it might have been if they'd had children. Mr. Libre didn't want to talk about those things but his wife did, and gradually, the pauses stretched longer and made them both uneasy. But he was always patient with her; even if he was tired or irritable he never showed it in any way. By now he had learned to put up with many good things.

He was married when he was twenty-two and just out of high school. He had been alone in the city for four months when he met her. She understood his dialect and they got along well together. At first he wanted to go on to college but when he thought it over again, he felt that it wasn't fair. That would be asking too much from his wife.

They moved into a rented room which the owner said was the ground floor of a two-story building, but it was just a room actually, with thick cardboard walls to divide it into smaller rooms. They planned to move out after a few years because they thought the room would be too small for the children to come, and they hoped to have many children. But five years passed before they had their first child, and when it was only four months in the womb, it was prematurely born.

It was a boy but it didn't even look like a baby. It had eyes and ears and arms and its skinless body had been formed, but it was only four inches long and looked cold and raw as though it was just a piece of peeled flesh that never had life at all. Mr. Libre felt it to the nurses but his wife asked to keep it and take it home with her; he didn't know why, until the doctor told him that his wife knew that she could never have any more children. After that neither of them talked about it much and they slipped back to the routine of everyday living. Still he took it on himself to try to make it easier for her through the days.

One afternoon in the last busy week of January, Mr. Libre was looking over some old files in the Recorder's cubicle when all of a sudden he remembered that on that day the baby in the bottle was five years and seven months old. He thought no more about it but kept it in the back of his mind to tell his wife that night; she wanted to hear him talk about the baby. He went on checking the old files but when he was almost finished, his eyes hurt again and he had to go back to his desk.

Mr. Libre was a clerk in the freight department of an import-export corporation and all day he had to sit behind a high desk and sort out receipts and record them. At was not a hard job but it kept him constantly busy because there were so many receipts and he was so very careful about his work, he seldom found time to leave his desk from eight-thirty to five o'clock every day.

He had been with the firm for nine years now and he knew his work well but still did not find it easy. It demanded so much concentration from him and there were days when it all seemed to be painfully hard but it only made him try even harder. May times he would have to focus his eyes on the pink, yellow and blue receipts and make an explicit act of the will to follow the items on them. Usually he would have to strain his eyes excessively so that often the muscles behind his eye sockets tightened and he would feel a smarting throb in his eyes. He would stop work at once and close his eyes as tightly as he could. The he would force a smile until his jaw hurt because, although that didn't ease the pain any, it always held back the tears. Tears always embarrasses him. They made him feel helpless.

He did not rest his eyes long because there were many late receipts that he had to go through and he went back to work on them. But after a few minutes he grew restless with the papers and he wanted to go over to the window and get a breath of air. But the window was across the room and the assistant manager was talking to a typist only two or three feet away. He tried to sit still on his high chair. He shut his eyes and took a deep breath and continued to line up the figures on the record sheet but his fingers shook and the pencil point broke under his hand. He grew annoyed with himself for being upset over a little thing like that. He was sure his wife was not having an easy day either.

Concentration always came hard to Mr. Libre because sometimes in the middle of the day he would find it impossible to keep his thoughts off the many unrelated little things that came into his mind. He would catch himself thinking of his wife eating lunch alone every day or the cardboard walls of their room that seemed to close in on them or perhaps the dead baby submerged in its bottle of green alcohol. He thought of his wife a lot but many times he thought of the baby, too.

II

During the first few months and on to the end of that first year, the bottle had seemed too small for the baby. It looked as though it needed a glass jar with a lid instead of that bottle with a wide mouth; it floated limply on the surface and slumped against the glass sides. But after a while the alcohol seeped through it and hardened it, and it sank stiffly to the bottom. Then little by little it blackened and shriveled up and it would neither float nor sink but bobbed up and down in its green world of alcohol and

glass. And then the bottle didn't seem too small for the baby any more because now the baby's shrunken body was completely confined. The bottle fully contained it.

Mr. Libre fully noticed too that his wife had changed. In the beginning she was no different at all, although at times she did not fall into brooding. Then slowly for no apparent reason she grew quiet and kept to herself, and that was when the baby in the bottle took a strange hold on her. He tried to understand her and be patient with her. She did not want to be the way she was, he told himself, to live in a small cramped world of her own, to look at the baby, make up daydreams about it all day, to want to touch it, hold it in her hands. She could not help any of it, he knew, and he did not stop her, and day by day he got used to her being that way. But still he felt sorry for her.

III

The blinds on the west window had been lowered and he knew it was getting late. He shook himself from his thoughts and worked faster because he wanted to finish the last batch of receipts for the day. It would hardly make any difference because he would be back the next day anyhow and there would always be more receipts, but there were things one should do and finishing the day's work was one of them. He took everything as it came and he found it possible to lose himself in his work. He wished he could do even more and he felt he owed that much to his wife.

It was almost five-twenty when Mr. Libre got up, locked his papers under his desk and shuffled out of the office. Almost everyone had gone by then except some of the typists and a secretary doing overtime. He did not look at them as he went out. He left quietly and alone.

Out in the street he hoped the crowd would not hold him up for long. Heavy traffic snarled the afternoon rush and cars and buses and people on the sidewalks hardly moved at all. On the pedestrian lanes as he waited for the go signal, it became stickily hot; no wind stirred the inert air, thick with gasoline exhaust fumes. But Mr. Libre did not mind the heat. As he crossed the street he clenched and unclenched his fists and he tried to walk as fast as the crowd would let him. He was getting impatient. He wished he were home that very minute.

He pushed the old narrow door of their room open and sat down on the first chair he saw. He felt very tired but the chair was hard and rigid and it did not help him any; it arched his back. His shoulders felt heavy and he was breathing hard but did not rest long. His wife was in the other room. He stood up and stretched behind the cardboard wall.

His wife sat on a cat staring at the baby in the bottle. She sat in half darkness a few feet away from the table where the bottle was. From where he stood he could see sharply the hollows of her eyes and thin bloodless lips. Her face was totally without expression. Her hands were on her lap and she sat unmoving but when he came in and she saw him, she turned slowly to him and her face broke out in a clumsy uncertain smile. It was a slow half-silly smile that twisted the corners of her mouth upwards and nothing else; her eyes remained sad and empty. He has never seen her that way before. He was afraid she did not recognize him.

He could not look at her directly. For a moment he felt it was cruel to watch her. Instead he turned to the baby in the bottle. The tiny half-black thing was drifting and circling as always in the green alcohol. But now he saw that the bottle and the alcohol and the long years had gnawed it and little by little the baby was shredding and peeling off its flesh. The bottle and the alcohol and the long years had choked and shrunk it and now were eating it up. All the time, through the years, as the baby bobbed up and down in its own cramped world, it was slowly being destroyed. And no one could do anything about it.

Mr. Libre felt helplessly hollow inside; he turned his head and shut his eyes tightly. He forced a smile until his jaw hurt because although he felt no pain in his eyes now, he wanted to make sure he could hold back the tears.



YOUR DISCOVERY TASKS

Task 1. Creating Symbols

Form groups. Determine what the baby and the bottle symbolize in the text. Illustrate a semantic map for your output. Use appropriate drawings to enhance the meaning of your work.

Task 2. Explaining Divisions

Form groups. Reread the story and determine the bases for the division of the story into three parts. What does each part present? Why is the sequence of the parts done in this way. Brainstorm on these questions and present your answers creatively to the class.

Task 3. Giving Assumptions and Predictions (Part 1)

Clarify the meaning of the words, *prediction* and *assumption*. Reread the text. What assumptions and predictions can be made about the couple? Give at least three of each. What lines in the text help in making the assumptions and predictions you have? Present your answers in a table similar to the one below. Copy this table on a sheet of paper. Be ready to present your output to the class.

Assumptions	Supporting Lines	Predictions	Supporting Lines
1.		1.	
2.		2.	
3.		3.	

Task 4. Analyzing Emotions

Form groups. Answer the questions below. Then, copy the table below on a sheet of paper. Put your answers to the questions to the corresponding table columns. Think of appropriate headings for the columns. Review your table entries, then present a generalization about the smiles and cries of Mr. and Mrs. Libre. Present this generalization on the topmost row of the table.

1. What are the instances when Mr. Libre or Mrs. Libre smiled? (Column 1)
2. What are the instances when Mr. Libre or Mrs. Libre cried? (Column 2)
3. What are the reasons behind the smiling or crying of the couple? (Column 3)

Generalization:			
	Reasons		Reasons
1.		1.	
2.		2.	
3.		3.	

Task 5. Reading Emotions

Form a group. Identify all the emotions that Mr. and Mrs. Libre felt during the significant events of the story. For each of them, create a diagram that shows the progression of their emotions as the story unfolds. Present different levels or degrees of an emotion when necessary (e.g. unhappy, miserable, heartbroken, etc.). You may consult a dictionary or thesaurus. Be creative in your output.

Task 5. Weighing Consequences

Form a group. Argue on whether the couple should have kept or left the baby in the bottle. Consider common practices related to this as you decide on a stand (e.g. keeping urn of cremated ashes in houses, keeping mementoes like lock of hair or a piece of clothing, keeping petrified remains of pets or other animals, etc.). Explore the consequences of your stand. Present this to the class and present the points that support your stand.

Task 6. Predicting Population Trends (*Homework*)

Study the handout of search protocols that your teacher will give you. Be guided by this as you research on the following: population rate and fertility rate of the Philippines and three other Asian countries in the last five years. Review your data and derive implications from them. Be ready to share your data and list of implications with the class.

Task 7. Analyzing Situations

The featured reading text presents several situations that could represent the concepts below. Study the provided descriptions and participate in a discussion led by the teacher.

A *paradox* is basically a sentence that presents a situation that defies logic or the usual way things are expected to be. Despite this, the idea presented remains true. An example is : *One has to die in order to live.*

An *irony* is said to be present when the presented meaning of a message is different from the one that is truly intended (*verbal irony*). This is also associated with sarcasm or mockery (e.g. Saying “I’m so happy” when one is truly sad.). Irony is also observed in the theatre (*dramatic or literary irony*) when “the audience knows more about the situation than the characters”¹ and this ignorance causes several conflicts. *Situational irony* is manifested when one does something for a specific reason but is met with a result that contradicts his intention (e.g. Exercising strenuously to be healthy but ending up ill because of exhaustion.)

An *oxymoron* is a phrase or a two-word description where the two words contrast with each other (e.g. deafening silence, sweet sorrow, etc.). An oxymoron can be considered as a paradox reduced to two words.

Review the story and your output for Task 6 (Predicting Population Trends) and give 1-2 instances that present a paradox and 1-2 cases of irony. Then, create or cite an oxymoron that can describe any of the instances you gave. Write your answers on a sheet of paper.

Task 8. Giving Assumptions and Predictions (Part 2)

Recall what you did for Task 3. You will do the same for this activity using a different text. Listen carefully as the teacher reads a text twice. List down assumptions and predictions for the first listening segment. Pay attention to supporting details for your assumptions and predictions during the second listening segment. Present your answers using the table on the next page. Copy this on a sheet of paper.

Assumptions	Supporting Lines	Predictions	Supporting Lines
1.		1.	
2.		2.	
3.		3.	

¹ Differencebetween.net
Grade 7 English Learning Package

Task 9. Identifying Kernels

Get a dictionary and look up the meaning of the word, *kernel*. Listen as your teacher discuss the nature of kernel sentences. Keep in mind the definition below.

A *kernel sentence* is a simple sentence that presents only one piece of information. This means that a kernel does not have any unnecessary information. It is positive or affirmative, that is, it does not contain any negation marker such as the words *no* or *not*. Kernel sentences or kernels are also in the active form. This means that the subject of such sentences is the doer of the presented action.

Exercise 9.1

Read the text below. Identify whether the numbered sentences are kernels by writing **K** (kernel) and **NK** (not kernel) for every item. Transform those you have marked 'NK' into kernel sentences. Write your answers on a sheet of paper.

Supporting Someone Who Is Grieving²

(1) Grief is a natural process that affects people when they experience a loss—of a relative or friend; human or animal. (2) Grieving people most often need others. (3) If you are trying to be supportive to someone who is grieving, remember the depth of his emotions. (4) Grieving people cannot be rushed. (5) You can nevertheless ease another person's pain.

Exercise 9.2

Read the given text. Some sentences here are kernels and some are not. Identify any five sentences that could be rewritten as kernels. Copy these five sentences on a sheet of paper and give their corresponding kernel transformations. You could use context clues in giving kernel equivalents.

Tips for Helping Someone Who Is Grieving³

Mention the person who has died, and acknowledge your awareness of the loss. Continue to do this as time goes on, not just right after the death. Many people avoid mentioning the person who has died, fearing it will remind the grieving person of his or her pain. Often, people avoid the topic because they feel uncomfortable or helpless, but behaving as if you don't remember or are unaware of your loved one's pain often leaves him or her feeling very alone.

Listen to your loved one. A grieving person may need to tell his or her story again and again as part of the grieving process. The most important thing you can offer someone who is grieving is your ability to listen without judgment.

² A LifeCare® Guide to Helping Others Cope With Grief

³ A LifeCare® Guide to Helping Others Cope With Grief

Remember that grieving is a long process. The person you care about may be grieving for a long time. Several months or more after the death, he or she may actually be feeling the loss more acutely, and much of his or her support system will have backed off. This is when your loved one may need your support the most. Birthdays, holidays, and other events may also evoke strong feelings for your grieving loved one.

Exercise 9.3

Form a group. Review the materials you have about coping with loss. Come up with a 5-7-item list that addresses one of the topics below. Keep your tips clear and simple by using kernels. Give a 2-3-sentence explanation for every tip. Keep these simple too.

Teener's Guide to :
Coping with heartbreaks
Coping with the death of a loved one
Coping with depression

Task 10. Letter Writing

Based on the discussion for this lesson, write a letter inspired by any of the situations below. Your letter can be based on the outputs you have produced for the past tasks. Write your letter on a sheet of paper.

- Describe the current population of the world or the Philippines to someone in the future or the past. Focus on one point only.
- Write to a friend or relative whose family size is very different from yours. Ask all your questions about the dynamics they have at home.
- Write a letter to Mr. Libre or Mrs. Libre. What would you want to tell him or her?

Task 11. How to Deal

What have you learned from the topics presented in this lesson? Copy the statement below in your notebooks. Complete this statement in relation to what you have learned about 1) the experience of Mr. and Mrs. Libre, 2) dealing with a loss, and 3) controlling populations. Give at least one completed statement for each topic.

I realized that _____ because _____, so I will _____ the next time _____.



YOUR FINAL TASK

Ways of Dealing

Prepare for a choral reading of your output in Exercise 10.3. Choose appropriate background music to blend with the reading. Add appropriate introduction and conclusion to your presentation.

Rubrics:

30 - content

20 - use of kernel sentences

20 – appropriate use of language

20 - references or application of info taken from texts discussed (use of symbols, use of Figures of speech, etc)

10 - creative delivery of reading

100



YOUR GOALS

Our land and culture is beautiful and we are the first ones who should recognize this. The Philippines has been known to mesmerize foreigners with the enthralling beauty of places that some of us do not even notice. This acquaints you with another aspect that adds to the beauty of our land and culture. For this lesson, you must aim to:

1. Use predictive and anticipatory devices/tasks to activate prior knowledge about the topic of reading/viewing selection.
2. Use information presented in a creation story to infer, to evaluate, and to express critical ideas.
3. Identify figures of speech that show emphasis (hyperbole and litotes).
4. Formulate meaningful embedded sentences.
5. Infer appropriate responses to listening guide questions.
6. Distinguish between credible and incredible electronic information sources.
7. Present points of view and opinions concerning the message of a selection in creative oral means.
8. Compose and upload a blog entry based on a particular personal topic of interest.



YOUR INITIAL TASKS

Task 1. Defining 'Beauty'

Reflect on what makes something or someone beautiful. What makes a place beautiful? Complete the statements below to clarify your beliefs about this idea. Write your answer on a sheet of paper.

For me, beauty is _____ . It is present
when _____ . It is not
_____. It's always
_____. Examples of beauty are _____ -
_____ .

Task 2. Meet Your Match

Collocates are words that go together. The items of the pair are bound to each other because of association of ideas. A classic example of a pair is *black and white*. Supply the missing item to complete the collocate pairs below. Write your answers on a sheet of paper.

_____ and butter

rhythm and _____

beauty and _____

Task 3. Look it up!

Search for the meaning of the following words in a dictionary. Write the definitions and construct sentences that use these words. Let your sentences be about beauty. You may use ideas you have generated from previous activities. Write your answers in your notebooks.

- | | |
|--------------|-------------|
| 1. serene | 6. pave |
| 2. ethereal | 7. behest |
| 3. effulgent | 8. din |
| 4. crestling | 9. Olympia |
| 5. lambent | 10. presage |



YOUR TEXT

Moonlight on Manila Bay

by Fernando M. Maramag (1912)

- 1 A light, serene, ethereal glory rests
- 2 Its beams effulgent on each crestling wave;
- 3 The silver touches of the moonlight wave
- 4 The deep bare bosom that the breeze molests;
- 5 While lingering whispers deepen as the wavy crests
- 6 Roll with weird rhythm, now gay, now gently grave;
- 7 And floods of lambent light appear the sea to pave-
- 8 All cast a spell that heeds not time's behests.
- 9 Not always such the scene; the din of fight
- 10 Has swelled the murmur of the peaceful air;
- 11 Here East and West have oft displayed their might;
- 12 Dark battle clouds have dimmed this scene so fair;
- 13 Here bold Olympia, one historic night,
- 14 Presaging freedom, claimed a people's care.



YOUR DISCOVERY TASKS

Task 1. Promote Manila Bay

Study the lines below. Identify what makes them interesting.

Visit the land of a thousand smiles!
Witness a moonlight memory for a lifetime.
This is NOT your usual walk in the bay.
Manila Bay is not the typical moonlight experience.

The lines present examples of hyperbole and litotes. A *hyperbole* is an exaggeration, while a *litotes* presents an understatement by using the negative marker *not*. *Litotes* emphasize an idea through negation. Which among the examples above are hyperboles and litotes? Do the tasks below. Present your output on a sheet of paper.

1. Research on the beauty of Manila Bay by looking at travel guides and other sources. Identify 3-5 places in Manila which possess both beauty and history. You may also use credible Internet sources. Take note of any suspicious, incredible sites.
2. Formulate three catchy and interesting lines that promote the beauty of Manila Bay. Each line should use a different hyperbole.
3. Formulate two lines of litotes that will encourage tourists to visit Manila Bay.

Task 2. Identifying Embedded Clauses

An *embedded clause*, as the term suggests, is a clause that is fixed within a larger clause or sentence which is called the *matrix clause*. The embedded clause is usually found in the beginning or at the end of sentences. Markers commonly accompany or introduce embedded clauses. These markers may be *that*, *when*, *who*, *where*, etc. However, there are instances when a marker does not precede an embedded clause. Such is the case with gerunds (e.g. swimming, eating, etc.).

An embedded clause does not have its own meaning, so it has to be attached to the matrix clause to present a complete meaning. Do you still remember the discussion about kernels? Basically, an embedded clause presents a piece of information that is beyond the idea that a kernel presents. Remember that a kernel presents one idea at a time only.

Manila Bay presents a magnificent sunset experience **that will last a lifetime**.

The place is often crowded in the early morning and late afternoon **when people try to get a glimpse of its world-famous sunrise and sunset**.

Photographers take pictures of people **sitting or walking along the bay area**.

In the examples above, which is the matrix clause? The embedded clause? Where is the embedded clause found? Is it introduced by a marker?

Exercise 2.1

Identify the embedded clause in the following sentences. Write your answers on a half sheet of paper.

1. Manila Bay is considered the finest harbor in the far east where the famous "Battle of Manila Bay" was fought.
2. The Bay is also known as a stopover for the Galleon Trade which lasted for 244 years.
3. The first Filipinos were Indo-Malaya migrants who established their first settlements along the bay and a nearby river (now the Pasig River).
4. They named the place "Maynila" or "may nila" which means "there is nila here"
5. Nila is a water plant that thrived in the area.

Exercise 2.2

Identify five embedded clauses in the text⁴ below. Write these on a sheet of paper.

The long stretch of national highway, from the US Embassy to a portion just before the Coastal Road to Cavite, offers a panoramic view of Manila Bay. It is most picturesque in the afternoon when the dying sun emits golden rays and lends golden tones especially to the towering hotels and office buildings nearby. The renovated bay wall is now a tourist-class promenade known as Bay Walk Area where stylish benches are propped up for frolicking and where people roam around for fresh air or jog in early mornings. Being now a popular sightseeing destination, it is among the top 5 tourist spots in Manila-Philippines.

⁴ Philippines Board
Grade 7 English Learning Package

Exercise 2.3

Read the text below and note some information about Manila Bay. Use these pieces of information in formulating five sentences with embedded clauses. Write your sentences on a sheet of paper.

Why Manila Bay is a Tourist Attraction⁵

It is considered one of the best natural harbors in Southeast Asia. With a total coastline of 190 km, the bay extends from the province of Bataan to the north and the province of Cavite to the south. Scattered along the shores of Bataan and Cavite are a number of beaches, resorts, foliage and volcanoes.

The most popular segment of the bay is that part in Manila where Fort Santiago, the old Spanish fort, still stands. Along the bay is a row of important and historic tourist destinations and commercial areas, which include the walled-city of Intramuros, the Cultural Center of the Philippines, Star City, Coconut Palace, the United States Embassy, Manila Yacht Club, the Philippine Senate, and Manila Ocean Park.

Recently, a promenade was constructed along the bay beside Roxas Boulevard. Every day, hundreds of tourists and metro Manila residents come here to jog, stroll around, bike, skate, listen to music from live acoustic bands, sample the foods from a row of restaurants and snack areas, or simply watch the breathtaking Manila Bay sunset.

Along this 2-km walk are coconut trees, foliage, and park benches. Just a decade ago, this part of the bay was unlighted, unpaved, and was a popular hangout spot for thieves, substance-users and pimps. Today, it is well-lighted with a row of huge kaleidoscopic lamp posts. At nights, it is never without sightseers and lovers taking a romantic stroll. Another relatively new attraction along the bay is the SM Mall of Asia (MOA). Further south of Roxas Boulevard and near the coastal road to Cavite stands the third-largest mall in the world. On its Open Concert Grounds along the bay, MOA had hosts a number of international events, which include international fireworks competitions and concerts by Alicia Keys, David Archuleta and Justin Bieber.

Task 3. Listen up

Listen as your teacher reads a historical background of Manila Bay. Take down helpful notes to help you confirm the discussion of the following statements in the read text.

Put a check mark (✓) for an information that is presented by the text, and put a cross mark (✗) for an information that is not discussed. Review your answers after the second reading of the text.

⁵ 2012 Manila Hotels
Grade 7 English Learning Package

The different kinds of settlers in Manila

1. The origin of the name, Manila
2. The cause of the Battle of Manila Bay
3. The different kinds of merchants
4. Different products offered by the Galleon Trade
5. The reasons for establishing Intramuros
6. The reasons for choosing Manila as the seat of power
7. A description of Fort Santiago
8. The year when the Battle of Manila Bay took place
9. The armies involved in the Battle of Manila Bay

Note down information that will answer the following guide questions:

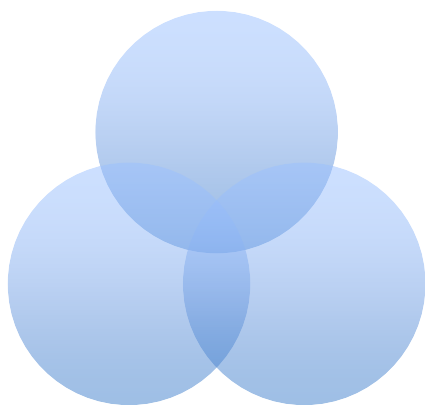
1. How did Manila get its name? What does it mean?
2. What was the role of Manila Bay in the Galleon Trade?
3. What is the history behind Manila Bay?

Task 4. Hurrah for Manila Bay!

You have been learning much about Manila Bay, and you have been writing several creative descriptions about it too. Form a group and use the descriptions you have in composing a 'hurrah chant' that will promote Manila Bay. Play with repetitions, rhymes, and spell-outs (e.g. Give me an M-A-N-I-L-A, go Manila!). Your chant must have at least 2 stanzas with 4-7 lines each. Practice reciting this chant with the appropriate energy and gestures. You can identify lines that could be chanted as a group or by selected individuals in the group. Be ready to present your work to the class.

Task 5. Beauty + History

Recall insights you have gained in the past discussions. Create a venn diagram that will present your ideas about the three topics. Consider carefully the overlap that between or among the circles in your diagram. Write your insights about *beauty*, *history*, and *Manila Bay* in the circles that represent them. (The model below is just an example.) Participate in a discussion led by your teacher.



YOUR FINAL TASK

Blog for Manila

Bring out your research for the home work you did for Discovery Task #1. Choose one from your list of places that possess both history and beauty. Write a 3-paragraph blog entry that features the following about the place that you have chosen:

- Vivid description of the place
- Clear instructions/descriptions of its location
- short historical background
- activities to do in the place
- Attractions in the place

Use embedded sentences and figures of speech in describing the place. Underline them. Remember that your objective is to inform tourists about the beauty and history of the place. Your composition should invite people to visit and enjoy the beauty of the place. Finally, upload your blog entry. Follow the instructions to be given by your teacher.

Rubrics:

- 30 Used informative and interesting content that addressed requirements (use of embedded sentences)
 - 30 Displayed stylistic and persuasive writing (use of figure of hyperbole and litotes)
 - 20 Coherence and grammar
 - 20 Creativity in use of photos, layout, etc.
- 100

Lesson 8

Those I Love

YOUR GOALS

This lesson shows you that as you continue your journey toward discovering your identity, it is inevitable that you will end up loving other people. To be a complete human being, one has to experience love and its many mysteries. In this lesson, you must aim to:

1. Enumerate the various meanings of love.
2. Use context clues in order to find the meaning of a word.
3. Differentiate between figurative and academic language.
4. Explain figurative lines in your own words.
5. Describe the many contradictions of love.
6. Predict the subsequent events in a narrative.
7. Write coherent and cohesive sentences and paragraphs.
8. Express your opinion on why there are too many definitions of love.
9. Assign symbols to the people whom you love.



YOUR INITIAL TASKS

Task 1. What Love Is

On a one-half sheet of paper crosswise, write down five definitions of love. They may be proverbs that you heard, or they may be your own words. Be prepared to share your definitions with the rest of the class.

As you listen to your classmates sharing their own definitions of love, keep track of how many of their definitions are similar to the ones that you have written down.

Task 2. The Types of Love

Listen to short selection to be provided by your teacher. Complete the grid below:

TYPE OF LOVE	DEFINITION
1.	
2.	
3.	



YOUR TEXT

Bonsai

by Edith Tiempo

All that I love
I fold over once
And once again
And keep in a box
Or a slit in a hollow post
Or in my shoe.

All that I love?
Why, yes, but for the moment ---
And for all time, both.
Something that folds and keeps easy,
Son's note or Dad's one gaudy tie,
A roto picture of a young queen,
A blue Indian shawl, even
A money bill.

It's utter sublimation
A feat, this heart's control
Moment to moment
To scale all love down
To a cupped hand's size,

Till seashells are broken pieces
From God's own bright teeth.
And life and love are real
Things you can run and
Breathless hand over
To the merest child.



YOUR DISCOVERY TASKS

Task 1. Context Clues

Choose the option that best approximates the underlined word in each sentence.

1. After being chased by the cat, the mouse finally escaped through a slit in the wall.
A. large gap B. narrow opening C. wide space
2. When the wind became chilly, the woman pulled the shawl tightly against her shoulders.
A. garment B. hat C. dress
3. Art's depressing short stories were a form of sublimation for his many frustrations.
A. outrage B. activity C. redirection

4. The woman was told by the doctor to scale down her fat intake as she was nearing obesity.
 - A. increase
 - B. decrease
 - C. maintain
5. When the police was sent in to disperse the protesters, what followed was utter chaos.
 - A. total
 - B. mutter
 - C. partial

Task 2. Locate, Reflect, Evaluate!

Each number under the first column is a line from the poem. Paraphrase each number so that it is better understood. The first one has been done for you.

LINES	PARAPHRASE
1. All that I love I fold over once And once again	The persona attempts to reduce the people she loves into terms, words, or objects which she can understand.
2. All that I love? Why, yes, but for the moment And for all time, both.	
3. It's utter sublimation A feat, this heart's control	
4. Moment to moment To scale all love down To a cupped hand's size	
5. Till seashells are broken pieces From God's own bright teeth.	
6. And life and love are real Things you can run and Breathless hand over To the merest child.	

Task 4. Watch Out!

- A. Study each paragraph. Write down the transition words and phrases that will create cohesive paragraphs. Be careful. Each transition word or phrase must only appear once.

Paragraph 1:

Afterwards	Already	Immediately	Meanwhile
Then	When she was ready		When they saw her

On the morning of Gina’s birthday, she woke up very early. _____, she took a bath and brushed her teeth. _____, she opened her closet and wore her best dress. _____, she went down to the kitchen to see if her family was having breakfast. Her mother was _____ cooking their breakfast. _____, her father was drinking coffee. Her two brothers were drinking warm milk. _____, they all looked at her and greeted her “Happy Birthday.” Gina smiled and hugged them one by one. _____, she went to the presents on the table and she began opening them.

Paragraph 2:

A few moments later	Consequently	Immediately
In fact	subsequently	

When Rebecca reached school, the gate was locked. Due to her rumbling stomach, she _____ began shouting for the guards to let her in. _____, a guard showed up at the gate and told her to go home. Rebecca had, _____, forgotten that today was a Saturday. _____, the canteen was closed and even going inside the campus would not do her any good. _____, Rebecca began walking away from the school, her hunger unabated.

- B. Circle the letter of the transition word that will best complete each sentence.

1. A survey reveals that the new president enjoys massive public support in his decision to stop the former president from leaving the country. _____, there are those who are still discomfited by the manner by which the former president was treated.
 A. However B. Still C. For instance D. And
2. The weather patterns in the country have been so far unpredictable. PAGASA, _____, predicts that December will be a dry Christmas for everyone.
 A. yet B. in addition C. subsequently D. though
3. The two northernmost island groups, _____ Batanes and Babuyan, already receive Taiwanese radio signals.

- A. in particular B. namely C. for example D. consequently
4. The hospital owner announced that the hospital's nurses would now have to work twelve hours for six days every week. _____, many nurses resigned in protest.
A. So that B. Yet C. Likewise D. As a result
5. The sales of wooden slippers have dropped to nearly zero in the past two years. _____, the sales of rubber slippers have reached more than half a million.
A. Above all B. Additionally C. Correspondingly D. In contrast
6. The Campus Director explained that in light of the new K Plus 12 curriculum, it would be necessary to retain all incoming freshmen for six years. _____, the current freshmen will be the last batch to graduate under the old curriculum.
A. Similarly B. Consequently C. Nevertheless D. In other words
7. Pundits say that the situation in Maguindanao will improve very slowly. _____, the problems the rest of Mindanao is experiencing, the outlook is not that optimistic at all.
A. Furthermore B. With reference to C. In contrast D. In comparison
8. The government has announced that all cars older than five years will now be declared road hazards starting 2012. _____, car owners who refuse to change their cars will be saddled with new car taxes.
A. In addition B. In the same way C. As well as D. Now
9. Individual projects must be handed in by the deadline, _____ they will receive substantial deductions.
A. obviously B. otherwise C. as a result D. on the other hand
10. _____ people from all around the world revile Justin, he still manages to rake in a lot of money whenever he holds a concert tour.
A. Nevertheless B. Even though C. Because D. Also



YOUR FINAL TASK

The Persons I Love

Very much like the poem, list three people whom you love. Once you have your list, find an appropriate object or symbol that best approximates your feelings for that person. Explain why you chose that symbol. You may go to the library and search out for the numerous symbols that humans have used to represent those that they love. As much as possible avoid using the heart as it is a universal symbol.

THE PERSON I LOVE	THE SYMBOL FOR THIS PERSON	THE EXPLANATION FOR THE USE OF THE SYMBOL

Three things I learned while searching for love symbols are:

1. _____
2. _____
3. _____

Lesson 9

When I Struggle



YOUR GOALS

You are a unique individual. But this uniqueness can sometimes be the source of many conflicts. We often clash with other people because of our uniqueness. This lesson allows you to examine the reasons why we fight. You must aim to:

1. Discover the reasons why our people participated in several upheavals.
2. Recall and explain the instances when you found yourself in a fight.
3. Decipher the meanings of words by looking for their antonyms.
4. Use word clines in order to show the differences between synonyms.
5. Paraphrase a long poem by turning each stanza into a meaningful sentence.
6. Rewrite paragraphs in order to make them more cohesive.
7. Explain how an individual can generate numerous internal conflicts.
8. List down the main conflicts that your are currently undergoing and mapping out solutions on how to resolve them.



YOUR INITIAL TASKS

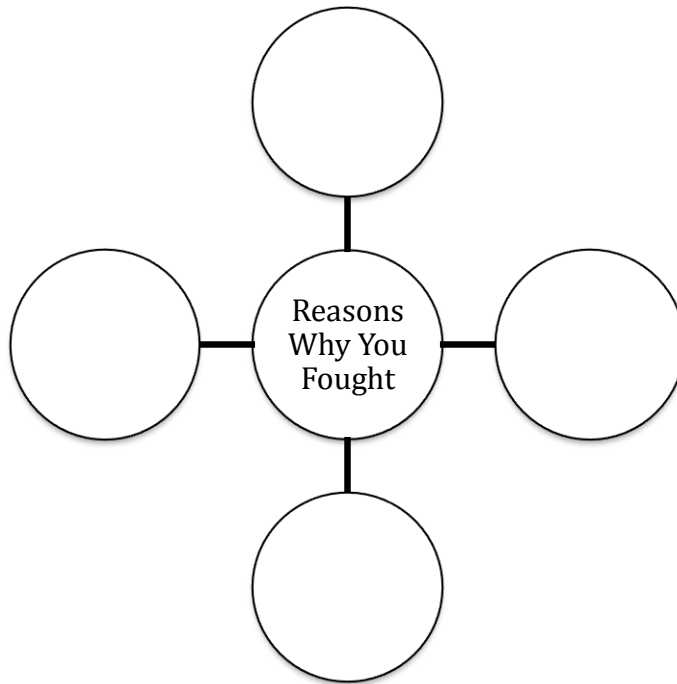
Task 1. The Wars We Have Fought

Fill in the chart below. Your teacher may give this to you as homework. If you use any other library source, make sure you cite your sources.

Battle/Revolution/War	Reasons for Filipino Participation	Result
1. The Battle of Mactan		
2. The Revolution of 1896		
3. The Filipino-American War		
4. World War II		
5. The EDSA Revolution		

Task 2. Why We Fight

Recall fights you have had with your parents, classmates, friends, or teachers. Complete the spider map below by listing down the reasons for those fights. Be prepared to share your answers with your classmates.



YOUR TEXT

If You Want to Know What We Are

by Carlos Bulosan

I

- 1 If you want to know what we are who inhabit forest, mountain, rivershore, who harness beast, living steel, martial music (that classless language of the heart), who celebrate labour, wisdom of the mind, peace of the blood;
- 2 If you want to know what we are who become animate at the rain's metallic ring, the stone's accumulated strength, who tremble in the wind's blossoming (that enervates earth's potentialities), who stir just as flowers unfold to the sun;

- 3 If you want to know what we are who grow
powerful and deathless in countless counterparts,
each part pregnant with hope, each hope supreme,
each supremacy classless, each classlessness
nourished by unlimited splendor of comradeship;
- 4 We are multitudes the world over, millions everywhere;
in violent factories, sordid tenements, crowded cities;
in skies and seas and rivers, in lands everywhere;
our number increase as the wide world revolves
and increases arrogance, hunger disease and death.
- 5 We are the men and women reading books, searching
in the pages of history for the lost word, the key
to the mystery of living peace, imperishable joy;
we are factory hands field hands mill hand everywhere,
molding creating building structures, forging ahead,
- 6 Reaching for the future, nourished in the heart;
we are doctors scientists chemists discovering,
eliminating disease and hunger and antagonisms;
we are soldiers navy-men citizens guarding
the imperishable will of man to live in grandeur,
- 7 We are the living dream of dead men everywhere,
the unquenchable truth that class-memories create
to stagger the infamous world with prophecies
of unlimited happiness - a deathless humanity;
we are the living and the dead men everywhere....

II

- 8 If you want to know what we are, observe
the bloody club smashing heads, the bayonet
penetrating hallowed breasts, giving no mercy; watch the
bullet crashing upon armorless citizens;
look at the tear-gas choking the weakened lung.
- 9 If you want to know what we are, see the lynch
trees blossoming, the hysterical mob rioting;
remember the prisoner beaten by detectives to confess
a crime he did not commit because he was honest,
and who stood alone before a rabid jury of ten men,
- 10 And who was sentenced to hang by a judge
whose bourgeois arrogance betrayed the office
he claimed his own; name the marked man,
the violator of secrets; observe the banker,
the gangster, the mobsters who kill and go free;

- 11 We are the sufferers who suffer for natural love
of man for man, who commemorate the humanities
of every man; we are the toilers who toil
to make the starved earth a place of abundance
who transform abundance into deathless fragrance.
- 12 We are the desires of anonymous men everywhere,
who impregnate the wide earth's lustrous wealth
with a gleaming fluorescence; we are the new thoughts
and the new foundations, the new verdure of the mind;
we are the new hope new joy life everywhere.
- 13 We are the vision and the star, the quietus of pain;
we are the terminals of inquisition, the hiatuses
of a new crusade; we are the subterranean subways
of suffering; we are the will of dignities;
we are the living testament of a flowering race.

If you want to know what we are –

WE ARE THE REVOLUTION!



YOUR DISCOVERY TASKS

Task 1. Opposites Attract

Encircle the letter of the option that is most opposite to the underlined word in the sentence.

- The corrupt governor accumulated a lot of luxury cars during his stay in office.
A. collected B. dispersed C. coagulated
- The constant air bombardment of the capital was the military's way of enervating the opposition.
A. strengthening B. weakening C. coddling
- The comradeship that develops between soldiers is one that extends beyond the battlefield.
A. hostility B. romance C. amity
- Leona's face showed her disgust as she entered the sordid sausage factory.
A. squalid B. pleasant C. depressing
- Carlo went down on his knees and declared his imperishable love to Carlita.
A. sectional B. immortal C. temporal

6. The day after the fire, the police released Lee’s picture to the public. Lee, who was wanted for arson, was now considered infamous.
A. notorious B. famous C. unknown

7. The children descended into hysterical laughter when the clown began to perform his tricks.
A. feverish B. composed C. unrelenting

8. Angela’s lustrous hair was the reason for her newfound celebrity.
A. dull B. gleaming C. limp

Task 2. Using Clines

Arrange the following words based on the degrees of their meanings.

- SET A: war, conflict, argument, battle, skirmish, hostilities
 SET B: revolt, revolution, insurrection, mutiny, rebellion, uprising
 SET C: heroism, martyrdom, patriotism, nationalism

Task 3. Locate, Reflect, Evaluate!

This activity is a continuation of the paraphrasing lessons you had in the previous lesson. This time, you must paraphrase a longer piece. Complete the table below by paraphrasing each stanza of the poem. Use only a single sentence for each stanza. Work with a partner for this task. The first stanza has been done for you.

STANZA	PARAPHRASE
1	The persona seems to be telling the listener that to know what we are, one must look at the men and women who come from the rural areas of the country as they best represent our roots.
2	
3	
4	
5	
6	
7	

8	
9	
10	
11	
12	
13	

Task 4. Watch Out!

Study the paragraphs below. On a one-half sheet of paper crosswise, rewrite each paragraph in order to make it more cohesive.

- A. Forty kilometers south of Peshawar, deep inside Pakistan’s tribal belt, lies the village of Darra Adam Khel. It’s an area few foreigners will ever visit. They are surreptitiously waging the U.S.-led war on terror or trying to elude it. Anyone else who manages to pass through the roadblocks to enter Darra, it’s the perfect place to release pent-up stress. The village has one industry of note: ordnance. Darra is the arms factory of the tribal areas. It pumps out everything from pistols to anti-aircraft weaponry. Wander into any of the mom-and-pop workshops. Choose your weapon. Haggle over the price of bullets or shells. Troll out with your equipment into the bush. Being rather nice to look at, the surrounding rocks and trees make for excellent target practice. You’ve finished debarking a tree with an AK-47. You can head back to civilization a better, calmer person for this cathartic experience. Think of it as a harmless outlet for the warrior that lurks within you.

(Adapted from Discharging Firearms-Darra Adam Khel, Pakistan by Jaimie Miyazaki from Time Magazine: The Best of Asia, July 4, 2005)

- B. After five hours of uphill struggle on the second day of the classic Himalayan trek from Paro, site of Bhutan’s international airport, to Thimphu, the country’s capital, your muscles will burn. The blood will pound in your ears. Your breathing will approximate that of someone with

advanced emphysema. When your guide urges you on, trust him. It is at about this stage that you reach the 3,810-m-high ridge above Lake Jimilangtso. The setting sun bathes the mountains in an unearthly rose, and Venus is visible against a violet sky. The sheer beauty of it strikes you dumb. On the other side of the pass, on the banks of the lake, a bonfire flickers as porters set up your camp. Within the hour, you will be wrapping your hands around a steaming mug of sweetened Bhutanese rum. You will be savoring your chef's startlingly fine creations. Sauteed chanterelle mushrooms with tender shoots of fiddlehead ferns gathered en route. *Ema datshi* (the national dish of potatoes, chilies and cheese). All you have to do as night falls is eat your fill. Crawl into your tent (which your porters have already set up for you). Zip the door shut. The next day may hold more trekking hell. As your head hits the pillow, there is no doubt in your mind: to be under the canvas in Bhutan is to discover the meaning of an exhausted, elated bliss.

(Adapted from Bhutan by Aryn Baker from Time Magazine: The Best of Asia, July 4, 2005)



YOUR FINAL TASK

The Things I Must Fight For

Just because we have the capability to fight, it doesn't mean that we should go around looking for trouble. There are always things worth fighting for. They are called causes. Try interviewing people, asking them which three things are worth the good fight. Once you have enough, list down the top five causes. Provide an explanation for why you need to fight for them.

CAUSES	WHY I MUST FIGHT FOR THEM